

**HIJAB COMMOFIDICATION IN REJOICE HIJAB  
SHAMPOO TELEVISION ADS BASED ON JOHN FISKE'S  
SEMIOTIC ANALYSIS**



**THESIS**

**Thesis Submitted to The Department of Communication and Islamic  
Broadcasting IAIN Purwokerto to Complete One of The Requirements for  
Obtaining a Bachelor of Social (S.Sos)**

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**HIJAB COMMODIFICATION IN REJOICE HIJAB SHAMPOO  
TELEVISION ADS BASED ON  
JOHN FISKE’S SEMIOTIC ANALYSIS**

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**ABSTRACT**

This study aims to determine how the semiotic meaning of veiled women in the shampoo advertisement of Rejoice Hijab #Hijabisa by Fatin Shidqia Lubis. Author using John Fiske's semiotics analysis to identify and describe meaning on its ads. John Fiske's semiotics theory consist of three main area, namely: *the sign* itself, *the code* or system that operates the mark, and *the midwifery* where the code and the sign work. John Fiske's semiotics analysis also have three levels, namely: the level of reality, the level of representation, and the level of ideology. But the author only use one group, that is the level of reality which includes several codes, such as display codes, dress codes, gesture codes, and expression codes. This research using descriptive-qualitative approach, while the research method used is John Fiske's semiotic analysis. The results of this study that Rejoice Hijab shampoo ad version of Fatin Shidqia Lubis is a commercial ad, the ad depicts the self-image of the veiled woman displayed in a trendy, fashionable, stylish and contemporary style by changing the veiled culture according to religion. Although shown with a very active and energetic role, but this message carries a religious symbol starting from the display code, where the gestures displayed do not comply with Islamic religious norms. The use of Fatin Shidqia Lubis as a veiled woman is a brand ambassador to convince audiences that the #Hijabisa tagline can indeed be proven by this singer even though she wears the hijab. Three benefits of 1 product are offered through a song by Fatin with a demonstration of 3 hair treatments. The use of women wearing hijab shows to attract the attention of consumers, where current hijab trends have developed so that producers are interested in creating the latest shampoo products by incorporating symbols from Islam.

**Keyword:** John Fiske’s Semiotic Analysis, Commodification, Rejoice Hijab Shampoo #Hijabisa.

## Motto

أَلَمْ تَرَ أَنَّ الْفُلُوكَ تَجْرِي فِي الْبَحْرِ بِنِعْمَتِ اللَّهِ لِيُرِيكُمْ مِّنْ آيَاتِهِ إِنَّ فِي ذَلِكَ لَآيَاتٍ لِّكُلِّ صَبَّارٍ شَكُورٍ

“Do you not see that ships sail through the sea by the sea by the favour of Allah that He may show you of His sign? Indeed that are signs for everyone patient and grateful.”

(Q.S Luqman: 31)

The earth is vast, so God and his power are even broader. Always be grateful for the gifts and pleasure that God Gives. Always be patient facing the trials, because the vast of sea signifies, so our patience also must be broad. Everything on earth certainly happens by God's will, so, we as a human being shouldn't be boast. Softness from the water of the sea means that in all activities, we must remember God because Allah is everywhere.



IAIN PURWOKERTO

## Offerings

With gratitude to Allah SWT and all sincerity, the author presents this simple work to:

1. Both the author's parents, Ms. Emiliana Subayati and Mr. Siswono, SH who always accompany the author's steps with compassion and a string of prayers that never break.
2. My sisters, exactly Berlina Virgiati and Berlinda Suciati who always supports, encourages, and accompanies author in thesis writing.
3. My best friends Noviana Rahmawati, who makes the author motivated for finishing the thesis as soon as possible.
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5. BVC's Friend in El-Fira that was supporting me to write this thesis by English.
6. All of my friends on campus who always support and provide motivation.
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Nothing the author can give to express gratitude but only prayers, hopefully good deeds from all parties are recorded as deeds of worship that are blessed by Allah SWT, and get a reward, Aamiin. The author realizes that this thesis is still a lot of mistakes and shortcomings. Therefore, constructive criticism and suggestions are highly expected by the author. Hopefully this thesis can be useful for all of us, Aamiin.

Purwokerto, June, 2020



**Nur Ayu Anggraini**  
**1617102031**

## CONTENTS

|  |                          |
|--|--------------------------|
| TITLE PAGE .....                         | i                        |
| STATEMENT OF AUTHENTICITY .....          | ii                       |
| AUTHORIZATION .....                      | iii                      |
| SUPERVISOR'S DEPARTEMNT NOTES .....      | iv                       |
| ABSTRACT .....                           | v                        |
| MOTTO.....                               | vi                       |
| OFFERINGS .....                          | vii                      |
| FOREWORD .....                           | viii                     |
| CONTENTS.....                            | x                        |
| LIST OF TABLES .....                     | xii                      |
| LIST OF FIGURES.....                     | xiii                     |
| <b>CHAPTER I</b>                         | <b>INTRODUCTION</b>      |
| A. Background of Problems.....           | 1                        |
| B. Operational Definitions.....          | 11                       |
| C. Research Question.....                | 14                       |
| D. Research Objective and Benefits ..... | 14                       |
| E. Related Research.....                 | 14                       |
| F. Structure of Reports .....            | 20                       |
| <b>CHAPTER II</b>                        | <b>LITERATURE REVIEW</b> |
| A. Religion Commodification.....         | 22                       |
| B. Hijab's Definition.....               | 31                       |
| C. Semiotic Analysis.....                | 34                       |
| 1. Sign and Signification.....           | 35                       |
| 2. Sign Category.....                    | 40                       |
| 3. Convention.....                       | 44                       |
| 4. Sign Organization.....                | 44                       |
| D. John Fiske's Semiotic .....           | 47                       |
| E. Advertising.....                      | 50                       |
| F. Television.....                       | 52                       |
| 1. Agenda Setting Theory .....           | 57                       |

|                         |  |     |
|-------------------------|--|-----|
|                         | 2. Uses and Gratification Theory ..... | 58  |
|                         | 3. Dependence Theory .....             | 58  |
|                         | 4. Hypodermic Needle Theory .....      | 58  |
| <b>CHAPTER III</b>      | <b>RESEARCH METHODS</b>                |     |
|                         | A. Research Approach .....             | 61  |
|                         | B. Subjects and Object Research .....  | 67  |
|                         | C. Data Sources.....                   | 67  |
|                         | D. Data Collection Techniques .....    | 68  |
|                         | E. Data Analysis .....                 | 70  |
| <b>CHAPTER IV</b>       | <b>RESULT AND DISCUSSION</b>           |     |
|                         | A. Company Profile of P & G.....       | 71  |
|                         | B. Rejoice Product Description .....   | 73  |
|                         | C. Profile of Fatin Shidqia Lubis..... | 77  |
|                         | D. Semiotics Analysis .....            | 79  |
|                         | E. The Commodification of Hijab .....  | 89  |
| <b>CHAPTER V</b>        | <b>CONCLUSION AND FUTURE WORK</b>      |     |
|                         | A. Conclusion .....                    | 98  |
|                         | B. Future Works .....                  | 99  |
|                         | C. Closing Remark .....                | 100 |
| <b>BIBLIOGRAPHY</b>     |  |     |
| <b>ATTACHMENTS</b>      |  |     |
| <b>CURRICULUM VITAE</b> |  |     |

## List of Tables

|          |   |    |
|----------|---|----|
| Table 1. | Three Level of John Fiske's Semiotic .....                | 49 |
| Table 2. | Storyboard of Rejoice Hijab #Hijabisa advertisement ..... | 81 |



## List of Figures

|   |    |
|---|----|
| Figure 1. Pierce’s Semiotic Models .....                    | 37 |
| Figure 2. Ogden and Richards’ Semiotic Model.....           | 38 |
| Figure 3. Saussure’s Semiotic Model.....                    | 39 |
| Figure 4. Sign Category of Pierce .....                     | 41 |
| Figure 5. P&G logo .....                                    | 71 |
| Figure 6. Anti Frizz Rejoice Products.....                  | 73 |
| Figure 7. Manageable Black Rejoice Products .....           | 74 |
| Figure 8. Anti Dandruff 3 in 1 Rejoice Products .....       | 74 |
| Figure 9. Soft & Smooth Rejoice Products.....               | 74 |
| Figure 10. Rich Rejoice Products.....                       | 75 |
| Figure 11. Anti Hair Fall Rejoice Products.....             | 75 |
| Figure 12. Hijab Rejoice #Hijabisa Product .....            | 76 |
| Figure 13. Fatin Shidqia Lubis coming out of her house..... | 77 |

IAIN PURWOKERTO

# CHAPTER I

## INTRODUCTION

### A. Background of Problems

The development of technology and information has enabled humanity to live in a world where it is called a global village. The Media can provide all information contained and happening all over the world.<sup>1</sup> In today's Super digital era, humans are competing in utilizing advanced technology. One such as electronic media is television and radio.

Television has a variety of advantages compared with other media that includes a wide range of power, selective and flexible.<sup>2</sup> Television is very much in the crowd because of the TV as a medium that can present visual and audio so that more interesting, unlike radio, that displays audio-only. Moreover, unavoidable, the Indonesia community is currently heavily dependent on technology, ranging from transportation to personal needs. Furthermore, television is one example that the people of Indonesia are very well received technological developments.

The modern society is those who are unable to escape the technological objects, Donna Haraway – a contemporary sociologist called it a cyborg phenomenon (which stands for cybernetic body. Both terms are a designation for alliances involving social and again material (technical) agents at once. The media revolution has brought people to new rounds.

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<sup>1</sup> Elya Munfarida, “*Kekerasan Simbolik Media Terhadap Anak*,” Jurnal Komunika, Vol.4 No.1, January - Juni 2010, (Purwokerto: Jurusan Dakwah STAIN Purwokerto, 2010), p.77.

<sup>2</sup> Kamaluddin Tajibu dan Syafriana, “*Pesan Dakwah pada iklan kosmetik wardah*” “*Sebuah Kajian Semiotika*,” Jurnal Al-Khitabah, Vol. III, No.1, Juni 2017, p.2.

human is no longer worried about the distance when communicating with his neighbour. Humans also no longer feel the ability to access various information around the world at the same time in real-time.<sup>3</sup> Television can provide information from all over the world, directly or in the form of coverage, the television audience can capture information and entertainment that is not limited by distance or time. Moreover, in television management, of course, this mass media requires an advertisement to support the sustainability of the television.

Advertising is one of the unique forms of communication to fulfil the marketing functions. Advertising not only serves to provide information to the audience, but more than that, it should be able to persuade audiences to behave in such a way as a marketing strategy for having profits.<sup>4</sup> The ad is a communication to the audience or public to know the message to attract public attention to be affected. Ads are not only on television, but ads can found in all kinds of mass media such as radio, social media, or billboards advertisements.

Television commercials are promotions that use television as a message delivery medium. The objectives are the same, which is to treat the audience to use the product. Television has different appeals to other mass media. Compared to radio as fellow electronic media, television is not only able to listen to music, and sound effects, but also television has a

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<sup>3</sup> Moch. Fakhruroji, "Dakwah Islam dan Inovasi Media Peluang dan Ancaman Media Global Atas Dakwah Islam," *Jurnal Komunika*, Vol.4, No.1, January - Juni 2010, (Purwokerto: Jurusan Dakwah STAIN Purwokerto, 2010), p.123.

<sup>4</sup> Titi Nur Vidyarini, "Representasi Kecantikan Dalam Iklan Kosmetik The Face Shop," *Jurnal Ilmiah SCRIPTURA*, ISSN 1978-385X, Vol. 1 No. 2 Juli 2017, (Ilmu komunikasi Fikom UK Petra Surabaya). p.82.

visual element in the form of moving images.<sup>5</sup> The advantages of television in its function that not only displays sound but also displays images so that audiences can not only enjoy by listening but also in the way of watching. Then television is beneficial in advertising. Audiences will get a clear message from the advertisements on the television.

Television is not only specialized for a handful of people, but the target is broad in terms of age, ranging from small children to people who are old watching television. All circles can watch television without any limits of space and time. So that advertising can easily be raised in a television broadcast, as it is considered an effective way to achieve the objectives of the ad itself.

Televisions considered to be active media for advertising. Wahyudi in Hulda Grace's journal shows the physical nature of television that has high excitatory power. Television commercials have a variety of advantages compared with other media types that include broad reach, selectivity, and flexibility, focus attention, creativity and effects, prestige, and time specified.<sup>6</sup>

Advertising is an effective method of communication to achieve a broad audience. Advertisements also viewed as a method for distinguishing the company's products from its competitors and creating the image and attractiveness of the brand or organization. Ads can create

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<sup>5</sup> Hulda Grace Worototitjan, "*Konstruksi Kecantikan Dalam Iklan Kosmetik Wardah*," Jurnal E-Komunikasi, Vol.2, No. 2, Tahun 2014, (Program Studi Ilmu Komunikasi Universitas Surabaya), p.2.

<sup>6</sup> Hulda Grace Worototitjan, "*Konstruksi Kecantikan Dalam Iklan Kosmetik Wardah*" ..., p.3.



consumer awareness of a product or brand and allow "actually less-than-liked" products to take into account. Hertzendorf in Asmai Ishak's journal argues that the quality of a product is determined by the company's managers to present its products in the consumer's capacity.<sup>7</sup> A company creates advertisements for the public to recognize and differentiate the products offered with other products. The goal is to purchase the products offered and leave other products publicly.

Advertising can define as a message that offers a product shown to the public through a medium.<sup>8</sup> Ads are influential in the formation of lifestyles. Ad on tv are made as attractive as possible and as creative so that audiences feel affected by the advertisements presented. The presentation of advertising on television was varied, ranging from a song or video that is as interesting as possible. Ads are a way to introduce products that are produced by a company so that audiences are known to persuade or influence audiences to buy products.

Ads have the "push" and "persuade" properties, so we remember, like, choose and then buy them.<sup>9</sup> Advertising is a non-personal paid form of communication from an identified sponsor, using mass media to reconsider or influence audiences. Keith J. Tuckwell in Tania Yosephine's

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<sup>7</sup> Asmai Ishak, "Pengaruh Penggunaan Selebriti Dalam Iklan Terhadap Minat Beli Konsumen," Jurnal siasat bisnis, ISSN 0353-7665, Vol.12, No.2, Agustus 2008, (Fakultas Ekonomi Universitas Islam Indonesia), p.71

<sup>8</sup> Rizka Trisna Arianti dan Hadi Purnama, "Komodifikasi Kata Halal Pada Iklan Hijab Zoya Versi Cantik Nyaman Halal," Jurnal Lingkar Studi Komunikasi, Vol. 4, No.2, Bulan September 2018. E-ISSN: 2442-4005. <http://journals.telokomuniversity.ac.id/liski>, (Fakultas Komunikasi dan Bisnis, Program Studi Ilmu Komunikasi, Universitas Telkom, Bandung), p.161.

<sup>9</sup> Kamaluddin Tajibu dan Syafriana, "Pesan Dakwah Pada Iklan Kosmetik Wardah (Sebuah Kajian Semiotika)," Jurnal Al-Khitabah, Vol. III, No.1, Juni 2017, p.6.

Journal stated that advertising is a form of communication designed in such a way as to stimulate the positive response of the target market. Ads contain messages that have various elements to create a sound effect for the audience. According to Kotler in Tania Yosephine's Journal said that, the elements in an advertisement message consist of the content of the report (rational, emotional, and moral), the structure of the information (attention, needs, satisfaction, visualization, and Action), the format of the message (title/tagline, words, colour, Audio), and message sources (skills, reliability, and attractiveness).<sup>10</sup>

Because advertising is a way of communicating with a broad audience, it is increasingly in the media to be in the press because it is considered valid. With an ad-created shape as attractive as possible, it encourages audiences to effected against the ads shown. Messages delivered through the visuals and audio visual of the ads in the hope can be received well and cause positive effects by the audience.

The advantage of advertising through mass media is its ability to attract the attention of consumers, especially products whose ads are popular or very well known to society.<sup>11</sup> Because the public much favored the mass media, then advertising through the mass media was chosen because it has many advantages.

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<sup>10</sup> Tania Yosephine Aiwan, "Efektivitas Pesan Iklan Televisi Tresemme Menggunakan Customer Response Index (CRI) Pada Perempuan di Surabaya." Jurnal E-komunikasi, Vol, 1, No. 2, 2013, (Prodi Ilmu Komunikasi, Universitas Kristen Petra Surabaya), p.301.

<sup>11</sup> Kamaluddin Tajibu dan Syafriana, "Pesan Dakwah Pada Iklan Kosmetik Wardah (Sebuah Kajian Semiotika)," Jurnal Al-Khitabah, Vol. III, No.1, Juni 2017, p.3.

In this proposal, the author discussed the commodification of the hijab in Rejoice Hijab shampoo ads. A hijab that had not been much in use has now changed the era. Indonesian people consider the hijab now not only must be used but also as fashion and trends.

Clothing, in common sense, is defined as a covering for all limbs, to meet the needs of beauty that can cover the parts of the body. People need clothing to protect and close themselves. The development of human life, the dress is also used as a symbol of status, position, or position of people who wear it.<sup>12</sup>

Currently, the outfit is considered fashion. Fashion is somewhat more changing as the era progresses, adding a hijab as one part of the style itself. Etymologically *al-Hijab* comes from the word “*hajaban*”, which means to cover. In other words, *Al-Hijab* is an object that covers something that obstructed from the search; in other words, it prevents. The hijab is traditionally worn by Muslimah to cover the loins and avoid the attention of others.<sup>13</sup> The Hijab has changed the meaning utilized by the media to find profit. Now the hijab is always considered as an addition to make the clothes look more attractive in the eyes of others.

When an advertiser assigns a Mass Communication message recipient group, one of the applications is to define a group with their lifestyles. Then based on the grouping, because lifestyle groups will affect

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<sup>12</sup> Kamaluddin Tajibu dan Syafriana, “*Pesan Dakwah Pada Iklan Kosmetik Wardah (Sebuah Kajian Semiotika)*,” *Jurnal Al-Khitabah*, Vol. III, No.1, Juni 2017, p.12.

<sup>13</sup> Kamaluddin Tajibu dan Syafriana, “*Pesan Dakwah Pada Iklan Kosmetik Wardah (Sebuah Kajian Semiotika)*” ...,p.13.

the acceptance rate of the ad message, The Advertiser will set its marketing strategy to allow a media campaign/advertising activity by establishing a communication strategy and different messages.<sup>14</sup> Because the current trend is hijab, The Advertiser will follow the interest of consumers by providing the goods in contact with the hijab. Hijab is a symbol of the Islamic religion. With the interest to reap the profit, the hijab used as a commodity.

When religious symbols constructed and interplayed commodification in the commercial world to presented as a product, religion-in the form of rituals-born as something and follow human life, become essential/not necessary, and so on. When this phenomenon occurs, it is certainly undeniable that religion becomes a commodity. Religion repackaged (repackaged) to attract attention (eye-catching) as well as commodity logic in general. All this, to condition the media-which in this case, the cell phone-into a mechanism called Marshall McLuhan as "the medium is the message."<sup>15</sup> The hijab trend is packaged in such an advertisement to get a good response from the audience so that the purpose of the ads to facilitate audiences can still achieve.

The commodification has placed anything as a commodity. In this regard, Azyumardi Azra cited Greg Fealy's opinion in the article *"Consuming Islam: Commodified Religion and Aspirational Pietism in*

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<sup>14</sup> Atwar Bajasari, "Metode Penelitian Komunikasi, Prosedur, Tren dan Etika," (Bandung: Simbiosis Rekatama Media. Maret 2015), p.13.

<sup>15</sup> Moch. Fakhruroji, "Dakwah Islam dan Inovasi Media Peluang dan Ancaman Media Global Atas Dakwah Islam," Jurnal Komunika, Vol.4, No.1, Januari - Juni 2010, (Purwokerto: Jurusan Dakwah STAIN Purwokerto, 2010), p.126-127.

*Contemporary Indonesia*," which suggests the terms of Islamic symbol as commercialization of Islam or Change the faith and characters into a commodity that can trade for profit. Islamic commodification has made Islam as a commodity, let alone the commercialization of Islam, can make many among Muslims to frown their forehead. Traditionally, many scholars have stated that religion cannot be used as a trade to benefit from the sale and religious symbols.<sup>16</sup> Hijab is a symbol of the religion exactly of Islam that now it used to be as part of a sold.

Jalaluddin Rakhmat in Moch. Fakhruroji's Journal, analysed this commodification phenomenon by illustrating the displacement of the *Tabligh* space of the mosque and *Ta'lim* assembly to the market. Religion has changed from a sacred relationship with the merciful being the relationship of producers with consumers. Religion is no longer the high value that enlightens itself. Religion is one of the commodities traded in the capitalist market. Quoting Fredric Jameson, advanced capitalism has reduced all human actions to a type of consumption. In this condition, religions packaged to meet the taste of the market.<sup>17</sup>

The Muslim population is increasing in the world, according to Mintel Institute, Muslim growth 73% between 2010-2050. So, time by time, the product's brand uses Halal for it. Because the development of Muslims in Indonesia is increasing every year, the needs of Muslims are

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<sup>16</sup> Moch. Fakhruroji, "*Dakwah Islam dan Inovasi Media Peluang dan Ancaman Media Global Atas Dakwah Islam*," Jurnal Komunika, Vol.4, No.1, Januari - Juni 2010, (Purwokerto: Jurusan Dakwah STAIN Purwokerto, 2010), p.127.

<sup>17</sup> Moch. Fakhruroji, "*Dakwah Islam dan Inovasi Media Peluang dan Ancaman Media Global Atas Dakwah Islam*," ..., p.127-128.

also growing cause Muslims need to get exceptional care, something like food products, cosmetic products. That's why many products currently extend their segmentation. For example, PT Procter & Gamble or P&G produces Rejoice shampoo in the spirit of a friendly hijab.

#Hijabisa is a tagline by Rejoice Hijab to encourage hijab women to achieve their dreams and goals. Febrina Herlambang, as the P&G Indonesia Communications Manager, said that #Hijabisa is a passion for women who wear hijab, and their hair problems are not a reason to disturb their activities to get dreams. The ambassador of Rejoice Hijab is Fatin Shidqia Lubis; she is a singer from X Factor Indonesia. And of course, she wears a hijab, even a singer. Febrina Herlambang chooses Fatin because she knows that Fatin is an inspiring Hijaber. Especially for youth, she has the power to influence and reflects the messages of the product. And also, the music marketing campaign made by Fatin Shidqia Lubis can be received for the viewers.

Using #Hijabisa on these products can be seen that this product intended for women who wear hijab. And #Hijabisa can be considered for women who are always active, expressive in carrying out their activities. The interest of researchers selected Rejoice Hijab shampoo ads to research the first reason is, that the shampoo ad Rejoice Hijab presents the women who do activities using hijab, which means the hijab is the current trend. The next reason, this advertisement uses religious symbols or hijab itself to be an attraction and gives birth to a perspective that people who are hijab can do many activities without fear. His hair becomes damaged by

Rejoice Hijab shampoo that has three rare hair keeping. This religion that was originally a sacred thing, today can be used as a commercial advantage. Usually, shampoo ads on television show hair that breaks straight, long, thick, and shiny. However, in this ad, Rejoices Hijab shampoo is even the opposite. The women who use the veil seem to be still able to go through their activities without fear of hair becoming damaged due to the Rejoice shampoo. There are unique treatments for frequently closed hair.

There are some unique features in this hijab rejoice shampoo ad on television that makes it different from other shampoo advertisements. First, this hijab Rejoice ad uses the theme "Aku # Hijabisa," with Fatin as the brand ambassador for the ad, she specifically made the song for a background in this ad. In addition to the music, there are movements of these three proper hijab Rejoice shampoos. This ad shows its trademark with the #Hijabisa tagline so that it allows viewers to remember the message from the ad immediately. The combination of music in commercials, 3 in 1 movement, a Fatin who is a famous singer, and many symbols and signs from advertisements that appear in the ad make researchers want to research the ad scientifically.

The commodification of the hijab cause the ads follow the flow of consumer interest and current as a style. Researchers have created above, and researchers are interested in knowing how the commodification practices are conducted by advertising through the meaning of the analysis

of the displayed marks. Rejoice Hijab shampoo ads has transformed the hijab into a commodity.

## B. Operational Definitions

To avoid mistakes in interpreting the title, '*Hijab Commodification in Rejoice Hijab Shampoo Television Ads Based on John Fiske's Semiotic Analysis*,' first affirmed the intent of the title as follows:

1. *Commodification* is the process of transforming goods and services assessed for its use, becoming a valued commodity because of what it will provide in the market. Commodities may arise due to social needs, including a sense of physical hunger that meets or contradicts the status codes of a particular social group.<sup>18</sup>

Commodification is a process of transformation and relationship that initially not for sale but becomes a commercial thing.<sup>19</sup> The commodification derived from the English vocabulary, which is the word "commodity," which means "something produced for Sale."

According to the Oxford English Dictionary, The commodification comes from commodity, which means something that has the qualities of "desirable" or "useful" and "Sales item" or "Trade object."

Commodification is the process of information of goods and services that initially assessed because of the value of use (missal, the value for

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<sup>18</sup> Eka Pularsih. "Komodifikasi Ruwatan Massal Cukur Rambut Gembel Pada Festival Budaya Tahunan Di Dataran Tinggi Dieng Kabupaten Wonosobo." Thesis. (UIN Walisongo Semarang, 2015), p.6.

<sup>19</sup> Aula nikmah, "Komodifikasi Hijab Dalam Program Acara Televisi (Analisis Semiotik Program Acara Televisi Dua Hijab Trans7)," Thesis, (UIN Walisongo Semarang, 2018), p.4.



beverages to eliminate thirst), to be a valuable commodity because it can bring profit in the market after being packed into Bottled drinks.<sup>20</sup>

2. *Hijab* is a rule that is the elaboration of actions that can and cannot in socialization between men and women. It is by the Tafseer of An-Nur letter, verse 31. Hijab is not limited to orders for women to close their heads and faces, but rather a complete system that becomes the basic guidelines for men and women in the sense of community building.<sup>21</sup>

An-Nur: 31:

وَقُلْ لِلْمُؤْمِنَاتِ يَغْضُضْنَ مِنْ أَبْصَارِهِنَّ وَيَحْفَظْنَ فُرُوجَهُنَّ وَلَا يُبْدِينَ زِينَتَهُنَّ إِلَّا مَا ظَهَرَ مِنْهَا وَلْيَضْرِبْنَ بِخُمُرِهِنَّ عَلَى جُيُوبِهِنَّ وَلَا يُبْدِينَ زِينَتَهُنَّ إِلَّا لِبُعُولَتِهِنَّ أَوْ آبَائِ بُعُولَتِهِنَّ أَوْ أَبْنَائِهِنَّ أَوْ أَبْنَاءِ بُعُولَتِهِنَّ أَوْ إِخْوَانِهِنَّ أَوْ بَنِي إِخْوَانِهِنَّ أَوْ بَنِي أَخَوَاتِهِنَّ أَوْ نِسَائِهِنَّ أَوْ مَا مَلَكَتْ أَيْمَانُهُنَّ أَوْ التَّابِعِينَ غَيْرِ أُولِي الْإِرْبَةِ مِنَ الرِّجَالِ أَوِ الطِّفْلِ الَّذِينَ لَمْ يَظْهَرُوا عَلَى عَوَاتِقِ النِّسَاءِ وَلَا يَضْرِبْنَ بِأَرْجُلِهِنَّ لِيُعْلَمَ مَا يُخْفِينَ مِنْ زِينَتِهِنَّ وَتُوبُوا إِلَى اللَّهِ جَمِيعًا أَيُّهَا الْمُؤْمِنُونَ لَعَلَّكُمْ تُفْلِحُونَ

...“And tell the believing women to lower their gaze and be modest, and to display of their adornment only that which is apparent, and to draw their veils over their bosoms, and not to reveal their adornment save to their husbands or fathers or husbands’ fathers, or their sons or their husbands’ sons, or their brothers or their brothers’ sons or sisters’ sons, or their women, or their slaves, or male attendants who lack vigour, or children who know naught of women’s nakedness. Furthermore, let them not stamp their feet to reveal what they hide of their adornment. Moreover, turn unto Allah together, O believers, in order that ye may succeed.”<sup>22</sup>

3. *Advertisement* is one of the most recognized and widely discussed promotional forms of people; it is likely due to its wide range of power. Advertising is also a crucial promotional instrument, especially

<sup>20</sup> Dede Susanti, “Analisis Terhadap Komodifikasi Tubuh Perempuan Dalam Iklan Es Krim Magnum Versi Pink & Black,” Thesis, (IAIN Purwokerto, Purwokerto, 2016), p.9-10.

<sup>21</sup> Nurul Haromaini, “Studi Analisis Pemaknaan Hijabers Community Surabaya Terhadap Hijab Dalam Film 99 Cahaya Di Langit Eropa,” Journal Common Online Departemen Komunikasi, Vol.3 No. 3, p.596.

<sup>22</sup> <https://ayatalquran.net/2015/01/surah-an-nuur-النور-the-light-terjemah-bahasa-indonesia/> accessed at 16.30 pm on Saturday, 12 October 2019.

for companies that produce goods or services aimed at the wider community.<sup>23</sup>

4. *Television* is an image broadcasting system accompanied by a sound through the cable or the sky using a tool that converts light (image) and sounds into visible waves and audible sounds.<sup>24</sup>
5. John Fiske's Semiotics says that semiotic concentrations are signed, a review of the signs, and the way the signs work.<sup>25</sup> Semiotic has three major study areas:
  - a) *The sign itself*. Comprises a study of various varieties of marks, a review of multiple ways of carrying meaning, and how a sign relates to the person using it. Because the character is a social construction, it can only understand by the way people use it.
  - b) *Organization code or System*. These studies include ways in which various code developed to meet the needs of a community or culture or to exploit the communication channels available in the process of transmitting the mark.
  - c) *A culture where the codes and signs are operating*. In turn, it relies on the use of these codes and signs for their existence and shape.<sup>26</sup>

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<sup>23</sup> Kamaluddin Tajibu dan Syafriana, "Pesan Dakwah Pada Iklan Kosmetik Wardah (Sebuah Kajian Semiotika)," Jurnal Al-Khitabah, Vol. III, No.1, Juni 2017, p.3.

<sup>24</sup> <https://www.google.com/amp/s/kbbi.web.id/televisi.html> taken on Sunday, 7th Oktober 2019

<sup>25</sup> Leonard Rio DB Rumthe dan Zulaikha, "Makna Keluarga Pada Kelompok Mafia: Analisis Semiotika Dalam Film *The Godfather-1*," Jurnal Kajian Media. Vol,1 No,1 Juni 2017, (Universitas Dr. Soetomo), p.32.

<sup>26</sup> John Fiske, "Pengantar Ilmu Komunikasi," (Yogyakarta: Buku Litera Yogyakarta, 2016), p.44.

So, the title intended by the researcher is to describe how the hijab used as a commodity through an advertisement on television, namely Rejoice Hijab.

### **C. Research Question**

From the background that has been outlined by the researchers above, the formulation of the problem in this research is: How is the form of commodification hijab in Hijab Rejoice shampoo ads #Hijabisa version Fatin Shidqia Lubis?

### **D. Research objectives and Benefits**

#### 1. Research objectives

This research analyses the ad of shampoo Rejoices Hijab against the mark of the hijab to benefit from the religious symbol of the hijab displayed in the advertisement.

#### 2. Research Benefits

- a. Theoretically, researchers expect that this research can provide knowledge, especially in mass communication, through an advertisement in the mass media to develop television commercials.
- b. Practically, the results of this research expected to provide insight and understanding to the readers to read advertisements that bring religious value in the interests of the business.

### **E. Related Research**

Research library conducted researchers produce several similar studies that certainly raise the theme of commodification on the mass media, especially television, some of which are:

*First*, the thesis from Sunan Kalijaga State Islamic University, Putri Isma Indriyani (2016) titled "*Komodifikasi Hijab Dalam Iklan Sampo Sunsilk Clean ad Fresh di Televisi*" This tv ad with a brand ambassador that has inspirational values and notable using Hijab. The theory used is Pierce's theory that the signs in the image thrust into icons, indexes, and symbols. Based on the analysis, found signs and meanings that identify the occurrence of the hijab in the advertisement. The commodification that appears in Sunsilk Clean and Fresh ads is the commodification of content that looks at the signs and depictions of the story. The use of elements of the hijab in this ad is extreme when the ad tops the visualization that resembles the reality of people's lives. The results in the existence of a neglected religious aspect that is where the hijab as God commands to close the aura but depicted the use of hijab in this advertisement more towards fashion/hijab style.<sup>27</sup>

The similarity contained in the theme of the hijab commodification on the shampoo ad on television. There is a meaning of the movement of the hijab itself, which is a symbol of Islam then used as a commodity. The distinction of this study is that it lies in the theory used. The daughter of the ISM of Indriyani directly used the semiotic theory of Charles Sanders Pierce, and researchers used the John Fiske's semiotics theory.

*Secondly*, Nikmah's thesis with the title *Komodifikasi Hijab dalam Program Acara Televisi (Analisis Semiotic Program Acara Televisi Dua Hijab Trans7)*. This research analyses the trends that become a

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<sup>27</sup> Putri Isma Indriyani, "*Komodifikasi Hijab Pada Iklan Sampo Sunsilk Clean And Fresh Di Televisi*," Thesis. (Yogyakarta: UIN Sunan Kalijaga, 2016)

representation that is considered right and natural in society by utilizing media constraints that often used as a measure of reality for organizations. The influence of the political economy of the media is that the more targeted events have made, the more significant number of audiences. The widespread phenomenon of hijabs among Muslimah is an interest in media to review it. This phenomenon makes television and entrepreneurs increasingly interested in lifting it as part of the content of media content. Hijab used a symbol of the internalization of religious values into an item that tends to be part of the establishment of the brand image. The theory used is the semiotic theory of Roland Barthes that focuses on exposing the forms of a value transformation process to the hijab function into the exchange rate from the mythology perspective of Roland Barthes.<sup>28</sup>

The association is a commodification on the symbol of the religion of the past hijab. Still, the difference is the theory used as well as the distinction of the event with advertisements on television. What this thesis means is researching about television shows that are longer than the ads that analysis researchers have.

*Thirdly*, the thesis with the title *Komodifikasi Dance K-pop Dance Cover (Studi Analisis Deskriptif Komodifikasi Motif Sosial dan Ekonomi Dancer K-pop Dance Cover Pada U-cee (Universe Cover Ease Entry) Solo)* written by Aga Puspita Arga (2017). It research a motive of social and economic reasons that form social mark with economic commodification with the services of a dancer. Causes of defect on-

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<sup>28</sup> Aula nikmah, "Komodifikasi Hijab Dalam Program Acara Televisi (Analisis Semiotik Program Acara Televisi Dua Hijab Trans7)," Thesis, (UIN Walisongo Semarang, 2018).

demand demands, claims of existence, as well as self-actualization and income demands (financial income). The process of mark involves the initial process with the development by powering the ability of members; it can help other members have the same capacity, the implementation phase, and the final stage is by Conducting pricing, conducting promotions, and also determining competing strategies.<sup>29</sup>

The results of this study describe the form of commodification in the more lively K-pop dance among adolescents. So ball covering K-pop is commodification to get profit. So the difference is the object of its study, Aga chose the mark on the dance cover, while the researcher chose the commodification in the hijab.

*Fourth*, the thesis titled “*Komodifikasi Nilai Agama Dalam Iklan Televisi (Studi Analisis Semiotik Pada Iklan Wardah)*” written by Faiqotun Wahidah (2015). It research raised the topic of commodification on the media conducted by the beauty products Wardah with the title in Search of Beauty and True Colors. In attracting consumers, Wardah made the value of Islamic religion and one of the influences of young Islamic figures as well as designers of Dian Pelangi as a commodity in advertising as one of the marketing strategies. Through the visual use of religious signs, it becomes an absolute thing to get empathy and sympathy for audiences to buy and use Wardah products. The research uses the semiotic analysis of Charles Sanders Peirce, which includes the sign, Interpretation, object as

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<sup>29</sup> Aga Puspita Arga, “*Komodifikasi Dancer K-Pop Dance Cover (Studi Analisis Deskriptif Komodifikasi Motif Sosial Dan Ekonomi Dancer K-pop Dance Cover Pada U-CEE (Universe Cover Ease Entry) Solo)*,” Thesis, (Universitas Muhammadiyah Surakarta: 2017).

an analyzing instrument of religious symbols used by Wardah advertisements.<sup>30</sup> The difference with this research is on the use of the selected semiotics analysis method.

*Fifth*, the thesis written by Aulia Kistiniyah (2018) titled “*Komodifikasi Jilbab Dalam Film Hijab Karya Hanung Bramantyo.*”. The study used the semiotic approach of Charles Sanders Peirce. The presence of the hijab Zaskia Adya Mecca and the Veil product "Mechanism" used as one of the strategies to gain trust and interest in the audience. Also, the film used as a means to increase sales of veil products through mass media.<sup>31</sup>

The equation of this thesis is a hijab is meant as a business because it is the current trend of society. Moreover, the use of artists whose notable is already wearing a hijab. The difference is in addition to a different semiotic approach, but there are also differences in the research criteria, namely the difference between film and advertisement.

*Sixth*, the thesis with the title of “*Analisis Wacana Komodifikasi Islam Dalam TVC Pocari Sweat Versi Bulan Ramadhan*” written by Lukmanul Hakim Firdausi (2016). It focuses on the discourse on how Islam constructed the thing through the symbols that appeared in the tv ad of Pocari Sweat in Ramadan from 2011 to 2015. The research uses the

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<sup>30</sup> Faiqotun Wahidah, “*Komodifikasi Nilai Agama Dalam Iklan Televisi (Studi Analisis Semiotic pada Iklan Wardah)*,” Thesis, (Semarang: UIN Walisongo, 2015).

<sup>31</sup> Auliya Kistiniyah, “*Komodifikasi Jilbab dalam Film Hijab Karya Hanung Bramantyo*,” Thesis, (Semarang: UIN Walisongo, 2018).

analysis of Fairclough discourse, researchers linking text practice discourse, and socio-cultural practices.<sup>32</sup>

There is a difference in this research that is an analysis done. Lukmanul Uses the analysis of discourse and researchers using descriptive analysis. The similarity in this research is the advertising on television that is in the commodification using religious elements in presenting it.

*Seventh*, the thesis from the student of Semarang State University, Eka Pularsih (2015) titled “*Komodifikasi Ruwatan Massal Cukur Rambut Gembel Pada Festival Budaya Tahunan di Dataran Tinggi Dieng Kabupaten Wonosobo*”

This research uses qualitative approach. Furthermore, it states that an instrumental mass investigation procession does not undergo much change as compared to personal ritual, but it is essentially a shift in function and purpose. From the beginning, for the sake of sacral/spiritual importance is the government's tourism agenda.<sup>33</sup>

The difference in this study with the researchers wrote the subject of the commodity in the survey of Eka Pularsih mentioned the thing about hair shaving culture in Wonosobo, which serves as a tourism plan. The researcher Mentions the mark of the religious symbol of the hijab used for an advertisement on television. The equation of this research is the element of commodification.

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<sup>32</sup> Lukmanul Hakim Firdausi, “*Analisis Wacana Komodifikasi Islam dalam TVC Pocari Sweat versi bulan Ramadhan*,” Thesis, (Surabaya: Universitas Airlangga, 2016).

<sup>33</sup> Eka Pularsih, “*Komodifikasi Ruwatan Massal Cukur Rambut Gembel Pada Festival Budaya Tahunan di Dataran Tinggi Dieng Kabupaten Wonosobo*,” Thesis. (Semarang: Universitas Negeri Semarang, 2015)



Therefore, to differentiate this research with existing research, researchers will discuss "*Hijab Commodification in Rejoice Hijab Shampoo Television Ads Based on John Fiske Semiotic Analysis*," In this study, researchers described how to commodification hijab in television commercials, especially shampoo rejoice hijab, how the hijab symbol used as a commodity for commercial purposes. After discussing them, most talked about the thing of the hijab in the film or ad. While researchers take a combined point of view hijab based on the semiotic analysis of John Fiske on shampoo ads on television that most shampoo ads show hair, but these ads are otherwise. It is using the hijab as an innovation in shampoo ads. Thus, throughout the observation results from various sources, that the title that the researcher asked had never studied and examined it.

#### **F. Structure of Reports**

To make it easy the discussion of this thesis, it compiled with writing systematics consisting of five chapters, namely:

CHAPTER I: Introduction includes background of problem, operational definitions. Research question, research objective and benefit, related research, and structure of report.

CHAPTER II: Literature Review includes understanding the commodity of Islamic religious identity, the concept of television and television advertising Program, the concept of Hijab. John Fiske's Semiotics Analysis.

CHAPTER III: Research Method.

CHAPTER IV: Result and discussion, this chapter outlines the analysing of the findings data contained in the shampoo ad impressions Rejoice Hijab #Hijabisa using the John Fiske's semiotics theory and examined using commodification theory. Overview Outlines of shampoo ad Impressions Rejoice Hijab #HijabBisa, Fatin Shidqia Lubis's profile, shampoo ad description Rejoice Hijab #Hijabisa.

CHAPTER V: Conclusion and future works, future works of other researches.



IAIN PURWOKERTO

## CHAPTER II

### LITERATURE REVIEW

#### A. Religion Commodification

Commodification is an activity that converts any commodity goods into commercial goods. And the purpose of the commercial itself is to reap the benefits of these commodity goods. Commodification as “the process of transformation of use-values into exchange rates”. An item is no longer judged based on its ability to meet one’s needs but is judged by what it can bring in the realm of the market.<sup>34</sup>

Anthropology has been especially useful in generating dynamic models of commodification. Inherent in the discipline is the implicit understanding that commodities often are not merely things-in-and-of-themselves or objects whose worth lies solely in their exchange value. According to Mauss in Idi Subandy’s book, “exchange goods are frequently entangled in a host of meaning framed by sociopolitical concerns. Thus they are symbolically charged by their sociality as well as by their links to hierarchy and power. Exchange is further shaped by Spatio-temporal forces, whereby commodities may confirm the social embeddedness of a sequence of owners or embody individual or collective histories. Within such a framework, the carefully studied reciprocal and

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<sup>34</sup> Idi Subandy Ibrahim dan Bachruddin Ali Ahmad, “*Komunikasi dan Komodifikasi: Mengkaji Media dan Budaya dalam Dinamika Globalisasi*”. (Jakarta: Obor Indonesia, 2014). p.17.

redistributive institutions of Trobriander *kula* and Kwakiutl *potlach* emerge as quintessential examples”. According to Appadurai asserts in Idi Subandy’s book above, “exchange goods do indeed have social lives”, so much so that we may conceive of them as having biographies of their own, a point argued with force by Kopytoff in Idi Subandy’s book. When viewed in such terms, commodities are not static objects. Instead, they quickly emerge as emblematic of transformative processes.<sup>35</sup>

Commodification that carries the name of religion, in this case, goods that are traded, taking the identity of faith. And as we know that religion should be an affair with individuals, but now religion is an exchange item whose name or character can be traded. The rise of the commodification of faith at this time is none other than to obtain profits. Various methods will be taken. To accomplish this method, the company must think critically and creatively, one of which is to be aware of social status and also understand the intended target of the consumer.

One reason religion commodify and theme themselves has to do with issues of religious authenticity. According to Jurkovich and Gesler in Daniel H. Olsen’s Journal, contend that religion reinforces identity by creating community through loyalty and commitment; by distinguishing one’s self and one’s community from others; through rituals; and through the creation of myths. To gain and retain adherents, religious faiths must be seen as authentic or ‘true religion.’ As Bremer in Daniel H. Olsen’s

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<sup>35</sup> Lesley A. Sharp. “*The Commodification of The Body and Its Parts*”. Journal Annu. Rev. Anthropol. 2000. p.291.

Journal, he notes, “the question of authentic religious experience has been a constant theme in claims to religious authority. To some extent, all of these debates over ‘true religion’ and authentic experience participate in discourses on authenticity that provide standards for and authorize their claims.” Commodification is familiar in an economic sense.

On the other hand, According to Waitt in Daniel H. Olsen’s journal suggests that commodification is a mechanism with which authorities can limit the range of interpretation. It means, by extension, that religious authorities not only determine the scope of presentations given at a sacred site but also can promote specific presentations. Depending on the mission and goals of a particular faith, they may cater to specific markets depending on how they view the role of tourism at their sacred sites. For example, if religious beliefs view visitors as potential converts, the messages portrayed at the site might revolve around differentiating between different faiths, promoting one above the other as ‘true’ or ‘more authentic’ than another. Religious beliefs that are more concerned about outreach may focus more on creating a ‘spiritual’ atmosphere through aesthetics and the encouragement to pray. Therefore, the form of commodification or packaging of religion at particular religious sites will depend on the visitor market a religious group wants to target.<sup>36</sup>

The commodification of religion can be through spiritual ideas, traditions, and practices for economic gain. The best example is the New

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<sup>36</sup> Daniel H. Olsen, “*Heritage, Tourism, and the Commodification of Religion*”, Journal Tourism Recreation Research. Vol. 28. No. 3. 2015. p.101.

Age Movement, which involves adopting and commodifying the spiritual beliefs and practices from other religious traditions, both past, and present. According to York in Daniel H. Olsen's Journal. Argues that the New Age Movement is 'a spiritualized counterpart of capitalism' which seeks new markets and expanding profits. The appropriation of culture, traditional healing practices, spirituality, religious items, and sacred space by the New Age Movement, as Attix in Daniel H. Olsen's Journal notes, has raised 'concerns about commercialization, intellectual and cultural property rights, and access to crucial sites for the traditional native communities who claim stewardship and derive their identities from these sources'.<sup>37</sup> The purpose of this commercialization absolutely to seek the segmentation of the market; taking the big profits adopted the culture of the communities.

The existence of traditions and cultures that develop in the society naturally raises religious-cultural traditions such as the existence of spiritual objects that are believed to be sacred, making this thing can be made as a commodity. Whether in the form of goods or places that are considered to have sacredness. Thus, various ideas emerged to seek profits in the sphere of religion. And consumers, as people who enjoy a product, have an appeal from what they can see or feel in the presence of the product.

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<sup>37</sup> Daniel H. Olsen, "Heritage, Tourism, and the Commodification of Religion", Journal Tourism Recreation Research. Vol. 28. No. 3. 2015. p.102.

Pappilon H. Manurung's book with the title *Komunikasi & Kekuasaan* explained, "in a consumer society all forms of object consumption are controlled by code, this society places everything as an object that can be sold, including signs. Knowledge, culture, sex, body, service are some of the things that have a significant value for sale. In a consumer culture, commodity laws control everything. It makes the consumer a king who respects the highest values, which fulfills as complete and as best as possible the needs of aspirations, desires, and passions to provide an opportunity for everyone to be engrossed in himself."<sup>38</sup>

It is undeniable that the appeal raised by a product is everything, whether it is a sign or a characteristic that's seen by consumers. This sign brings the message of the product can give the needs or desires of consumers. Also, the commodity can change the social status or position of the individual. Pappilon H. Manurung explained that: changes in the state of commodities are built based on the assumption that the structure of the sign is the heart of today's commodity. It is not surprising if today's commodities are more dominated by the consumption of a sign that seems to indicate the presence of a specific class. As a communication system that regulates social exchange, commodities have been loaded with social

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<sup>38</sup> Pappilon H. Manurung, *"Komunikasi & Kekuasaan"*, (Yogyakarta: Forum Studi Komunikasi, 2007), p.45.

meanings so that the consumer's position is forgotten from the various social conflicts that lie behind it.<sup>39</sup>

In the aspect of spiritual values-Islamic religion, which is the most prominent religion in Indonesia is seen as a useful tool in enhancing the image and awareness of brand and marketing, so television sees religion and other figures as partners to perpetuate the advertising industry and the utilization use of faith.<sup>40</sup>

One of the identities in Islam that many people follow in Indonesia, Hijab is one of the clothes that must be used by Muslim women. It aims to cover the genitalia that feared can be seen by people who are not mahram. Hijab is a Muslim women's clothing, which is a cultural product that also a religious and moral demand. Not only as a body covering, but the veil removes desire that causes lust.<sup>41</sup>

The culture commodification perspective views the media as a culture industry. Some experts try to define the commodification of culture as "the study of what will happen when culture is produced and disseminated mass-distributed in direct competition with locally-based culture". According to this view, the media is an industry that specializes in the production and distribution of cultural commodities.<sup>42</sup> The

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<sup>39</sup> Pappilon H. Manurung, "*Komunikasi & Kekuasaan*," (Yogyakarta: Forum Studi Komunikasi, 2007), p.46-47.

<sup>40</sup> Robert Thadi and Rifki Aditia Novaldi. "*Commodification of Religion and Culture on Television Advertising*". Journal. ISSN: 10683844. Volume 5. No. 1. 2019. p.109.

<sup>41</sup> Robert Thadi and Rifki Aditia Novaldi. "*Commodification of Religion and Culture on Television Advertising*"...p.110.

<sup>42</sup> Robert Thadi and Rifki Aditia Novaldi. "*Commodification of Religion and Culture on Television Advertising*"...p.110.



commodification of religion in the television ad was related to the identity of Muslimah, who wear the hijab.

Religion is a set of beliefs, laws, norms, or procedures for human life with God or others who will bring humans to the happiness of life in the world and the hereafter.<sup>43</sup> Religion should be a way for us to believe in God. And by realizing the gift from God, it is hoped that we, as human beings, can be grateful for the blessings that God has given. But along with the development of technology and information, religion is not only how we get closer to God, but also how we keep trying to get the profit from what God has given.

According to Vincent Miller in Robert Thadi's Journal, the real danger posed by consumer culture is when it infects all of our capacity to accept what is valuable. In his opinion, consumption culture not only offers alternative value but also subtly entangles us in a network of consumer interpretation and engagement with all interpretations of value, including what we have.<sup>44</sup>

The use of the veil is part of Muslim clothing, it covers the Aurat, and it is a religious value, as written in the Qur'an Surat Al Ahzab Verse: 59 means: *"O Prophet! Tell thy wives and thy daughters, as well as all [other] believing women, that they should draw over themselves some of their outer garments [when in public]: this will be more conducive to their being recognized [as decent women]*

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<sup>43</sup> Robert Thadi and Rifki Aditia Novaldi. "Commodification of Religion and Culture on Television Advertising," Journal. ISSN: 10683844. Volume 5. No. 1. 2019, p.110.

<sup>44</sup> Robert Thadi and Rifki Aditia Novaldi. "Commodification of Religion and Culture on Television Advertising," ...p.114.

*and not annoyed. But God is indeed much-forgiving, a dispenser of grace!*" (Surah Al Ahzab: 59).<sup>45</sup>

Hijab is one of the coverings of Aurat for Muslim women, can also be used for commercial purposes as well as advertisements with the theme of Islam. According to Marcel Danesi in Robert Thadi's journal, clothes are not only as body covering or protection. Clothing is a sign system that is interconnected with other sign systems in a society, which we can send messages about our attitude, social status, our political belief, and so on.<sup>46</sup>

Advertiser utilizes the use of veil to strengthen the adv storyline. The storyline not only mad for the show level, but the image building on the advertisement also reached the level of justifying people's behavior in choosing that product.<sup>47</sup>

Following the first principle of the Pancasila, namely "The One-sovereign Obedience," it does not require Indonesian citizens to embrace Islam, this is released by the beliefs and conscience of each individual. But Noorhadi Hasan states, "The fact that Islam has become more publicly visible and articulate as Indonesia went through a process of modernization and globalization constitute one of the most remarkable

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<sup>45</sup> Robert Thadi and Rifki Aditia Novaldi. "Commodification of Religion and Culture on Television Advertising," Journal. ISSN: 10683844. Volume 5. No. 1. 2019.p.114.

<sup>46</sup> Robert Thadi and Rifki Aditia Novaldi. "Commodification of Religion and Culture on Television Advertising"...,p.115.

<sup>47</sup> Robert Thadi and Rifki Aditia Novaldi. "Commodification of Religion and Culture on Television Advertising"...,p.114.

developments currently occurring in the world's largest populous Muslim country.<sup>48</sup>

New *da'wa* genres, such as cyber *da'wa* and cellular *da'wa*, have offered instant religious message through the SMS and web-based services, which serves to bring Islam into the everyday life and personal convenience, accessibility and immediately.<sup>49</sup> The rise of Muslims in the country makes a variety of things associated with propaganda. They were starting from preaching from mosque to mosque, to practical preaching that is currently rife on social media.

Within this context, it accommodated Islamic interests by supporting a wide variety of Islamic Institutions. As Islam was seen as the key to maintaining an ethical and disciplined society, the policy to enhance *da'wa* was also deemed crucial to mobilize people's support for the accelerated process of development.<sup>50</sup>

In this context, Islam is underscored as a complete system governing all religious, social, political, cultural, and economic orders and encompassing all things material, spiritual, societal, individual, and personal. Battles over the dress, morality marriages, celebrations,

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<sup>48</sup> Noorhadi Hasan. "*The Making of Public Islam: Piety, Agency, and Commodification on the Landscape of the Indonesian Public Sphere*". Journal Cont Islam. 2009. DOI 10.1007/s11562-009-0096-9. p.229.

<sup>49</sup> Noorhadi Hasan. "*The Making of Public Islam: Piety, Agency, and Commodification on the Landscape of the Indonesian Public Sphere*"...,p.230.

<sup>50</sup> Noorhadi Hasan. "*The Making of Public Islam: Piety, Agency, and Commodification on the Landscape of the Indonesian Public Sphere*"...,p.231.

entertainment, sexuality, and faith, as well as conflict over governance and law, are thus at the center of the call.<sup>51</sup>

## B. Hijab's Definition

The term hijab has the definition of something separating or limiting in the form of walls, booths, curtains, cloth and others. Hijab is "cover, be alone, put a curtain, hide, form a separation, wear a mask". Also translated as "cover, wrap, curtain, veil, layer, partition" veil or wall or cover.<sup>52</sup> Extensive Indonesian dictionary defines the meaning of hijab which means a barrier that limits something to another. The Department of Religion team that composed the Qur'an and the translation translated the word with a veil. In a further development, women who cover themselves or their entire bodies with clothes are called *mutahajjibah*.<sup>53</sup>

Al-Qur'an has explained the concept of hijab for a Muslim woman in the QS. Al-Ahzab verse 59, follows the quote of the verse:

يَا أَيُّهَا النَّبِيُّ قُلْ لَأَزْوَاجِكُمْ وَبَنَاتِكُمْ وَنِسَاءَ الْمُؤْمِنِينَ يُدْنِينَ عَلَيْهِنَّ مِنْ جَلَابِيبِهِنَّ ذَلِكَ أَدْنَى أَنْ يُعْرَفْنَ فَلَا يُؤْذَيْنَ ۗ وَكَانَ اللَّهُ غَفُورًا رَحِيمًا

...*"O Prophet, say to your wives, your daughters and the wives of the believers:" Let them extend their veil throughout their bodies." So that they are easier to recognize, therefore they are not disturbed, and Allah is Forgiving, Most Merciful" ...*

<sup>51</sup> Noorhadi Hasan. "The Making of Public Islam: Piety, Agency, and Commodification on the Landscape of the Indonesian Public Sphere," *Journal Cont Islam*. 2009. DOI 10.1007/s11562-009-0096-9. p.232.

<sup>52</sup> Nurul Haromaini. "Studi Analisis Pemaknaan Hijabers Community Surabaya Terhadap Hijab Dalam Film 99 Cahaya di Langit Eropa". *Journal Commonline Department Komunikasi*. Vol. 3. No. 3. p. 595.

<sup>53</sup> Aula Nikmah. *Komodifikasi Hijab Dalam Program Acara Televisi (Analisis Semiotik Program Acara Televisi Dua Hijab Trans7)*. Universitas Islam Negeri Walisongo Semarang. 2018. p. 49-50.

The hijab command comes down after the power closes the aurat down. Abdul Wahab in Aula Nikmah's thesis explained that what needs to know in the hijab issue there are no specific provisions regarding the form of unique clothing for the hijab that women must wear when they leave the house. Some verses, hadith and some Atsars from some of the Salaf scholars do not review this one bit. Women are required to cover their entire bodies and are not allowed to display their jewellery when they leave the house.<sup>54</sup>

In the early days, hijab, as the upper part of Aurat, was formerly called the veil, the veil itself spread into a trend in the decade 1980-1990. The term veil appears, refer to the covering Aurat upper limbs. The use of the term Jilbab, at that time, was considered a symbol of the clothing of the periphery and only worn on events related to religious rituals. Only women with the title 'Hajjah' wear the veil wherever she goes. While the term hijab in Indonesia began in 2010.<sup>55</sup>

Jilbab comes from الجلابيب (al-jalabib). Al-jalabib is the plural form of the hijab, which is the clothes of the brackets covering the entire body of the woman, more than just ordinary outfits and veils. The hijab is a garment that is bigger than a head covering—narrated from Ibn Abbas and

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<sup>54</sup> Aula Nikmah. *Komodifikasi Hijab Dalam Program Acara Televisi (Analisis Semiotik Program Acara Televisi Dua Hijab Trans7)*, Universitas Islam Negeri Walisongo Semarang. 2018p. 51-52.

<sup>55</sup> Nurul Haromaini. "Studi Analisis Pemaknaan Hijabers Community Surabaya Terhadap Hijab Dalam Film 99 Cahaya di Langit Eropa". *Journal Commonline Department Komunikasi*. Vol. 3. No. 3. p. 597-598.

Ibn Mas'ud, that the meaning of the curtain is long clothing (clothes brackets or some robe). Jilbab means a scarf that is wider than a veil.<sup>56</sup>

Imam Syaukani, in Fathu al-Qadiir's Tafsir in Auliya Kistiniyah's thesis, said, al-jilbaab wa huwa al-staub al-Akbar min Alkmaar (clothing that is bigger than a veil). Al-Jauhari said, al-Jilbaab: al-Milhafah (clothes brackets). Quraish Shihab in Auliya Kistiniyah's thesis provides provisions in terms of dress, including not tabarruj, namely dressing open. In this case also intended not to over-decorated, talk and walk in a way that invites lust, reveal the usual or should not be shown, and others. Besides this Quraish Shihab also provides provisions in terms of other clothes, i.e. don't invite men's attention, don't wear transparent clothing, and don't wear clothes that resemble men's clothing. It does not mean that women cannot wear clothes that can make like men's clothing but dress to resemble men.<sup>57</sup>

Jilbab is a long Muslim dress covering the entire body except for the hands, feet and face that are usually worn by Muslim women. Etymologically the hijab comes from the Arabic language *jalaba*, which means to gather or carry—the term hijab used in other Muslim countries as a type of clothing with different names. In the Arabic dictionary, the veil interprets as a scarf or a complete outfit worn by women to cover their genitals, head. Neck stretched downward, revealing only the face and

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<sup>56</sup> Auliya Kistiniyah. “Komodifikasi Jilbab Dalam Film Hijab Karya Hanung Bramantyo”. Thesis, (Universitas Islam Negeri Walisongo, Semarang, 2018), p.28.

<sup>57</sup> Auliya Kistiniyah. “Komodifikasi Jilbab Dalam Film Hijab Karya Hanung Bramantyo” ...,p.28-29.

palms. Jilbab is not narrow and inherent clothing but fulfils several criteria such as not transparent, not tight, covering the entire body of a woman. Based on some of the above understanding, it can conclude that the veil is not just a head covering, neck and chest. But the hijab is a loose, long, and not transparent clothing that use to cover the bodies of Muslim women. While the veil is a cover on the barrier can also be interpreted with a wall or curtain. To understand the meaning of hijab, first, know the meaning of the veil, which is currently commonly used to refer to women's clothing. This word gives the sense of "closing" because it relates to a closing device. But that does not mean all the cover is a veil.<sup>58</sup>

### C. Semiotics Analysis

Greek said that semiotic is from the word of “semeon” which means sign. So, semiotics means the science of the sign. Semiotics is a branch of science that deals with the study of signs and everything related to signs, such as the sign system, and the processes that apply to the use of signs.<sup>59</sup>

*Preminger* also said that semiotic is the science of signs. This science considers that social and cultural phenomena are signs—semiotic

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<sup>58</sup> Auliya Kistiniyah. “Komodifikasi Jilbab Dalam Film Hijab Karya Hanung Bramantyo,” Thesis, (Universitas Islam Negeri Walisongo, Semarang, 2018), p.29-30.

<sup>59</sup> Dwi Ratna Aprilia. “Iklan dan Budaya Populer: Pembentukan Identitas Ideologis Kecantikan Perempuan oleh Iklan (Analisis Semiotika Iklan Cetak WRP Body Shape & Prolene)”. *Journal Ilmu Komunikasi*. 2005. Vol. 1. No. 2. p.51-52.

studies the systems, rules, conventions that allow these signs to have meaning.<sup>60</sup>

Based on the text above, it can be concluded that semiotic is the study of signs where these signs will later help humanity to live life. Because in this life, in all aspects and all things, of course, the sign cannot be separated. According to John Fiske in his book entitled “Introduction to communication science” on page 45, he revealed that the signs are categorized into various types based on the ways the signs perform their functions.

### **1. Sign and signification.**

#### *Basic concepts*

All meaning models have a similar shape. Each of these models focuses on three elements involved in meaning. These elements are (1) signs, (2) references from signs, and (3) use of signs.<sup>61</sup>

In the book by John Fiske suggests that Pierce (and Ogden and Richards) the sign is the object being referred to, and its use as three triangular angles. Each angle is closely related and can only be understood in all three. Saussure made a somewhat different approach. He stated that the sign consists of physical form, plus the concept is an

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<sup>60</sup> Novan Andrianto. “Pesan Kreatif Iklan Televisi Ramadan 2017: Analisis Isi Iklan “Bahagiannya Adalah Bahagiaku”. *Journal Studi Komunikasi*. 2018. Vol. 2. No. 1. p.22.

<sup>61</sup> John Fiske, “*Pengantar Ilmu Komunikasi*”. (Yogyakarta: Litera, 2016). p.45.



understanding of external reality. Signs relate to reality only through concepts owned by people who use them.<sup>62</sup>

The difference in views between Pierce and Saussure is related to their respective views of the sign. It can be understood that, according to Saussure, the sign can only be understood by people who use the mark. Meanwhile, according to Pierce, signs, references from signs, and users of signs are interrelated and cannot be separated. Because if separated, the sign will not be understood. Therefore, these three elements are interrelated and vital.

#### *Further Implications*

##### *C. S. Peirce*

Pierce (1931-1958) and Ogden and Richards (1923) in John Fiske's book have the same model of how signs are marked. Both identify a triangle relationship between signs, users, and external reality as a model needed to learn the meaning. According to Pierce, "a sign is something that represents something for someone in some way or capacity. Signs greet someone, create an equal sign in the mind of someone, or it could be more developed. The sign that I created I call the interpretant of the first sign. The sign represents something, its object."<sup>63</sup>

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<sup>62</sup> John Fiske, "*Pengantar Ilmu Komunikasi*," (Yogyakarta: Litera, 2016). p.45.

<sup>63</sup> John Fiske, "*Pengantar Ilmu Komunikasi*," ...,p.46.

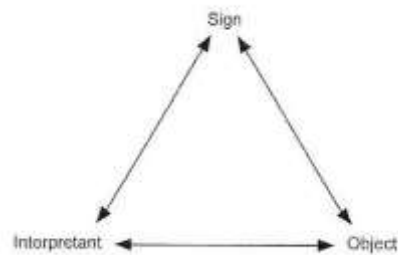


Figure 1. Pierce's Semiotic Models

Signs refer to something outside oneself-object and are understood by someone: that is, the sign affects the mind of the interpretant user. We must realize that interpreters are not users of signs, but what Pierce calls “significant effects”: that is, a mental concept produced by signs and user experience about the object.<sup>64</sup>

According to Pierce, semiotic here does not explain much about the sender and decoder. That is, interpreters can be used as speakers or people who hear writers or people who read, or painters or people who see the painting. The interpretant must act actively in translating a sign.

*Ogden dan Richards (1923)*

Ogden and Richards are researchers in this realm who are from England and correspond regularly with Pierce. They make very similar triangular models of meaning. Their references are closely related to Pierce's objects, references to Pierce's interpreters, and their symbols to Pierce's sign. In their model, referents and references are directly

<sup>64</sup> John Fiske, “*Pengantar Ilmu Komunikasi*,” (Yogyakarta: Litera, 2016). p.47.

related, as well as symbols and references. Ogden and Richards make symbols valuable: our symbols demand and organize our thoughts or references: and our references hold our perceptions of reality. Symbols and references in the Ogden and Richards model are similar to signs and markers in Saussure.<sup>65</sup>

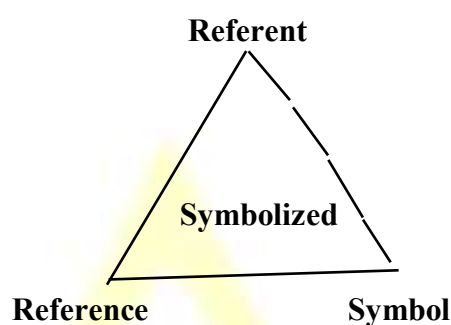


Figure 2. Ogden and Richards' Semiotic Model

From the picture above, the writer can conclude that referents to references are directly related. The sign provider and the recipient of the sign can exchange messages from the sign or symbol generated between the two. However, the symbol here does not always match with the referent and reference want to convey.

#### *Saussure*

Signs, according to Saussure, are physical objects that have meaning; its term, a sign contains a marker and a marker. Markers are images of signs as we understand them - streaks on paper or sound in the air, while tags are mental concepts referred to by signs. All

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<sup>65</sup> John Fiske, "*Pengantar Ilmu Komunikasi*". (Yogyakarta: Litera, 2016). p.47-48.

members of a culture that has the same language will have the same psychological concept.<sup>66</sup>

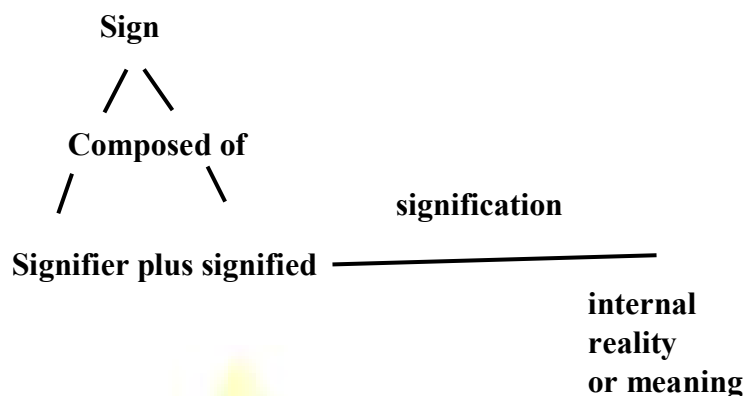


Figure 3. Saussure's Semiotic Model

According to Saussure in John Fiske's book is the interference or contribution of culture that makes a marker that is formed. Likewise, for tags, markers will understand the difference from what markers of production, but to make markers understand it, understanding is needed to build the concept.

#### *Sign and System*

Signs are mental concepts that we use to divide reality and categorize it so that we can understand it. The boundary between one category and another is artificial, not natural because nature is the whole of a part. There is never a boundary between men and adolescents until we draw the line, and scientists continue to try to define a more accurate boundary between humans and animals. Thus, markers are made by humans, determined by the culture or sub-culture in which human beings are members. They are part of a linguistic or

<sup>66</sup> John Fiske, "*Pengantar Ilmu Komunikasi*," (Yogyakarta: Litera, 2016), p.48-49.

semiotic system that is used to communicate by members of the culture.<sup>67</sup>

The meaning of a sign created by humans can be understood, or it can be understood how the process of making the sign is different from other signs. It means, the sign of one human being can be different from the sign of another human being. And in interpreting the sign, some limits can naturally arise due to natural factors. Limitations that can be used can be through culture or sub-culture used in communication.

## 2. Sign Category

### *Based Conceptual*

Pierce and Saussure try to explain the various ways in which signs carry meaning. Pierce made three categories of signs, each showing a different relationship between the sign and its object, or the thing he was referring to something.<sup>68</sup>

Icons, signs are similar to objects; the sign looks or sounds like an object. In indexes, there is a direct relationship between signs and objects: the two are connected. In symbols, there is no relationship or similarity between signs and objects: a symbol can only be used to communicate when people agree that the symbol represents a

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<sup>67</sup> John Fiske, "*Pengantar Ilmu Komunikasi*". (Yogyakarta: Litera, 2016), p.51.

<sup>68</sup> John Fiske, "*Pengantar Ilmu Komunikasi*"..., p.52.

particular thing. A photo is an icon; smoke is an index of fire, while a word is a symbol.<sup>69</sup>

Continuing from the explanation of John Fiske's book above, that Saussure did not discuss the index. He only explains symbols, because according to him, words are symbols. As Pierce said that markers and markers are called iconic and arbitrary, but by Saussure, these are called icons and symbols.

### *Pierce and sign*

Pierce divides signs into three types - icons, indexes, and symbols. He stated:

Each sign is determined by the object. Firstly, signs appear in the character of objects, and then I refer to signs as icons. Secondly, the reality and existence of individual signs relate to different objects, and then I refer to signs as indexes. Thirdly, the sign has a similarity, which is interpreted as a hint to the object of the tap; there is a habit, then I refer to the sign as a symbol.<sup>70</sup>

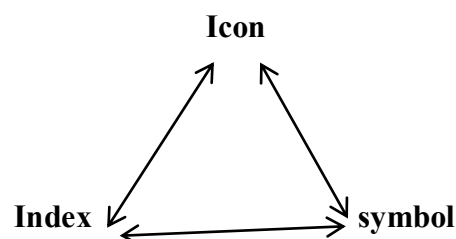


Figure 4. Sign Category of Pierce

<sup>69</sup> John Fiske, *"Pengantar Ilmu Komunikasi,"* (Yogyakarta: Litera, 2016), p.52.

<sup>70</sup> John Fiske, *"Pengantar Ilmu Komunikasi" ...*,p.53.

The *icon* has a similarity with the object. It is seen in a visual sign: a photo is an icon: a map is an icon; the visual sign that shows female and male toilets is an icon. However, icons can also be verbal. A sentence in which there is a word will be called iconic. Pierce's interpretant sign-object model is an icon that states that there is a concrete form of abstract structure between the relationships between these elements.<sup>71</sup>

*The index* is a sign that has a direct existential link with the object. Smoke is an index of fire; sneezing is an index of colds. Besides this example, the index is a characteristic of an element that is attached to the object.<sup>72</sup> An example is the clothes I wear in red, and the shoes that I wear are strappy.

*The symbol* is a sign that the relationship with an object is the result of convection, agreement, or rule. Words, in general, are symbols. The red cross is a symbol, and a number is a symbol- there is no specific reason why form 2 refers to a pair of objects: it happens because there are conventions or rules in our culture. Roman numerals II are icons.<sup>73</sup>

#### *Saussure and sign*

The term "signifier" used by Saussure has similarities to the "interpretant" used by Pierce. Still, Saussure does not use the term

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<sup>71</sup> John Fiske, "*Pengantar Ilmu Komunikasi*." (Yogyakarta: Litera, 2016). p.53-54.

<sup>72</sup> John Fiske, "*Pengantar Ilmu Komunikasi*" ...,p.54.

<sup>73</sup> John Fiske, "*Pengantar Ilmu Komunikasi*" ...,p.54.

“effect” to connect between the signifier and the signified: he does not expand his interest in the world of users. Saussure himself focused on the articulation of linguistic theory and only described a field of study which he called semiology.<sup>74</sup>

### *Sign Motivation*

The main terms used in studying the relationship between signifiers and signifieds are arbitrary, iconic, motivational, and restrained, and all of these terms are interconnected. For Saussure, the arbitrary sign is the core of a human language. For Saussure, arbitrariness means that there is no obligation to connect between signifiers and signifieds: the relationship is determined by the customs, rules, or agreements between users. In other words, the sign he calls arbitrariness is related to what Peirce calls a symbol.<sup>75</sup>

And in terms of motivation and restraint, the purpose is to describe the extent to which markers determine markers. And from the sign and the sign itself, the terms motivation and self-control can be inverted or exchanged. The point is, a sign that contains the meaning of motivation is an iconic sign. An example is a painting more motivated than a toilet sign for women or men. The sign that is not prompt is called arbitrary. In this case, it can also refer to the term restraint.

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<sup>74</sup> John Fiske, *“Pengantar Ilmu Komunikasi,”* (Yogyakarta: Litera, 2016)p.58.

<sup>75</sup> John Fiske, *“Pengantar Ilmu Komunikasi”* ...,p.59.



### 3. Convention

Conventions, or in Pierce's term as custom, play a variety of essential roles in communication and significance. At the most standard level, conventions can be described as rules by which the arbitral mark works. But in this case, some conventions are less formal and less explicitly expressed.<sup>76</sup>

Conventions are considered very important to understand various signs; however, they are very iconic and indexical. A convention is an agreement between users regarding the use and appropriate response to a sign. A sign that does not have a conventional dimension is something personal so that it cannot be used to communicate.<sup>77</sup> It means that convention is one way to distinguish between arbitrary and iconic signs or between symbols and icons.

### 4. Sign Organization

#### *Basic conceptual*

Saussure defines two ways in which tags are organized into codes. The first is the paradigm. A paradigm is a series of signs from which selected signs will be used. A series of forms for traffic signs - rectangular, circular, or triangular - forms a paradigm, as well as a set of symbols that can be in it. The second way of Saussure is a syntagma. Syntagmas are messages where selected signs are combined. Traffic signs are syntagmas, a combination of chosen forms

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<sup>76</sup> John Fiske, "*Pengantar Ilmu Komunikasi*", (Yogyakarta: Litera, 2016), p.60.

<sup>77</sup> John Fiske, "*Pengantar Ilmu Komunikasi*"..., p.63.

with chosen symbols. In language, we can state that vocabulary is a paradigm, while sentences are syntagmas. Likewise, all messages that involve a selection process (from paradigm) and combination (to become syntagmatic).<sup>78</sup>

We can see that what Saussure discussed about signs is how these words and sentences form a paradigm and syntagma. Paradigm is a combination of vocabulary that creates a sentence, and syntagma is a sentence that consists of vocabulary or referred to as a paradigm.

#### *Further implications*

Saussure states that the meaning of a sign is determined primarily by its relationship with other signs. It is in this matter that his linguistic interests appear very prominent, and it is at this point that he looks very different from Pierce. The two types of relations that can be formed by other signs are described by the terms paradigm and syntagma.<sup>79</sup>

#### *Paradigm*

According to Saussure in the book *Introduction to Communication Studies* by John Fiske said that Paradigm is a series of places where choices are made, and only one unit of the series can be chosen. A simple example is the alphabet letter. These letters form the paradigm for written language and illustrate two primary characteristics of the paradigm:

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<sup>78</sup> John Fiske, *"Pengantar Ilmu Komunikasi,"* (Yogyakarta: Litera, 2016), p.64.

<sup>79</sup> John Fiske, *"Pengantar Ilmu Komunikasi" ...*,p.64.

- (i) All units in a paradigm must have something in common: they must-have features that determine their membership in that paradigm. We must know that M is a letter and is a member of the alphabetical paradigm, and we must understand that 5 is not a letter.
- (ii) Each unit must have differences from other units in the paradigm. We must be able to mention the difference between signs in one paradigm, whether they are markers or signs. The tool we use to distinguish between markers from others is called the distinctive feature of a sign: this is a concept that has analytic significance. In the example we discussed, we need to mention that bad handwriting is handwriting that obscures the characteristics of each letter.<sup>80</sup>

Then we can conclude that a paradigm is a unitary unit that forms a sign that can be understood. Even if the unit is different, the difference must be seen. So that the sign or vocabulary that is spoken can be learned. Saussure not only discusses the vocabulary in this paradigm but also, according to Saussure, the way the camera angle changes (cut. Fade, dissolve, wipe) on television is also a paradigm.

### *Syntagma*

When a unit is chosen from a paradigm, usually, the unit will be combined with other units. This combination is called syntagma.

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<sup>80</sup> John Fiske, “*Pengantar Ilmu Komunikasi*”. (Yogyakarta: Litera, 2016). p.64-65.

Therefore, the word written is a visual syntagma that forms a series of paradigm choices from the letters in the alphabet.<sup>81</sup>

An essential aspect of syntagma is the rule or convention with which a combination of units is made. For Saussure, and the structural linguists who followed it, the key to understanding signs is to understand the structural relationship of these signs with other signs. In this case, there are two types of structural-paradigmatic relations, choice, or syntagmatic, combination.<sup>82</sup>

#### **D. John Fiske's Semiotics**

##### *Semiotic and signification*

In his book, John Fiske argued that semiotics views communication as the process of producing meaning in a message — both by the sender and receiver. In this case, the meaning is not a static and absolute concept that has been packaged in a message. The meaning is an active process: semiotics use vocabulary such as creation, production, or negotiation to refer to the process. Negotiation is perhaps the most appropriate word because it implies the process of going back and forth, giving and receiving, between people and meaning. Meaning is the result of dynamic interactions between signs, interpretants, and objects: having a historical position and continuously changing over time.<sup>83</sup>

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<sup>81</sup> John Fiske, *"Pengantar Ilmu Komunikasi,"* (Yogyakarta: Litera, 2016). p. 65-66.

<sup>82</sup> John Fiske, *"Pengantar Ilmu Komunikasi" ...*,p. 66.

<sup>83</sup> John Fiske, *"Pengantar Ilmu Komunikasi" ...*,p.51.52.

The essence of the focus is the sign. The study of signs and the way signs work is called semiotics or semiology. And this will be an alternative focus of this book. Semiotics, the word we will use in this book, has three main study areas:

1. *The sign itself*. It consists of studies of various varieties of signs, studies of multiple ways signs carry meaning, and how signs relate to people who use them. Because signs are human monuments, they can only be understood by the way humans use them.
2. *Code organization or sign system*. This study covers how various codes have been developed to meet the needs of a society or culture or to exploit the communication channels available in the process of transmitting signals.
3. *The culture in which the codes and signs operate*. It depends on the use of the codes and signs for their existence and form.<sup>84</sup>

Fiske states that a sign is something physical, can be absorbed by our senses; sign refers to something outside of himself; it depends on the user's awareness that this is a sign. So, the signs we can feel, and we see by the senses that each individual has because the sign is outside the five senses.

Based on what Della Fauziah Ratna Puspita et al. Wrote, semiotics is the method used to analyses signs. Lacey revealed that the semiotic approach provides researchers with analytical tools that look familiar with

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<sup>84</sup> John Fiske, "*Pengantar Ilmu Komunikasi*," (Yogyakarta: Litera, 2016), p.44.

the objects observed and ideas about fashion that are taken for granted. According to Fiske, the codes that appear or are used in television shows are interconnected to form a meaning. Reality will not just appear through the codes that arise, but also processed through the senses according to references that have been owned by television viewers so that code is appreciated differently by different people. Therefore everyone can respond differently to meaning in television, according to their background, culture, social class, and so on. Fiske revealed that events aired in the world of TV had been encoded by social codes, which are divided into the following three levels.<sup>85</sup>

Table 1. Three Level of John Fiske's Semiotic

|                             |  |
|-----------------------------|--|
| The First Reality Level     | The event; that was marked (encoded) as reality - the appearance of clothes, environment, behaviour, conversation, gesture, expression, voice, and in written language in the form of documents, interview transcripts, and so forth.  |
| Second Representation Level | The reality encoded in electronically encoded must be shown in technical codes, such as camera, lighting, editing, music, and sound. In written language, that is words, sentences, photos, graphics while in the language of images, there are cameras, lighting, editing music, and others. This element is then transmitted into a symbolic code that can actualize characters, narratives, actions, dialogues, and settings. |
| Third Ideology Level        | All elements are organized and categorized in ideological codes, such as patriarchy, individualism, race, class, materialism, capitalism, etc.   |

### Reality

In a social view, the reality defines as the result of creative human creation through the power of social construction of the surrounding social

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<sup>85</sup> Della Fauziah Ratna Puspita dan Iis Kurnia Nurhayati. "Analisis Semiotika John Fiske Mengenai Realitas Bias Gender Pada Iklan Kisah Ramadhan Line Versi Adzan Ayah". Journal ProTVF. Vol. 2. No.2. 2018. p.163.

world. According to Hidayat in Della Fauziah's Journal, social reality is a social construction created by individuals. However, the truth of social reality is relative, which applies following the specific context that is considered relevant by social actors. This view views individuals, not victims of social facts, but the machines of production as well as creative reproduction and constructing their social world, because humans are social creatures. Meanwhile, Max Weber sees in Della Fauziah's Journal that reality as a social behavior that has a subjective meaning because the behavior has a purpose and motivation. Social behaviour becomes 'social,' which is meant subjectively from social behaviour makes individuals lead and take into account the behaviour of others and lead to the subjective itself. However, social reality does not stand alone without the presence of individuals—both inside and outside reality. Social reality has meaning. Social reality is constructed by individuals in the world of reality, establishing that reality based on the subjectivity of other individuals in their social institutions.<sup>86</sup>

#### **E. Advertising**

Advertising is communication to attract the attention of readers.

Advertising business can be said as a 'surprise' business. Ads must have a

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<sup>86</sup> Della Fauziah Ratna Puspita dan Iis Kurnia Nurhayati. "Analisis Semiotika John Fiske Mengenai Realitas Bias Gender Pada Iklan Kisah Ramadhan Line Versi Adzan Ayah". Journal ProTVF. Vol. 2. No.2. 2018. p.164.

shock value (shock value). Ads compete to appear more surprising than rival ads.<sup>87</sup>

To advertise, advertisers will usually consider the rating. As explained by Sunardian Wirodono, “the high supply and demand in the relationship between television media and the advertising industry ultimately demand a mediation institution that can become a benchmark. This institution is then filled by what is called Rating. Sunardian said in his book that rating is a system used to measure the number of viewers, at least one minute (even 17 seconds).<sup>88</sup>

Rating is calculated based on the percentage of the number of audiences of an event program, compared to the total population or particular population, which is defined in time. Ratings will be different in each target audience.<sup>89</sup>

Advertising is also constructed in such a way; for example, cigarette advertising. Based on the social reality of society, a cigarette is no more than fulfilling the needs of people who are addicted to smoking. Many cigarette ads create a new image, such as smoking as a symbol of virility, solidarity, and masculinity. These efforts are commonly called the commodification that develops in advertising, how those values are

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<sup>87</sup> Pappilon H. Manurung, *“Komunikasi & Kekuasaan”*, (Yogyakarta: Forum Studi Komunikasi, 2007), p.228.

<sup>88</sup> Sunardian Wirodono, *“Matikan TV-Mu! Terror Media Televisi di Indonesia”*. (Yogyakarta: Resist Book, 2005). p.91-92.

<sup>89</sup> Sunardian Wirodono, *“Matikan TV-Mu! Terror Media Televisi di Indonesia”*..., p.92.



transformed into an exchange rate or the process of transforming the values of life that humans use into the exchange rate.<sup>90</sup>

Advertising is the work that can construct social reality, the creation of social reality by advertising using a production model called simulation. Humans are trapped that they consider being real, even though it is artificial or a mere fantasy.<sup>91</sup>

Marketization is a process affecting not only mass media. One characteristic of Thatcherism in Britain is that more and more domains of social life have been forced to operate on a more explicitly market basis- educational institutions including schools and universities, the health service, and a section of the arts. Economic change has been accompanied by cultural change, which has led some to refer to contemporary societies as 'consumer' or promotional cultures.<sup>92</sup>

## **F. Television**

Television is the media that is now almost accessible to all people. Various programs appear on various television stations such as news, entertainment, talk show, and other programs. Mass media programs, especially television, indeed will not be separated from the world of advertising. It can be said that the growth and development of a television station depend on the advertisement present at the television station. It is

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<sup>90</sup> Robert Thadi and Rifki Aditia Novaldi. "Commodification of Religion and Culture on Television Advertising". Journal. ISSN: 10683844. Volume 5. No. 1. 2019. p.109.

<sup>91</sup> Robert Thadi and Rifki Aditia Novaldi. "Commodification of Religion and Culture on Television Advertising"..., p.115.

<sup>92</sup> Norman Fairclough. "Media Discourse". (New York: St Martin's Press inc, 1995). p.11.

reflected from the various research results of research institutions in Indonesia that most of the advertisements are still dominated by television. The results of research conducted by Nielsen Indonesia throughout 2012 showed that gross spending on advertising in Indonesia reached Rp 87.471 trillion, and rose 25% in 2013, the advertisement was dominated by television advertising by 60% in 2012, up 8% to 68% in 2013. Newspapers, tabloids, and magazines dominated the remainder advertisements.<sup>93</sup>

In the book of Marxist Media Theory, Daniel Chandler also mentioned that the media often functions as a means of production in a capitalist society whose ownership is in the ruling class. Further said that the media produces false consciousness, the function of the mass media as a means of disseminating dominant ideologies analogous to producing false ideology and consciousness. The intertwined relationship between The Capitalist Mode of Production, global capitalism that influences Mode of Production has implications for the freedom of the media to present various shameless events as quickly as possible.<sup>94</sup>

On the other hand, Baudrillard said in Pappilon's book that in addition to presenting quality, the media are also considered carriers of illusion. Even though the information conveyed by the media is a major commodity in this century. The basic assumption used by Baudrillard comes from his opinion of the concept of sign (sign) where:

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<sup>93</sup> Robert Thadi and Rifki Aditia Novaldi. "Commodification of Religion and Culture on Television Advertising". Journal. ISSN: 10683844. Volume 5, No. 1, 2019. p.109.

<sup>94</sup> Pappilon H. Manurung, "Komunikasi & Kekuasaan", (Yogyakarta: Forum Studi Komunikasi, 2007), p.42.

1. The structure of the sign is a commodity.
2. The most dominant commodity in the postmodern era is information.
3. What is consumed is not the object or commodity, but the sign value of the object is the sign produced as a commodity.
4. Social logic is now more dominated by the logic of production and consumption. This logic is derived from four fundamental concepts of value, namely, use value, exchange value, sign value, and symbolic exchange.<sup>95</sup>

In the development of three-dimensional film technology, consuming television and watching movies, humans will be able to experience fantasy reality, hallucinations, supernatural world, science fiction, or the real world in total at the same time. The mass media in Baudrillard's view are simulation machines that play a crucial role in producing images, signs, and codes. Reproduction of images, signs, and codes will form hyper-reality that is autonomous and able to play a crucial role in everyday life and even causes the disappearance of reality. On the contrary, hyper-reality creates by the media, a new media reality that is more real than the real.<sup>96</sup>

The mass media is one of Althusser called the Ideological State Apparatuses. Mass media is an ideological apparatus engaged in social practices. The forms of youth, beauty, success displayed by advertisements

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<sup>95</sup> Pappilon H. Manurung, "*Komunikasi & Kekuasaan*," (Yogyakarta: Forum Studi Komunikasi, 2007), p.44.

<sup>96</sup> Pappilon H. Manurung, "*Komunikasi & Kekuasaan*" ...,p.50-51.

in the mass media, for example, are images that are constructed and in the form of ideology (can also be called ‘meaning systems’). Althusser argues in Pappilon’s book that ideology (meaning system) depends on the formation of attraction attached to individual attention. Then if this appeal is successful, individuals will interpret their identity as part of the offered meaning system. Individuals as the ‘subject’ of the meaning system. Althusser called this the interpolation process.<sup>97</sup>

In the book *Komunikasi & Kekuasaan* by Pappilon H. Manulung, it mentions that mass communication has certain unique properties that distinguish it from other forms of communication, and which are partly attributable to the nature of the technologies which it deploys.<sup>98</sup>

There are obvious but significant differences between types of media in their channels of communication and the technologies they draw upon the whole. The press uses a visual channel, its language is written, and it draws upon technologies of photographic reproduction, graphic design, and printing. Radio, by contrast, uses an oral channel and spoken language and relies on technologies of sound recording and broadcasting, while television combines technologies of sound and image-recording and broadcasting. The relationship between the oral and visual channels on TV is a significant issue which merits detailed attention case by case. In

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<sup>97</sup> Pappilon H. Manulung, *Komunikasi & Kekuasaan*, (Yogyakarta: Forum Studi Komunikasi, 2007), p.188.

<sup>98</sup> Norman Fairclough, *Media Discourse*. (New York: St Martin’s Press Inc. 1995). p.36.

contrast, with film, television can be characterized in broad terms as verbally anchored, with images mainly being used to support words.<sup>99</sup>

The main categories of participants in television documentaries, for instance, are reporters, (a category of mediators), audience, and various categories of public domain ‘third party’ who may be involved – politicians, trade unionist, scientist and expert of various other types, academics, and so forth. Another important category of the third party in contemporary media, which emanates from the private domain – ordinary people who may act as witnesses or represent typical behaviors or reactions (commonly referred to as ‘vox pop,’ an abbreviated form of the Latin for ‘voice of the people). It is not merely the identification of participants that is of analytical interest; a key question is how various programs construct identities and relations.<sup>100</sup>

The press and commercial broadcasting are pre-eminently profitmaking organizations. They make their profits by selling audiences to advertisers, and they do this by achieving the highest possible readership or listener/viewer rating for the lowest possible financial outlay. Parallel market logic also subjects non-commercial broadcasting organizations such as the BBC. They compete with commercial broadcasting, and they rely upon their ratings to justify to the government and the public the license fees which people are required to pay.<sup>101</sup>

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p.38. <sup>99</sup> Norman Fairclough, *“Media Discourse,”* (New York: St Martin’s Press Inc. 1995).

<sup>100</sup> Norman Fairclough, *“Media Discourse”*...,p.39.

<sup>101</sup> Norman Fairclough, *“Media Discourse,”*... p.42.

Williams on Norman's book said, the commercial character of the television has then to be seen at several levels: as the making of programs for profit in a known market; as a channel for advertising; and a cultural and political form directly shaped by and dependent on the norms of a capitalist society, selling both consumer goods and a 'way of life' based on them, in an ethos that is at once locally generated, by domestic capitalist interest an authority, and internationally organized, by the dominant capitalist power.<sup>102</sup>

The power of the media can construct social reality in society through television advertising, how media presents social reality before or after the picture has been changed. The media moves through image replication into the reality that exists in society as if that reality lives in society.<sup>103</sup>

In addition to the media influencing the structure of an individual's life, it turns out there are indeed a variety of communication theories that are often put forward by scientists that the media can indeed affect life. They are:

### **1. Agenda setting theory**

This theory was popularized by Mc. Combs and DL Shaw in 1972.

This theory assumes that if the media puts pressure on an event, then the media will influence the audience to consider it essential. So what

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<sup>102</sup> Norman Fairclough, "*Media Discourse*," (New York: St Martin's Press Inc. 1995) p.43.

<sup>103</sup> Robert Thadi and Rifki Aditia Novaldi. "*Commodification of Religion and Culture on Television Advertising*". Journal. ISSN: 10683844. Volume 5. No. 1. 2019. p.115.

is deemed to be necessary by the media is also crucial for the community.<sup>104</sup> According to this theory, the media can have an enormous effect or influence on the public.

## 2. Uses and gratification theory

This theory was first popularized by Herbert Blumer and Elihu Katz in 1974. This theory says that media users play an active role in choosing and use the media.<sup>105</sup> That is, in this theory, the audience plays an active role in determining what they want to see. They can choose according to their wants and needs.

## 3. Dependence theory

This theory was first put forward by Sandra Ball Rokeach and Melvin Defleur. In this theory, they propose an integral relationship between the listener and the media.<sup>106</sup> In this theory, stating that this theory is almost the same as uses and gratification, audiences can determine needs according to their desires. However, the difference between uses and gratification is the media system and social institutions that determine the audience to choose the media.

## 4. Hypodermic Needle Theory

This theory is known as the bullet theory (Schramm), the “Syringe” theory (Berlo), or the Stimulus-Response theory (De Fleur

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<sup>104</sup> Yetti Oktarina dan Yudi Abdullah, “*Komunikasi dalam Perspektif Teori dan Praktik*”. (Sleman: DEE PUBLISH, 2017). p.89.

<sup>105</sup> Yetti Oktarina dan Yudi Abdullah, “*Komunikasi dalam Perspektif Teori dan Praktik*”...,p.89.

<sup>106</sup> Yetti Oktarina dan Yudi Abdullah, “*Komunikasi dalam Perspektif Teori dan Praktik*”...,p.90.

and Ball-Rokeach). This theory says that people are genuinely vulnerable to mass communication messages. He mentioned that if the messages were “right on target,” he would get the desired effect.<sup>107</sup> It assumed that the media would be able to subdue the audience. So that the audience will be formed in such a way according to the media want.

From the above theory, media analysis uses two approaches, agenda-setting theory and uses and gratification theory.

*Agenda Setting* dan *Uses and gratification* are two theories that are often referred to when one analysis the media and the audience. Both are to have strengths and weaknesses. Several theorists who succeeded in developing the agenda-setting as a function of mass communication include Mc. Combs & Shaw, Severin & Tankard and Wimmer and Dominick A. Infante. The underlying assumption that built on the agenda-setting is that what is considered necessary by the media will be considered necessary by the public. The agenda-setting describes the most powerful influence on the media, the ability to tell us what issues are essential. Agenda setting has weaknesses because the power of media influence is relatively limited. Those who have heavy viewers' behavior tend to be influenced by what the media presents. Uses and gratification try to give an idea of why someone uses mass media. The theory attempts to explain the uses and functions of the media for individuals, groups, and

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<sup>107</sup> Yetti Oktarina dan Yudi Abdullah, “*Komunikasi dalam Perspektif Teori dan Praktik*”. (Sleman: DEE PUBLISH, 2017). p.95.



society in general. This theory also assumes that the audience is an active audience who always try to find and make information selection by the interests to get their needs. Uses and gratification will guide us to identify two types of audience, namely habitual and non-habitual. First, habitual audiences are the type of viewers who consume television because they want to get entertainment (diversion). Second, non-habitual audiences who consume television because of the desire to obtain information.<sup>108</sup>



IAIN PURWOKERTO

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<sup>108</sup> Pappilon H. Manurung, *"Komunikasi & Kekuasaan"*, (Yogyakarta: Forum Studi Komunikasi, 2007), p.54.

## CHAPTER III RESEARCH METHODS

### A. Research approach

The scientific method, according to Kerlinger in Atwar Bajari's book, said that truth is believed based on procedures or scientific observations or scientific investigations. There are several opinions about the definition of the scientific method. According to Kerlinger, the scientific approach is "Scientific research is a systematic, controlled, empirical, and critical investigation of hypothetical propositions about the presumed relations among natural phenomena." Based on this opinion, the main characteristic of the scientific method is a systematic, controlled, empirical, and critical investigation of hypothetical propositions concerning the relationship of natural phenomena. Furthermore, Kerlinger also said that the scientific method has characteristics that are not possessed by other methods, namely self-correction.<sup>109</sup>

Scientific truth has characteristics: (1) accompanied by an explanation, both in the description, classification, and explanation, (2) has a quantification, (3) tested the truth (testability), (4) controlled, and (5) avoiding things that smell metaphysics.<sup>110</sup>

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<sup>109</sup> Atwar Bajari. *Metode Penelitian Komunikasi: Prosedur, Tren dan Etika*. (Bandung: Simbiosis Rekatama Media, 2015). p.28.

<sup>110</sup> Atwar Bajari. *Metode Penelitian Komunikasi: Prosedur, Tren dan Etika* ...p.28.

From the explanation above, expected re-testing the results of research that have made, the researcher will not experience errors in his study because it has explained systematically and as a control of the research method to minimize the mistakes.

Although there is an assumption that scientific truth must be objective, Saefulloh in Atwar Bajari states that it does not mean that research activities are value-free or independent of norms or even subjective beliefs. As long as scientific activities aimed at the needs of human life, the values that apply in the life of humanity in general, or society concerned in particular, must be included in the calculation.<sup>111</sup>

According to Saifullah in Atwar Bajari's book, he said that this attitude does not make a researcher must have a nonethical principle (ignoring values or norms that considered to hinder researchers from thinking creatively). Researchers still have the principle of analysis in research that must be carried out based on the facts obtained in the field to the exclusion of feeling reluctant, ashamed, or afraid to offend. A researcher must try to be neutral so that he can freely observe and interpret objectively.<sup>112</sup>

Scientific research based on the paradigm of thought can divide into two, qualitative and quantitative research. And researchers use qualitative research methods. According to Atwar Bajari in his book stated

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<sup>111</sup> Atwar Bajari. "*Metode Penelitian Komunikasi: Prosedur, Tren dan Etika*," (Bandung: Simbiosis Rekatama Media, 2015). p.28-29.

<sup>112</sup> Atwar Bajari. "*Metode Penelitian Komunikasi: Prosedur, Tren dan Etika*" ...,p.29.

that the subjective approach in qualitative research has the following assumptions about scientific truth or reality:

- 1) Nationalism, There is no real-world outside the individual self; "Name," "concept," and "label" are artificial and are used to construct reality (truth). Scientific truth is the result of construction that is named arbitrarily by individuals, including researchers. A truth that constructed is relative, depending on the individual who perceives it.
- 2) Antipositivism. Scientific truth can only understand from the perspective of individual actors. In this case, people who experience "events" must tell stories or communicate them to researchers according to their point of view. Therefore, the patterns or models of reality are concrete, unique, or unique to explain a phenomenon. Research does not try to find a causal relationship (how it is), but it describes reality according to the perspective of the perpetrator (verstehen).
- 3) Voluntarism. In qualitative research, humans must assume to be autonomous beings. In full and have "free will, they are active and creative through reality. There are no external factors that can influence them. Therefore, it is important in qualitative research to explain the motives of human action as creators of social events, both in groups, organizations, communities, and countries.
- 4) Ideographic. Qualitative research seeks to understand and explain reality. They try to arrange and arrange patterns to find something new

or theory through the process of scientific induction (inductive thinking method). Qualitative research is a "theoretical gathering" by assembling and developing patterns of individual social action. The patterns constructed by researchers from individuals, the direct perpetrators of an event. In observing individual behavior, researchers may not be representative of others. This principle is known as firsthand knowledge. Efforts based on an understanding or analysis of motives, considerations, or personal backgrounds (personal accounts).<sup>113</sup>

Descriptive research is a careful measurement of certain social phenomena. The purpose of descriptive research is to develop concepts and gather facts, not test hypotheses. Descriptive research seeks to find simple patterns based on certain concepts.<sup>114</sup>

According to Vredembregt in Atwar Bajari, the researcher tried to give a detailed description of collect the condition that representativity must guarantee. If the population is large, the researcher must base himself on a sample that is a-selective (representative), which means conducting a sampling procedure of a large population. Representativity, according to Vredembregt in Atwar Bajari, the nature of sampling or the unit of research becomes a factor that distinguishes descriptive research from exploratory research.<sup>115</sup>

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<sup>113</sup> Atwar Bajari. *“Metode Penelitian Komunikasi: Prosedur, Tren dan Etika”*. (Bandung: Simbiosis Rekatama Media, 2015). p.40.

<sup>114</sup> Atwar Bajari. *“Metode Penelitian Komunikasi: Prosedur, Tren dan Etika”* ..., p.45.

<sup>115</sup> Atwar Bajari. *“Metode Penelitian Komunikasi: Prosedur, Tren dan Etika”* ..., p.46.

If all definitions developed by the experts formulated, a descriptive study has the following criteria:

- a. Develop concepts and gather facts, accurately describe the characteristics of an individual, a particular condition, phenomenon, or group.
- b. Do not test hypotheses or not test relationships; let alone test influences.
- c. Using descriptive statistical analysis, which refers to measures of central tendency in explaining research results, not inferential statistical analysis.
- d. Sampling or research units are factors that distinguish descriptive research with exploratory research.<sup>116</sup>

Qualitative research began to develop in the field of communication, along with the shifting trends in human communication behavior. These trends include:

- I. Shifting theories of influence to interactive theories (communication ontology)
- II. Research approaches and strategies, from positivism to naturalism (epistemology)
- III. Research objects, leading to micro-research and cultural approaches (unique sub-cultural groups)

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<sup>116</sup> Atwar Bajari. "*Metode Penelitian Komunikasi: Prosedur, Tren dan Etika,*" (Bandung: Simbiosis Rekatama Media, 2015). p.46.

IV. Communication and information technology research (ICT), such as online media, social networking, and image formation through virtual media that is more direct, spontaneous, synchronous, and personalized.<sup>117</sup>

As also said by Yin in Atwar's book, to get a complete picture in understanding qualitative research, one must understand the assumptions of qualitative research as follows:

- 1) Study the meaning of people living in conditions and real-world situations.
- 2) Representing people's views and perspectives in research, the community, is not the object of observation. Still, rather they provide a picture of the actual reality of a fact for scientific truth.
- 3) Includes contextual conditions where members of the community live.
- 4) Contribute to the development of insights into existing or new concepts that can help to explain human social behavior, as well.
- 5) Trying to use various data sources, rather than just relying on one source. Qualitative research is known as research that develops a variety of participatory field approaches.<sup>118</sup>

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<sup>117</sup> Atwar Bajari. *“Metode Penelitian Komunikasi: Prosedur, Tren dan Etika”*. (Bandung: Simbiosis Rekatama Media, 2015). p.141.

<sup>118</sup> Atwar Bajari. *“Metode Penelitian Komunikasi: Prosedur, Tren dan Etika”* ..., p.141.

## B. Subjects and Object Research

- a. The subject is the subject to be investigated by researchers, namely the advertisement of the Rejoice Hijab #Hijabisa shampoo version of Fatin Shidqia Lubis on Television.
- b. The object is of concern, and at the core of this research is the hijab commodification in the Rejoice Hijab #hijabisa shampoo version by Fatin Shidqia Lubis on Television.

## C. Data Sources

Data sources in this study based on primary and secondary data sources.

### a. Primary data source

Primary data is data that can be obtained directly from the field or place of research. In the main qualitative data sources are key informants and research informants. Informants, according to Meoleong in Aresta Darmanto's Journal, said that "people who used to provide information about the situation and conditions of the research setting."<sup>119</sup> The primary data source in this study is the mass media, namely Television, which shows the advertisement of the Rejoice Hijab #hijabisa version of Fatin Shidqia Lubis.

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<sup>119</sup> Aresta Darmanto. "Optimalisasi Sumber Pendapatan Ali Daerah Dalam Pelaksanaan Otonomi Daerah Di Kabupaten Kutai Timur". eJurnal Ilmu Administrasi Bisnis. Vol. 4. No. 1. ISSN 2355-5408. 2016. p.19.



b. Secondary data source

According to Hasan in Aresta Darmanto's Journal, "secondary data is data that supports primary data, including research data and other data that support research problems."<sup>120</sup> Secondary data sources are data obtained from other sources, meaning that researchers from research subjects do not directly obtain the data. So the observation and literature study was carried out to get the theoretical foundation by reading and searching books, theses, journals, articles, internet, and other literature related to this research.

#### D. Data Collection Techniques

In this chapter, data and research results will elaborate on the research focus that formulates Chapter I; Namely, the Commodity of Hijab in the advertisement of the #Hijabisa Rejoice Hijab shampoo version of Fatin Shidqia Lubis on Television. the object of research to investigate is the commodification of da'wah. As for the steps:

1. Observation

Observation is essentially an activity using the five senses, can vision, smell, hearing, to obtain information needed to answer the research problem. The results of observations in the form of activities, events, events, objects, conditions, or a certain atmosphere, and a

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<sup>120</sup> Aresta Darmanto. "Optimalisasi Sumber Pendapatan Ali Daerah Dalam Pelaksanaan Otonomi Daerah Di Kabupaten Kutai Timur". eJurnal Ilmu Administrasi Bisnis. Vol. 4. No. 1. ISSN 2355-5408. 2016. p.19.

person's emotional feelings. Observations made to obtain a real picture of an event or event to answer the research question.

Bungin in the qualitative research method suggests several forms of observation, namely 1) participatory observation, 2) unstructured observation, and 3) group observation.

- 1) Observation of participation is a data collection method used to collect research data through observation and sensing in which researchers are involved in the informants' daily lives.
- 2) Unstructured observations are observations made without using observation guidelines, so the researcher develops his observations based on developments that occur in the field.
- 3) Group observations are observations made by a group of research teams on an issue raised as an object of research.<sup>121</sup>

In this technique, researchers directly involved, by watching or listening to the #Hijabisa rejoice shampoo ad version of Fatin Shidqia Lubis on television to observe and search for research data, is there any hijab commodification in the ad.

## 2. Documentation

Apart from interviews and observations, information can also obtain through facts stored in the form of letters, diaries, photo

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<sup>121</sup> Anonym, "Metode Pengumpulan Data Penelitian Kualitatif" (materi kuliah metodologi Penelitian PPs. UIN Malang). p.3.

archives, meeting results, souvenirs, activity journals, and so on.<sup>122</sup>

This documentation technique used to obtain data about Hijab Commodification. The document data used in this study is the ad of Fatin Shidqia Lubis's Hijab #Hijabisa advertisement on television.

### **E. Data analysis**

Data analysis is an activity to organize, sort, group, mark, and give categories to find findings based on the focus of the problem to answered.<sup>123</sup> In this research, the writer uses John Fiske's semiotics method and uses the theory of commodification to examine the hijab in the ad of #Hijabisa hijab rejoice shampoo version of Fatin Shidqia Lubis on Television. Operationally; The researcher will analysis with the following steps:

- 1) First, the researcher will look at the advertisement of the Fatin Shidqia Lubis Rejoice Hijab #Hijabisa version aired on television.
- 2) Second, the researcher analysed the ad of the Rejoice Hijab #Hijabisa version of Fatin Shidqia Lubis on television and interpreted in text, the context in the ad on tv, then interpreted how it could lead to the commodification of the hijab by linking existing theories.

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<sup>122</sup> Anonym, "Metode Pengumpulan Data Penelitian Kualitatif," (materi kuliah metodologi Penelitian PPs. UIN Malang). p.3.

<sup>123</sup> Ahmad Nur Aji Wibowo. "Pesan Dakwah di Instagram @Hawariyuun (analisis Hermeneutika Hanss-Georg Gadamer)". 2020. Thesis Purwokerto: Institut Agama Islam Negeri Purwokerto. p. 46.

## CHAPTER IV RESULT AND DISCUSSION

### A. Company Profile of P&G



Figure 5. P&G logo

(Source: <https://wikipedia.org>)

Protector & Gamble Co. (P&G, NYSE: PG) is an international company that produces fast-moving consumer goods. P&G's headquarters located in Cincinnati, Ohio, United States. The company founded on August 24, 1837. It employed 140,000 workers in 2005. P&G has 23 brands. At present, P&G is a rival of Unilever.

As of July 1, 2007, P&G operations categorized into three "Global Business Units." Each global Business Unit is further divided into several "Business Segments," as stated in the company's March 2009 earnings release.

The Global Business Units are divided into:

- 1) Beauty & Grooming
  - Beauty segment
  - Grooming segment

- 2) Household Care
  - Baby Care and Family Care Segment
  - Fabric Care and Home Care Segments
- 3) Health and Well-Being
  - Health Care segment
  - Snacks and Pet Care segments

**P&G Slogan:**

1. P&G, World-Class Quality that Perfects Your Life (1989-1997).
2. P&G, Improve the Quality of Your Life (1997-2002).
3. P&G, Touching Lives, Improving Life (2012-present).<sup>124</sup>

**Vision and Mission of the Company**

Vision:

It can be recognized as a Good consumer company that provides the best service in the consumer world.

Mission:

Providing branded products and services of superior quality and value that enhance the lives of consumers in the present and future generations.<sup>125</sup>

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<sup>124</sup> [https://id.m.wikipedia.org/wiki/Procter\\_%26\\_Gamble](https://id.m.wikipedia.org/wiki/Procter_%26_Gamble) Accessed on 25 April 2020 on 03.00 a.m.

<sup>125</sup> Ahmad Anshori. *“Pengaruh Tagline dan Celebrity Endorse Terhadap Brand Awareness Konsumen Pada Produk Downy Di Masyarakat Kelurahan Tuah Karya Pekanbaru”*. (Thesis: Pekanbaru: University of Islamic State Sultan Syarif Kasim Riau). p.51.

## B. Rejoice Product Description

Rejoice is a hair care product that has been known for a long time and is produced by PT Procter & Gamble (P&G). Rejoice shampoo is available in bottles and sachets. For bottle packaging, there are several types available, which are bottles of 70 ml, 170 ml, 320 ml, 600 ml, and 900 ml sizes. Rejoice shampoo prices vary by size. The more content, the higher the price. Rejoice shampoo also equipped with conditioner as a compliment. Rejoice Conditioner is also available in various sachets and bottles. For the same size variants as the size of the shampoo packaging. There are several variants of Rejoice shampoo produced by PT Protector & Gamble (P&G), including:

1. Anti Frizz Rejoice is a family shampoo that can be used by children to fathers and mothers to keep their hair healthy. Made with a unique formula to deal with dry and frizzy hair.



Figure 6. Anti Frizz Rejoice Products

2. Manageable Black Rejoice is a family shampoo that can be used by children to fathers and mothers to keep their hair healthy—made with a unique formula to make hair stay shiny black



Figure 7. Manageable Black Rejoice Products

3. Anti-Dandruff 3-in-1 Rejoice is a family shampoo that can be used by father, mother, and sons to keep their hair healthy and clear from dandruff.



Figure 8. Anti Dandruff 3 in 1 Rejoice Products

4. Rejoice Soft & Smooth is a shampoo formulated to clean hair gently and make hair smoother and softer. It contains papaya fruit extract, which can nourish hair and provide softness for up to 12 hours. Hair is softer to the touch and easy to manage for long periods. Also, Rejoice shampoo can also protect hair from dust and pollution that cause hair damage.



Figure 9. Soft & Smooth Rejoice Products

5. Rejoice Rich is a family shampoo that children and fathers and mothers can use to keep their hair healthy—made with a unique formula to keep hair soft and smooth.



Figure 10. Rich Rejoice Products

6. Rejoice Anti Hair Fall is a hair loss treatment shampoo containing olive oil, helps reduce frizz, and makes it feel so soft that it is easy to manage without worrying about loss.<sup>126</sup>



Figure 11. Anti Hair Fall Rejoice Products

Based on rachnalie.com, in 2017, precisely on July 31, comes the 3 in 1 Hijab Rejoice. With various innovations carried out. P&G makes three parts of this shampoo, which are:

1. *Freshness*, with the sensation of menthol, to make the scalp feel fresh even though it covered in Hijab. Although the scalp feels hot when

<sup>126</sup> Anita, “Citra Wanita Muslimah Dalam Iklan Di Televisi (Analisis Semiotika terhadap Iklan sampo Rejoice dan Sampo Sunsilk)”. Thesis Semarang: University of Islamic State Walisongo Semarang. 2016. p.70.



using Hijab, and after it will cause oil on the head, the Rejoice comes with a cool menthol sensation that refreshes the scalp.

2. *Anti-dandruff*, if the scalp emits oil from the scalp, it is that it will cause dandruff. So, Hijab Rejoice anxious made using ZPT to eliminate dandruff in women with Hijab.
3. *Softness*, maintaining hair softness is significant for women. So, Rejoice Hijab added Hot Oil to give softness to every use of its shampoo, so that women with Hijab can always feel softness without fear of dryness on hair that has been covered in Hijab all day.



Figure 12. Hijab Rejoice Product #Hijabisa

Rejoice Hijab shampoo advertisements began airing on television on August 22, 2017, until now, then this ad has aired on TV for more than three years. Besides seeing this ad on television, viewers can also see this ad on YouTube at <https://youtu.be/1ZNshvAdc2k>. This ad is 30 seconds long on the television layer, but on YouTube, this ad is 1 minute 14 seconds long. The target audience of this audience is young Muslim women with an age range of 20-25 years, seen from their style of dress, and young Muslim women dominate the actors in the advertisement. The brand ambassador for the Rejoice Hijab shampoo advertisement is Fatin,

who is a millennial Muslim. This ad production setting takes the theme of the outdoor. Setting outside the studio is done to create a more energetic impression, freshness, freedom, and enthusiasm for the hijabers. This advertisement broadcast campaigned with the song from Fatin, which is "Aku #Hijabisa." The presence of Fatin expected to be an example and role model for young hijabers with a style of dress that looks more modern and stylish using pashmina hijab.

Visualization of the #Hijabisa Rejoices Hijab shampoo advertisement version of Fatin Shidqia presented the theme Aku #Hijabisa as the tagline of the ad. The clothes worn by Fatin were green pashmina hoods, white shirts and pants, and green outer.

### C. Profile of Fatin Shidqia Lubis



Figure 13. Fatin Shidqia Lubis coming out of her house

The Rejoice Hijab #hijabisa television advertisement version of Fatin Shidqia Lubis featured a famous singer today named Fatin Shidqia Lubis or often called Fatin Foyah while she was auditioning at X Factor 7

years ago. And now, Fatin has become a singer whose name skyrocketed because of the characteristic sound.

Born on July 30, 1996, Fatin Shidqia Lubis is a top young singer and is popular among Indonesian pop music lovers. Fatin, as she called, started her popularity at the talent search event at RCTI, in the first season in 2012-2013.

Fatin became the first green participant to win the Indonesian talent search event, at the age of 16 at the time. As a hijaber who is a newcomer to the entertainment world, Fatin is always confident in herself and eager to do her best to pursue his dreams. However, often other people doubt his abilities.

One unique story about Fatin is when his parents did not know that Fatin auditioned. With these conditions, he insisted on auditioning by only pocketing the permission of her school teacher for permission to be absent from school and wearing a school uniform to the audition venue.

For Fatin, this was one of #Hijabisa's unforgettable moments that showed her ability to pursue her goals in the music world. The spirit of painting surrender made her a participant in the first Hijab that successfully reached the last stage of the talent search event and won first place was the moment where she managed to answer people's doubts about her.<sup>127</sup>

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<sup>127</sup> Nina Karlita, "Kenali Lebih Dekat Fatin, AYUENSTAR dan Nabila LIDA dalam kolaborasinya pada Rejoice KITA #Hijabisa", industry.co.id, 2018. Accessed at

That's all the story of the journey of the little singer who is often called Fatin. Since she won the talent search event at one television station in Indonesia, his name has skyrocketed and increasingly known by the people of Indonesia, especially young people. And that's when she began to become a role model for Indonesia's young generation to continue to be passionate about doing their best to reach their goals. Fatin's life story is worthy of being exemplified by young people, where the enthusiasm for continued achievement is not easily lost before the goal achieved. So, Fatin asserted that from #Hijabisa can motivate that even women who wear Hijab can still achieve their dreams.

As the brand ambassador of this shampoo ad, Fatin also launched a music single that was explicitly created by him with the title "Aku #Hijabisa," she was inspired to make this music single out of 3 best of the Hijab Rejoice 3 in 1.

#### **D. Semiotics Analysis**


A television advertisement for Fatin Shidqia Lubis's Hijab Rejoice version of Fatin Shidqia Lubis shows a Fatin coming out of the door of his house heading out. Then outside the home, several hijab women who were exercising like biking and skateboarding were seen. Elsewhere, three women wearing Hijab are also practicing modern dancing. Then, on the basketball court, four hijab women were playing basketball. In other places, there was a veiled woman who was playing music. All casts in

Fatin Shidqia Lubis Rejoice Hijab shampoo version wear green clothes. Starting from the Hijab, dresses, outer, jacket, or pants, they wear using green motifs combined with white. All the clothes they wear look stylish and modern, or what we usually call the present term. They also cover their genitals to cover their feet wearing white shoes. With the contemporary hijab category, they use Hijab but do not extend to cover the chest.

Then all the casts in this advertisement followed Fatin's instructions to dance together until it appeared that a woman in the ad had a profession as a clothing boutique, went out, and danced together with other hijabs. All hijabers in this ad appear to dance with a lively and happy facial expression, of course, with a smiling face so that it seems clean white teeth glow. All of them are wearing green Hijab, which is a combination of green and white with an eccentric and unusual style. Hijaber in this ad has a proportional body and pure white skin with makeup that is not too thick or too thin, making it suitable for viewing as a young child.

Table 2. Storyboard of Rejoice Hijab #Hijabisa advertisement

| Visual  | Scene  |
|---|--|
|  <p data-bbox="475 719 903 752">Figure 14. Storyboard of the Ads</p> <p data-bbox="619 797 759 831"><b>Long shot</b></p>             | <p data-bbox="1002 365 1375 689">There is a veiled woman who is exercising, such as biking and playing skateboard. There is a Hijaber, who is playing skateboard wearing white shoes, green pants, a white T-shirt with a green outer, and a green Hijab.</p>  |
|  <p data-bbox="475 1225 903 1258">Figure 15. Storyboard of the Ads</p> <p data-bbox="555 1303 823 1337"><b>Medium Long shot</b></p> | <p data-bbox="1002 842 1375 1384">Three women were veiled, also practicing modern dancing in front of the glass. The first hijaber (from left to right) wears white shirts and pants, and green Hijab. Then the second hijaber wore white-patterned green pants, a green T-shirt with white outer, and green Hijab. Then, the third hijaber wears pants, and a white shirt wears a green hand shock and green Hijab.</p>   |
|  <p data-bbox="475 1877 903 1910">Figure 16. Storyboard of the Ads</p> <p data-bbox="619 1955 759 1989"><b>Long shot</b></p>       | <p data-bbox="1002 1429 1375 2000">It appears four hijab women are playing basketball. The first hijaber (sequence from left to right) uses black shoes in a white pattern, white pants, green shirt, and green Hijab. Three others use white shoes, and the second hijaber uses green pants, a white shirt, a green Hijab. The third Hijaber uses white pants and clothes, green hand shock, and green. The fourth hijaber uses the same shoes, green pants, a green jacket</p> |

|  |  |
|--|--|
|  | in a white pattern, and a green Hijab.   |
|  <p data-bbox="488 645 916 678">Figure 17. Storyboard of the Ads</p> <p data-bbox="555 719 820 752"><b>Medium Long shot</b></p> | A veiled woman is playing music. Hijaber, who holds the guitar, uses white pants, a green shirt and white hand shock, and a green Hijab. Hijaber beside him was wearing white pants, a green shirt, and a white shirt and using green Hijab. |

From the table 2, many similarities between one hijaber and the other one, located in the outfit or clothes that they use, equally colored between green and white. However, there is a difference that is the difference in the activities they do in the 30-second commercial on television. Seen the writing that supports the ad serving, such as the article Rejoice x Fatin which appeared when Fatin left the house in the ad. #Hijabisa appears when Fatin starts walking and looks in the mirror of a shop. Then Fatin starts singing, and underneath is a subtitle of the song sung by her. Fatin's invitation to invite other hijabers has the effect of the Rejoice sign itself, which is an orange curved effect.

Even when Fatin started singing, the subtitles still appeared in the ad along with the mark 1 2 3 as Fatin sang the song. And again, when Fatin said the word "Hijabisa," then the ad also showed #Hijabisa, which was quite clear with medium size and orange. When Fatin started singing, all the hijabers gathered and danced together. They look cheerful and

lively with vibrant faces, dancing meaningfully, that is in the first Movement, which is to signal hair to be fresher. Two soft always feels. Three dandruff missing three in one rejoice #Hijabisa. In the upper right-hand corner, the shampoo brand always appears, Rejoice in blue. In this advertisement, a clean environment, ranging from public places to exercise, boutiques, to public spaces to practice dancing, to the curb to sing. Also, not left behind the impression of greening from nature, or we can see a lot of green plants that appear in this ad. The building behind them danced #Hijabisa was white. All elements in the ad are green and white, so even extras that just pass by where they gather, use green and white clothes.

The description above becomes the basis for conducting a semiotic analysis. The meaning behind the show is an attempt to uniform the body shape, clothing, and image of Muslim women. Devout Muslim women are those who wear the Hijab and do not indulge in their genitals, remain stylish, cheerful, and enthusiastic in their busy activities. There is a kind of mass hysteria when the hijabers try to appear to exercise to dance #Hijabisa can be together to invite the audience to listen, follow what they do, imitate, and remember it, but subtly and invisibly.

Advertising tasked with echoing the product and forming an image to create uniformity among consumers. Subtly, they invite people to do what they want so that they can take enormous benefits.<sup>128</sup> Hijab Rejoice

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<sup>128</sup> Dwi Ratna Aprilia, "Iklan dan Budaya Popular: Pembentukan Identitas Ideologis Kecantikan Perempuan oleh Iklan (Analisis semiotika Iklan Cetak WRP Body Shape & Prolone)". *Journal Ilmu Komunikasi*. Vol. 1. No. 2. 2005. p.55.



Ad #Hijabisa This version of Fatin Shidqia Lubis, the television indirectly invites Muslim women to wear the Hijab but still be fashionable. After using the Hijab, they will influence to use the product because it has mentioned that this shampoo is a special shampoo for women with Hijab with three advantages at once.

The all-cast style of dress in the advertisement depicts young people who still wear Hijab but are not out of date. Because the current trend is Hijab, it can interpret as a promise of "advertising"; if we use this product, we will not worry as a hijaber that has a lot of activity because there will be a solution for their hair problems which are always covered. And for the effect that appears when Fatin sings, the song also signifies the colors used in the shampoo packaging, namely the colors green, orange, and light blue with the brand name Rejoice darker in blue. The green color that dominates the advertisement shows the symbol of youth and freshness.

In the Qur'an, there are as many as six colours found in 33 verses scattered in 22 letters. Colour = these colours include: red, yellow, green, blue, black, and white. Lyrics that mention colours in the Qur'an focus on something that describes a particular object. Giving symbols using colours illustrates a proof of the omnipotence of Allah SWT on Her creatures. In terms of the article, the sign-in red aimed at the mountain. Symbolization by using green aimed at plants, plants, natural beauty, the depiction of the situation in heaven and the world. Symbolization by using yellow intended for animals (cows), plants. Symbolization by using

blue is aimed at the human condition when the Day of Judgment. Symbolization using black intended when the state of doomsday, and the requirements in hell. Symbolization using white aimed at the miracle of the Prophet Moses.<sup>129</sup>

Symbolizing colours in the Qur'an include red as a symbol of the depiction of natural beauty. Yellow as a symbol of human herding in the world, a symbol of plants, a symbol of destruction, a sign of fire, an animal symbol. Green as a symbol of the fertile earth, a symbol of dreams, a symbol of heaven. The blue colour is a symbol of the human condition on the Day of Judgment. The black colour as a symbol of facial expression, a sign of human depiction on the Day of Judgment. White colour symbol of the description of the human condition in the surge, a dream symbol, a symbol of dawn, a symbol of the miracles of the Prophet Moses.<sup>130</sup> Rejoice Hijab advertisement #Hijabisa on television, which is dominated by green and white colours, is a symbol of the existing situation, which is all good dreams in the morning by hoping for good too. It expected that with various dreams that we aspire to, we will always be happy in hereafter as the meaning of the symbol of white.

In John Fiske's theory, semiotics communication is the exchange of messages between the communicator and the communicant. The definition report carried depends on the communicator, meaning that the purpose of this message can change according to the perception of the person

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<sup>129</sup> Hamdan Hidayat. "*Simbolisasi Warna dalam Al-Qur'an (Kajian Tafsir Tematik)*". Thesis. Yogyakarta: University of Islamic State Sunan Kalijaga Yogyakarta. 2015. p,xiii.

<sup>130</sup> Hamdan Hidayat. "*Simbolisasi Warna dalam Al-Qur'an (Kajian Tafsir Tematik)*"..., p.105.

receiving the information. According to John Fiske, signs, interpretants, and objects interconnected with one another. That is, the meaning of this message may change over time. John Fiske said that three focuses could drop us on semiotic science, namely the sign itself, the sign system, and culture.

The character here is the emergence of the Islamic symbol, the Hijab worn by Muslims in the ad. The sign system is a hijab developed to this day into a stylish and modern hijab trend. As well as culture, it means culture in Indonesia where the average population is Muslim, so the culture used is Islamic. So that this Hijab exists among young people today.

To make it easy, the researcher will mention the level of John Fiske's semiotic reality in the Hijab Rejoice Ad #Hijabisa. First, the display code. The appearance of all took in the Rejoice Hijab #Hijabisa advertisement is young hijabers. Cosmetology, in general, has two functions, believed to show age and describe non-aged faces. Cosmetology used if it is incompatible with the desired character.<sup>131</sup> The appearance of the characters who are outside the house, including Fatin, who just left the house looks natural with thin makeup, not too thick. Researchers assume that the hijabers used to do daily activities outside the home with a beautiful face and still beaming even though wearing makeup

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<sup>131</sup> Della Fauziah Ratna Puspita dan Iis Kurnia Nurhayati. "Analisis Semiotika John Fiske Mengenai Realitas Bias Gender Pada Iklan Kisah Ramadhan Line Versi Adzan Ayah". Journal ProTVF. Vol. 2. No. 2. 2018. p.165.

as it is. And makeup for hijabers is still reasonable to describe their relatively young age.

Furthermore, the clothing code, the hijabers, appears to wear a green Hijab with a combination of white. Hijab wears using a modern style. hijabers are preoccupied with activities without feeling disturbed by the hot weather outside the room, including those in the area practicing dancing. The trendy appearance and likeness of the hijabers depict young people who are active and eager to do all kinds of activities. So, researchers assume that these hijabers are young people who have lots of dreams, and to achieve them, they need to move a lot easily and quickly.

This gesture code, which aimed at the Rejoice Hijab #Hijabisa advertisement, shows agility and happiness, and a burning sense of enthusiasm among young people. Seen in several scenes where hijabers are doing sports and then dance to music sung by Fatin. In this case, the researcher assumes that the Movement carried out by these ad casts is an example and evidence that young people must be eager to move and to achieve their dreams.

The expression code, which aimed at the Rejoice Hijab #Hijabisa ad, shows an expression of happiness, joy, and also a burning youthful spirit, always thinking positive and cheerful throughout the day. Indirectly, emotions addressed by the hijabers in this advertisement display will provide a positive influence on the audience.

The text code, which appears in this ad, is "Rejoice x Fatin," which tells the audience that the storyline of this Rejoice advertisement is collaborating with Fatin Shidqia Lubis. Next comes the #Hijabisa text, which becomes the ad tagline. Then the text of the three goodness of Rejoice is emphasized in the advertisement display. And in the upper right-hand corner always appears writing from Rejoice Products. Researchers assume that the tagline in this ad is useful to be a memory for the audience. Because the segmentation is a woman who wears a hijab, the tagline reads #Hijabisa, meaning that, although a woman wearing a hijab, she can still do her activities well and can conquer all obstacles that confront.

The voice code, which appears in this advertisement, is the voice code of Singer Fatin. The sound code heard from the music sung by Fatin. There was no conversation in this show, only the symbol of Fatin's hand when inviting them to dance together. This sound is the background of the advertisement impression. Researchers assume that the sound of the music from the song sung by Fatin is a sign to analogize Rejoice products to be easily remembered by the public and attract consumers.

At the three levels discussed by John Fiske, researchers assume that at the level of reality, this advertisement shows the reality or reality that exists in society today. That in terms of appearance can be seen similarities in current hijab trends, but what distinguishes it is the reality of social status in society. The fact, a young age, there are still many hijabers

who have not appeared as stylish as advertisements aired on television, except for those who do have a middle and upper economy.

At the representation level, Rejoice Hijab advertisement shows a visualization of the message that women with Hijab can continue to have sound activities freely without worrying about head hair problems. And finally, at the ideological level, this program reveals the ideology of Muslim women who must cover their genitals or wear the Hijab wherever and whenever. Through the scenes, Rejoice Hijab #Hijab advertisement is suitable for analysis using John Fiske's Semiotic theory.

#### **E. The Commodification of Hijab**

Rejoice Hijab ad #Hijabisa version of Fatin Shidqia Lubis in television is an inspirational and passionate Muslim woman or hijabers. This ad presented to provide the best solution for hijabers with all their hair problems. Also, the current Muslim fashion by keeping the Aurat closed but still stylish and up to date. However, hijab Rejoice ads do the commodification of the ad impressions.

Hijab made as a commodity, a product that is produced by no longer considering the doctrinal value of religion but has become a cultural product that is increasingly becoming a fashion trend according to the capitalist industry. The definition of Hijab reconstructed as a symptom of cultural trends that realized through the materialization of lifestyle in the

form of clothing symbols and accessories that are identified based on group identity and social status.<sup>132</sup>

For some contemporary Indonesian Muslims, fashion does not only reflect one's religiosity but also as an expression of modernity in attitudes and lifestyles as a trendy Muslim who always follows fashion developments.<sup>133</sup> The media displays the hijab not only as a symbol of Islamic religion but a trend that package in a modern and stylish way. Both in electronic and print media, the hijab is now displayed as a symbol of Islamic religion, which is no longer 'sacred' or permanent, but changes with the times. This phenomenon is an attempt at Islamic commercialism and its symbols by the media into a commodity that produces and consumed to reap profits.<sup>134</sup>

In this Rejoice hijab shampoo advertisement, there is an imbalance in showing the way of rushing imposed by the cast. Like the clothes they wear are not by the provisions of Islamic law in closing their Aurat. Starting from the hijab that does not cover the chest, until the pants worn look tight. In fact, according to Felix Shiauw in Nurul Haromaini's journal, explained that khimar or veil, which is covering the curtain on hes chest, does not show hes jewelry except on hes mahram while the cloud is stretching the mask (not see-through) to the entire body. Besides, the hijab

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<sup>132</sup> Aula Nikmah, “Komodifikasi Hijab Dalam Program Acara Televisi (*Analisis Semiotik Program Acara Televisi Dua Hijab Trans7*)”. Thesis Semarang: Uiniversity of Islamic State Walisongo Semarang. 2018. p.80.

<sup>133</sup> Nurul Haromaini. “*Studi Analisis Pemaknaan Hijabers Community Surabaya Terhadap Hijab Dalam Film 99 Cahaya di Langit Eropa*”. Journal Commonline Department Komunikasi. Vol. 3. No. 3. p. 597.

<sup>134</sup> Nurul Haromaini. “*Studi Analisis Pemaknaan Hijabers Community Surabaya Terhadap Hijab Dalam Film 99 Cahaya di Langit Eropa*”... p.598.

interpreted as Muslim clothing becomes a style that covers the entire body, without using a veil anymore. And *Tabarruj* is not preening to accentuate beauty deliberately. The combination of these three called *shar' i hijab*.<sup>135</sup>

The hijab displayed in this Rejoice ad is a trend that hijab shown is far from *shar' i*. the criteria for the hijab *shar' i* above was not found on the Rejoice Hijab shampoo advertisement display. The word hijab in the product already carries a symbol of the Islamic religion. But in reality, the hijab here is only a form of commodification, where the hijab used as a feature of the products offered. Cast, who played a role in the advertisement still highlighted her beauty by using makeup. And the style of the hijab worn did not cover her chest at all until the pants to a body curve. Although still covering their *Aurat* from head to toe, the clothes they wear attract the opposite men to look at them. Hijab is a commodity in this ad, seen how this ad explores the hijab, not only as a symbol of religion but also as clothing that is appropriate for young Muslims.

According to Polhemus and Procter, fashion is synonymous with the terms makeup, style, and clothing. Trend referred to as clothing that is popular at specific periods, which used as a way to express feelings, both from the choice of colors, patterns, and models used. Meanwhile, according to Malcolm Barnard in his book *Fashion as Communication in the Nurul Haromaini's journal*, it is said that identifying clothing into two is regular clothing or what is called anti-fashion, and fashionable clothing is

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<sup>135</sup> Nurul Haromaini. "*Studi Analisis Pemakaian Hijabers Community Surabaya Terhadap Hijab Dalam Film 99 Cahaya di Langit Eropa*," *Journal Commonline Department Komunikasi*. Vol. 3. No. 3. p. 598.



called fashion. Raw dress or anti-fashion here is clothing that focuses on similarity, 'scared,' and does not change. While style is fashion that can change with the times or existing trends.<sup>136</sup>

Based on the opinion stated above, that the hijab is included in fashion clothing because many hijab models made to follow the development of world fashion. The number of models, patterns, and colors of the hijab here is a form that there is no similarity between one hijab and another because it is always changing depending on who wears it. And there are no rules that develop in society about the provisions of the hijab except for the Qur'an. This commercialization of religious symbols makes this Hijab Rejoice advertisement categorized as the hijab's commodification. This hijab has changed in value to commercial goods to add value to a product.

Hijab Rejoice Ads #Hijabisa use the symbolic of Muslims, namely the Hijab, to benefit from utilizing the ratings of a television station. After knowing the rating of a television program, advertisers include the ad in the program segment so that with a high rating, it expected that many viewers of a program would show up. When the ad broadcast after that, many viewers will see the Hijab Rejoice product #Hijabisa. Especially with the large Muslim population in Indonesia, advertisers bring religious symbols.

Baudrillard in Aula Nikmah's Thesis fears this situation, one of the researchers from France said that the many practices of commodification

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<sup>136</sup> Nurul Haromaini. "Studi Analisis Pemakaian Hijabers Community Surabaya Terhadap Hijab Dalam Film 99 Cahaya di Langit Eropa," Journal Commonline Department Komunikasi. Vol. 3. No. 3. p. 606.

that occur on television indicate a social change towards the consumer society, which creates a consumer culture and consumerism lifestyle. Jean Baudrillard, characterizes the consumer society as a society in which there is a shift in logic in consumption, including reading to be the fulfillment of signs. In other words, people no longer consume product use-value, but the value of the mark.<sup>137</sup>

And this is increasingly widespread in society. The public is more concerned with the symbol or sign of a product rather than its usefulness. For example, now there are so many products that glorify the word "Halal" from a product. Then the public will be more interested in the "Halal" sign than buying other products that do not have the "Halal" stamp. But in reality, this sign is increasingly being used by manufacturers in producing a result, so it hoped that the product would sell well in the market.

The forms of commodification contained in the ad of the Rejoice Hijab #Hijabisa version of Fatin Shidqia Lubis on television found in the form of visualizations, text captions, and music displayed. The visualization of images, texts, and music in the show contains many signs that can be analyzed with John Fiske's semiotics to reveal hidden messages that cannot be captured by our five senses.

This commodification cannot immediately conclude that Hijab is not a good thing, the researchers analysed that the carrying of the Hijab on the ad display also carried a positive value message, displayed lightly and

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<sup>137</sup> Aula Nikmah, "Komodifikasi Hijab Dalam Program Acara Televisi (Analisis Semiotik Program Acara Televisi Dua Hijab Trans7)" Thesis Semarang: Uiniversity of Islamic State Walisongo Semarang. 2018. p.81.

elegantly in the product packaging. However, in terms of the economy, to get as much profit as possible.

Television media is an industry whose workings cannot separate from the cumulation of profit and loss in producing and distributing its message. The way this works is the relationship between television programs and economic interests that likened to two sides of a coin, interrelated and inseparable. The production of the program not based on the core, the highest value (logos), but rather how the program is packaged and broadcast to an audience with an attractive face.<sup>138</sup>

Even though those mentioned above are television programs, this also applies to ad serving. Where ads must package neatly to be effective and efficient in targeting the target. Advertisers will be willing to display ads on each segment of the program. The capitalist system that makes economic interests are everything, especially in media, which incidentally can achieve broad targets. Consideration between profit and loss is very influential on private television stations, so the income that can be earned by the owners of private television stations mostly comes from advertising shows. This commodification is increasingly thriving on television because its impact is very lucrative.

From the results of overall data analysis, the form of Hijab commodification carried out by the Hijab Rejoice in this ad display is by utilizing the sacred symbol of Islam. Hijab, to form a mass culture whose

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<sup>138</sup> Aula Nikmah, “Komodifikasi Hijab Dalam Program Acara Televisi (*Analisis Semiotik Program Acara Televisi Dua Hijab Trans7*)”. Thesis Semarang: Uiniversity of Islamic State Walisongo Semarang. 2018. p.160.

purpose is media capitalism and hijab fashion industrialization. When the Hijab is currently a trend, the products produced must be able to follow the market's interest. Therefore, Hijab Rejoice products made with excellence for women wearing Hijab with all the goodness contained in them. This commodification activity is very beneficial for the capitalists by aiming at the attention of the audience, which will indirectly influence to create a new culture of cool hijaber that is more modern.

Hijab Rejoice utilizes the power of media as a means of attracting consumers with its trademark tagline "#Hijabisa." The slogan contains a message that the hijaber can reach its goals and carry out all its activities without being disturbed by head hair problems. Besides, the music is sung by singer Fatin Sidiqia Lubis, because the article, not only from the visual audience can see trendy young hijabers, but also with audio audiences can feel more confident in the content of advertising products. It was designed specifically for women who wear the Hijab.

Choosing Fatin Shidqia is part of capitalism contained in the advertisement display Rejoice Hijab #Hijabisa. Fatin's as a brand ambassador perceived to represent the fashion tastes of young people now, especially indeed Fatin appeared in the music industry in Indonesia for quite a long time and has already worn his Hijab. It hoped that the audience would be more confident in the superiority of the #Hijabisa Hijab Rejoice product. The practice of commodification on the Hijab Rejoice #Hijabisa ad does not occur because of the background of the economic

interests of the media. But this commodification is a cultural shift that is influenced by mass communication technology and the media.

As explained in chapter 2, the media have four popular theories, namely agenda setting, uses and gratification, hypodermic, and dependence theory. The author analyzes the influence of the media that causes social and cultural changes in human life. Agenda setting theory says that the press has a considerable influence on the audience. That is, this theory is suitable if used in the analysis of Hijab Rejoice ads. The power of the style and manner of dress of Muslim women who are now often called hijaber. Fashionable and presentable styles now often occur in the community. The second theory is uses and gratification, according to the author, this idea, when connected with Rejoice Hijab ads, can also be appropriate. Because in reality, many audiences follow the current style of hijab, but many Muslims in Indonesia still hold fast to the teachings of Islam, the hijab Syar'I which is not too grand, luxurious, excessive, or too conspicuous when worn. Because in this Rejoice Hijab shampoo advertisement, a hijab trend is emerging as a role model for young Muslims, which is a glamorous and unusual style of dress, can be characterized by its color mix, or even the hijab model wore. In this ad, all casts use pashmina hijab with a trendy model to make it look more stylish. For dependence theory, according to the author, it influences the advertisements studied, because television media that broadcast audio visual can attract more audiences to pay more attention to every detail that is presented. Compared to other platforms, TV can attract more viewers to

watch. And the last theory that the author discussed in chapter 2 is the hypodermic theory. According to the author, this theory is not quite right when connected with this Rejoice Hijab advertisement, because this theory can be interpreted to affect the audience analysis that the author did directly, the Rejoice Hijab ad #Hijabisa is not entirely directly aimed at consumers, but in a way and implied so that the audience can make their individual choices.



## CHAPTER V

### CONCLUSION AND FUTURE WORK

#### A. Conclusion

Based on the semiotic analysis in revealing the form of hijab commodification in the ad of Hijab Rejoice #Hijabisa version of Fatin Shidqia Lubis on television, it can conclude that:

1. The advertisement of the Hijab Rejoice #Hijabisa version of Fatin Shidqia Lubis on this television to reconstruct the concept of the hijab, which previously interpreted as one of the attributes of Islamic religious identity and became a dress code for Muslim women. The media and industries involved in it for the benefit of profit. It can see how the processing of messages conveyed by the brand ambassadors of this hijab product is a symbol of industrial product branding. The practice of commodification aims to bring up the religious image that expected to be later able to reach the group of followers of Islam, especially the hijabers who have the potential as a consumer market.
2. Hijab commodity practices appear contained in the ad of Rejoice Hijab #Hijabisa version of Fatin Shidqia Lubis on tv that inserted in promotional product activities and persuasive. Hijab became a mass culture that made a fashion trend. The submission of information carried out by Fatin eventually turned to the consumption of goods displayed. Sales of products that are inserted commercial shows by

adding spices of religious symbols have a positive impact. Still, there will also be a consumptive effect on the audience.

3. Commodification does not always have a negative meaning for Islam. Media can interpret as the development of religious symbols that have the power to influence society at large. Although some industry players use a commercial tool, at least the trend of the hijab can use as a diversity of cultural forms.

## **B. Future Works**

From the conclusions above, there are several suggestions that researchers want to convey to the reader, namely:

1. The research on this advertisement can be reviewed again with persuasive mass communication techniques. Include several methods in persuasive communication, and these methods are the association method, the integration method, the pay-off, and fear-Arousing method, and the icing method. It can also explain the factors that support the achievement of persuasive communication in the delivery of information in mass media, namely Availability and relevance, heuristic and systematic, attribution and sequential request and hypnosis. And to examine advertising it can use quantitative methods.
2. To research this Hijab Rejoice ad, you can use Charles Sanders Peirce's semiotic analysis or, according to other experts, because there are many semiotic experts in communication.



3. If the research using John Fiske's semiotic can take one of the analyses available on John Fiske's theory, for example, only analysing the contents of the ad or other analyses such as sound, makeup, or code.
4. The next researcher expected to be able to continue a deeper study of the motives for watching television with the current hijab trend.

### **C. Closing Remark**

Thank God, researchers pray and praise and praise be to Allah SWT. Who has given the strength and opportunity so that the researcher able to complete the final task of this thesis with the title "Hijab Commodification in Hijab Rejoice Ads #Hijabisa version of Fatin Shidqia Lubis on Television (John Fiske's Semiotic Analysis)." Researchers realize the preparation of this thesis, and there are still a lot of shortcomings because of the limited ability that the author. Author also say thank you to all those who have helped in the preparation of this thesis. Hopefully, this thesis is useful for researchers and readers.

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