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COMMODIFICATION OF THE QUR'AN AS AN ADVERTISING STRATEGY FOR WOMEN'S CLOTHING IN THE @HIJABALILA ACCOUNT

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Abstract: *The Qur'an that is present in social media by involving meaning tends to lead to commodification efforts. The @hijabalila account as a Muslim women's clothing sales account uses the meaning of the Qur'an as a means of advertising its commodities. The meaning made by the @hijabalila account is adjusted to marketing interests by using language narratives. The adjustment of meaning to the marketing interests of the @hijabalila account ignores other forms of meaning of the criteria for women's clothing which has an impact on changing the function of the Quran as a commodification tool. So, this research focuses on examining how the process of commodification of the Quran is used as an advertisement for women's clothing on the @hijabalila account. This research was applied using a qualitative method of literature review obtained from data sources related to research with the theory of Vincent Mosco's political economy approach. As a result, the commodification process carried out by the @hijabalila account can be seen from three sides. First, the @hijabalila account gives meaning to the Qur'an adjusted to the goods sold and used as content. Second, besides utilising the interpretation of the Qur'an to attract audiences, the @hijabalila account also uses Instagram as a medium for marketing expansion. Third, there is a process of production and reproduction through the formation of meaning in the verses of women's clothing by the @hijabalila account to the audience.*

Keywords: *Al-Qur'an; Interpretation; Commodification; Account @hijabalila.*

INTRODUCTION

The meeting of the Qur'an with social media that involves meaning tends to lead to commodification efforts (Fitdaus, Alfatihah, & Rusmana, 2022). The @hijabalila account, which focuses on selling Islamic clothing, uses Quranic narratives as a means of promoting its commodities. The content of QS. al-Ahzāb [33]: 59 is explained by the type of long women's clothing and no middle cut (gamis) which is relevant to the type of clothing it sells (@hijabalila, 2020). The content of Q.S an-Nūr [24]: 31 is also explained by the type of women's veil whose minimum length is below the chest or up to the elbow which is relevant to the veil it sells (@hijabalila, 2020). The criteria for women's clothing on @hijabalila's account are also explained in Q.S al-Ahzāb [33]: 33, that women should not be excessive (tabarruj) in terms of dress (@alilabook, 2022). The emphasis on the meaning of excessive (tabarruj) is explained by women not wearing flashy clothes (bright red, orange, yellow, etc.) nor should women dress with excessive decoration or trinkets (@hijabalila, 2020). The adjustment of meaning to the marketing interests of the @hijabalila account ignores other forms of meaning of the rules of dress which have an impact on changing the function of the Quran as a tool of commodification (Fitdaus et al., 2022). Akun @hijabalila merupakan salah satu akun Instagram yang menjual pakaian perempuan muslimah, juga digunakan sebagai media dakwah Islam oleh pemiliknya. Tidak hanya Instagram akun @hijabalila juga memiliki Youtube , Website dan Facebook

However, the focus of this study only specialises in researching the verses of the Quran interpreted by @hijabalila on Instagram media. This is because the explanations of the verses of the Quran posted on Instagram media are more numerous and comprehensive. On the other hand, the interpretation of the @hijabalila account of the verses on how women dress in Islam is commodified with the merchandise it sells. The @hijabalila Instagram account is also an account that is more popular and visited than other accounts owned.

In Instagram media, the username of the @hijabalila account is hijabalila. The @hijabalila account has joined Instagram media since 19 January 2015. At the same time, the name of the @hijabalila account comes from the founder or owner of the account, namely Ummu Alila, the wife of one of the well-known preachers in Indonesia named Felix Siau. The @hijabalila account is one of the accounts that has a lot of fans. In its Instagram media, the @hijabalila account has 751,000 followers and 165 following with 6,731 posts (@hijabalila, 2019). This shows that the @hijabalila account posts are favoured by netizens.

The adjustment of the meaning of the Quran to the commodity of the goods being sold reflects the tendency of meaning that leads to increased sales. Withdrawing meaning by adjusting to the sales commodity has a tendency to ignore the main message that is the content of the verse. The main message contained in the verses of women's clothing is to protect women by requiring Muslim women to wear clothes that are in accordance with Islamic shari'a. The meaning becomes narrow with certain criteria formed by the @hijabalila account. The criteria formed as a result of its understanding of the verses of women's clothing are used as a strategy in its marketing. This is referred to by Baharun and

Niswa as a justification process that involves religious texts as symbols to label certain interests rather than highlighting the objective reality of the meaning of the Quran (Baharun & Niswa, 2019), so that the Quran that enters the advertising industry has a narrow and single meaning. The interpretation model that is identical to interests shows the use of the Quran as a production and marketing tool that is biased towards certain ideologies for the sake of advertising commodities.

The exploration of marketing intentions in the @hijabalila account in interpreting the Quran has been neglected by many studies. There are three trends in research on the @hijabalila account. First, studies about the @hijabalila account as a medium for da'wah (Hakim, 2019), (Silmi, 2018), (Ulfah, 2018), (Shera Maulidia Gusniati, 2020). Second, studies about the selection of marketing strategies in the @hijabalila account (Saing & Wulandari, 2020), (Immawati, Budi, & Tati, 2019). Third, studies about how the @hijabalila account interprets the verses of the Qur'an (Fauziah & Miski, 2019). Studies on the selection of marketing strategies, Bungaran Saing and Eni Wulandari only mention that the @hijabalila account has three alternative marketing promotion strategies that are carried out to maintain and increase their selling power, namely, by promoting selling products through many social media accounts, maintaining price stability so that customers do not move to competitors who offer lower prices, and increasing product marketers (resellers). Promotional strategies using Qur'anic interpretation have been neglected by many researchers. So, this research will answer three focussed questions. First, how is the commodification of interpretative discourse in the @hijabalila account? Second, how is the expansion of marketing through interpretation in the @hijabalila account. third, how is the process of production and reproduction in the formation of marketing in the @hijabalila account.

The advertising of @hijabalila Instagram account by utilising the content of verse meanings related to women's clothing as a sales commodity represents the formation of ideological economic discourse. The term ideological economy is used to represent the relationship between ideological tendencies constituted in the process of production, distribution and consumption through the formation of discourses that function as intermediaries in the advertising process. This term replicates the idea that mentions the connection between social relations, especially power relations in the process of production, distribution, and consumption through communication which Vincent Mosco calls political economies which is used in this research as a reading tool. Vincent Mosco discusses three processes that must be carried out in political economy theory, namely, commodification, spatialisation and structuration which will be discussed in the next explanation.

RESEARCH METHOD

This research is a type of research with qualitative methods. By using Vincent Mosco's political economy theory as an approach used to facilitate data collection. As for data sources in research using primary data and secondary data. Primary data itself is obtained from the main data source through posting the interpretation of the verses of

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the Qur'an in the @hijabalila account. While secondary data, researchers use some good literature that comes from books, records, archives and documentations that have something to do with research such as journals and books on marketing strategies, commodification and interpretation on social media.

The commodification process in the @hijabalila account will be analysed using Vincent Mosco's political economy approach. Vincent Mosco's political economy analysis method uses three processes that must be carried out. In this case the author will carry out two stages of analysis to find out the political economy in the @hijabalila account. first, commodification. In the commodification process, the author will analyse the content of the content and audience involvement used by the account owner. In content analysis, the author will analyse how content formed using interpretive discourse can be turned into exchange value by the account owner. While in the audience analysis, the author will analyse how the account owner takes advantage of the number of audiences who are interested and receptive to the uploaded content so that it becomes an exchange value through the advertising process.

Second, the author will analyse the spatialisation process. In this case, the author will analyse how the account owner expands the business by using Instagram media to disseminate the content formed. The choice of Instagram as a medium that can erase distance, space and time has implications for the expansion process carried out by the @hijabalila account owner.

Third, the author will analyse the process of structuration. In this case, the author will analyse how the relationship between the account owner as the structure and the audience as the agent. Through the interpretation of the verse through content by the account owner, the author will analyse how the content can change and influence the audience. On the other hand, the author will analyse how the process of audience's influence on the content uploaded by the account owner can change themselves, so that there will be a process of production and reproduction.

Furthermore, for data collection techniques in this study, two techniques were used in data collection, namely observation and documentation. The author observes posts uploaded by the @hijabalila account related to this research. posts in the form of photos and videos that are documented by downloading and then saving them into a special folder. Furthermore, all videos and photos will be further observed to find the necessary data in accordance with the formulation of problems and research objectives that have been determined. The data that has been found is then documented in the form of text to facilitate the selection of data needed in this research.

RESULT AND DISCUSSION

@hijabalila Account's Interpretation of Women's Clothing Verses

Apart from being an account for selling Muslim women's clothing, the @hijabalila account is also used as a medium for spreading Islamic propaganda. In carrying out its da'wah, the @hijabalila account uses verses of the Quran which are explained thematically

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in each post. This is the focus of researchers in studying the @hijabalila account. To make it easier and know more deeply, the author divides into several major themes regarding the interpretation of the @hijabalila account of the verses of the Quran. The following are the themes of the @hijabalila account's interpretation of the verses of the Quran:

No.	Theme	Verse interpretation
1.	Outfit Keluar	Q.S an-Nūr [24]: 60, Q.S an-Nūr [24]: 31, Q.S al-Ahzāb [33]: 59, Q.S al-Ahzāb [33]: 33
2.	Hijabmu kehormatanmu	Q.S al-Ahzāb [33]: 59, Q.S an-Nūr [24]: 60 Q.S an-Nūr [24]: 31
3.	Islam memuliakan	Q.S an-Nūr [24]: 31, Q.S al-Ahzāb [33]: 59
4.	Masih keberatan untuk melaksanakan perintah berhijab?	Q.S an-Nisā' [4]: 65
5.	perempuan berkarir surga	Q.S an-Nūr [24]: 60, Q.S an-Nūr [24]: 31, Q.S al-Ahzāb [33]: 59, Q.S al-Ahzāb [33]: 33

Image 2. Masih keberatan untuk berhijab?



The theme "Masih keberatan untuk berhijab?" is presented with an animated image of two women who are looking in the mirror with the criteria that one is wearing a hijab and one is not (@hijabalila, 2020). The picture is complemented by including the meaning of Q.S an-Nisā' [4]: 65 as in Figure 2. Meanwhile, the meaning of the two pictures of women looking in the mirror in the picture is explained in the caption that this is a parable of a woman who already knows the obligation to wear the hijab but has not yet used it. According to @hijabalila, sometimes women like that will look for justification instead of truth. So, @hijabalila confirms the actions of such women by using the verse of the Quran, namely Q.S an-Nisā' [4]: 65 which is understood by @hijabalila as a form of affirmation of Allah SWT that a person has not been said to have faith until he makes the Messenger of Allah a judge in any matter, including guidance to us to cover the aurat by wearing a shar'i hijab. In this post, it seems that @hijabalila is emphasising that there is no reason whatsoever for a woman not to wear the shar'i hijab.

Image 3. Islam memuliakan



The theme "Islam memuliakan" is presented with a picture of a woman wearing a robe shown by including Q.S al-Ahzāb [33]: 59 and a long veil which is shown by mentioning Q.S an-Nūr [24]: 31 as in Figure 3. While the meaning of the image is explained in detail in the caption. In this case, according to @hijabalila, the order for the obligation to cover the chest has been explained by Allah in Q.S an-Nūr [24]: 31 and the command to wear the hijab is found in Q.S al-Ahzāb [33]: 59 (@hijabalila, 2020). The image of a woman wearing a large headscarf and long robe represents @hijabalila's understanding of the interpretation of Q.S an-Nūr [24]: 31 and Q. al-Ahzāb [33]: 59.

The discussion of the theme "Islam memuliakan" is continued by posting a short video containing an animation of a woman who does not wear a hijab followed by the devil (@hijabalila, 2020). In this post @hijabalila explains that women are a place of fitnah, therefore a woman must wear a hijab. As in HR. Tirmidzi, Rasulullah SAW said "Indeed, women are aurat, every time a woman goes out, the devil will follow her". @hijabalila also mentions Q.S al-Ahzāb [33]: 59 that a woman should stretch her garment downwards. This video is to clarify the meaning of the theme "Islam memuliakan".

Image 4. Hijabmu kehormatanmu



The theme "Hijabmu kehormatanmu" is posted by presenting pictures of gamis, long veils and gamis but short sleeves (@hijabalila, 2020) as in Figure 4. However, the discussion of the theme "Hijabmu kehormatanmu" the account owner first presents a short video explaining that women's lives are two, namely hayātu al-khās and hayātu al-'ām. Women's hayātu al-khās for @hijabalila is where women do activities with their mahrams, namely in the house for example. Women's clothing that must be used in hayātu al-khās is mihnah clothing. Mihnah is women's clothing that is used inside the gamis before going out of the house. Meanwhile, hayātu al-'ām is life outside the home, where women are required to cover their bodies from head to toe or wear the shar'i hijab (@hijabalila, 2020).

Returning to the discussion of the theme "Hijabmu kehormatanmu" a detailed explanation is presented in the caption. The hijab referred to by @hijabalila is the restrictions on women dressing in the hayātu al-'ām area. Firstly, women must wear khimar,

interpretation of the verses of women's clothing, it seems that it also wants to say that a woman who wears clothes other than a gamis or pieces such as a skirt with a shirt is considered not in accordance with the Qur'an. Meanwhile, the criteria for women's clothing in the Qur'an are not explained in detail. The Qur'an never explains how women's clothing looks like, only globally, namely those that cover the aurat and the shape of the female body. Meanwhile, the discussion of women's clothing is explained in more detail by the four madzhab imams. The criteria for women's clothing in the madzhab imams also have differences, however, none of them argue that women who do not wear gamis, their clothes are not in accordance with the Qur'an. In the author's opinion, women want to wear a gamis, or clothes cut from shirts and skirts are not a problem, the most important thing is to cover the aurat and cover the body shape.

Commodification of Discourse on Quran Interpretation in @hijabalila account.

The discourse of interpreting the Quran carried out by the @hijabalila account as a marketing strategy makes the interpretation of verses on women's clothing narrow. In understanding the meaning of jilbab, for example (Q.S al-Ahzāb [33]: 59), the @hijabalila account always emphasises that what it means is a long stretching garment or what we know today is a gamis. Meanwhile, the scholars still have disagreements in interpreting the word jilbab. In Quraish Shihab's interpretation, it is explained that al-Biqā'i, Thabatthaba'i, Ibn 'Ashur have their own interpretation of the word jilbab (Shihab, 2021). However, above all these differences Ibn 'Assyria said that the hijab model can vary according to the circumstances (tastes) of women directed by customs (Shihab, 2021). This shows that the meaning of jilbab is not final with the meaning of gamis as interpreted by the @hijabalila account. As with the development of the current era, various forms of women's clothing are available, but as a Muslim woman, she must also be smart in choosing a model of clothing that can cover the shape of the female body and aurat. As explained in the interpretation of al-Misbah, the essence of the purpose of this verse is to make women more awake and not get disturbed (Shihab, 2021). The interpretation of the Qur'an is used as one of the marketing strategies for the goods sold to attract the public.

The idea of tafsir as a mechanism for understanding the Quran which is turned into an advertising mechanism and marketing strategy by the @hijabalila account is a form of economic motive (Mosco, 2009). The economic motive in the @hijabalila account can be seen through two trends in the commodification model carried out. First, content commodification. The interpretive discourse used as content by the @hijabalila account is adjusted to market interests to make it suitable for sale in the market ((@hijabalila), 2020). Second, audience commodification. Every post in the @hijabalila account tries to hegemonise the audience through interpretive discourse as content. The interpretive discourse uploaded through the Instagram media system by the @hijabalila account expands the commodification process so that it can be communicated to the audience more efficiently and effectively. The two trends of the commodification model are carried out by the @hijabalila account as part of the process of economic motives presented in the form of interpretive discourse.

The discourse of interpretation as a form of economic motive used as content by account owners is based on the commodification process carried out. Economic motives result from the content programming process that is used as a tool to attract audiences to choose the merchandise being sold. Vincent Mosco said that media content becomes a market for sale because it contains symbols, meanings, images, information and others that are in accordance with market interests (Mosco, 2009). The interpretation discourse content presented by the account owner contains information that can be consumed by the audience that the criteria for women's clothing in accordance with Islamic law are as described in the interpreted verse. The criteria for women's clothing models as a result of the interpretation of the verses on dress are provided for sale and adjusted to market interests by the account owner. The process of slanting the understanding of the criteria for women's clothing by presenting the verse of the Quran so that the audience buys their merchandise, represents the process of commodification of content in the @hijabalila account.

Audience involvement in each uploaded content is the main commodity for the @hijabalila account in the commodification process. Audience acceptance of the uploaded interpretive discourse content is used to increase the number of ratings received by the account owner, which affects the amount of rating received. The amount of rating received by the @hijabalila account can be converted into exchange value through the process of receiving advertisements. The audience's interest in the uploaded content is reflected in the high number of followers, likers and comments. In Vincent Mosco's theory, the use value of the rating received can be converted into exchange value by means of advertising (Mosco, 2009). Receiving a high rating value that can be converted into exchange value as an implication of the amount of audience acceptance of the uploaded content represents the commodification of the audience in the @hijabalila account.

The commodification process on @hijabalila account is formed through the mechanism of content programming and audience involvement. Content using interpretive discourse presented to promote the products sold is one of the strategies carried out by the @hijabalila account behind the rapidly growing online clothing business. The strategy of using interpretive discourse is a suitable way according to the @hijabalila account to attract audiences to buy the products being sold. Audience interest in the products sold has implications for the ratings received by the @hijabalila account. The number of ratings received by the @hijabalila account can eventually be converted into exchange value through the advertising process. In this stage, the audience is commodified by the @hijabalila account to the advertiser. The advertising product will be consumed again by the audience and there is a possibility of a purchase or consumption process. Vincent Mosco said that media companies, audiences, and advertisers experience a reciprocal relationship (Mosco, 2009). The mechanism of content formed to attract audiences that is produced into exchange value represents the tendency of the commodification model on the @hijabalila account.

The use of interpretive discourse to attract audiences that are used as content material by the @hijabalila account on Instagram is a model of developing the

commodification of the Quran on social media. The mechanism of framing the meaning of the Qur'an in accordance with marketing interests as part of the media commodification process was abandoned by previous researchers. There are three trends of research on commodification in the media conducted by previous researchers. First, studies around commodification in advertising (Subandi & Sadono, 2018), (Wulandari, Izzah, & Aji, 2021), (Fernandez, 2013), (Kholqiana, Fauzianin, & Azzahra, 2020). Second, studies around commodification in campaigns or appeals (Ichsan, Irawan, & Safira, 2023), (Hanifah, Putri, & Utari, 2021). Third, studies around commodification in da'wah (Saudi, 2018), (Rustandi, 2019), (Djameluddin, Musyarif, & Suriati, 2020). The slanting of the meaning of the verse by adjusting to marketing interests ignored by some researchers is the impact of media logic that intervenes in meaning. Meanings tend to be produced by following marketing interests by adjusting marketing interests and ideologies.

The tendency of meaning directed towards personal desires through word choice as a form of marketing and ideological interests shows a typical model in the interpretation of the Quran in the media. The content of the Quranic message is no longer based on the potential meaning contained in the verse, but refers to marketing and ideological interests. The effective impact of the media is able to have a dominant effect that changes the confrontational narrative into an accommodative one. Interpretation in social media becomes an interpretation tool that has the effect of economic motives with a greater scope of ideological nuances. This is based on the strong bond between ideology and the process of framing the discourse structure as part of the marketing motive in the media. The vulnerability of the media to the tendency of marketing interests in the interpretation of the Quran affects the mechanism of interpretation that characterises the interpretation on social media.

Marketing Expansion Through Meaning In @hijabalila Account

The use of Instagram media as part of marketing interests has implications for the mechanism of delivering products to the audience. The mechanism of product delivery by following Instagram infrastructure as a form of information technology advancement leads to capitalism, namely spatialisation or institutional expansion to overcome time and space barriers. Vincent Mosco calls spatialisation related to how the media is able to present products to audiences overcoming time and space constraints, so that they can be delivered quickly and evenly (Mosco, 2009). The effectiveness and efficiency of the media in delivering products to audiences in the political economy is utilised by capitalists to expand business units in order to strengthen business (Ichsan et al., 2023). The use of media in the process of increasing business represents part of marketing interests in the world of political economy. In addition to the Instagram media used as a way of expanding marketing, the commodification of the Quran carried out by the @hijabalila account also has an impact on the expansion of marketing carried out. The use of the verses of the Quran as a marketing strategy makes the audience more interested in buying the goods it sells.

The interpretation of the Quran that is directed towards personal desires is presented as a form of marketing interest by the @hijabalila account. The meaning of the dictionary of jilbab in Q.S al-Ahzāb [33]: 59 as a long garment that extends downward is conveyed as the correct women's clothing according to Islamic law. The meaning of khimar in Q.S an-Nūr [24]: 31 as a veil that must cover the chest, not thin and not transparent is conveyed as the criteria for the veil that must be worn by Muslim women. In dressing women are not allowed to be excessive, explained in Q.S al-Ahzāb [33]: 33 through the meaning of tabarruj. The interpretation of the criteria for women's clothing, which is explained in detail through the verse of the Quran, represents the tendency of the account owner's understanding as a form of marketing interest.

The detailed explanation of the criteria for women's clothing by presenting the verse of the Quran aims to attract the audience to enter the account owner's opinion that is relevant to the merchandise. The identity used as an explanation of the emphasis on the criteria of women's clothing with the goods sold is strengthened through the persuasion narrative in the caption through the diction of the outfit out of your house, Alila has complete "ingredients" of the syar'i hijab formula hehe and mathematical narrative through the diction "what is the formula for the syar'i hijab formula? Alila reminds me again hehe = 24:60 + 24:31 + 33:59 - 33:33". The concept of persuasive and mathematical narratives presented by the account owner aims to show the synchronisation between the criteria for women's clothing formed through the interpretation of the Quranic verses and the merchandise provided in the form of content.

The content of women's clothing criteria resulting from the interpretation of the Quran by the account owner is conveyed and accepted by the audience reflected in the Instagram media infrastructure used. The number of followers reaching approximately 700k, the number of likers reaching above 10k and the positive response of the audience in the comments column shows that the content of women's clothing criteria in the @hijabalila account is accepted and conveyed to the audience. The high number of audience acceptance reflected in the number of followers, likers and comments shows that Instagram media can convey messages throughout without distance, space and time limits. Vincent Mosco states that the delivery of the message to the audience depends on the type of technology, network and distribution speed used (Mosco, 2009). The delivery of the content of women's clothing criteria to audiences in various directions represents the utilisation of Instagram media through its infrastructure.

The use of Instagram media by presenting interpretive discourse as content is used as a marketing strategy by the @hijabalila account in marketing the products sold. The concept of utilising media with interpretive discourse as content can be seen through three trends. First, the content of the verse message. The delivery of the message and meaning of the verse is distributed quickly by utilising the media. Second, the spread of ideological meaning. Instagram is used as a medium in the process of distributing private and ideological meanings to the audience. Third, the expansion of marketing in the frame of the meaning of the verse. The audience's response, reflected in the comments column, shows that the content containing a series of meanings to increase sales is accepted and

consumed by the audience. The three trends in the marketing process of products sold by the @hijabalila account represent the interaction between the content formed and the media used.

The large number of Muslims with cultural identities amidst the advancement of social media makes the Qur'an transformed into a 'market symptom' that can be exchanged for profit. The Quran is used as a commodity that functions as a promotional medium for women's clothing by the @hijabalila account. The interpretation of the Quran which is packaged in the form of content by the account owner builds the impression of religiosity on the goods sold as a promotional tool. The impression of religiosity built by the account owner as a hope that the audience understands that the women's clothing products sold are in accordance with the explanation of the Quran. Expectations built to the audience require media devices as a delivery tool (Priyatna & Maryani, 2023). The choice of media tools as a means of marketing content to the audience has a strong impact on sales. Vincent Mosco said that fast and efficient communication technology is very important for companies in the process of returning capital (Mosco, 2009). The use of Instagram as a medium that is considered effective and efficient in the content delivery process is utilised to gain large profits by the owner.

Content delivery through Instagram media connected to the internet network can erase time and space. Content can be delivered to audiences to various parts of the world at one time through Instagram media. Instagram provides features that can detect how much the audience receives the content distributed through the number of followers feature, the number of likers feature and the comment column feature. The use of Instagram media in the distribution process of goods sold makes it easier for audiences to receive content that is created without being hindered by distance and time. Vincent Mosco said new technologies such as communication satellites and high-capacity cables make it cost-effective and easier for companies to operate efficiently (Mosco, 2009). Instagram, which the account owner chooses as a medium for delivering content, makes it easier for the @hijabalila account to expand the media range to the audience without incurring more costs in the distribution process.

The use of Instagram as a medium for conveying messages presented through interpretive discourse in the process of spatialisation by the account owner has implications for shifting religious authority. The process of interpreting the Quran in detail by the account owner reflects an effort to make the @hijabalila account a source of understanding. The delivery of women's clothing criteria resulting from the process of interpreting the Quran that should be carried out by religious institutions is taken over by the @hijabalila account. Religious institutions that were previously considered authoritarian in delivering da'wah have shifted in social media. Previously, religious authority includes who has the right to interpret kiai, ustadz and so on, but as technology develops, the media is able to fade religious authority (Jinan, 2012). Free social media can make everyone become da'i, kiai, and even mufassir without knowing their educational background and knowledge (Rahmayani, 2018). In today's context, the media has an important role in the process of knowledge transformation. The @hijabalila account which

is used as a medium in uploading da'wah content through explaining the criteria for women's clothing as a result of the interpretation of the Quran by the account owner and accepted by the audience represents a shift in religious authority in social media.

Production and Reproduction Process in the Formation of Marketing Account @hijabalila

In political economy, the relationship between structures and agents where they shape each other and cause the production and reproduction process between them is called structuration. In the process of production and reproduction, there is a social process between agents to exchange ideas. Social agents who interact with the structure will influence each other. Vincet Mosco said that the process of structuration can cause social actions and changes that are influenced by social structures such as class, gender, race, social movements and hegemony (Mosco, 2009). Structuration in the political economy is related to social movements in society. Social movements in the current context are no longer limited to real movements, but can occur online through media connected to the internet. Vincent Mosco uses Giddens' theory of structuration to see the process of interaction between agents and structures in communication media that influence each other.

The account owner @hijabalila as a structure forms the audience as an agent through the interpretation of the verse on women's dress which is used as content in her posts. The themes of "Outfit Keluar", "Hijabmu kehormatanmu", "Islam memuliakan", "Masih keberatan untuk berhijab?", and "Berhijab syar'i" are presented with the support of the diction of mihnah (Q. S an-Nūr [24]: 60), khimar (Q.S an-Nūr [24]: 31), gamis (Q.S al-Ahzāb [33]: 59), jilbab (Q.S al-Ahzāb [33]: 59), and tabarruj (Q.S al-Ahzāb [33]: 33) as referential codes. Meanwhile, the functional code uses Hadiths, asbāb an-nuzūl and language narratives aimed at reinforcing the construction of the main message. This interpretation effort is deliberately done to support the meaning desired by the account owner. The desired meaning of the account owner is reflected in the criteria for women's clothing which is formed according to the understanding of the Qur'anic verse.

The production process is reflected in the account owner's efforts to form an understanding to the agent that is accepted by the truth of the meaning reflected in the comment column. Readers send heart or love emoticons indicating that they like the content uploaded. Readers use the narratives "masyaallah" and "tabarakallah" as a form of admiration for the shared content. Readers write sentences that describe their heart's content "bismillah let's make it steady", "that's how women should obey shari'ah", "something like this must be explained often", "simple complex knowledge!", "Thank you very ustad .. so add more knowledge". The narratives written in the comments column by readers represent acceptance and approval of the meaning formed by the account owner.

The relationship between account owners and readers, as well as readers and other readers established on the @hijabalila account is a process of structuration. The intertwining formed by account owners and readers can be seen from two trends. First, the interpretation of the verse. The criteria for women's clothing are formed through a deliberate process of interpreting the verse. Second, readers' actions. The comment column

as one of the Instagram features can express the reader's response to the content. The two tendencies that are intertwined between account owners and readers represent the process of production and reproduction between the two. The production and reproduction process reflects the duality of agency in structuration.

The interpretation of the verse on women's dress that is deliberately presented by the account owner as part of the production process forms a new understanding for the reader in the form of discourse. The keywords *jilbab*, *khimar*, *mihnah*, *gamis* and *tabarruj* that are interpreted by the account owner produce criteria for women's clothing that according to Islamic law. The criteria for women's clothing resulting from the interpretation of the verse are used as content and uploaded on Instagram media to be conveyed to readers. The use of Quranic verses explained by presenting themes, referential and functional codes and persuasive narratives in the caption is the account owner's effort to lead readers as agents to accept the meaning formed. Vincent Mosco said that the process of structuration provides social change that is reflected in how structures are produced and reproduced by agents through the media (Mosco, 2009). The acceptance of the majority of female readers of the criteria for women's clothing formed through the meaning of the verse represents the success of the production process carried out by the account owner.

While the reproduction process is reflected in the reader as an agent produced by the account owner has its own role to make changes. The reader's acceptance of the explanation of the criteria for women's clothing given by the account owner forms new changes in the reader. The changes that occur in the reader over the influence of the messages conveyed by the account owner through the interpretation of the verse reflect the reproduction process. Vincent Mosco calls structuration building hegemony as a way of thinking that is taken for granted, or natural by common sense. Structuration processes can cause social changes that are influenced by social structures such as gender. Account owners with a woman's background find it easier to influence readers who are mostly women. The account owner's desired effort to change what is accepted by readers by making changes represents the duality of agency in the structuration process of the *@hijabalila* account.

CONCLUSION

The commodification process on *@hijabalila* account is formed through the mechanism of content programming and audience engagement. The criteria for women's clothing models as a result of the interpretation of the verses of dress are provided for sale and adjusted to market interests by the account owner. The process of slanting the understanding of the criteria for women's clothing by presenting the verse of the Quran so that the audience buys their merchandise, represents the process of commodification of content in the *@hijabalila* account. Meanwhile, audience acceptance of the uploaded interpretive discourse content is used to increase the number of ratings received by the account owner, which affects the number of ratings received. The amount of rating received by the *@hijabalila* account can be converted into exchange value through the process of receiving advertisements.

In expanding its marketing, the @hijabalila account, apart from presenting interpretive discourse which is used as content, also utilises Instagram media which can erase distance and time. Thus, the marketing expansion carried out by the @hijabalila account can spread all over. Meanwhile, the process of production and reproduction occurs through the process of audience acceptance of the explanation of the criteria for women's clothing provided by the account owner, forming new changes in the audience. The changes that occur in the audience reflect the influence of the messages conveyed by the account owner through the interpretation of the verse, this process represents the duality of agency in the structuration process of the @hijabalila account.

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