



The Commodification of Religious Values in Indonesian Hijab Shampoo Advertisements

Rosana Hariyanti^{1*}, Dyah Eko Hapsari²

^{1,2}Universitas Brawijaya, Malang, Indonesia

Abstract

Beauty has become a precious commodity that the cosmetics business has captured by presenting the best image possible, particularly through advertising. The huge increase in the number of hijab wearers (hijabers) in Indonesia over the last few decades is one phenomenon to which the business has responded. This raises the topic of how religion is depicted in commercials for hijab shampoo products. These commercials are deconstructed to locate meaning, which leads to commodification practices using a semiotic approach, particularly Roland Barthes' examination of myth. The examination is then carried out from a sociological standpoint, using Karl Marx's idea of commodification. This qualitative research method uses content analysis on ten different hijab shampoo advertising from three different international manufacturers. The findings suggest that the advertisements are more than merely conveying the word that the product is useful for hair maintenance. There are also messages to wear the hijab regularly, that the hijab does not limit women's activities, and that hair health has ramifications for psychological disorders. The image depicted is a type of commodification in which the hijab is paired with cosmopolitanism, and the sacred significance of the headscarf itself is diminished.

Keywords: myth, commodification, hijab, religion, shampoo

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***Corresponding author:** rosana@ub.ac.id

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INTRODUCTION

In a rapidly changing society, popular culture and lifestyle are undergoing rapid development in both form and importance. The need for lifestyle is increasing as time and technology progress. Lifestyle has even become a commodity, with commodities being utilized entirely to construct lifestyle (Ibrahim 1997). Sociologist Theodore W. Adorno said that a "commodity society" was born, with unprecedented development of popular culture. This phenomenon is characterized in Indonesia by an expanding entertainment sector, mass media, social media, retail malls, and different audiovisual media platforms that are not restricted to television alone.

Consumption actions and lifestyle are linked. In this regard, Jean Baudrillard, a French postmodernist thinker, argued that this style, which sprang from human excitement in consuming "real" and "unreal" products, is linked in the rhythm of commercialization of the production of perceptions and images that pile up in a simulacrum. According to Baudrillard (in Haryatmoko 2016), the body is the most attractive object of consumption. Narcissistic body investment is structured on self-fulfillment, which is always linked to effective, competitive, and economic investment. The body ultimately follows capitalist goals rather than autonomous goals, the pleasure principle, and what is profitable for a production and consumption society. The body is also arranged to resemble various social status markers, and it becomes an object of investment and exploitation that always yields results.

The power of the image was later referred to as the victory of "imagology" by Milan Kundera, in which cultural makers of pictures are both producers of ideology and definers of reality (Ibrahim 1997). Advertising firms, products manufacturers, entertainment and beauty industry players, and others are among those who use advertising to dictate "ideal beauty" and "norms of body beauty," among other things. In a commodities culture, various biological or physical categories now play a role in defining happiness. The "ideology of the body" as the core of consciousness is one part of imagology. Beauty and physical beauty eventually become part of a lifestyle pushed by lifestyle packaging in the form of commercial packages. In a commodity world, beauty and good looks have become valued commodities. As a result, marketing for body care products strive to provide

the most ideal image conceivable.

Hair, as a component of the human body, is not immune to commodity operations. Hairstyles has varied throughout history as a representation of cultural norms, social differentiation, personal traits, spiritual beliefs, and societal will. Hair has even been used to exercise social control, authority, and punishment (Pitts-Taylor, ed. 2008). Advertisements for hair care products, including shampoo, use a variety of pictures at different times. One intriguing current phenomenon is the growth of shampoo products for hijab-wearing women, which are pushed through print and audiovisual media marketing.

As part of Muslim clothing, hijab is worn by Muslim women as a form of trust and commitment to Islamic law (sharia). Piety and obedience are considered as important aspects of Muslim women's identity (Mahanani 2019). Initially, hijab as Muslim clothing became a religious obligation and identity. In its development, the use of Muslim clothing has penetrated the social, cultural, economic and even fashion domains (Bahri 2020). The development of institutions or products that are accompanied by a sharia label will receive a great response from the public (Kholida and Rodiah 2022).

Despite the fact that the hijab has been worn in Indonesia since the 17th century, the number of people who wear it has increased dramatically in the last decade. According to a 2014 survey, the majority of people wear the hijab wearers for religious reasons, followed by security, comfort, and political needs. Apart from these many causes, the hijab has eventually become a trend that has helped brighten people's lives, particularly in terms of looks and self-image. The personal care business, particularly the shampoo sector, swiftly responded to this issue by publicly saying that these products were geared toward hijab wearers. Hijab, a religious symbol (Islam), has become a technique of attracting consumers' attention. Advertisements for hijab shampoo can be seen in a variety of formats, some of which feature public figures or celebrities who now wear the hijab.

This study aims to provide an overview of how the hijab phenomenon is commodified by the body care business through hijab shampoo advertising. According to Pattana Kitiarsa (in Anggrisia 2020), the commodification of religion is a set of practices used to create a configuration that unites religion and the market. Commodification of religion refers to the process by which religious elements such as symbols, rites, or even sanctity are transformed into goods or services that can

be traded in the market (Darmawan 2023). Commodification of religion does not imply the creation of a new religion but rather the process by which religion is historically and culturally formed in spiritual markets. As a result, the purpose of this study is to delve deeper into the relationship between the hijab as a religious symbol and the beauty product market, namely hair care shampoo.

METHODS

This research data is presented in the form of advertising for shampoo products produced by three major international corporations operating in Indonesia: Procter & Gamble Co. (P&G), PT. Unilever Indonesia Tbk., and PT. Lion Wings Indonesia. The key rationale for selecting shampoo commercials from these companies is because they represent global corporations that dominate the Indonesian household and personal health care product markets. This is to demonstrate how global beauty standards and values are used to enter the market by commodifying religious beliefs, particularly the teachings of Islam, which is the majority religion in Indonesia, making Indonesia a very huge market for corporations.

The next step is to decide on the best method for dissecting this research challenge. To begin, three top international firms in Indonesia's hijab shampoo advertisements will be semiotically evaluated using Roland Barthes' semiotic concept to uncover the myths behind the advertising presentation. The reason for selecting Roland Barthes' semiotic notion is that Barthes used it to analyze signs in culture and media. It investigates how signs in commercials, periodicals, films, or other public places convey messages and influence viewers. He says that these cues have the power to change our perceptions and mental patterns about the world. Furthermore, Barthes' notion of "myth" was a major contribution to semiotic theory. He contends that myths are present not only in old mythical stories but also in contemporary culture. According to Barthes, modern myth is a process of recoding some cultural messages in order to support the dominant ideology. Myths transform social messages into more easily accepted and widespread forms in society (Chandler 2007).

Following that, sociological analysis will be used, with the focus of the study being the commodification of religious values in hijab shampoo product marketing.

The sociological approach is a method for understanding and analyzing social phenomena in society. This approach sees society as a complex system composed of diverse elements with patterns of interaction between them. Social phenomena are viewed as the outcome of interactions between many factors, such as norms, values, institutions, and social policies, from a sociological perspective. The theory of commodification developed by Karl Marx will be used in this study.

Myth. This study employs a semiotic method, specifically Roland Barthes' study of myths, to investigate the image of hijab shampoo advertising as a symbol. Barthes investigates many mass cultures, including advertising, in his collection of pieces titled *Mythologie*. Barthes was continually looking for the meaning behind daily events. He also always tries to unearth 'extra' meanings or what he calls implications behind any cultural activity that looks 'natural'. Here, Barthes expands on his well-known concept of myth.

Myth (derived from the Greek word for 'tale') typically refers to a made-up story with no historical basis. For Barthes, myths are more than merely fairy stories like the Lévi-Strauss myths or beliefs passed down from ancestors. According to Sunardi (2004), modern humans are surrounded by myths and are both makers and consumers of myths. This is what Barthes theorized using a semiotic method. Myth is a sign system that is used to distort the meaning of the first-level semiotic system, making it ambiguous and leading us to the second-level semiotic system. As a result, myth is a sort of communication, a 'language,' a second level of meaning (Culler, 2003).

Myth, as a semiotic system, consists of sign, signifier, and signified. Myth is a second-level semiotic system (connotation), which means that it requires the complete first-level sign system (denotation) as a signifier/form in order to construct a legendary system. This analysis focuses on the level of significance in the connotation system, as demonstrated in the Fig. 1 (Monticelli 2016) below:

Figure 1.
The Myth Analysis Scheme

1. <i>signifier</i>	2. <i>signified</i>	
3. <i>sign</i> I. SIGNIFIER		II. SIGNIFIED
III. SIGN		(myth)

(langue)

Myth has the ability to warp and deform. The meaning of the first-level semiotic system has been perverted to the point where it no longer pertains to actual reality. Deforming the form and notion performs this effect. The interests of myth producers and users (particular sectors of society) are inextricably linked to deformation. According to the above signification process, myth naturalizes historical conceptions (intentions) and historicizes something deliberate (Sunardi 2004).

Commodification. In this study, a sociological perspective is also applied, including theories and concepts related to commodification and consumption. Commodities are defined in Marxist political theory as commodities and services that can be exchanged for money. When an object is transferred for a certain price by individual or group actors, it becomes a commodity. According to Adorno, in a society that has evolved into a commodity society, the production of things is no longer merely about satisfying needs but is also about profit. There is a tendency toward extreme capital concentration, which allows free markets to function for the benefit of mass production in the form of standardized goods (Ibrahim 1997). A highly competitive free market environment eventually gives birth to commodification practices.

Commodification is the act of taking something's original form and commercializing it, turning it into a tradeable item. Products and services that could not previously be monetized are converted into economic opportunities with exchange value throughout the commodification process. Commodification allows commodities that were previously regarded to have little monetary worth to become profitable investments (Bashin, 2023). Commodification is the process of converting aspects of something, such as identity, into goods or services.

Karl Marx gave a profound grasp of commodities and their relationship to capitalism, which he referred to as "commodity fetishism," or industry's efforts to build a false worship of a cultural industrial product in society. Before becoming a commodity, each object has a distinct use value. The identical commodity has a radically different worth after commodification based on its trade value. Marx foresaw that, at some point, even ethereal ideals like virtue, love, and conscience will become commodities to be bought and sold rather than freely shared or given.

In other words, they are all bound for the market. Religion, in this frame of thinking, has the potential to be commodified as well.

Commodification is associated with two sociological processes: diffusion and defusion. Diffusion is the process by which styles, ideas, attitudes, and standards spread throughout society. Once the market has decided on an object or identity to commodify, it begins the process of advertising and publicizing it. Meanwhile, defusion is a process of depoliticization or 'softening' the value, meaning, and idealization of anything. The business world uses defusion to shift meaning and commodify things in order to make them more acceptable to the general public. In this sense, the commercial sector can emphasize certain 'fun' features of identity while ignoring others, making the identity or commodity more marketable.

Marx's ideas serve as the foundation for examining how religious symbols, in this case, the headscarf, are commodified in shampoo product advertisements. According to Baudrillard (2018), the human body is the best and greatest object in the consumption landscape. As a result, anything related to the body has the potential to be beneficial, and every effort is made to attain it.

RESULTS AND DISCUSSION

Hijab Shampoo Advertising Mythical System

Support for Wearing the Hijab Consistently

Muslim women who wear the hijab encounter a number of hurdles, including hair issues and public judgment. This term appears in three advertisements for hijab shampoo products: Emerson Hijab Shampoo (PT. Lion Wings Indonesia), Sunsilk Hijab Anti Dandruff (PT. Unilever Tbk.), and Rejoice Hijab 3in1 (Procter & Gamble Co.). Today's hair difficulties are becoming more diverse, which is regarded to be a result of technological improvements, as humans utilize more complex equipment and drugs, which produce hair problems. The Advertisements of Sunsilk Hijab Anti-Dandruff (2022) and Emerson Hijab Shampoo (2023) address this issue by depicting ladies wearing hijabs who are suffering from hair loss, musty odor, and itching. They get the benefits after receiving suggestions for using the product, which are depicted by cheerful looks and brightly colored apparel. A light hijab that waves in the wind symbolizes the beauty of hair.

According to the commercial, two shampoo ingredients are fruits mentioned in the Al-Quran, notably figs and olives. Figs and olives are considered special fruits in Islam. This is specifically stated in Surah At-Tin, where Allah swears by figs and olives. Meanwhile, olives are mentioned in seven verses in different letters, six times with the word "olive" and once with the word "thursina". Allah alludes in these letters to the particular virtues of olives inherent in their oil. Olives are high in protein, and the oil is very healthy for skin and hair, according to studies (Saputra and Rusmana 2021). Olives offer numerous health benefits and are now widely employed as a basic element in the production of cosmetics. Olive oil are proven to have better quality than vegetable oils and other animal oils because they do not have side effects that can cause disease (Fauzan, et. al. 2021).

The mythical structure of these two adverts generates a first layer of meaning in the form of a message that the two shampoo products are capable of overcoming hair difficulties commonly encountered by hijab-wearing women. This meaning leads to the second layer of meaning, which is that wearing the hijab no longer creates hair difficulties. Muslim women can continue to wear the hijab as prescribed by religious law and care for their hair with components from the holy book Al-Quran.

A similar message was conveyed by the Rejoice Hijab 3in1 shampoo campaign, which ran earlier in 2020. Fatin Shidqia, an Indonesian singer who wore a headscarf and won the first year's X-Factor Indonesia talent search, was featured in this product. This product also ran a pandemic edition advertising the same year, but it addressed a different issue: the difficulties hijabers face in social situations. This advertisement addresses the difficulties they experience in their daily lives, such as racing to cover their hair when there are guests, toddlers pulling their hijab, and so on. Hijabers are also subjected to public perceptions on social media, as seen in Fig. 2, which causes them to behave inappropriately.

Figure 2.
Rejoice Hijab 3in1 Commercial (2020/pandemic)



The advertisement depiction is not directly tied to the product's target hair but rather to the social concerns that hijabers experience. The advertising narrative claims that "wearing the hijab must remain *istiqamah*," which suggests that the hijab must be worn regardless of the hurdles. The meaning obtained from this advertising representation is that the shampoo product is capable of overcoming hair problems in the first layer of the mythic system, and then in the second layer, Muslim women can remain consistent with their hijab regardless of the challenges they face. As a result, the motto for this product is "hijabisa," a combination of the terms *hijab* and *bisa* that represents the determination that women wearing the hijab can conquer any difficulty without having to remove their hijab.

Hijab Does Not Restrict Women's Activities

The *hijab* is an Arabic word that means "cover," referring to the covering of the female body except for the hands, feet, and face (Dunkel, in Sohail et.al 2023). Hijab blocks a person from seeing other individuals, implying that interactions between men and women should be separated so that both are safeguarded from instinctive eruptions of lust. This idea of being a "barrier" is in the context of men's and women's relationships, not in limiting women's activities. In Islam, the hijab is worn to protect women's honor because they play a vital role in society. Women have the same rights as males to work, be active, and engage in any activity while preserving their honor (Herawati 2011).

Sunsilk Hijab Anti Dandruff (PT. Unilever Tbk.), Clear Hijab Pure (PT. Unilever Tbk.), and Zinc Hijab Active (PT Lion Wings) commercials transmitted this message. The three commercials feature models wearing hijabs engaging in physical activities such as exercising. The Sunsilk Hijab Anti Dandruff

advertisement (2023) in Fig. 3 depicts five teenage females wearing hijabs riding in an open place in the blazing sun.

Figure 3.
Sunsilk Hijab Anti Dandruff Advert (2023).

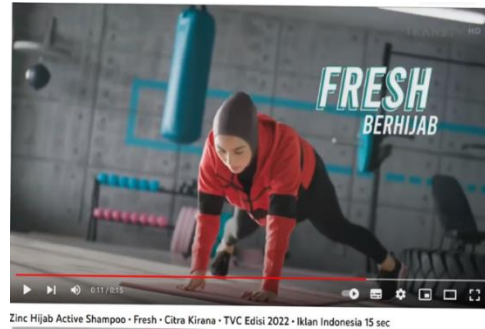


One of them then noticed her head itch from sweating. The problem of dandruff and itching has been eliminated as a result of utilizing this medication, and they are now freer to carry out their activities. The product is able to overcome hair problems produced by sweat as a result of outdoor activities and hot weather, according to the first layer of the legendary system in this advertising. The representation of all types of activities and other components in the advertising leads to the second layer of meaning, which is the picture of a lady wearing hijab who can still do any activity and go anywhere. The hijab is a religious obligation that is worn, not as a restriction to movement and activities.

Sivia Azizah, an Indonesian celebrity and former member of the girl group Blink who became a model in the Clear Hijab Pure advertising (2019), also wears this image. She is dressed in black and wears hijab to match the dark setting. Her facial emotions are acute, and her movements are incredibly dynamic and coordinated. The flowing long hijab and backdrop cloth, however, maintain the feminine impression. Meanwhile, The Zinc Hijab Active advertising (2022) depicts Citra Kirana, an Indonesian model and actress, enthusiastically exercising in open settings (building rooftops and stadium stairs) as well as a room that mimics a boxing training facility. As seen in Fig. 4 below, she exercises in brightly colored garments and a hijab, specifically black and brick red. These hues imply power and masculinity. However, in the last scene, she wears turquoise blue and soft pink

garments and a hijab to represent the color of the shampoo product as well as a feminine signal.

Figure 4.
Active Zinc Hijab Advertising Video (2022).



In these two adverts, the initial layer of the mythological system provides the connotation that the shampoo product is capable of overcoming different problems with hair covered by the hijab. However, there are also indicators that point to the second layer of meaning, which is that the hijab is not always synonymous with confinement. The hijab does not restrict Muslim women's activities. They can still participate in a variety of physical activities, including modeling. Silvia Azizah works as a singer, songwriter, and radio broadcaster in her spare time. Citra Kirana, meanwhile, works in the Indonesian entertainment industry as a soap opera actress and model, in addition to being a mother. The existence of these models demonstrates that Muslim women wearing the hijab may perform a variety of roles in both public and private settings without being restricted by their hijab.

Hair Health Has an Impact on Psychological Conditions

Physical health is linked to mental health. Many studies suggest that a person's physical health is influenced by his or her psychological or mental state. Physical health, on the other hand, will have an impact on mental problems, as reviewed in the article prepared by Tinh Doan et al. (2022). According to Doan et al., based on past research, there is a link between poor physical health and mental disease, sadness, anxiety, and psychological abnormalities. Further research findings indicate that poor physical health will have an effect on rising mental health therapy.

Through their advertisements, two hijab shampoo products, Sunsilk Ice Tea (PT Unilever Tbk.) and Serasoft Serum Shampoo Hijab 3in1 (PT Lion Wings Indonesia), illustrate the phenomenon of the connection between physical and emotional health. The technique no longer stops at hair health (physical), but delves deeper into the wearer's psychological state. The Sunsilk Hijab Ice Tea commercial (2021) depicts three young girls wearing hijabs who are emotional due to a variety of factors, including being disturbed by their younger siblings while fasting, hateful remarks on Instagram profiles, and an itchy head. The shampoo was then given to musician Laudya Chintya Bella as the product ambassador, along with a narrative and song demonstrating the product's superiority, especially "free of worry, renews you."

This product genuinely provides freshness to hair by providing a cooling sensation from its natural ingredients, which include aloe vera, tea tree oil, coconut oil, and lime. As a result, the first layer of meaning in this advertising is that the product is capable of keeping hair clean while also making the head feel cold, similar to refreshing iced tea. This advertising, on the other hand, appeals to customers' preconceptions even more, specifically to a relaxing feeling. Consumers are encouraged to understand that if the head feels chilly, the heart will also be quiet so that they are not easily upset by any disturbance through the narrative "from the head to the heart" at the end of the advertising. When dealing with issues, a tranquil mental state implies good mental health. As a result, this commercial advertisement delivers the notion that good physical condition (hair) leads to a good mental state.

Serasoft Serum Shampoo Hijab 3in 1 is the next advertisement with a similar message, which was released in 2023. The model for this product is Ayana Jihye Moon, a Korean artist and model. Ayana gained widespread notice after deciding to convert to Islam and begin wearing the hijab in public. Ayana Moon is an intriguing site with special significance. Korean culture is currently popular in many regions of the world, including Indonesia, through music, cinema, and culinary pleasures. Korean fever creates new idols who become lifestyle and behavior models. Ayana became an idol not only because she is a Korean musician but also because she made an unusual decision among Korean artists, namely converting to Islam and wearing the hijab. This demonstrates Ayana's strong

convictions and self-assurance. Serasoft reflects this mentality through audio narration that says, "I'm more confident," as well as a slogan at the end of the advertising that says, "Try and feel the difference." In the context of product excellence, this term means that having healthy hair will boost one's self-confidence. Aside from that, consumers are encouraged to take risks and try new things.

Commodification of Religious Values in Hijab Shampoo Advertisements

The shampoo advertisement that was the subject of the study was aimed at Indonesian women who wear the hijab. This is understandable, given that Indonesia has one of the world's largest Muslim populations. If business actors build items that fulfill their daily demands, this opens up a big economic possibility. As stated in the previous section, Baudrillard believes that the human body is the best and biggest object of capitalist exploitation. Food and beverage products, beauty, health, fashion products, and financial products such as insurance are all examples of items that suit the demands of the body. Large profits can be maintained if business actors can manufacture things that suit the necessities of the human body. The relationship between the human body and capitalism is a complex topic that has piqued the interest of researchers in a variety of disciplines, particularly sociology, political economy, public health, and popular culture. This relationship includes topics such as body commercialization, health, inequality, and body norms and image in capitalist society. The human body is frequently regarded as a tradable commodity in capitalist countries. It covers the beauty, skincare, and body care industries, as well as modeling and entertainment. The human body, particularly the feminine body, is frequently exploited to sell items and to attract customer attention in advertising. This puts pressure on individuals to meet the industry's beauty standards.

What is noteworthy in the context of hijab shampoo is how commercialization works by associating the context of the body with values, particularly religious values. The commodification of values refers to the process by which values with meaning, significance, or purpose unrelated to economics are turned into marketable commodities. Non-economic values or components of social life are turned into objects of economic exchange that are quantified in exchange value, such as currency, during this process. The process by which the hijab, which was

initially a symbol of religion, cultural identity, or a head covering with religious and cultural meaning, is changed into a commodity traded in the fashion and beauty sectors is referred to as hijab commodification. This approach is especially prevalent in modern and industrial civilizations that regard the hijab as a commodity capable of generating commercial rewards.

The findings of the study demonstrate that, in the process of commodifying Islam in hijab shampoo commercials, industry participants take two steps to reach the market for Muslim women, the numbers of whom are very promising in terms of economic benefits. The first is diffusion, which is the spread of ideas, values, fashions, and subcultural productions into the larger society. Diffusion occurs as part of the commodification process when capitalists identify commodities or concepts for commodification and then spread them through product promotion and sales. Diffusion can begin organically when non-members of a subculture become interested in the products or notions of which they are a part, leading to the commercialization of those items. Non-subculture members who buy subcultural commodities can shift rapidly and freely from one style to another since they have no ideological attachment to a certain subculture. As a result, the spread and commodification of subcultural items, ideas, and behaviors might jeopardize the integrity of these distinguishing symbols, leading to defusion (Haenfler 2014). Defusion, on the other hand, refers to the process of depoliticizing something and transforming it into a new and less radical version. This is frequently the product of commodification and diffusion, and it is symbolic of the process by which businesses and social capitalists (those who earn popularity by strategically distributing items and ideas) use, often altered, representations of original objects for their own goals. Monetary or personal gain.

The communication technique in advertising designed to promote the value or image of the hijab and Islam as part of modernity and has become an acceptable lifestyle in wider society can witness the diffusion process carried out by global firms in hijab shampoo advertisements. This is necessary to provide a bridge for industry to penetrate economically into the world of religious principles, allowing both to be accepted side by side in the market segment they are targeting. The next phase is to soften numerous religious beliefs, making them more adaptable so that their products are warmly welcomed by customers. The following is a more in-

depth analysis of the process of commodification of Islamic religious beliefs in Indonesian hijab shampoo advertising.

Hijab and Cosmopolitanism

In commodification theory, the concept of diffusion refers to how values, ideas, or behaviors that are not initially tied to economics or commerce are transformed into tradable commodities in capitalist society. Diffusion in this context refers to the spread or transformation of its non-monetary components into commodities with exchange value. Adam Smith (Mosco 1996) and proponents of classical political economy distinguish between items whose value is derived from the satisfaction of certain human desires and needs, known as use value, and products whose worth is determined by what they can supply in exchange, known as exchange value.

A commodity is a basic good used in commerce and/or in the production of Manufactured goods. It is usually interchangeable with other goods or for money (Soumaré 2022). The process of converting use value into exchange value is known as commodification (Oliver and Robinson 2017). The majority of the advertising in the hijab shampoo advertisements that were the subject of this research provided the narrative that the hijab is part of acceptable religious beliefs and has even become a trend in modern life in Indonesia. The portrayal of the environment, the background of the mood, the image of women, and the usage of technology that represents the realities of today's society all contribute to this discourse. Industry firms employ this method to penetrate the market and reach a large number of buyers. In the framework of daily life, the industry must be able to embrace the hijab, which is connected with religious beliefs. Given that religious values are frequently connected with dogmatic teachings, where there are only two very strict alternatives between sin, which is associated with punishment, hell, and reward, which is associated with piety or heaven, this effort was made. The industry's dogmatic approach to religious ideals must be able to be incorporated into a more acceptable setting in consumers' daily lives. The following hijab shampoo advertisement demonstrates the strategy of reconciling religious ideals with ordinary life:

Figure 6.
A Hijab Shampoo Advertisement Depicting A Modern Environment.



Fig. 6 shows that hijab is included in a fun environment in the advertising, where several ladies wearing the hijab are carrying out social activities in a place filled with lights that are linked with party or celebration décor. These adverts demonstrate that the hijab is a part of us and existing as a group entity in our lives in the present day. Furthermore, the religious value of the hijab is recreated by how it is portrayed in modern life as an entity that is easy to blend in and adapt to various situations and places. This is in line with what is mentioned by Mosco that to examine the process of commodification we have to look after the three distinct agents, the first one is the capitalist who is an expert on capitalizing certain things, the second one is the state (nation-state) which contributing on mobilizing the institutions, laws and public supporting this process, and the third one is the media itself which also owned by certain capital owner, so the media will transform informations into money (Lestari et al. 2023).

Aside from the modern setting represented in Muslim women's daily lives, the picture of women wearing the hijab constructed into ads also demonstrates the same approach, with the goal of introducing Islam into the context of cosmopolitanism. All advertisings depict women who are active in both household and public settings, who are physically and psychologically active, and who can effortlessly enter a more male context without losing their femininity. This type of image represents the idealism of women in general, not just women who wear the hijab, but women of all religious and cultural origins. Advertisements frequently feature images of ideal ladies since this tactic has been shown to be effective in grabbing attention and influencing buyers. Advertisements frequently attempt to

manipulate consumers' emotions. Advertising can create an association between a product or brand and happiness, success, or attractiveness by portraying an image of an ideal woman. This can have an impact on how customers perceive the product. Advertising images of perfect women generate social norms that influence how women see themselves. Baudrillard believes that in a consumer society, the purchasing of a mass cultural product is motivated by objectification and distinction from others, rather than utility value. (Ritzer 2014).

The hijab shampoo advertisement's attempt to attract the Muslim women market by bringing it towards cosmopolitanism is to juxtaposition the hijab with technological modernity. This scenario can be found in a 2021 advertising for the global firm Unilever's Sunsilk Ice Tea shampoo. The advertising shows a woman wearing a hijab who is active in the public sphere via one of the social media platforms and is receiving negative feedback from her followers. Aside from the stylish and modern aspect, the hijab and Islam are shown to be quite open to technology. Surprisingly, the technology exhibited is social media, whose users are individuals (in this case women), and whose role is media that links the personal and public realms. In terms of women's discourse, this advertising depicts a woman wearing a hijab who does not only labor in the domestic domain and cuts herself off from the public sphere, but also as a figure who opens herself up to appear in the public sphere. This advertising challenges the notion of hijab-wearing women being conservative and constrained in their social movements by portraying them as figures who are fluid, progressive, and able to exhibit themselves more freely in public (Fadillah and Sounvada 2020).

Another strategy used to promote the image of the hijab and Islam's closeness to technology is to present advertising stars who are well-known in the media and whose careers are on the rise, such as Silvia Azizah, Fatin Shidqia Lubis, Laudya Chintya Bella, and Citra Kirana. Not only that, but Lion Japan introduced the figure of female convert Ayana Moon, who demonstrated the closeness of the hijab and Islam to modernity and technology, particularly popular culture, drawing him farther into the world of cosmopolitanism. In recent years, the status of the hijab in the framework of popular culture has grown in relevance and attention. Hijab is a religious head and body covering used by some Muslim women. As part of an effort to portray society's diversity, several popular media, such as film, television, and

fashion magazines, have begun to depict Muslim women wearing the hijab. This could raise awareness of hijab among a broader audience.

Sociologically, the industry's plan for entering the Muslim women's market in Indonesia is highly intriguing. In Islam, the hijab is a religious requirement for Muslim women that is exemplified in the Al-Quran and the Prophet Muhammad's hadith (traditions). Wearing the hijab is an expression of obedience to Allah and religious precepts for Muslim women who comprehend and accept these teachings. Hijab is also a way for Muslim women to respect and glorify the Islamic religion's principles. This is an outward manifestation of their devotion to putting Islamic ideals into practice in everyday life. The hijab, by covering the body and avoiding a showy look, can assist Muslim women in focusing more on their relationship with Allah and improving their spirituality. In general, the hijab is a symbol of piety for Muslim women in the framework of the Islamic religion. This is in line with the idea that becoming a cosmopolitan Muslim woman has a particular lifestyle and a complicated beauty since she is not only physically beautiful but also lovely on the inside, as every move she takes embodies modernity and Islamic principles (Ulya 2018). In discussions about whether a woman should wear the hijab, she will need time to reflect on the spiritual significance of her choice, as well as the implications it may have for her daily life. Social expectations for women wearing the hijab in Indonesia are still quite high.

In hijab shampoo advertising, the industry is bringing the hijab in a cosmopolis direction, where the hijab merges with characteristics of modernism such as minimalist architectural designs, urban landscapes that give practicality, easy access to technology, and a broader range of social connections. In a spiritual environment that stresses individual context, exclusivity, and complexity in higher life, this lowers the purpose of the hijab. The hijab in the hijab shampoo campaign is portrayed as simple, modern, adaptable, and stylish. The industry's reconstruction of the hijab's image strives, of course, to transform people's perceptions of the hijab to be more acceptable, producing a new value for the hijab that is more cosmopolitan. The hijab, as a symbol of spiritual identity for Muslim women, is transformed into a fluid and contemporary phenomenon. On the one hand, with the increasing trend of Muslim women deciding to wear the hijab since it has evolved into a symbol of piety yet can be carried out simply and flexibly, this image will

immensely help the Muslim community in Indonesia. This has the effect of boosting the Muslim community's collective image in Indonesia as a part of modern society. This leads to the emergence of a new term, Muslimah cosmopolitan lifestyle in Indonesia, which refers to the idea of the lifestyle of Muslim women who have strong faith, extensive knowledge and insight in religious and general sciences, noble character, independent integrity, and self-confidence, and are active in various activities in their social environment, contributing to the advancement of Islam and the surrounding community, globally aware, and following contemporary life (Dani 2014).

The constructed worldview of identity, of course, opens up opportunities for business to play a part in the dynamics of meeting requirements in social practices in order to demonstrate one's identity as a Muslim lady. Their product selections are heavily influenced by how they describe themselves (self-concept). This is how multinational corporations develop their markets. Expansion is accomplished by disseminating new social and cultural values and packaging them in new values that are still acceptable for achieving economic goals; this process is known as the commodification of religious values that should be in the sacred realm, eventually entering the profane realm. According to Fealy and Sally (2012), the widespread commodification of Islam is a tacit acceptance of Islam's position in the public sphere. Fealy and Sally went on to say that buying Islamic things has anything to do with one's identity. When religion provides an alternative for constructing a new identity, the quick flow of globalization has an impact on destabilized identity. This indicates that, in bourgeois parlance, the consumption of Islamic items is employed as symbolic capital to strengthen identity and sustain Muslim persons' social class status. Consumption of Islamic products frequently indicates a high social rank.

Advertisement for Hijab Shampoo and the Distortion of Sacred Religious Values

This advertising, although portraying the perfect picture of a woman wearing a hijab, also diminishes the actual principles of Islam. The process of portraying or promoting Islamic ideals superficially, clichédly, or erroneously for economic or marketing goals is known as reducing Islamic values in advertising. This can result in stereotypes or false portrayals of Islam and is frequently motivated by a desire for financial gain. This is often unavoidable when advertising attempts to propagate

a value that is anticipated to be acceptable to a broad audience by introducing the context of the hijab and Islam to a cosmopolitan area, as detailed in the preceding section.

Almost all hijab shampoo advertising features trendy hijabs rather than *sari* hijabs that follow the correct standards for wearing the hijab according to Islamic teachings, demonstrating the loss of value as a result of creating an image of the hijab and Islam that is easy and flexible. The images in Fig. 7 below are examples of how the hijab is shown in hijab shampoo advertisements:

Figure 7.
Image of A Fashionable Hijab in a Hijab Shampoo Marketing.



In this advertising, you can see how the hijab is placed in appealing, fashionable packaging and how it can appeal to Indonesian women of all ages and styles. However, it turns out that the genuine value and meaning of the hijab in Islamic teachings are diminished in this advertising. In Islam, correct hijab wearing is the act of dressing in line with religious teachings and Islamic moral standards. In Islam, the hijab is an important sign of purity and obedience to Allah, and its wearing must adhere to a number of ethical criteria and values. Some of these ethics are as follows (Thawillah 2007): (1) Covering the private parts: Covering the private parts is one of the basic principles of wearing the hijab in Islam. The private portions of a woman cover the entire body save the face and palms of her hands. Therefore, the hijab must cover the hair, neck, chest, and the rest of the body. (2) Loose and not too tight: The hijab should be worn loosely and not too tight so that it does not disclose body shape or contours that may elicit sexual attraction. This is in conformity with the notion of religious observance and observance of religious precepts. (3) Non-transparent: the hijab must not be constructed of a translucent or thin material that allows the hair or body underneath to be visible. The hijab

material must be thick enough to keep the wearer's privacy, and (4) It Does not draw attention: the aim of the hijab is to cover and protect, not to draw notice. As a result, hijab wearers should select colors and designs that are not too dazzling or too subtle. Aside from the rules for correctly wearing the hijab according to Islamic religious teachings, the hijab shown in the hijab shampoo advertisement is the polar opposite of these provisions in that it does not cover the private parts, particularly the chest area, is tight, made of thin material, and uses bright colors that draw attention.

Not only does hijab shampoo advertising diminish the clothing code of Muslim women in general, but it also reduces the hijab. This can be seen in various hijab shampoo advertising, particularly those depicting women wearing hijabs participating in sporting activities. In the advertising, a model is portrayed wearing garments that do not adhere to Islamic religious principles, which state that private parts should be covered and curves should not be shown. This is done because the advertising wishes to portray a modern and energetic woman who is more appealing to the public's perception of the ideal woman. This image will be difficult to construct if it refers to actual Islamic teachings about the hijab and how to dress in accordance with Islamic Sharia because the characteristics of clothing will be difficult to reconcile with the concept of practicality and comfort in dressing for modern-day hijab-wearing women.

These two stages show that industry actors must set the way for target market penetration by spreading values that strengthen the construction of a certain identity and then adjusting these values so that they are in line with the economic mission being carried out. Thus, even if their economic qualities are extremely evident, the commodification of religion is a complicated historical and cultural creation (Kitiarsa 2008). They are recreated in a specific cultural setting and then require a cultural framework to highlight their socioeconomic symbolic importance. Commodification is a fully constructed process that must be present in the local-global market economy and the postmodern religious expansion. Commodification was not designed to create new religious forms and movements that contradict previous religious beliefs and practices but rather to position religion as an item in which the spiritual function of religion becomes a commodity suitable for consumption in society.

Because commodities had become the clearest form, the plainest representation, of capitalist production, Karl Marx opened *Das Capital* with a discussion of commodities. Capitalism literally arose as a massive accumulation of goods. Deconstructing commodities to determine their apparent meaning is one of the cornerstones of Marxian analysis, as is dismantling social interactions that are locked in commodity form. Marx saw commodities and the notion of use value broadly (Jhally 1990). Commodities, according to Marx, arise from a wide range of physical and cultural requirements, and their uses can be characterized in a variety of ways.

CONCLUSION

The increased adoption of the hijab among Indonesian women can be interpreted as a sign of increased religiosity among Muslim women, but it is also a lifestyle trend. Every change has ramifications, including hair care, which was formerly permissible under the hijab. The corporate landscape recognized a unique opportunity and responded proactively by creating specialized shampoo products specifically designed for women who wear hijabs. These products were promoted using a range of strategic marketing techniques tailored to resonate with their target audience. It's particularly noteworthy that all three major multinational companies involved in the shampoo advertising analyzed in this study engaged in the commodification of Islamic values, transforming them into desirable selling points to attract potential consumers.

One of the primary strategies employed was advertising, which plays a crucial role in shaping the perceptions of consumers not only about the product but also about their own identities. The advertisements for hijab-friendly shampoos communicated much more than mere functionality; they subtly promoted an ideal of beauty and self-care that aligns with the values and experiences of hijab-wearing women, emphasizing the health benefits these products provide for their hair. Through this multifaceted approach, the ads conveyed a deeper message that connected cultural identity with personal well-being. The hijab shampoo advertisement conveys a nuanced message that advocates for the consistent wearing of the hijab, emphasizing that it does not hinder Muslim women's participation in various activities. This underlying support is crucial, as it challenges stereotypes

surrounding hijab-wearing individuals. Moreover, the advertisement suggests a strong connection between physical appearance and mental well-being, proposing that healthy hair contributes to a positive psychological state.

The effectiveness of the advertisement lies in its use of visual elements, storytelling techniques, and thoughtful choices in models. These aspects work in harmony to create a compelling narrative that resonates with the intended audience. By portraying a vibrant, cosmopolitan environment, the advertisement reinforces the idea that the act of wearing a hijab has evolved into a fashionable and marketable phenomenon, rather than a mere religious obligation.

In this context, the hijab is presented not only as a sacred symbol of faith but also alongside a plethora of modern, secular icons and lifestyle choices. This juxtaposition highlights a complex relationship where tradition and modernity coexist, suggesting that wearing the hijab can be both a personal and a progressive expression of identity in contemporary society. The hijab eventually became an object that opened up the potential for the commercialization of body care sector products. This method is highly effective in the environment of industry and capitalism since it is in direct contact with consumers' daily lives. On the other side, this technique diminishes the sacred nature of the hijab itself.

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About the Author

Rosana Hariyanti, M.A., is a lecturer at the Study Program of French Language and Literature, Faculty of Cultural Studies, Brawijaya University. The focus is on literature, multiculturalism, and gender. Email: rosana@ub.ac.id.

Dyah Eko Hapsari, M.Hum., is a lecturer at the Study Program of English Literature, Faculty of Cultural Studies, Brawijaya University. Email: dyahekohapsari@ub.ac.id.

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