



MEDIAD

Medya ve Din Araştırmaları Dergisi | Journal of Media and Religion Studies

ARAŞTIRMA MAKALESİ | RESEARCH ARTICLE

Aralık 2023, 6(2), 1-13

Geliş: 09.10.2023 | Kabul: 16.11.2023 | Yayın: 28.12.2023

DOI: 10.47951/mediad.1373104

Commodification of Islamic Practices in Advertisement: A Case Study of “Go-jek” Advertisement in Indonesian Media

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Abstract

This article endeavors to delve into the realm of promoting services connected to Islam within the expansive domain of the Go-jek application. This particular aspect can be perceived as a form of religious commodification. Employing the discourse analysis, the exploration focuses on the episodes of “e-Badah,” which aim to aid in the seamless execution of Islamic practices. Extensive data was gathered from numerous instances, paying close attention to the taglines and jargon conveyed within these advertisements. The findings indicate that the commodification of religion within Go-jek’s eBadah episodes is evident in the utilization of visual and textual tools that encourage the audience to partake in the various socially nuanced religious practices facilitated by the Go-jek app. This phenomenon underscores the interplay between the commodification of religion in advertising and the practice of mediatization of religion, which is intrinsically linked to the pervasive nature of media platforms. In the case of eBadah, Go-jek’s app depicts mediated religious practices and highlights how media acts as a facilitator for such practices.

Keywords: Commodification of Religion, Islamic Practices, Mediatization of Religion, Advertising, e-Badah

Reklamcılıkta İslami Uygulamaların Metalaştırılması: Endonezya Medyasında “Go-jek” Reklamına İlişkin Bir Örnek Olay İncelemesi

Öz

Bu makale, Go-jek uygulamasının geniş çerçevesi içerisinde İslam’la bağlantılı hizmetlerin teşvik edilmesi alanını incelemeye çalışmaktadır. Bu özel yön, dini metalaştırmanın bir biçimi olarak algılanabilir. Söylem analizini kullanan araştırma, İslami uygulamaların kusursuz bir şekilde yürütülmesine yardımcı olmayı amaçlayan “e-Bedah” bölümlerine odaklanıyor. Bu reklamlarda iletilen sloganlara ve jargona çok dikkat edilerek çok sayıda örnekten kapsamlı veriler toplandı. Bulgular, Go-jek’in eBadah bölümlerinde dinin metalaştırılmasının, izleyiciyi Go-jek uygulamasının kolaylaştırdığı çeşitli sosyal açıdan incelikli dini uygulamalara katılmaya teşvik eden görsel ve metinsel araçların kullanımında açıkça görüldüğünü gösteriyor. Bu olgu, reklamcılıkta dinin metalaştırılması ile özünde medya platformlarının yaygın doğasıyla bağlantılı olan dinin medyalaştırılması uygulaması arasındaki etkileşimin altını çizmektedir. eBadah örneğinde, Go-jek’in uygulaması aracılı dini uygulamaları tasvir ediyor ve medyanın bu tür uygulamalar için nasıl kolaylaştırıcı olarak hareket ettiğini vurguluyor.

Anahtar Kelimeler: Dinin Metalaştırılması, İslami Uygulamalar, Dinin Medyalaştırılması, Reklam, e-Badah

ATIF: Nurhasanah, N. & Fakhruroji, M. (2023). Commodification of Islamic practices in advertisement: A case study of “Go-jek” advertisement in Indonesian media. *Medya ve Din Araştırmaları Dergisi (MEDIAD)*, 6(2), 1-13.

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Introduction

Religion, an intrinsic and profound aspect of human existence, holds a position of utmost significance in the lives of individuals (Hall, 1986). It serves as a beacon of guidance, illuminating the paths traversed by human beings in their quotidian affairs, both on an individual level and within the intricate tapestry of social interactions. Nonetheless, some sociologists and anthropologists perceive religion as an enigmatic realm, steeped in mystique due to its connection with a transcendental and spiritual reality (Dhavamony, 1995; Kahmad, 2002). Consequently, these scholars unanimously concur that comprehending religion necessitates delving into its contextual intricacies, as it manifests itself through longstanding traditions and the observance of daily rituals, thereby becoming an empirical reality (Dhavamony, 1995; Durkheim, 1965; Schraf, 1995; Wach, 1958).

The nature of religion in its connection to something of a spiritual nature bestows upon it a distinctiveness that sets it apart from the various components that constitute human existence. When examining religion, it becomes evident that it occupies a superior position and assumes a role that is commonly acknowledged as sacred, while contrasting any other aspect of life which is referred to as profane (Durkheim, 1965). The term sacred embodies connotations of loftiness and cannot be regarded or treated with the same degree of significance as profane matters. Moreover, the term sacred holds implications for the origination of a sequence of extraordinary rituals that serve as integral components of religious observance.

In the ever-evolving world we inhabit, where the fabric of society remains intricately woven with the sacred essence of religion, it is undeniable that the values associated with this spiritual realm have experienced a subtle yet palpable transformation. This metamorphosis, in particular, has been markedly influenced by the advent of the media, which has assumed a prominent role in the tapestry of modernity. Consequently, religion, along with various other entities deemed highly significant, has undergone a profound redefinition, wherein its significance has been subtly altered. In this contemporary landscape, religion often assumes the form of a news broadcast or even takes on the guise of entertainment within the media’s realm of influence (Fakhrurroji, 2021). Similar to religion, another paramount facet that shapes the human experience lies within the realm of economics, for it is through this intricate system that the physical needs of individuals are addressed and fulfilled.

In the course of its evolution, economic activity strives to fulfill not only the basic physical requirements of individuals, but also their intangible needs, such as gratification, opulence, self-identification, and various other symbolic desires (Baudrillard, 2019). Likewise, the items that are traded within this economic framework are often imbued with religious connotations, serving as embodiments of piety, the sacredness of worship, obedience, and so forth. When a vendor offers goods that enhance the specificity of an individual’s religious practices, it is important to note that this act is in no way connected to the intrinsic value of the items being sold. Rather, these objects serve as a foundation for worship, unrelated to the quality or efficacy of one’s devotion. Similar to historical artifacts, religious meanings are inherently non-negotiable, just as objects intended to fulfill physical needs are. This phenomenon is known as commodification, which can be described as “*the process of transforming use value into exchange value*” (Mosco, 1996).

Commodification, a concept distinct from commercialization, involves the transformation of goods or services into commodities that can be bought and sold. Commercialization, on the other hand, primarily focuses on economic activities that involve the selling of objects and adheres to the fundamental principles of economics, where the concept of scarcity and high demand contribute to the increase in the price of an object. Unlike commercialization, commodification goes beyond mere economic activities and takes on a more politically-driven nature. It is an economic action that encompasses various political aspects. Consequently, discussions revolving around

commodification are more prevalent within the field of political economy, as they are closely intertwined with the role of media and its influence on the economy.

A plethora of prior research endeavors that revolve around the central theme of religious commodification have been extensively conducted, delving into various facets of this multifaceted phenomenon. A select few of these scholarly investigations encompass a comprehensive analysis of the hijra phenomenon among artists, wherein the act of religious commodification is intricately intertwined with the genesis of particular products (Afina, 2019). Furthermore, Arifin (2019) explores the commodification of dakwah content through the pervasive medium of YouTube channels, shedding light on the transformation of religious teachings into marketable commodities. Elaborating further on the issue of commodification, Fakhruji et al., (2020) examine the predicament faced by dakwah practitioners and other stakeholders alike when confronted with the pervasive forces of commodification.

Additionally, the intricate relationship between commodification and communication, and its inherent connection to the pursuit of capitalistic objectives, is meticulously scrutinized in scholarly endeavors (Ibrahim & Akhmad, 2014; Ward, 2005). Finally, Suryanto (2011) delves into the realm of television advertisements, examining the manner in which religion is commodified within this powerful medium of visual communication.

Hence, the primary objective of this paper is to provide an intricate and detailed analysis of the captivating and enthralling phenomenon of religious commodification that is prominently showcased within the realm of advertisements on Indonesian television. In order to accomplish this, the study exclusively concentrated on the advertising strategies employed by Go-jek, which is an immensely prevalent and widely utilized online-based service product within the Indonesian market. Consequently, the particular advertisement that is under scrutiny is an extraordinarily fascinating and thought-provoking advertisement that features an episode of *e-Badah*, which endeavors to offer a plethora of services that effectively facilitate various religious practices. Hence, it becomes unequivocally apparent that the Go-jek advertisement serves as a perfect embodiment of a phenomenon that is not only worthy of exploration but also crucial for gaining a comprehensive understanding of the intricate and multifarious practices associated with religious commodification.

Commodification and Mediatization of Religion

As previously mentioned, the concept of commodification holds great significance in various spheres. As eloquently articulated by Mosco (1996), commodification can be understood as the intricate process through which use values, which pertain to the inherent usefulness or utility of a particular object or service, are transformed into exchange values, which are essentially the economic worth or value assigned to said objects or services within a market system. In the context of the media landscape, commodification assumes a paramount role, serving as a means to bridge the gap between mass media and the intricate web of political and economic dynamics that shape our societal framework. It is through the process of commodification that the vast and diverse realm of mass media becomes more intimately entwined with the intricate fabric of the political economy approach, thereby enabling a comprehensive examination and understanding of the interplay between these two realms.

Theoretically speaking, according to the detailed analysis presented by Mosco (1996), the concept of commodification within the realm of the political economy of media encompasses a wide range of manifestations and phenomena. *Firstly, the commodification of content*, which involves the transformation of a mere message, consisting of a collection of data, into a comprehensive and meaningful system that can be marketed and sold as a valuable product. It is important to note that media content, in this particular case, is considered to be a mass media product that inherently possesses an inherent lack of neutrality or value-freeness due to the

vested interests of the media itself. This implies that media content is deliberately structured and influenced by various factors, including but not limited to the socialization and attitudes of media workers, the established media routines, the impact of social institutions, as well as external pressures exerted by different entities. From the perspective of Marx, commodification is deeply rooted in a materialistic orientation that places significant emphasis on the productive activities undertaken by individuals or groups, activities that lie at the very core of the capitalist system.

Furthermore, Marx highlights the crucial role played by the interaction between these actors and their surrounding environment, what he referred to as the commodity values that shape the dynamics and functioning of this economic system. When economists contemplate commodities within the realm of communication, their initial focus is often placed upon the vast expanse of media content. It is through this contemplation that one can begin to comprehend the intricate and multifaceted process by which exchange rates are established within the realm of communication content. This process is not merely a simple transaction, but rather a complex and intricate relationship that intertwines various entities such as workers, consumers, and owners of capital. The examination of this particular commodity delves deep into the very essence of its existence, aiming to unravel the intricate web that connects the content of the commodity to its inherent meaning. In the year 1996, Mosco delved into this subject matter, shedding light upon the intricate nature of this complex relationship (Mosco, 1996).

Secondly, the commodification of the audience, which is a form of commodification, entails the transformation of audiences into valuable commodities that are strategically marketed to advertisers. This process involves capitalizing on the fact that when a television program caters to a specific target audience, the demographic data of this audience is transformed into a highly desirable commodity. Consequently, this audience database becomes an entity that can be offered to the advertising company, providing them with the assurance that they will be able to effectively reach a specific segment of the population by promoting their products or services through the program in question.

Thirdly, the commodification of labor. This type of commodification is demonstrated by the transformation of the work process in capitalism where workers' skills and hours of work are made into commodities and rewarded with wages. In this type of commodification, there are two processes that can be considered. First, the commodification of labor is carried out by using communication systems and technology to increase control over labor and ultimately commodify the entire process of using labor, including in industry. Second, political economy explains a dual process that when workers are carrying out commodifying activities, at the same time the status of workers is being commodified.

The information society commonly described as a society that heavily relies on information networks, as well as information and communication technologies. These networks and technologies play a fundamental role in the functioning and operation of our society, shaping the way we communicate, gather information, and access various resources (Fakhrurroji, 2017). As a result, the development and advancement of communication technologies bring about not only practical benefits but also a set of cultural nuances that are deeply intertwined with the concept of consumerism, ultimately leading to a significant shift in values and attitudes that permeate throughout our society. This shift, in turn, has a profound impact on the overall lifestyle and behaviors exhibited by individuals within the societal framework.

Moreover, the advent of media facilities has further facilitated the dissemination and accessibility of information, allowing the general public to easily stay informed and up-to-date with the latest happenings and events from all corners of the globe. This newfound accessibility to information from diverse sources has effectively bridged the gap between different cultures, facilitating a more interconnected and globalized world. Consequently, individuals are now more

exposed to a wide array of perspectives, ideas, and knowledge that were previously inaccessible. This exposure has the potential to greatly enrich the intellectual and cultural landscape of our society, fostering a more nuanced understanding and appreciation for the diversity that exists both within and beyond our immediate surroundings.

The term consumerism bestows a heightened significance on a way of life that perceives goods or materials as a mere gauge of joy and distinction, no longer perceived as a fundamental requirement. The act of consumption is not solely executed to fulfill the necessities of mere practicality, but rather to devour the envisioned reputation or reputation of the material or product, thereby enabling individuals to experience the grandeur of said action. In order to cater to the impetus behind consumer needs, a product must incorporate a substance that encompasses signs, images, and meanings (Baudrillard, 2011). This endeavor serves to manipulate consumers into becoming individuals who purchase illusions as opposed to tangible goods.

The consumer culture, with its strong presence in society, has positioned society as a prime target for the process of commodification. This process, which involves transforming various aspects of society into marketable goods or services, extends beyond the mere fulfillment of material needs. Consumerism also plays a significant role in enticing individuals to engage with captivating impressions that resonate with their personal interests, even if these impressions challenge or contradict prevailing cultural norms or the ideological principles of a particular religion. It is important to note that the media, as a powerful force in shaping public opinions and perceptions, actively participates in the commodification of values derived from customs, norms, culture, and religion. This participation is driven by the intention to cater to the diverse interests and desires of the community, satisfying their cravings for unique experiences and products that align with their individual preferences.

In the grand scheme of things, within this particular framework, the concept of commodification is intrinsically intertwined with the phenomenon of bolstering and fortifying the role of media in the realm of day-to-day existence, a well-known occurrence commonly referred to as mediatization (Hjarvard & Petersen, 2013). In this particular context, media encompasses a wide array of entities that are overtly conspicuous, such as mobile phones and television screens, as well as those that may not necessarily bear the visual traits of being associated with various transactions conducted in the vast expanse of the Internet. It goes without saying that this notion is equally applicable to religion. Religion, as an entity, is unable to evade the ever-present influence of media. In actuality, the very act of religion being made visible in the realm of media endows it with an inherent power, ultimately resulting in media serving as a conduit that ensures religion remains accessible to the vast multitude of media audiences.

Hence, the interdependence between religion and the media has become increasingly apparent. In this contemporary era, the study of religion can no longer be conducted in isolation from the influence of the media. There are several compelling justifications for this claim. *Firstly*, the majority of individuals in modern societies rely heavily on the media as their primary source of religious concepts, regardless of whether they pertain to their own faith or others. *Secondly*, the media has emerged as a significant wellspring of religious creativity and inspiration. *Lastly*, the media has assumed many of the societal roles traditionally fulfilled by religion, particularly in relation to the construction and observance of rituals (Hjarvard, 2011).

Mediatization, as explained by Lundby (2014), is the enchanting process through which media breathes life into societal transformations in the realm of modernity. This mediating phenomenon serves as a “meta-process,” orchestrating the grand symphony of modernization, individualization, and globalization. It is worth noting that the term mediatization is often used interchangeably with the concept of mediation, which, in the past, was more widely recognized within the realms of communication and other social sciences.

Drawing from Schulz’s perspective, Hjarvard (2011) identifies four profound ways in which media shapes human interaction. *Firstly*, media expands the boundaries of human communication, allowing it to transcend previous limitations. *Secondly*, media replaces antiquated forms of social interaction, breathing new life into the realm of connectivity. *Thirdly*, media ignites a plethora of communication activities, each one more refined than the last, in an enchanting dance of connectivity. *Lastly*, media users tend to embrace and adapt the innovative features and characteristics of evolving technologies, further enriching the tapestry of human interaction.

Mediation and mediatization made their grand entrance into the realm of media studies long before the advent of digital technology graced the world of storytelling (Couldry, 2008). The elucidation of these two concepts, however, remains shrouded in ambiguity and continues to spark fervent debates as to which one is more fitting for the assessment of media’s impact on society. Mediation, in all its splendor, stands as a beacon of neutrality, encompassing the transmission and exchange of messages through the media, devoid of any direct affiliation with media autonomy or its influence on society. On the other hand, mediatization, adorned with a more cunning aura, finds solace in the realm of commercial advertising and political landscapes.

Mediation concentrates its attention on the pivotal role of the media, delving into the intricate dance of interaction and communication that takes place within this medium. The focal point of mediation studies lies in the transposition of messages and the semiotic facets of media, striving to unravel the enigmatic relationship between the medium as the message and its intended recipient. Through meticulous examination, mediation seeks to decipher how the media effectively transmits a message and how the recipients thereof can mutually decipher the symbols that are communicated, unshackled by the external influences that may seek to sway their interpretation.

Meanwhile, mediatization is related to the influence of the media on audiences and how audiences then become very dependent on the media. Mediatization is closely related to the relationship between media and socio-cultural changes in society (Fakhruroji, 2015, 2021). Mediatization is a social process where society becomes bored and inundated with media so that media and society are no longer considered to be separated (Hjarvard, 2011). Through both mediation and mediatization, we can examine how advertising on television constructs and builds false awareness through a strong impression of the advertised product. Advertisements contain manipulation of photography, lighting, and combination tactics that create an experience that seems real. In the context of religion, the relationship between religion and the media is built in a mutualistic manner where the media frames and presents religion in profane media spaces which sometimes reduces the sacred value of religion itself, but the presence of religion in the media has benefited religion because it remains accessible to media audiences.

According to Hjarvard (2008), the mediatization of religion is not a universal phenomenon that is characteristic of all cultures and societies, but rather is an implication of changes during the last decades of the twentieth century in Western society where one of the consequences is changes in the roles of social institutions, including religion which has undergone changes because it is increasingly facilitated by the media. In the case of religion, television broadcasts expand the reach of religious lectures to be present in people’s lives. Public acceptance of popular fiction genres at religious events in the news media is one of the contemporary comparisons, news discourse is also combined with religious discourse. Finally, religious institutions are encouraged to accommodate the demands of the news media (e.g. news criteria, presentation formats and etc.) in order to be able to project their voices into the public media space.

However, it cannot be denied that the media has played a significant role in promoting and accommodating religion. The relationship between the media and religion can be described as a symbiotic one, with both parties benefiting from each other’s presence. This is evident in the abundance of religious-themed TV shows that serve as a compromise between the media and

religion. In Indonesia, for instance, all national TV stations are committed to incorporating religious content into their programming. These religious shows can be classified into various forms, including religious talk shows that explore a wide range of religious topics, religious soap operas that depict religious social life, and reality shows that showcase the talents and experiences of religious individuals, sites, and leaders.

Method

This study employs critical discourse analysis (CDA) which explained by Fairclough (2010) as a theoretical framework that analyzes how language and discourse shape and maintain power relationships. CDA seeks to uncover the hidden meanings and assumptions in language use by examining the social context in which language is used and the power relations that are embedded in that context. CDA also looks at how linguistic and non-linguistic features of discourse, such as tone, syntax, and imagery, can be used to influence and control social behavior.

As we focused on one of the visual advertisements of Go-jek products under eBadah theme which appeared on television and on various social media platforms by showing Islamic symbols and jargon obtained by taking screenshots of the advertisement. This data were then interpreted with reference to general meanings that are widely understood and correlated with various contexts that are assumed to be relevant. By doing so, CDA is considered relevant to this study because it can analyze the language used in the Go-Jek advertising e-Badah episode as a product of power relations, which in this case is capital's attempt to exploit religion to accumulate profits.

Results and Discussion

Some television shows show a tendency that society is driven by the interests of capital owners and economic power. Developments in the world of television are driven by economic interests in terms of creating new markets and making more money (Burton, 2007). In other words, market logic determines the level of quality of the broadcasts presented.

Symptoms of commodification inevitably also penetrate religious broadcasts. Religion is consumed by the public as a spectacle. The commodification of religious broadcasts – in this case Islam – raises several questions among Muslims in Indonesia itself. Most scholars say that religion should not be used as merchandise to make a profit from selling and trading religious symbols. Commodification of religious broadcasts can make Islamic life look lively, but on the other hand, this also shows shallowness because it is determined by market movements which gradually, this religious splendor will actually eliminate the spirit and meaning of religion itself.

Television stations cleverly package religious programs as attractively as possible. The problem that arises is not only how religious shows can be packaged to make them attractive by making maximum use of the capacity of communication technology, but the genre of religious shows faces problems regarding the spiritual weight that it wants to convey. Most of the media program packages, especially television stations, are dominated by entertainment that colludes with the octopus grip of political-business interests. Even though the majority of those watching are Muslims.

An example is broadcasts of religious lectures. The Islamic knowledge desired by the public is captured by the capitalistic media system as a golden field for the capital accumulation process so that the ideological elements of the spectacle are still very dominant (Fakhruroji, 2019, 2023; Millie, 2017). Their main assets are great communication skills, excellence in public speaking, and use of media. The new preachers speak animatedly in everyday language and use simple, catchy phrases, sometimes with humor and self-mocking jokes to offer short, practical advice. Apart from presenting preachers who are in accordance with the wishes of the media, these preachers are often 'accompanied' by celebrities or comedians. The aim is to reduce the impression that religious

lectures are heavy material and too serious. Accompanied by an entertaining and funny figure, the content of religious lectures will become cool, trendy and of course entertaining.

Go-jek advertisements demonstrate various phenomena of religious commodification audio-visually. This advertisement was broadcast in the month of Ramadan 2021. In this advertisement, the ideas and several visual elements that appear show symptoms of the commodification of religion. Overall, this advertisement uses a green background which in the Indonesian context is often identified with Islam. Then, there is the element of writing “e-Badah” which is pronounced as “*ibadah*” (worship, religious practices) written in large letters so that it looks more dominant. At the bottom it says, “*cara ibadah #dirumahaja pake Go-jek*” (how to perform worship while #stayhome by Go-jek), while at the bottom it says several types of Islamic practices such as *eSedekah*, *eParsel*, *e-Bukber*, and *eRezeki*. Next is a picture whose figures are made in comic form showing several people with an appearance identical to Islamic symbols (a woman wearing a hijab, a man wearing a sarong, and other related figures).

In general, this advertisement is presented in the form of a comic animation displayed on several slides with a narrative that tells about life in a village. As can be seen in the series of interconnected images. The first slide shows the festivities of the month of Ramadan where every Muslim celebrates it with joy and is shown on the first slide. On the next slide, it is shown how the pandemic has had implications for social distancing, marked by the use of masks on the story characters in the advertisement. Then, on the next slide, you can see the words *eBadah* written on the hill in a certain scene and this makes the villagers feel surprised. Their surprise was followed by an explanation about *e-Badah* as one of the service products from the Go-jek application where they can still carry out Islamic practices even in a pandemic situation. The last slide shows the products offered by the *e-Badah* service.





Figure 1. Go-jek Ads episode “eBadah”

This advertisement illustrates the symptoms of the commodification of religion carried out by Go-jek with several important instruments. *Firstly*, this advertisement was broadcast during the month of Ramadan and coincided with the pandemic period which was still being experienced by the Indonesian people so that a number of Go-jek services became more relevant to the #stayathome program campaigned by the Government through the social distancing policy. *Second*, the service offered by Go-jek is online worship which is represented by the eBadah program which is then read as *ibadah*. The use of the letter “e” in front of a word is an abbreviation of the word “electronic” which then in the media context has expanded to all online activities as found in the words “e-mail,” “e-newspaper,” “e-book” and so on. *Third*, the tagline contained in this advertisement explicitly invites worship from home via the Go-jek application.

At first glance, this advertisement reads like a kind of solution for Muslims to continue to worship in the pandemic era, which is reinforced by the tagline “*cara ibadah #dirumahaja pake Go-jek.*” As previously stated, commodification is “an effort to change use value into exchange value,” which simply means turning everything into a commodity, even something that is not material, which in this case is things related to religion. Although some physical elements of religious practice can be commodities such as prayer utensils, etc., worship itself is not a commodity. In other words, this advertisement basically promotes a number of new services from Go-jek, but the message that emerges is the practice of worship, so it gives the impression of selling “practices of religion.”

One of the characteristics of commodification is the mysterious nature of commodities where the exchange value is determined by the producer. Indeed, Go-jek does not sell religious

practices, but the public is invited to use Go-jek services to be able to enjoy all these services. This indicates that the Go-jek service is sold as a religious practice, giving the impression that those who use this service can continue to worship without any problems. Those who use this service will be assumed to be devout worshipers and always bound by religious orders.

On a broader scale, Fakhrurroji (2010) assesses that the practice of commodifying religion has provided its own challenges for the practice of Islamic da'wah and has redefined religion as a market commodity to be exchanged which is further expanded by the transnational connections of religious organizations and market networks (Kitiarsa, 2008). Even religious figures are often unconsciously involved in being part of this process, for example by starring in advertisements for certain products with religious nuances.

In Habermas' view, the increasing commodification of lifestyles, including culture and religion, has turned humans into irrational societies and indicates that everyday life has been colonized by 'system imperatives' (Barker, 2002, p. 164-165). Another critique of commodification is Adorno's perspective on the culture industry. *First*, Adorno saw a cultural pathology that hid the instrumental reason behind it. It demands unification and integration which is ultimately anchored in interventions that force universality and objectivity. *Second*, culture has entered into industrial logic. Culture has put together a flow scheme of production, reproduction, and is sensitive to the life of mass consumption. And, this logic is still under the shadow of integral freedom in the style of advanced capitalism. *Third*, cultural production is an integrated component of the capitalist economy as a unit where cultural production cannot be separated from the grip of the capitalist economy. *Fourth*, the culture of consumerism is cultural degradation.

At the same time, this advertisement is also a practical example of the mediatization of religion as a phenomenon of expanding religious practices with several characteristics. *First*, advertising as a medium has framed the word worship into a new terminology, namely “eBadah,” which also represents a combination of worship practices with media such as smartphones so that those who use this service not only worship but also engage in technologically mediated practices. *Second*, the “eBadah” service is a service that is surrounded by certain media so that the worship practices that emerge through it are in a certain media environment, including the technical mechanisms that must be followed by Go-jek service users. Instead of mediating the practice of worship, this service actually becomes a space where someone practices religion within certain limits.

Therefore, even though commodification and mediatization have different theoretical contexts, they often appear side by side, and can even be analyzed using separate settings and approaches from one another. The phenomenon of “eBadah” as one of Go-jek's services illustrates these two things. From the commodification aspect, eBadah services seem to make it easier for people to continue to practicing Islam within limitations by using Go-jek services. Meanwhile, the mediatization aspect is demonstrated by the use of terms produced by producers, which has the potential to give birth to new definitions of religion and suggests religious practices are facilitated by technical and mechanistic devices.

Conclusion

The context of the relationship between religion and media in the contemporary era is widely demonstrated through new phenomena, including the mediatization of religion. Meanwhile, even though it sometimes involves the media, the commodification of religion is actually mostly born as a phenomenon of the relationship between religion and political economy. However, in an era that is increasingly influenced by the media, commodification can hardly be separated from the importance of the media. Therefore, based on the brief description above, several conclusions can be put forward as follows:

First, the commodification of religion is a practice that describes a phenomenon where religion and related elements have been transformed into commodities. However, it is important to note that commodification is different from commercialization which is synonymous with economic practice. Commodification has a more complicated pattern which shows that religion seems to be a value connected to a particular commodity, as shown in the case of the eBadah-themed Go-jek advertisement. With this practice, Go-jek's services seem to become more meaningful and can even be interpreted as an instrument of religious practice, whereas for Go-jek, eBadah is just a certain product line that they market.

Second, in the era of media culture, the commodification of religion is closely related to the concept and practice of mediatization of religion, which is a practice where the media not only plays the role of a medium as previously understood in the context of communication theories, however, the media has developed to encompass almost all practices. social in everyday life. The media is no longer an intermediary for religious practices or activities, but the media itself, with various rules and certain mechanisms, provides a space that encompasses religious practices. In the case of eBadah, the religious mediatization perspective sees that what is happening is not the practice of worship being mediated, but the media itself is facilitating so that worship practices can be carried out. Apart from that, the mediatization of religion also has the potential to give birth to new meanings for religious practices because religion is no longer a single institution but is always related to the media as something that is no longer separate from all social practices, including religious social practices.

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Arařtırmacıların Katkı Oranı Beyanı/ Contribution of Authors

Yazarların alıřmadaki katkı oranları eřittir.

The authors' contribution rates in the study are equal.

ıkar atıřması Beyanı / Conflict of Interest

alıřma kapsamında herhangi bir kurum veya kiři ile ıkar atıřması bulunmamaktadır.

There is no conflict of interest with any institution or person within the scope of the study.

İntihal Politikası Beyanı / Plagiarism Policy

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Bu alıřmada "Yükseköęretim Kurumları Bilimsel Arařtırma ve Yayın Etięi Yönergesi" kapsamında uyulması belirtilen kurallara uyulmuřtur.

In this study, the rules stated in the "Higher Education Institutions Scientific Research and Publication Ethics Directive" were followed.