

The commodification of the hijab in generation z on instagram

SITI KHADIJAH^{1*}, WAFA KAMILAH¹

¹ University of Islam, Bekasi, 17113, Indonesia

*Correspondence: siti_khadijah@unismabekasi.ac.id

Received Date: December 15, 2024

Accepted Date: February 12, 2024

ABSTRACT

Background: Commodification is also the process of changing use value into exchange value carried out by capitalists so that it can be bought and sold on the market. This commodification of the hijab has the concept of using celebrities who wear the hijab to promote their goods or services to attract consumers, especially Muslim women. **Methods:** This research uses a descriptive qualitative approach. This research aims to determine the commodification of the hijab in generation Z on Instagram because almost all generation Z use the hijab as a life style. This research uses Mosco's Commodification theory which consists of Content Commodification, Audience Commodification, and Labor Commodification. **Results:** Based on research results, some women wear the trendy modified hijab to show their identity and as a medium for self-expression. **Conclusion:** The hijab is a way to express oneself, because some women wear modified hijabs to follow trends, and also wear modified hijabs to adapt to their environment so they can still look fashionable and fashionable so they don't seem out of date, and can still be active with various kinds of activities. without being distracted by the hijab that is being worn.

KEYWORDS: commodification; selebgram; social media; z generations.

1. Introduction

Talking about clothes is actually talking about something that is closely related to ourselves. The words "Don't judge a book by its cover" are often expressed and heard so that we do not easily judge someone from the outside or appearance alone. One of the things that someone always sees in appearance is how someone dresses. It shows that what we wear in our daily lives illustrates the personality we have. If we are someone who does not care about clothes, people will interpret that we are showing messages and impressions from the clothes we use.

The use of the headscarf as part of Muslim clothing has its pros and cons. During the old order, the use of the hijab was considered conservative, backward and not modern (Mayaningrum et al. in Latifah, 2021). As time goes by, Muslim women in Indonesia are increasingly aware of how important it is to cover the aurat. In Indonesia, the jilbab is known as a woman's head covering. Etymologically, jilbab is the plural of the word "jalabibb" which means clothing covering the whole body from head to toe; or covering most of the body and worn on the outside once like a raincoat. (al-Barik, 1419 H). This is what makes women create attractive forms of hijab so that the hijab is more acceptable to society. Now we see the hijab as part of the lifestyle of Muslim teenagers (Latifah, 2021).

Cite This Article:

Khadijah, S. & Kamilah, W. (2024). The commodification of the hijab in generation z on instagram. *Linkage*, 1(1), 1-14. <https://doi.org/.....>

Copyright: © 2024 by the authors. Submitted for possible open access publication under the terms and conditions of the Creative Commons Attribution (CC BY) license (<https://creativecommons.org/licenses/by/4.0/>).



This is as mentioned in the Qur'an Surah Al-Ahzab verse 59 concerning the command of women, daughters and wives of believers to extend the hijab over their entire body.

يَا أَيُّهَا النَّبِيُّ قُلْ لِّأَزْوَاجِكَ وَبَنَاتِكَ وَنِسَاءِ الْمُؤْمِنِينَ يُدْنِينَ عَلَيْهِنَّ مِنْ جَلَابِيبِهِنَّ ذَلِكَ أَدْنَى أَنْ يُعْرَفْنَ فَلَا يُؤْذَيْنَ وَكَانَ اللَّهُ غَفُورًا رَحِيمًا

Meaning:

"O Prophet! Say to your wives, your daughters and the wives of the believers, "Let them cover their veils over their whole bodies." That is so that they may be more easily recognized, so that they may not be harassed. And Allah is Forgiving, Merciful." (Q.S. Al-Ahzab [60]: 59).

The meaning of the verse above, provides an understanding of covering the aurat for Muslim women by wearing the hijab because it is an obligation. With the development of the times, of course the fashion world has also developed and the appearance style of Muslim women has also changed (Latifah, 2021).

Then Muslim designers competed to create a more modern and fashionable style of hijab. If in the past, such as in the 1980s to 1990s, the hijab was only dominated by plain colors and square shapes, now the hijab has progressed in terms of style, brand, shape, motif and types of fabrics. This progress shows positive results marked by the increasing demand and the number of jilbab enthusiasts among the wider community (Ariwibowo & Fidayani, 2015).

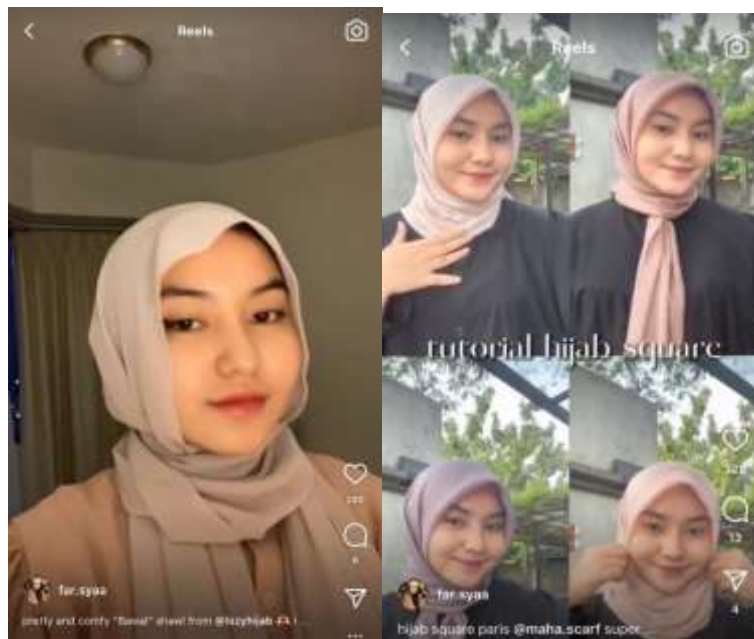


Fig 1. The use of the hijab with new modifications
(Instagram: @far.shaa, 2023.)

The @far.syaa Instagram account has 40,500 followers and has 240 uploads. The owner of the @far.syaa Instagram account has the real name Ayu Farsya Naydinar, she is a student and also a content creator on various social media that she has, especially Instagram. Researchers chose the @far.syaa Instagram account compared to similar Instagram accounts such as @syaisyy, because @syaisyy rarely gets hijab endorsements, more often endorsed by skincare sellers. Instagram account @far.syaa or commonly called Asya is very active using her Instagram so that many endorse farsya, especially jilbab business owners on Instagram to promote, Instagram account @far.syaa also often shares jilbab tutorials with many style ideas. The owner of the Instagram account @far.syaa is a celebrity in the generation Z group who is certainly very following the trends on social

media, one of which is using the hijab according to the times and of course with an outfit that still looks polite and neat when wearing it. He also has followers who are mostly generation Z groups who on average keep up with the times and follow trends on social media, especially Instagram. In addition to uploading endorsements, @far.syaa's Instagram account also shares tutorials on hijab models that she often wears to her followers.

Jilbab is part of fashion because it also functions as a social status marker for the wearer. Some women who wear a modified hijab that is trending to show their social value or social status looks higher. This is expected because people often give an assessment of social status from what the person is wearing. The headscarf can also be used as a way to express themselves, because some women wear modified headscarves to follow trends, and also wear modified headscarves to adjust to their environment so that they do not seem out of date (Budioni in Latifah, 2021).

From this phenomenon, the commodification of the headscarf has now begun to experience the influence of popular culture. For example, Muslim women now maximize their appearance by showing that they are not behind the trend on the headscarf they wear. Commodification can be interpreted as an effort that prioritizes profit over actual goals. Then, commodification is also a process of changing from use value to exchange value carried out by capitalists to be traded in the market. The commodification of this hijab is conceptualized using celebgrams who wear hijab to promote their goods or services in order to attract consumers, especially Muslim women. So, this is what companies do on social media that sell headscarves using celebrities as an effort of capitalism to attract followers as Muslim consumers who wear headscarves (Nabilla A, 2021).

Based on the existing problems, this research is important to be raised to find out how the commodification of the hijab in generation Z on Instagram because almost all of generation Z use the hijab as a lifestyle. Researchers chose the @far.syaa account as the object of research, because the @far.syaa account is a generation Z who uses a hijab that is following the times and has a unique outfit, he has 40,500 followers on his Instagram account.

2. Methods

This research uses a descriptive qualitative approach. Qualitative research is an approach to exploring and understanding the meaning of individuals or groups related to social problems (Creswell J, 2008). The unit of analysis in the study is the Instagram account @far.syaa. In collecting data, researchers used data collection techniques commonly used in qualitative research, namely primary and secondary data collection techniques (Guba EG & Lincoln YS, 1994). Primary data can be collected through in-depth interviews with key informants and informants related to this research, observation, and documentation. Observation was carried out on the Instagram account @far.syaa, which is a celebgram for 1 month. In data collection, researchers go directly and participate in the subject's activities.

The key informant in this research is Ayu Farsya Naydinar, the owner of the @far.syaa Instagram account that the researcher will interview. Instagram account @far.syaa is an Instagram celebrity or commonly referred to as a celebrity with content that contains how to commodify the hijab in accordance with trends to generation Z, especially its followers. The Instagram account @far.syaa has 40,500 followers. While the informants are Amelia Sari Annur, Rivania Eka, Muthia Septiani who are Instagram followers of @far.syaa.

While secondary data is collected through data taken from third parties such as journals, books, dissertations, theses, and so on. Data analysis used the stages identified by

Miles and Huberman, namely, (1) data reduction, (2) data presentation, and (3) conclusion drawing. Data verification was done by triangulating methods, sources and theories.

3. Results and Discussion

Based on the research results by conducting in-depth interviews with key informants and informants to create a valid result. Researchers get data directly from key informants and informants related to the commodification of the hijab in generation Z on Instagram. Jilbab is part of fashion because it also functions as a marker of social status for the wearer. Some women who wear modified headscarves that are trending to show self-identity and as a medium of self-expression. The headscarf is one way to express themselves, because some women wear modified headscarves to follow trends, and also wear modified headscarves to adjust to their environment so that they can still look fashionable and fashionable so they don't seem out of date, and can still be active with various activities without being disturbed by the headscarf that is being worn.

From this phenomenon, the commodification of jilbab has now begun to experience the influence of popular culture, because popular culture is a culture that is born by the will of the media, which means that if the media is able to produce a form of culture, then the public will absorb it and make it a form of culture, popular which is discussed here is inseparable from consumption behavior and mass media determination of the public who act as consumers (Satrinati, 2009). For example, Muslim women now maximize their appearance by showing that they are not behind the trend on the hijab they wear. Commodification can be interpreted as an effort that prioritizes profit over actual goals. Then, commodification is also a process of changing from use value to exchange value carried out by capitalists to be traded in the market. The commodification of this headscarf has the concept of using celebgrams who wear headscarves to promote their goods or services in order to attract consumers, especially Muslim women. So, this is what is done by companies on social media that sell hijabs using celebgrams as an effort of capitalism to attract followers as Muslim consumers who wear hijabs.

3.1 The phenomenon of the headscarf trend as popular culture

The use of jilbab as part of Muslim clothing has drawn pros and cons from the society. During the old order, the use of jilbab was considered conservative, backward and not modern. As time goes by, Muslim women in Indonesia are increasingly aware of how important it is to cover the aurat. This makes women create interesting forms of hijab so that the hijab is more acceptable to the community. Now we see the jilbab as part of the fashion clothing of Muslim teenagers. Some women who wear modified headscarves are trending to show self-identity and as a medium of self-expression. From this phenomenon, the commodification of the headscarf has now begun to experience the influence of popular culture, because the headscarf has begun to enter the fashion world with various styles and trends that are popular among the fashion world, various latest designs appear along with the general fashion design trends that appear in the fashion world, mass media, especially Instagram, has an important role in popularizing Muslim fashion trends that are increasingly developing through modeling that is demonstrated or worn by artists and currently on Instagram called celebgrams.



Fig 2. The Phenomenon of the Headscarf Trend as Popular Culture
(Farsya, 2023)

In Figure 2, it shows that Farsya follows the hijab trend by adding a hat to look fashionable and express herself. With this, women who wear the hijab in addition to carrying out religious orders, they also want to remain fashionable so that they do not seem out of date. The headscarf can also be used as a way to express themselves, because some women wear modified headscarves to follow trends, and also wear modified headscarves to adjust to their environment so they don't seem out of date. As expressed by Farsya, she stated that she uses the hijab because she follows fashion trends inspired by influencers on Instagram, namely @shireenz, and Farsya also stated that she uses the hijab without coercion but it is her own desire.

Based on the results of the interview with Farsya, the researcher proves that the phenomenon of hijab trends in Generation Z is currently very much following the fashion style worn by women on social media, especially Instagram, where Farsya uses her own way to be able to express herself and not be left behind by the development of fashion trends in the hijab. Farsya also stated that she prioritizes using clickbait in her content with a good purpose to get the attention of her audience or followers, and she reviews the headscarf in a style that is as simple as possible but still interesting and not monotonous, so that her followers can easily imitate the style used by Farsya, and sometimes her followers also pay attention to the mix and match between the color of her clothes and headscarf, so that's what makes Farsya motivated in creating her content. This was also revealed by Informant Amel and Informant Nadya that the hijab is now the lifestyle of some Muslim women who belong to the generation Z group. If the hijab was once considered monotonous and outdated, it is now inversely proportional to the current reality. The headscarf at present has become one of the clothing choices of Muslim women who belong to generation Z in their daily lives in the style or model of the headscarf that exists today is more varied and creative. As expressed by Informant Muthia, proving that the style of the hijab shape in the current hijab trend phenomenon is not always suitable for everyone who uses it, so she chooses to use a hijab that matches the shape of her face so that she can still appear confident.

However, it is different from what is expressed by Informant Laura, that in the development of the current hijab trend phenomenon, not all Muslim women who belong to generation Z can follow the hijab trend models that are widely used on social media, especially Instagram. Due to the current hijab trend models, some are not included in the provisions of Islamic religious law even though the models are very varied in use. From all informants said that they use the hijab on the basis of their own will and it has become an

obligation as a Muslim woman, and by following Instagram @far.syaa can get inspiration for the hijabs that are shared starting from the model, brand, price and quality.

3.2 Hijab commodification on instagram account @far.shaa

Instagram account @far.syaa is very active using Instagram so that many endorse farsya, especially jilbab business owners on Instagram to promote, Instagram account @far.syaa also often shares jilbab tutorials with many style ideas. The number of hijab endorsement posts on Instagram @far.syaa is 4 posts with different brands, and @far.syaa is also endorsed by one of the hijab brands on Instagram for 30 days by uploading it on Insta Story with the hashtag "#30DaysWithLozy". In addition to the hijab, @far.syaa also gets endorsements such as makeup, skincare, food and beverage products, shoes, glasses, contact lenses and clothes.

The Instagram account @far.syaa is a celebrity in the generation Z group, which of course really follows the trends on social media, one of which is using the hijab according to the times and of course with an outfit that still looks polite and neat when wearing it. He also has followers who are mostly generation Z groups who on average keep up with the times and follow trends on social media, especially Instagram. In addition to uploading endorsements, @far.syaa's Instagram account also shares tutorials on hijab models that she often wears with her followers. The @far.syaa account, which was originally used by its owner to express her identity by wearing a headscarf, eventually experienced commodification. Farsya now also uses her Instagram account to be used as an advertising channel for various brands in promoting their products (endorsement). This proves the capitalism side of a person from whose initial goal was to express themselves by firmly wearing the hijab, shifting to utilizing their Instagram account to earn money from their hijab fashion content. In relation to Mosco's theory, capitalism can finally change or add to Farsya's capital goals, which succeed in building new relationships, which in this case are brands that advertise their products through their Instagram accounts, and get income from the collaboration, as well as influencing their followers to see or watch Farsya's content, then buy or at least know the existence of the brand.

3.3 Commodification of content

The commodification of the headscarf can occur through content on Instagram that using the headscarf can bring success and popularity. In this case, celebgrams take advantage of wearing the hijab as a means to attract followers and online entrepreneurs to endorse them. However, there are also many people who wear the hijab because they are comfortable and follow Islamic law. As said by Farsya, she uses the hijab because she is comfortable with it.

In the Instagram account @far.syaa, the upload on March 30, 2020 was her first upload using the hijab consistently. After that, Farsya used the hijab in all her content on Instagram social media. At first, @far.syaa used a pashmina headscarf without a needle so that her hair was still visible. Shortly after using the hijab, several fashion brands began advertising their products through @far.syaa.

Farsya, which was initially used by its owner to express herself, who is steadfast in using the headscarf, turns out to be commodified. From initially using the hijab because it is comfortable, now the use of the hijab has its own trend to become a reference for other people who use the hijab. Instagram account @far.syaa, now also packs hijab endorsement content and hijab tutorial content. In the endorsement income from July to November 2023 @far.syaa got 7 to 10 hijab endorsements. With one headscarf, there can be various models to wear that can be adjusted to the shape of the face and self-confidence. With this upload, it makes content that can attract the attention of its followers to follow and buy goods promoted by Farsya through its content.



Fig 3. Upload @far.syaa (content commodification)
(Farsya, 2023)

In this upload, it has a content description:

"hijab square paris @maha.scarf is super easy to shape! just pluk aja sou"

In picture 3, of course, it aims to promote the hijab that is being sold. This content can arouse the interest and interest of followers to buy the promoted headscarf. Followers may also be interested in the promoted jilbab because of its varied usage and manageable material. Headscarf products are marketed with the paris square headscarf model of the @maha.scarf brand, dubai pashmina, ceruty pashmina and pashmina awal shawl brand @lozyhijab, satin pashmina brand @taluaabrand, and bella square headscarf brand @hijabtin.official. @far.syaa admits that the @lozyhijab hijab brand often endorses @far.syaa on its Instagram by uploading on feeds and insta stories for 30 days by sharing challenges with its followers with the hashtag "#30DaysWithLozy".

However, not only as a promotion, as revealed by key informant @far.syaa that as much as possible he shares interesting content because by sharing interesting content in order to get the interest of his followers and @far.syaa always wants to share positive content so that it can always be well received by his followers. Until 2023, the hijab mode used by the account owner @far.syaa had many models. Even so, @far.syaa consistently uploads content using the hijab, such as the instant pashmina model without needles, quadrilateral without needles, instant quadrilateral, to the use of ciput as an inner hijab. When creating content, Farsya is given the freedom to mix and match her outfit and hijab style.

In general, even though she decided to wear hijab, Farsya still collaborates with various brands to promote the brand. With the desire to believe in wearing hijab because she is comfortable and uploading content - content of women's outfits wearing hijab to inspire, now Farsya's account is getting more and more promotional offers. Jilbab as part of the obligation for Muslim women to fulfill Islamic law in dressing, is now slowly becoming commodified, namely as an item to generate profits for social media account owners such as celebrities who promote various jilbab products from various companies.

As confirmed through informant Laura who revealed that, she followed @far.syaa's Instagram account because farsya was quite active in interacting with her followers whether it was in the comments column, question box, or direct message on Instagram, and if there were items of interest to her followers, @far.syaa did not hesitate and was very informative to tell her followers about the item where to buy it, whether the price was affordable or not.

3.4 Commodification of the audience

There are many things that are included in commodification, including audience interest. In this case, audiences on social media are often referred to as followers. Followers on social media such as Instagram. The conditions and existence of the media industry, the interest of advertisers, of course, also affect the formation of commodification through social media. The existence of advertisements on Instagram can trigger rapid commodification in the audience and indirectly the audience is the party who wants this (Mosco, 2020). Continuing what Mosco said, it can be said that commodification is not entirely created by the desire of social media account owners who have many followers, but also followers also want this so that the interaction between the two creates a symbiotic mutualism. It is not surprising that celebrities build engagement with their followers so that the number of followers increases because this is certainly profitable for celebrities. Nevertheless, social media followers must also be smart in controlling media content, especially when the media is not in accordance with existing standards.

One of the celebgrams who realizes the important role of followers on her Instagram account and always tries to build engagement with her followers is Farsya. Personally, Farsya revealed that she considers her followers as her friends and encouragers. Therefore, she occasionally holds giveaways for her Instagram followers. It turns out that this way, many new followers follow @far.syaa's Instagram account and many of her followers feel happy. The giveaway created is a quiz uploaded on the Instagram story of the @far.syaa Instagram account. The interaction that is built makes Farsya comfortable and happy because he can share, as well as get closer to his followers. Farsya also admitted that she is excited to create content because many people like her and often ask her to make content recommendations for online hijab stores or the items she uses.

Not a few also want a tutorial on how @far.syaa uses her hijab. The interaction between Farsya and her followers creates a symbiotic mutualism because the benefits of the content created by Farsya through the @far.syaa Instagram account are not only received by her followers, but also by Farsya through the company's trust in her to endorse the company's products. Because Farsya always maintains and establishes a good relationship with her followers. Because it is her followers who make her trusted by the company to endorse products.



Fig 4. Comment by @arkanafandii account on @far.syaa account upload regarding the name of the hijab brand used.
(Farsya, 2023)

In Figure 4, the Instagram account @arkanfandii asks about the hijab brand used by Farsya in her upload on January 4, 2023. This proves that Farsya has increased awareness of a brand, which in this case is a hijab brand. Confirmed from key informant Farsya when endorsed by the company, Farsya must know what kind of goods or products she is asked to promote, Farsya also cannot carelessly promote endorse goods or products if the goods or products do not suit her personally, such as when Farsya received an endorsement in the form of skincare, because Farsya had to try it first so that Farsya could find out whether the product was suitable or not with her. If the item or product does not suit her or something makes her uncomfortable, then Farsya does not promote the item or product to her followers.



Fig 5. Upload @far.syaa (audience commodification)
(Farsya, 2021)

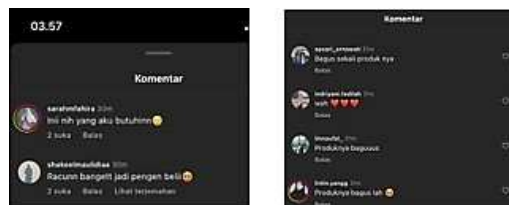


Fig 6. @far.syaa (audience commodification)
(Farsya, 2023)

Photo description:

"coming soon, satin pashmina from @talubrand X @luwaran.co"

In pictures 5 and 6 the commodification of the audience is seen by how @far.syaa shares content with its followers, where the audience or target market takes actions such as commenting or giving a "like" sign to the content, this also causes commodification of the audience, where the content presented is not only to provide messages, but the selling value and attraction of followers to buy the goods presented and the activeness of followers is also a selling point for advertisers or other companies that want to collaborate.

Based on the results of the interview with key informant Farsya, she said that if audiens or followers will imitate her hijab style because they see the hijab materials that @far.syaa uses, such as comfortable materials, easy to shape, not dreamy, and not easily wrinkled. As revealed by informant Amel and informant Muthia, they are often interested in what is promoted by @far.syaa Instagram account through its content, especially in the

trending headscarves and about the fashion world promoted by Farsya, Amel and also Muthia admitted that they often buy headscarf products or other products such as makeup and skincare promoted by @far.syaa Instagram account. However, in contrast to informant Laura and informant Nadya, they revealed that they were not always interested in what was promoted by the @far.syaa Instagram account, because according to informant Laura and informant Nadya, the decision in terms of buying products or goods promoted by Farsya in their content depends on the benefits provided by these goods and products, if the goods or products have useful value, they will buy them and vice versa.

3.4 Commodification of labor

The commodification of labor sees workers not only as commodities but as assets that can be used in various ways to strengthen media companies. Both the production and distribution sectors are powered by workers, they make the best use of their mental and physical resources by imagining working for a company in the mass media, albeit for low wages.

For Instagram, the commodification of labor that can be referred to as Celebgrams or Instagram celebrities, they play a role by separating conception from execution, such as skills from raw ability to carry out their job duties. Thus, as seen in @far.syaa's Instagram account, she not only shares the promotion of a product, but she also interacts with her followers so that Farsya does not lose the attention of her followers. Apart from followers, the commodification of labor also involves other people who work to develop the account.

As said by key informant Farsya, she admits to joining a management that manages her work including endorsements but is currently not strictly related. Even now, corporate brands contact @far.syaa's Instagram account more personally than through her management for promotional cooperation. @far.syaa also admits that she is more comfortable handling and working with a brand directly rather than through a management intermediary. According to Farsya, if cooperation is carried out through his management, he uses a 70% profit sharing system for the account owner, 30% for management. The rules given by the management are not strict, there is no punishment for violations.

The unequivocal consequences of accepting endorsements directly without going through management but only need to include the name of the management, allows Farsya to freely handle endorsement cooperation from brands directly. The reason Farsya initially chose to join the management was to add to the portfolio, and of course the management already has a track record of cooperation with brands, so if the talent's performance is good, it is likely to continue for the next program to promote other brands.

According to key informant Farsya, he said that when he wanted to collaborate with the company, the two parties made an agreement on the rules that would be carried out endorsement on the Instagram account @far.syaa, sometimes the company also freed the Instagram account @far.syaa in creating its content but still had to be able to attract the views of its followers. Farsya also said that if @far.syaa is interested in the product, both parties conduct a briefing and fill out forms such as address, type of product to be sent. In the income gain in the hijab endorsement from July-November 2023, he received a total profit of Rp.5,000,000. @far.syaa also adjusts the rate card that he submits to the company, but also sometimes the company offers its predetermined rate card and Farsya also sometimes agrees to these conditions because Farsya sees the quality of the brand.

3.4 Generation z's perception of the hijab

The selection process occurs when there are stimuli in the environment so that the individual chooses to pay attention according to the factors of interest, needs and goals that can influence this selection process. Implementation of informants who follow and like the content on the @far.syaa Instagram account. As revealed by informant Amel and informant Muthia, they are quite often interested in what Farsya promotes through her

content, especially in the trending headscarves and around the fashion world promoted by Farsya, Amel and also Muthia admitted that they often buy headscarf products or other products such as makeup and skincare promoted by Farsya on her Instagram.

Perception also involves the interpretation process to give meaning to information, which includes factors of personal experience, prior knowledge, and a person's cognitive or even cultural framework. The informants have various perceptions regarding the reasons for following and liking the content of @far.syaa's Instagram account. As said by one of the informants, Muthia, because @far.syaa is a woman who wears the hijab because it makes the identity of a Muslim woman. The informant's knowledge and understanding related to the hijab, influences his perception of the hijab and the hijab model that can be used or imitated by him, one of which is from the @far.syaa Instagram account.

Perception here does not only depend on physical things, but also relates to the surrounding environment and the state of the individual. In the process of obtaining or receiving information, it also comes from environmental objects. Everyone tends to perceive the same object in a unique way. Many things, including information, experience, and point of view, can influence these differences. Another aspect of perception is how individuals perceive an object by using their sense organs and trying to understand something. The informants have various perceptions regarding the reasons for following and liking the content of the @far.shaa Instagram account.

Amel's informant stated that the @far.syaa Instagram account is good enough in managing its Instagram and plays an important role in promoting the hijab as a product and has an attractive style so that it can be used as inspiration for Muslim women. Informant Nadya also stated that the @far.syaa Instagram account creates interesting hijab content without changing the religious meaning of the hijab so that Nadya as a follower of the @far.syaa Instagram account feels that the efforts made by the owner of the @far.syaa Instagram account deserve to be appreciated by giving likes and comments and supporting the products promoted by the @far.syaa Instagram account.

Amel, added that she felt that the hijab brands promoted by the @far.syaa Instagram account were affordable and also good. This made her find out several times and even buy products promoted by the @far.syaa Instagram account. In the formation of perception, there are aspects that involve stimuli, such as sight, hearing, feeling smell, and taste. As confirmed through the informant Amel revealed that, he followed the Instagram account @far.syaa because he was interested in the content because it helped him if he felt confused in dressing and what was shared by the Instagram account @far.syaa was enough to inspire Amel in dressing. Based on this explanation, it proves that a person's personal or environmental conditions have an impact on a person's perception of something, which in this case is a product, to influence someone to buy the product.

Individual awareness of the environment also influences the role in shaping perceptions. Of the four informants, all of them are veiled and their environment is also veiled. One informant said, following @far.syaa because he likes the models and brands of hijabs advertised or promoted by the Instagram account @far.syaa but is not always interested in what is promoted by the Instagram account @far.syaa, in its content depending on the benefits provided by these goods and products, if the goods or products have a beneficial value he will buy them and vice versa.

Cultural conditions also make a person have perceptions that are often different from other people. However, unlike what other informants said, there is no involvement of cultural elements that cause them to follow and like the @far.syaa Instagram account. Amel explained that she only likes the daily outfits uploaded by the @far.syaa Instagram account, because she thinks they are very unique, beautiful and affordable. This proves that culture does not affect the perception of Instagram followers @far.syaa. It seems that the element of personal effect or personal reference of a person influences the perception of followers more.

The meaning of the hijab which was originally to cover the aurat, and the hijab content uploaded by Farsya through her Instagram account as a means of expressing herself, over time experienced commodification, because she managed to get various

relationships and cooperation from various brands to use her Instagram account as a means of advertising products from the brand (endorsement). Get benefits and generate income from the collaboration. Followers who are increasing in number because they like the hijab content that Farsya uploads, aesthetic elements and hijab materials are some of the important factors, even though not infrequently, the hijab tutorial content is not in accordance with the way of hijab taught by Islamic law, such as Farsya's hijab which does not cover the aurat perfectly, or the hijab material advertised by Farsya is thin and dreamy. The use of the headscarf shown by Farsya through the uploaded content has not fulfilled the rules stated in Q.S. Al-Ahzab verse 59. This is certainly an input for Farsya as the account owner to create content on the use of the headscarf in accordance with Islamic law. In addition, followers must also be smart in absorbing information presented through social media so that they do not misunderstand the knowledge about wearing the headscarf.

4. Conclusions

The use of the headscarf at this time has become one of the clothing choices of Muslim women including generation Z groups in their daily lives. The owner of the Instagram account @far.syaa is a hijab user who is also a generation Z who consistently uploads stylish content using the hijab on social media. The uploaded content can be a commodification that benefits the account owner because the content created becomes a commodity that can be a reference for its followers. In addition, social media followers also play an important role for Farsya because active and enthusiastic followers will bring in income. Companies today tend to choose celebgrams to promote brands because celebgram followers are usually in accordance with the brand's target market. In addition, the level of trust of followers to celebrities has been built to such an extent, so it is considered easier to influence followers to want to buy products used by celebrities. The content on the Instagram account @far.syaa is in fact able to build the hijab into a commodity, even though the use of the hijab in the @far.syaa content is not in accordance with Islamic law. The headscarf as a commodity is not wrong, but if the use of the headscarf is solely for the business interests of the account owner by not following Islamic law and only paying attention to what followers like, it becomes inappropriate.

Author Contribution

All authors fully contributed to the writing of this article.

Funding

This research does not use external funding.

Ethical Review Board Statement

Not applicable.

Informed Consent Statement

Not applicable.

Data Availability Statement

Not applicable.

Conflicts of Interest

The authors declare no conflict of interest.

Open Access

©2024. The author(s). This article is licensed under a Creative Commons Attribution 4.0 International License, which permits use, sharing, adaptation, distribution and reproduction in any medium or format, as long as you give appropriate credit to the original author(s) and the source, provide a link to the Creative Commons license, and indicate if changes were made. The images or other third-party material in this article are included in the article's Creative Commons license, unless indicated otherwise in a credit line to the material. If material is not included in the article's Creative Commons license and your intended use is not permitted by statutory regulation or exceeds the permitted use, you will need to obtain permission directly from the copyright holder. To view a copy of this license, visit: <http://creativecommons.org/licenses/by/4.0/>

References

- Ariwibowo A & Fidayani. (2015). *Makin Syar`I Makin Cantik*. Jakarta: Quanta
- Creswell, J. (2008). *Educational research, planning, conducting, and evaluating quantitative and qualitative research*. Pearson
- Easey, M. (2009). *Fashion Marketing*. United Kingdom: John Wiley & Sons.
- Tersedia dari
https://books.google.co.id/books/about/Fashion_Marketing.html?hl=id&id=7KyIbhpkiGIC&redir_esc=y
- Farsya. (2021). Gambar 5 Unggahan @far.syaa (Komodifikasi Khalayak). Diperoleh dari <http://www.instagram.com/far.syaa?igsh=MWo3amR1Z3p4cWhieQ==>
- Farsya. (2023). Gambar 6 Unggahan @far.syaa (Komodifikasi Khalayak). Diperoleh dari <http://www.instagram.com/far.syaa?igsh=MWo3amR1Z3p4cWhieQ==>
- Farsya. (2023). Gambar 1 Fenomena Tren Jilbab Sebagai Budaya Populer. Diperoleh dari <http://www.instagram.com/far.syaa?igsh=MWo3amR1Z3p4cWhieQ==>
- Farsya. (2023). Gambar 2 Unggahan @far.syaa (Komodifikasi Isi). Diperoleh dari <http://www.instagram.com/far.syaa?igsh=MWo3amR1Z3p4cWhieQ==>
- Farsya. (2023). Gambar 3 Komentar akun @arkanfandii di unggahan akun far.syaa mengenai nama brand hijab yang digunakan. Diperoleh dari <http://www.instagram.com/far.syaa?igsh=MWo3amR1Z3p4cWhieQ==>
- Fiah, R. E., & Anggralisa, I. (2017). Efektivitas Layanan Konseling Kelompok Dengan Pendekatan Realita Untuk Mengatasi Kesulitan komunikasi Interpersonal Peserta Didik Kelas X MAN Krui Lampung Barat T.P 2015/2016. *Jurnal Bimbingan dan Konseling*, 02(2), 43-56.
- Guba E.G & Lincoln Y.S. (1994). *Competing Paradigms in Qualitative Research*, In. Norman K. Denzin and Yvonna S. Lincoln (eds.), *Hadbook of Qualitative Research* (California, Sage Publications
- Haryono, C. G. (2020). *Kajian Ekonomi Politik Media: Komodifikasi Pekerja dan Fetisisme Komoditas dalam Industri Media*. Sukabumi: CV Jejak.
- Hastini, L. Y. (2020). Apakah Pembelajaran Menggunakan Teknologi dapat Meningkatkan Literasi Manusia pada Generasi Z di Indonesia? *Jurnal Jamika Manajemen Informatika*, 10(1), 12-28. <https://doi.org/10.34010/jamika.v10i1.2678>
- Irmayanti, L., Fasa, M. I., & Suharto. (2022). Analisis Kesadaran Industri Fashion dalam Upaya Meningkatkan Sustainable Development Goals (SDGs) melalui Produksi dan Konsumsi Sustainable Fashion Menurut Perspektif Ekonomi. *Youth & Islamic Economic Journal*, 3(02), 1-8.

- Kurniawan. (2023). Persepsi Mahasiswa Ilmu Komunikasi Dalam Implementasi Program Merdeka Belajar Kampus Merdeka (MBKM) Pada Universitas Mbojo Bima. JISIP (Jurnal Ilmu Sosial dan Pendidikan), 7(1), 2598-9944. <http://dx.doi.org/10.58258/jisip.v7i1.4217>
- Latifah, N. (2021). Komodifikasi Hijab Dalam Iklan Nivea Whitening Hijab Fresh Duo Di Jejaring Sosial Youtube (Tinjauan Semiotika Roland Barthes).
- Nabilla A. (2021). Gaya Hidup Konsumerisme dan Komodifikasi Hijab di Era Instagram pada Akun Selebgram @Megaiskanti. Jurnal Ilmu Komunikasi Connected, 2 (1), 71-83. Retrieved from <https://jpii.upri.ac.id/index.php/connected/article/view/15>
- Putra, Y. S. (2017). Theoretical Review : Teori Perbedaan Generasi. Among Makarti, 9(2), 123- 134.
- Rahmi, A. N. (2018). Perkembangan Industri Ekonomi Kreatif Dan Pengaruhnya Terhadap Perekonomian Di Indonesia. Seminar Nasional Sistem Informasi (Senasif), 2(1), 1386- 1395.
- Sen, A. (2008). The Us Fashion Industry: A Supply Chain Review. International Journal Of Production Economics, 114(2), 571-592. <https://doi.org/10.1016/j.ijpe.2007.05.022>
- Strinati D. (2004). Popular Culture. London: Routledge. Tersedia dari <https://www.taylorfrancis.com/books/mono/10.4324/9780203645161/introduction-theories-popular-culture-dominic-strinati>

Biographies of Author(s)

SITI KHADIJAH, University of Islam

- Email: siti_khadijah@unismabekasi.ac.id
- ORCID:
- Web of Science ResearcherID:
- Scopus Author ID:
- Homepage:

Wafa KAMILAH, University of Islam

- Email:
- ORCID:
- Web of Science ResearcherID:
- Scopus Author ID:
- Homepage: