

Women with Hijab in the Advertisement: Between Identity Politics, Religious Commodification and the Deconstruction on the Meaning of Beauty

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Abstract : There are so many attractiveness of advertising messages on why an advertisement is made. Generally, an advertisement was made to persuade the public or consumers candidates for buying and consuming a certain product. If previously, several advertisements for products mostly use the beautiful women with certain indicators such as white skin, long black hair, thin and sexy body; recently seems to show a trend by using the veiled woman (woman who wears hijab) as its models. There must be many interpretations regarding this symbol. For example about the dakwah messages on Muslim women's identity that are performed through their way of dressing up, religious commodification because the appearance of a Muslim woman will attract the attention of Muslim consumers, the deconstruction of the meaning of beauty, or a combination of several attractions of the advertising message that was represented by woman with the hijab. This article will analyze about those various symbol interpretations.

Keywords: Hijab, advertisement, beauty, the attractions of advertising messages, religious commodification, spirituality.

Introduction

The presence of the mass media in its various forms helps to construct people's view of a reality. One of the constructions of reality is created through advertising. Advertising itself is a medium to influence potential consumers to buy a particular product or service. Burhan Bungin, *Sociology of Communication: Theory, Paradigm, and Technological Discourse in Society*, Print to. (Jakarta: Prenada Media Group Kencana Division, 2017). There are several message appeals in advertising, including: a) celebrity appeal b) humor appeal c) error appeal d) comparative appeal e) rational appeal f) emotional appeal g) sex appeal and h) attraction combination Kadar Nurjaman and Khaerul Umam, *Communication and Public Relations: A Guide for Students, Bureaucrats and Business Practitioners* (Bandung: Pustaka Setia, 2012).. Of the nine attractions, there are at least 2 dominant attractions that are present in the symbolic representation of various advertising products, namely the attraction of celebrities and the attraction of sexuality. Therefore, it is not surprising that many advertising products feature beautiful women as their advertising models. But unfortunately, through advertising, the media also constructs the meaning of beauty itself. Advertisements that offer beauty products from various brands are increasingly massive in constructing the meaning of beauty for society. In the depiction in advertisements, the women shown are women with white skin, sharp noses and straight hair. The mass media through advertisements continues to reproduce the 'beautiful' standard as a universal standard of women's beauty throughout the world. Therefore, beauty standards are no longer a personal authority for women but have become mass consumption by using what standards are imaged by the advertising media Farida Hanum, *Gender Studies and Dynamics* (Malang: Intrans Publishing, 2018)..

Thamrin Amal Tomagola's research found that there were 5 images of women in advertisements in various women's magazines in Indonesia. The five images are 1) Frame Image 2) Pillar Image 3) Dish Image 4) Conflict Image and 5) Association Image Idi Subandi Ibrahim and Hanif Suranto, *Women and Media: Construction of Gender Ideology in the New Order Public Sphere*, First Edition . (Bandung: Rosdakarya Teenagers, 1998).. This description is in line with the 5 P formula, namely: a creature that must appear alluring (Pigura), the main caretaker of household chores (Pilar), being the object of all kinds of satisfaction of male sexual desires (Peraduan), it is impossible to leave the world of the kitchen (Pinggan), and always worry about not being accepted by a certain environment (association) Aan Mei Handoko et al., *Women's Identity in Magazines*, First Print . (Yogyakarta: Communication Studies Program at Yogyakarta Islamic University and Media Circle, 2013).. Adding to what Tomagola said above, Ade Armado said that women as they appear in the media are sweeteners, complements, or even satisfiers of sexual fantasies. Widjayanti M. Santoso, *Sociology of Feminism: Construction of Women in the Media Industry*, Print Pe. (Yogyakarta: LKiS, 2011).

Even though beauty myths –with certain standards- are the way in which advertising of cosmetic products operates, recent developments show that a process of deconstruction has begun in the industry. One deconstruction of the meaning of beauty can be seen from the video advertisement for *Dove soap*, version of the *Real Beauty Campaign: Inner Critics*, by asking several women which part of your body you dislike the most; followed by the question according to them which part of the body is the most beautiful. According to Pramesti, this is an illustration of the operation of the deconstruction process against the myth of beauty that has been shackled to women. Through this advertisement, in Pramesti's view, it is an effort to build the view that beauty is not only focused on *outer beauty*, but also *inner beauty*, which juxtaposes *beauty, brain, behavior* as socio-cultural standards regarding the beauty of Indonesian women (Desiana E. Pramesti, 2018 : 13-14). A similar view is also presented in the advertisement for the Dove shampoo version of *My Hair, Kata Aku*, which invites all Indonesian women to be more confident

and love whatever the model and color of their hair is through its products (Fidella Nala Sani and Sri Widowati Herieningsih, 2021).

The presence of deconstruction of various beauty myths makes the standard of beauty no longer the same. Therefore, a number of advertisements that appear also come with different identity representations. That beauty is not always synonymous with open clothing and showing curves, a sexy body and loose hair, but now there are various trends that make Muslim women who wear the hijab as advertising models or brand ambassadors. Many products use hijab-wearing Muslim women as advertising models. Just to mention a few examples, including Hi Lo Soleha milk advertising products (played by designer Dian Pelangi), Rejoice Hijabisa shampoo ads (played by Fatin Sidqia Lubis), Sunsilk Hijab Refresh shampoo ads (there are two versions; namely Carla Rizki's version and Laudya's version). Cintya Bella) **Alfia Zain and Fatmawati, "The Meaning of Using Hijab in Veiled Versions of Shampoo Product Ads on Television," Communication Journal 11, no. 1 (2018): 75–90.**, a cosmetic advertisement for Wardah powder and lipstick (there are several versions: Inneke Koesharawaty, Dewi Sandra, Zaskia Sunkar, there are also female versions without headscarves, including Tatjana Saphira and Raline Shah) (Hairunnisa and Wibowo 2019). The theme of gender equality is also present in female models wearing headscarves, as seen in the advertisements for *Fair and Lovely products* ; Married or S2 version starring Jessica Mila. However, similar to Tamrin Amal Tomagola's analysis, women who wear the hijab still represent several of the 5 images that she conveys, including the appearance of the Confrontational Image (women as gratification of male or husband's sexual desire), as present in advertisements for cleaning female intimate organs/vagina Resik V Pamper. There are several versions of this advertisement, including one starring Artika Sari Devi. However, there are also several other versions with Muslim female models wearing hijabs, including those starring Inneke Koesharawaty, Devi Permatasari and Alyssa Soebandono. Not only using teenage models, young women, and housewives; the use of women who wear the hijab is also used to promote health advertising products such as *Well-Move* (starred by Lula Kamal), to Viostin DS (starred by Hetty Koes Endang and Mamah Dedeh); which was hit by a controversy over the issue that the product contained lard. Various versions of these advertisements show that apart from celebrity appeals and sexual appeals, spiritual appeals also appear to be used to reach consumers in Indonesia, who are predominantly Muslim.

From the various backgrounds of the thoughts above, the researcher wants to raise a study with the theme: Hijab Women as Advertising Symbols: Between Identity Politics, Commodification of Religion and Deconstruction of the Meaning of Beauty.

The objectives of this research are: 1) Mapping advertisements for various products that use hijab-wearing Muslim women as models or brand ambassadors. 2) Conduct a theoretical study of this trend as an effort to convey da'wah messages, the phenomenon of commodification of religions or the use of spiritual appeals as one of the considerations in the world of advertising as a product marketing strategy (marketing strategy). 3) Finding good practices from several ways of presenting advertisements in educating the public about some universal values of religion and cultivating tolerance and inclusivism.

Meanwhile, the formulation of the problem that the author can convey here is:

1. What are the advertisements that are developing in Indonesia that use hijab-wearing Muslim women as models or brand ambassadors; and how are they displayed in those advertisements?
2. What theories can explain this phenomenon? Related to the delivery of da'wah messages, identity politics, the phenomenon of commodification of religion or the use of spiritual appeals as one of the considerations in the world of advertising as a product marketing strategy (*marketing strategy*).




3. Are there good practices found from several ways of presenting advertisements in educating the public about some universal values of religion and cultivating tolerance and inclusivism? What does it look like?






This study uses a qualitative approach, and the analysis to be used is Textual Analysis. Textual analysis is a methodology used to analyze, interpret, and deconstruct ideology, values, or interests behind a media text. The textual analysis method is used to find the latent meaning contained in mass media texts (Ida 2014).








Results and Discussion

To get answers to the questions above, the authors made a simple study of various advertisements that use women wearing the hijab as models for advertisements for these various products. Even though there are quite a lot of goods and services that use female advertisement stars wearing hijab as their models, the authors chose 15 versions of these advertisements to be analyzed.

The table below shows various advertisements that appear in various shows on television, magazines, newspapers, and online media. Through these advertisements, we will also get a glimpse of how women wearing the hijab are represented.

No.	Advertising Product Name	Advertising Product Type	Commercial star/ <i>Brand Ambassadors</i>	How is the Representation of Muslimah in the Ad	
				Symbol	Meaning
1	Sunsilk <i>Hijab Refresh</i>	shampoo – Cosmetic Products	Carla Rizky		By using Carla Rizki who is a taekwondo athlete and appearances in her advertisements, women wearing hijab are shown to be always fresh and active.
2	Wardah <i>Exclusive Series version in London</i>	Powder, Sunscreen, Lipstick – Cosmetic/beauty products	Goddess Sandra		Wardah always emphasizes beauty, not only <i>outer beauty</i> , but beauty from within. This cosmetic emphasizes halal guarantees on its products, thereby making the wearer confident.
3	Wardah version of The Story Behind Your Beauty	Powder, Sunscreen, Lipstick – Cosmetic/beauty products	Inneke Koesharawaty		Beauty does not only consist of physical beauty (<i>outer beauty</i>), but also from the attitude and behavior that radiates from the heart. Here, Wardah tries to introduce the meaning of <i>inner beauty</i> .

4	New Clear <i>Fresh Cool Lemon</i>	Cosmetic Product Shampoo	Silvia Azizah		This advertisement shows that even though a Muslim woman wears the hijab, she can remain active and fresh.
5	Sunsilk <i>Hijab Refresh</i>	shampoo – Cosmetic Products	Laudya Cintya Bella		Through the figure of its brand ambassador, this shampoo advertisement shows that women's beauty is not always shown with loose hair. Through the model, the green hood is blown by the wind and spreads a smile, showing freshness. This also wants to show that women can stay fresh and cheerful even though they wear the hijab.
6	Shampoo <i>Rejoice 3 in 1 Hijabisa</i>	shampoo – Cosmetic Products	<ul style="list-style-type: none"> ▪ Fatin Shidqia Lubis, ▪ Ayu Princess Sundari, ▪ Nabila Lida. 		These three models have a hobby of singing and music, even though they come from different musical genres. This advertisement represents that women can still be active even though they wear the hijab.
7	Garnier <i>Light Complete Program 3 Days</i>	Face whitening and skin lightening- Cosmetic Products	Tatjana Saphira and Bella Almira		Apart from women who are not wearing the hijab, this advertisement shows that women who wear the hijab can socialize with anyone regardless of their appearance.
8	Fair and Lovely <i>Married or S2 version ?</i>	Face whitening and skin lightening- Cosmetic products	Jessica Milla		When faced with the choice to get married immediately or continue with Masters, this Muslim woman can still negotiate to keep seeking knowledge, and get a partner who is equal.

9	Clean Advertisement - V Efficacy of Manjakani <i>Whi te-ning</i> –my Jewel version	<i>Feminine Hygine</i> Cleanser - Cosmetic Products	Alyssa Soebandono & Dude Harlino		As is the case in the ad analyzed by Tamrin Amal Tomagola about the 5 images of women in the advertisement, this display still shows the "competitive image" that becomes the role of women, even though it uses a female model who wears a hijab.
10	Resik V advertisement <i>Madura White</i>	<i>Feminine Hygine</i> Cleanser - Cosmetic Products	Zaskia Sungkar		Same as above, showing the role of women to serve the sexual desires of men (husbands) and refers to the image of the contest.
11	Purbasari Betel Soap-Clean HALAL	<i>Feminine Hygine</i> Cleanser - Cosmetic Products			Same as above, showing the role of women to serve the sexual desires of men (husbands) and refers to the image of the contest.
12	Downy <i>Perfume Collection</i>	Laundry deodorizer	1. Laudya Cyntia Bella		Referring to the position of women as a "framed image, social image, as well as a pillar image" alias housekeeper.
13	Royale <i>Perfume Series by So Klin</i>	Laundry deodorizer	2. Kiran's image		Referring to the position of women as a "framed image, social image, as well as a pillar image" alias housekeeper.
14	Cap Kaki Tiga Refreshing Solution	Refreshing solution-traditional medicine	3. Mama Dedeh		The use of Ustadzah Mamah Dedeh as an advertising model for this refreshing solution, means the use of spiritual appeal in advertising.
15	Well-move	Supplements for Joint and Knee Pain-Medicines	Lula Kamal		The use of Lula Kamal, a doctor who wears a hijab as a model for a supplement ad for joint

					and knee pain, shows the use of combined appeal in advertisements (celebrity appeal, professional appeal, and spirituality) in advertisements.
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Like it or not, one of the reasons for using hijab-wearing female models as *brand ambassadors* or advertising stars for a product, is inseparable from the reasons for the attractiveness of the advertising messages they have. According to Hafied Changara, the message is anything conveyed by someone in the form of a symbol that is perceived and accepted by the audience in a series of meanings (Cangara 2017). Therefore ad designers must involve people who see the ad by stimulating their imagination to get a response. Ratna Noviani argues that women are often used as a diversion of sexuality issues to corruption issues in the media.(Noviani 2021) The media tends to present female actors as the main attraction for news to be consumed by large audiences. Thus, it takes attraction so that the message conveyed has an impact. The appeal of the message can be celebrity appeal, humor appeal, fault appeal, comparative appeal, rational appeal, emotional appeal, sex appeal, spiritual appeal, and combined appeal Nurjaman and Umam, Communication and Public Relations: A Guide for Students, Bureaucrats, and Business Practitioners ..

The following is a description of the nine appeals of the advertising message:

1. *Celebrity Attraction*

Products or brands can stand out in advertising, one of which is by using the appeal of public figures. The community figure can be a figure, TV star, actor, actress, athlete) who is known by the public to support a product. He is a spokesperson for a product. Other considerations for using celebrities include their popularity, physical attractiveness, credibility, profession, ownership status of the company, brand users, values, and the risk of controversy.

2. *Humor Attraction*

Politicians, actors , actresses, community spokespeople, professors, and others often use humor to create the desired reaction. Advertisers also use humor to achieve a variety of communication goals to trigger attention, guide consumers as a whole, influence attitudes, improve the "recall" ability of advertisers' demands, and ultimately create consumer actions to buy products.

3. *Fault Attraction*

In using the appeal of this error, advertisers use it to persuade potential consumers by instilling feelings of guilt, thus replacing the product used with the product advertised or shown the error so that consumers do not repeat the mistake.

4. *Comparative Attraction*

Practices in advertising, direct or indirect comparison of a product with competing products that promotes that the product is superior to competing products.

5. *Rational Attraction*

Rational appeals focus on optimal practice, function, or consumer needs for a product, emphasizing the benefits or reasons for having or using a brand. Message content emphasizes facts, learning, and logical persuasion.

6. *Emotional Attraction*

Emotional appeal relates to the psychological need of consumers to buy a product. In general, emotional appeals involve happiness, surprise, fear, sadness, anger, and disgust.

7. *Sex Appeal*

Sex appeal has an initial attraction and a long period of attention. Sex appeal usually uses attractive models and provocative poses. Even so, sex appeal will get a negative response if it doesn't match the advertised material. Even according to Eric Scultz is one of the sins of advertising.

8. *Spiritual Attraction*

Spiritual appeal is an attraction related to meaning and value, namely placing one's behavior and life in the context of a broader and richer meaning, to judge that one's actions or way of life have meaning compared to others. Common spiritual values include truth, honesty, sincerity, simplicity, caring, cooperation, freedom, peace, love, understanding, good deeds, responsibility, tolerance, integrity, trust, cleanliness, humility, loyalty, conscientiousness, nobility, courage, unity, gratitude, perseverance, patience, justice, equality, balance, wisdom, and firmness. The highest spiritual values are service to God or worship of God.

9. *Combination Attraction*

Combined attraction is the attraction of a combination of various attractions, namely a combination of celebrity attraction, humor appeal, fear appeal, guilt appeal, musical appeal, comparative appeal, emotional appeal, and emotional appeal. attract sex. It is hoped that this attraction can synergize several attractions so as to produce a better advertising message execution effect than using only one attraction.(Nurjaman and Umam 2012)

The explanation above confirms, why are beautiful women often used as models or *brand ambassadors* for an advertising product? This is because, in general, *brand ambassadors* have several attractions at once; such as celebrity attraction, sexual attraction, emotional attraction, and spiritual attraction all at once so that it becomes a combination attraction. In addition, patriarchal culture generally chooses these "beautiful" women as an attraction for their potential customers who generally want to imitate/imitate the advertisement models they watch so they can also look beautiful like them. Therefore, according to Naomi Wolf in her book *The Beauty Myth: How Images of Beauty are Used against Women* –which became known as the concept of “the beauty myth”-, states that the pressure to always be beautiful has become an effective control for contemporary culture to control women. According to him, myths are not solely about women, but tend to be a matter of male institutions and institutional power. The existence of this beauty myth changes over time, and myths arise when the material boundaries contained in women are lost Hanum, Gender Studies and Dynamics ..

The presence of hijab-wearing Muslim female models in various advertising products is also a form of deconstruction of the previously developed construction of beauty. Where previously the construction of women's beauty was built on a standard created by the media and finally seen as universal, such as white skin, black and straight hair, slim body, tall stature, and the curves of the body must be clearly visible.(Sari 2017) Therefore, on the one hand, the advertising model for Muslim women wearing the hijab has dismantled the myth that a beautiful woman's body must be exposed in such a way; as well as offering the view that beauty is not only focused on *outer beauty* but rather beauty that comes from within (*inner beauty*) as presented in Wardah's advertising Hulda Grace Worotitjan, "Construction of Beauty in Wardah Cosmetics Ads," E-Communication Journal, Communication Studies Study Program, Petra Christian University Surabaya (nd).tagline ; regardless of race, skin color, hair type or body shape, values regarding respect for various realities and teachings to glorify fellow human beings are at the heart of the message of Islamic teachings as set out in the Al Quran QS Al Hujurat 13.

يَتَأَيُّهَا النَّاسُ إِنَّا خَلَقْنَاكُمْ مِنْ ذَكَرٍ وَأُنْثَىٰ وَجَعَلْنَاكُمْ شُعُوبًا وَقَبَائِلَ لِتَعَارَفُوا إِنَّ
أَكْرَمَكُمْ عِنْدَ اللَّهِ أَنْفُسُكُمْ إِنَّ اللَّهَ عَلِيمٌ خَبِيرٌ ﴿١٣﴾

"O people, verily We created you from a male and a female and made you nations and tribes so that you may know each other. Indeed, the most noble among you in the sight of Allah is the one who is most pious among you. Surely Allah is All-Knowing, All-Knowing."

However, on the other hand we still need to be wary of patriarchal efforts to perpetuate women's subordination, bearing in mind that currently there are also many efforts to weaken women wrapped in interpretations based on religion. That's why, it's not surprising, even though there have been efforts called advertisement feminization efforts, for example the one that comes in the form of negotiating a girl in the *Fair and Lovely advertisement* version "Married or Masters?", but if explored further, the presence of 5P images (Picture Image, Pillar Image, Plate Image, Complaint Image, Association Image): including those that place women as objects of satisfying men's (husband) sexual desires or *Complaint Images* as shown in soap advertisements cleaning the female intimate organs as displayed by models Alyssa Soebandono and Zaskia Sungkar in the second version of the *Resik V advertisement* as well as in the advertising model for Purbasari betel nut soap became inevitable.

In fact, actually a Muslim woman does not need to be trapped in exposing physical beauty which ultimately tends to make her fall back to the practice of "tabarruj"; an act of showing off beauty which is prohibited by Islam. There are various views of scholars about the meaning of "Tabarruj"; but in general they agree that the meaning of *tabarruj* is an act of a woman showing off her jewelry or showing the beauty and beauty of her body to other people, especially men. Even if we read it using the perspective of *mubilah* (a perspective on reading the Koran in a fair and gender-equal manner) this also applies the other way around; an act performed by men to attract the attention of women (Restiviani 2020). This is because actually Allah Swt does not look at physical appearance in judging someone, as stated in one of the hadiths of the Prophet Muhammad Saw (Kodir 2019):

٢٠ عن أبي هريرة رضي الله عنه قال: قال رسول الله ﷺ: «إِنَّ
اللَّهَ لَا يَنْظُرُ إِلَى صُورِكُمْ وَأَمْوَالِكُمْ، وَلَكِنْ يَنْظُرُ إِلَى
قُلُوبِكُمْ وَأَعْمَالِكُمْ» [أخرجه مسلم برقم ٢٥٦٤].

From Abu Hurairah ra., he said that Rasulullah SAW said, "Indeed Allah does not look at your appearance and wealth, but looks at your heart and deeds." (HR. Muslim No. 2564)

A Muslim woman should realize that her existence as a human being is actually the best creation and has been glorified by Allah Swt. As stated in his word in the verse below:

﴿وَلَقَدْ كَرَّمْنَا بَنِي آدَمَ وَحَمَلْنَاهُمْ فِي الْبَرِّ وَالْبَحْرِ وَرَزَقْنَاهُمْ مِنَ
الطَّيِّبَاتِ وَفَضَّلْنَاهُمْ عَلَىٰ كَثِيرٍ مِمَّنْ خَلَقْنَا تَفْضِيلًا﴾ ﴿٧٠﴾

And indeed, We have glorified the children of Adam, and We carried them on land and in the sea, and We gave them sustenance from the good and We preferred them over many creatures that We created with perfect advantages. (QS Al Isra: 70)

In addition, the presence of models of Muslim women who wear the hijab, is more directed to identity politics, where the headscarf or headscarf is seen as a characteristic or marker of a Muslim woman. This is seen as important, for example in the advertisement for Solution for Freshener Cap Kaki Tiga which uses Mamah Dedeh as its model; as well as in the advertisement for the *Well-Move* muscle pain relief supplement starring Lula Kamal, it is actually a combination attraction, both in the form of celebrity appeal (Mamah Dedeh is an ustadzah and Lula Kamal is a doctor), both are Muslim women and are *concerned* about consumption patterns of halal products,

The existence of the two models above actually seems to be a guarantee for the halalness of a product desired by Muslim consumers, which is represented through these two figures. This finding is in line with an analysis from a previous similar study conducted by Elis Z. Anis mentioned that the selection of Ustaz/Ustazah as advertising *endorsers* was of course because they had selling points in the eyes of the public so it was hoped that they would bring huge profits to the media industry. They become a source of *justification* because of their role as community role models.

This is actually also part of identity politics, as conveyed in Wikipedia as a political tool for a group such as ethnicity, ethnicity, culture, religion or something else for a specific purpose, for example as a form of resistance or as a tool to show the identity of a group (Aryasatya 2019). This identity politics is aimed at Muslim women who are represented by advising them to wear the hijab, and in fact it is more directed at efforts to make Muslim women "easier to recognize" as stated in QS. Al Azhab: 59 below:

يٰۤاَيُّهَا النَّبِيُّ قُلْ لِّاَزْوَاجِكَ وَبَنَاتِكَ وَنِسَاءِ الْمُؤْمِنِينَ يُدْنِبْنَ عَلَيْهِنَّ
مِنْ جَلْبَابِهِنَّ ذٰلِكَ اَدْنٰى اَنْ يُعْرَفْنَ فَلَا يُؤْذِنَنَّكَ وَاللّٰهُ عَفُوْرًا
رَّحِيْمًا

"O Prophet! Say to your wives, your daughters and the wives of the believers, "Let them cover their headscarves all over their bodies." That is so that they are easier to recognize, so they are not disturbed. And Allah is Forgiving, Most Merciful." (QS. Al-Ahzab: 59)

Reflecting on the importance of the appeal of spirituality as one of the attractions of advertising messages, the commodification of religion in advertising is something that is difficult to avoid. Indonesia has a population of more than 270 million people, the majority of whom are Muslims . This is of course a separate consideration for the industrial world that wants to develop its market share in Indonesia. Therefore, the commodification of religion in television advertisements has now become a phenomenon that is sticking out in Indonesia, because for commercial media such as television, religion is mass culture and is considered worthy of being a profitable commodity. The commodification of religion is a shift or transformation of the use value of religion from a normative way of life that is based on belief in God and becomes a source of normative values to become exchange value and adapted to human needs for religion. The commodification of religion makes us redefine religion as a market commodity to be exchanged (Maulida and Witro 2022). Therefore, now the spirituality of women wearing hijab is no longer a value that is believed personally, but is seen as something that is exchanged with the presence of material objects such as shampoo, cosmetics, food products, household appliances, or whatever they need.

However, indeed the commodification of religion in advertisements also has an impact on increasing people's religious awareness. Research by Herlina Yustati from IAIN Bengkulu states that commodification of Islamic symbols such as headscarves and halal labeling, in addition to being used as a marketing strategy for business actors (Angreani and Widayatmoko 2018). Commodification of Islam also brings positive things if business actors use this situation as a means of education. The impacts of the commodification of Islam include the increasing development of Islamic financial institutions in Indonesia, increasing public awareness to abandon usury, increasing public awareness of using "shariah" facilities, increasing the number of Muslim women who wear the headscarf and increasing awareness of Muslims to use halal products not only in food. but also in cosmetics.

Conclusion

From the various descriptions above, we can conclude that the presence of women wearing the hijab in various advertising products for goods and services that have surfaced in Indonesia recently is driven by 3 things. *First*, there is the attractiveness of the advertising message which is a combination of celebrity attractiveness, emotional appeal or rational appeal, even sexual attraction which is also associated with spiritual attraction which is a person's inner experience. The experience of a woman wearing the hijab is no longer her personal experience, but an exchange value for goods and services that are present in her inner struggle to interpret beauty, adherence to religion, guarantee that a product is halal, both food and cosmetics consumed. *Second*, there is identity politics among Muslims which encourages Muslim women to wear the hijab; so this prompted him to negotiate his Muslim identity in the public sphere, especially in the world of advertising. *Third*, there is a commodification of religion related to personal identity, preferences for values that are believed to be good and represented by certain products, spiritual experiences, and exchange values that are agreed upon in the public sphere regarding these matters.

In addition, the presence of women wearing headscarves in advertisements for various goods and services seems to be a guarantee or guarantee for the halalness of a product. The commodification of women wearing the hijab in advertisements for halal cosmetics is an attempt by the capitalist industry to make their products more acceptable to consumers. How tempting the Muslimah consumer market is, it has also made some celebrities with non-Muslim beliefs such as Amanda Manopo, Celine Evangelista, Natasha Wilona feel free to act in scenes wearing the hijab in their roles in soap operas or movies, some of them even occasionally wear the hijab in their daily lives and also promote clothing Muslim (Cut Asri and Moh Soehadha 2022).

On the other hand, the presence of women wearing the hijab in the advertising world can be interpreted as an attempt to deconstruct the established standard of beauty. However, it is also necessary to criticize that this deconstruction can also develop into new values which will become established and even hegemonize other parties. Therefore, it is far more important to present an open space for dialogue and an inclusive culture that respects fellow human beings. Hopefully!

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