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Commodifying Visual Piety on Instagram: A Critical Netnography of the Aesthetic Hijrah Lifestyle among Urban Muslim Youth

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Abstract

This study aims to analyze the phenomenon of the "aesthetic hijrah" lifestyle on the Instagram social media platform through a critical sociological approach. The focus of the analysis is directed at content visibility and algorithmically mediated visual culture within Instagram in encouraging the commodification of piety and its sociological implications on the representation and performance of religious identity of urban Muslim youth in Indonesia. Using a qualitative approach with the critical netnography method, data was collected through the observation of digital participants on five hijrah micro-influencer accounts as well as the search for popular hashtags such as #HijrahEstetik, #OOTDHijabSyar'i, and #PemudaHijrah during the period from January to June 2026. The findings of the study show that there is a strict standardization of religious expression through visual morphology based on earth tone color palettes and minimalist urban spatial landscapes. The process of religious commodification operates in a multi-layered manner, including the material-symbolic dimension of the physical attributes of fashion and the existential-spiritual dimension of the narrative of the inner experience of repentance for economic gain and digital metrics. Through Jean Baudrillard's analytical knife, this phenomenon constructs a condition of piety hyperreality, where the simulacra of digital imagery obscures the substance of esoteric religiosity. In Pierre Bourdieu's perspective, the digital arena of Instagram demands the formation of a new digital habitus in order to compete for symbolic capital in the form of social legitimacy and digital authority. This study concludes that digital aestheticism may contribute to the commodification and visual simplification of religious expression.

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Introduction

Social media is no longer only a means of communication, but also a space that shapes the way a person recognizes identity, culture, and religion. In the context of contemporary Indonesia, one of the cultural changes that is quite visible among urban Muslim youth is the emergence of a wave of the 'hijrah' movement. Historically and theologically, hijrah is interpreted as a form of profound self-transformation, which is a move from a state of low moral and spiritual awareness to a more comprehensive religious commitment. However, when this spiritual movement interacts with visual-based social media platforms such as Instagram, the meaning of piety begins to change. Piety is no longer only shown through religious practices in daily life, but also through visual displays that can be seen and judged on social media. This condition then gives rise to a phenomenon called "aesthetic hijrah" defined in this study as a style-driven expression of religious transformation that prioritizes visual curation, modern color palettes, and digital aesthetic trends on social media.

Instagram has characteristics that place visuals as the main part of conveying messages, ranging from image quality, filters, composition, to the use of curated colors. These characteristics make complex realities easier to display in short and attractive visual forms. In the phenomenon of 'aesthetic hijrah', religious symbols such as sharia hijab, veils, cingkrang pants, and Islamic studies activities are displayed through visual styles that follow modern trends, such as the use of pastel colors, graphic design, and cinematography with melancholic and contemplative nuances. Through this process, visual piety understood as the external, aesthetic, and image-based manifestation of religious devotion formatted for digital consumption becomes prominent. As a result, piety can be displayed through various visual forms that are not always related to the depth of fiqh understanding or social piety. Individuals who are able to build an Islamic appearance in accordance with popular visual patterns on social media have the opportunity to gain attention, likes, followers, and digital social validation.

This phenomenon does not stand alone, but is related to the discussion of religious commodification. In this article, religious commodification refers to the mechanism by which sacred and spiritual values, symbols, and expressions are transformed into exchangeable symbolic and economic goods within digital market logics (Asri & Soehadha, 2022; Fealy, 2008). In the context of the hijrah movement, there are interesting conditions to study. On the one hand, the hijrah movement is often understood as a form of effort to improve oneself and distance oneself from the influence of Western culture and secularism. On the other hand, the practice that develops on social media can actually follow the pattern of global consumerism that works through digital platforms (Hasan, 2009; Ibrahim, 2011). Religious symbols then have the potential to be detached from their historical and theological context and displayed as part of a lifestyle to gain likes, followers, and digital social recognition (Akmaliah, 2020; Hanifah & Nurdin, 2025).

A number of previous studies on religious commodification in Indonesia have mostly discussed the form of commodification seen in the physical market. Fealy (2008), for example, discusses the development of Muslim consumption and lifestyle through various products and religious practices that enter the market. Hasan (2009) examines the role of religious leaders who appear as popular figures in television media and how da'wah is packaged so that it can be accepted by the wider community. These studies show that

religion is not only present as a belief system, but also interacts with markets, media, and popular culture. The development of digital media then expands the space for this process to occur.

However, research on religious commodification still has limitations in explaining how visual-based platform environments shape religious expressions. Previous studies have mostly discussed commodification through products, markets, religious figures, and popular media, while the role of algorithmic mediation defined here as the ways in which platform visibility logics, curation systems, and engagement metrics condition how content is structured and perceived has not been widely placed as a major part of the analysis. In fact, platform architecture does not merely distribute content, but actively affects the representation and performance of religious identity (rather than making normative claims on internal religious authenticity). This condition is important to study because attractive visual displays can get more attention than religious expressions that do not have the same visual appeal.

This gap shows the need to see 'aesthetic hijrah' not only as a change in dress style or a way of displaying Islamic identity, but as a social phenomenon formed through the encounter between religion, popular culture, consumption, and algorithmic visibility. This study seeks to expand the study of religious commodification by placing Instagram as a space where piety is produced, displayed, and assigned social value. This focus also allows the research to see how religious symbols can gain new meanings when they are in a digital environment that prioritizes visibility and user engagement.

Based on these gaps, this study asks two main questions: (1) How does content visibility and algorithmically mediated visual culture on Instagram encourage the commodification of visual piety in the phenomenon of 'aesthetic hijrah'? (2) What are the sociological implications of the 'aesthetic hijrah' trend on the representation and performance of religious identity among Muslim youth in Indonesia?

This study aims to analyze the relationship between platform visibility, religious visual representation, and the process of commodification of piety in the lives of Muslim youth. The novelty of the research lies in the effort to connect the study of religious commodification with the algorithmic mediation of visual social media, especially Instagram, to explain the emergence of 'aesthetic hijrah' as a new form of religious expression in the digital space.

Method

This study employs a qualitative approach using critical netnography (Kozinets, 2015), adapted to analyze digital visual culture, identity performance, and interaction patterns within the Indonesian Instagram ecosystem. Rather than inspecting Instagram's internal proprietary algorithm directly, this methodology focuses on algorithmically mediated content visibility and user curation strategies.

To ensure transparency and replicability, data collection followed a multi-stage purposive sampling approach:

1. Account Selection: Five public hijrah micro-influencer accounts (3 female, 2 male) were selected based on specific inclusion criteria: (a) having 50,000 to 200,000 followers, (b) actively posting content related to Islamic lifestyle, fashion, or spiritual narratives at least three times a week, and (c) maintaining fully public

profiles. Accounts with institutional, commercial-brand, or private settings were excluded.

2. **Hashtag Sampling:** Three primary target hashtags (#HijrahEstetik, #OOTDHijabSyar'i, and #PemudaHijrah) were tracked weekly during the observation period from January to June 2026.
3. **Data Corpus Determination:** A total sample corpus of 350 feed posts (photos and Reels) was systematically collected. From each selected account, 70 consecutive posts uploaded within the observation timeframe were archived. Additionally, public Instagram Stories were recorded systematically twice a week using automated archiving tools to capture ephemeral visual narratives.

The dataset consists of visual materials (photographs, color palettes, video compositions), textual data (captions, hashtags, public comment threads), and engagement metrics (likes, comment counts, and share indications). Data analysis was executed through three interconnected analytical steps:

1. **Visual Semiotics & Curation Coding:** Using Roland Barthes' (1977) semiotic framework and Van Leeuwen's (2005) visual analysis, visual elements were coded for denotative attributes (clothing, color swatches, lighting, background settings) and connotative meanings (contemplative spirituality, modern urban sophistication).
2. **Critical Discourse Analysis (CDA):** Following Fairclough's (2013) CDA framework, captions and comment threads were analyzed to reveal underlying commercial narratives, brand endorsements, and consumerist discourses embedded in spiritual expressions.
3. **Thematic Development and Validation:** Open coding was applied to categorize visual-textual patterns into overarching thematic units (e.g., *earth-tone piety*, *contemplative aesthetics*, *capital-driven endorsement*). The coding process of the 350-post corpus was performed independently by the researcher using a standardized codebook based on defined operational categories (e.g., color palettes, spatial settings, and engagement metrics). To ensure the reliability and validity of visual interpretations, analyst triangulation was conducted alongside member-checking procedures with two digital culture experts.

Because this study examines religious identity a sensitive social domain strict ethical guidelines for internet research were implemented:

1. **Anonymization:** All account names, micro-influencer identities, and individual commenters are anonymized using pseudonyms for example, the account @ritaherbalshabgratu, @q4n.caillin, @f_s321, @rm.lzn, @zahra_313_98
2. **Quotation & Image Protection:** Direct textual quotes from captions and comments were slightly paraphrased to prevent direct reverse-search identification. Screenshots used in analytical figures were modified (e.g., blurring faces, removing profile pictures, and hiding username tags) to protect user privacy.

Results

Visual Morphology and the Standardization of Religious Expression

The netnographic findings reveal a strict and structured visual uniformity across the observed digital ecosystem. Far from being an abstract or purely personal reflection of faith, online religious expression among micro-influencers operates within a highly curated aesthetic blueprint. The presentation of Islamic identity most notably through the sharia hijab and veil has undergone a distinct visual reconstruction. Within this digital context, religious attire is no longer evaluated solely by traditional fiqh compliance (e.g., loose, non-revealing fabric), but is actively integrated into standardized digital color curation protocols.

No.	Visual Morphology Of Hijrah Aesthetic Content	
1	Color Palette	Earth tones (beige, terracotta, sage green, dusty pink)
2	Spatial Setting	Urban minimalist (cafes, hotel lobbies, Scandinavian)
3	Cinematography	Soft/Golden hour lighting, slow-motion transitions
4	Audio Backdrop	Lo-fi acoustic guitar, instrumental piano, reverb da'wah

1. Color Curation and Palette Dominance

Across the systematic analysis of 350 visual uploads (photos and Reels) over the six-month observation period, the dataset demonstrates a pronounced dominance of specific color palettes. Content is heavily skewed toward earth tones and muted pastel shades, specifically: Warm beige, Dusty pink, Sage green, Terracotta.

Semiotically, these color choices lack direct theological significance in classical Islamic jurisprudence. Rather, they serve an aesthetic-functional purpose: creating a calming, modern, and visually cohesive Instagram feed. In contrast, conventional Islamic attire featuring deep blacks or vibrant primary colors often associated with traditional rural or orthodox da'wah movements is largely absent from these curated micro-influencer profiles.

2. Spatial Backdrops for Mediated Piety

The standardization of visual piety extends beyond personal attire to spatial configurations. Quantitative coding of the 350-post corpus ($N = 350$) reveals that 82% of the analyzed posts ($n = 287$) situate religious performance within modern urban public and semi-public spaces. These locations are characterized by minimalist, industrial, or Scandinavian architectural designs, such as commercial coffee shops, boutique hotel lobbies, and co-working spaces.

Rather than functioning as traditional "sacred spaces," these commercial venues serve as new visual settings for the performance of religious identity and spatial backdrops for mediated piety. Spiritual practices such as reading the Qur'an, reciting hadith, or engaging in Islamic study are visually relocated from modest mosque interiors or home settings to wooden cafe tables, positioned alongside artisanal coffee and sleek digital devices running Quranic applications.

3. Cinematographic and Audio Production Techniques

In short-video formats (Instagram Reels and TikTok re-uploads), visual production follows precise aesthetic conventions:

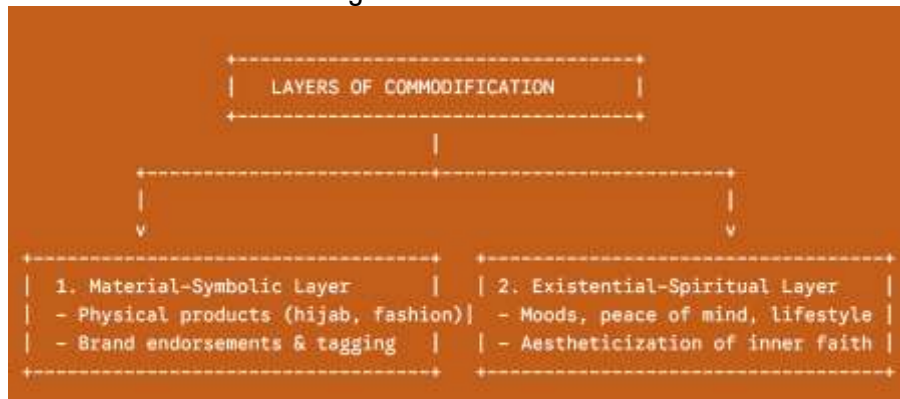
- a. Lighting & Framing: Frequent use of soft lighting and "golden hour" natural sunlight to evoke a warm, contemplative mood.

- b. Camera Movement: Application of slow-motion transitions and smooth panning shots to generate a melancholic and reflective atmosphere.
- c. Audio Layering: Acoustic backdrops have shifted away from traditional *nasyid* percussion (*rebana*) toward lo-fi acoustic guitar tracks, instrumental piano arrangements, or soundbites of popular preachers (*ustadz*) edited with reverb effects to heighten emotional resonance.

These stylistic choices demonstrate that piety within the aesthetic hijrah subculture is staged as a theatrical digital performance requiring intentional aesthetic planning.

Typology of Layered Commodification

The empirical data indicates that religious commodification within Instagram's digital ecosystem operates through a multi-layered structure rather than a simple, linear commercialization process. Based on qualitative analysis of the 350 posts, two primary typologies of commodification emerge:



1. Material-Symbolic Commodification

This primary layer involves the direct commercialization of tangible religious goods. Micro-influencers utilize curated posts to tag commercial fashion brands, promote specific clothing lines (*syar'i* dresses, premium veils), and incorporate affiliate links. The religious symbol (the hijab or modest dress) is directly paired with market consumption, transforming physical markers of piety into wearable consumer products.

2. Existential-Spiritual Commodification

Beyond physical merchandise, the second layer commodifies internal emotional and spiritual states. Piety is framed not merely as adherence to religious obligations, but as an aesthetic lifestyle that promises emotional tranquility, psychological peace, and modern sophistication. By framing faith through curated color palettes, calming soundscapes, and curated urban spaces, the intangible experience of spiritual peace itself becomes an aspirational product tied to visual consumption.

The formulation of the two commodification dimensions in Table 1 emerged inductively from open coding of the 350-post corpus, which was subsequently synthesized with Baudrillard's theory of simulacra and Bourdieu's concept of digital

capital. To provide transparent empirical grounding, Table 1 outlines the operational categories alongside specific empirical indicators observed across the dataset.

Table 1. Typology of Layered Religious Commodification on Instagram

Commodification Dimension	Commodified Religious Objects	Visual Aesthetic Strategy	Empirical Indicators / Examples from Observed Posts
Material-Symbolic	Syar'i hijab, veil, prayer digital beads, robes.	Pastel & earth-tone color palettes, photography with professional minimalist café settings.	Tags of commercial modest fashion accounts, discount code captions, paid promotion badges ("Paid Partnership").
Existential-Spiritual	Narratives of repentance, experiences seeking God, timeline of conversion/hijrah, post-hijrah emotional stability.	of Melancholic cinematography, of poetic narration, of contemplative background audio.	Reels Short-video Reels showing sunset reflection paired with voiceover quotes on inner peace and repentance. lo-fi background audio.

1. Material-Symbolic Commodification

In the material-symbolic commodification layer, sacred-spiritual attributes operate alongside economic functions within digital spaces. Discourse analysis of post captions and image tags indicates that sharia clothing worn by influencers is frequently paired with explicit brand tagging, affiliate links, or commercial mentions. Within these visual representations, commercial value becomes increasingly visible alongside religious meaning. The sharia hijab is framed not only in relation to religious modesty guidelines, but also through aesthetic markers such as fabric quality (e.g., premium ceruti or silk), design exclusivity, and brand prestige that convey social status within digital networks. Rather than signaling a total loss of religious meaning, this representation demonstrates how sacred symbols are incorporated into global fashion market dynamics (Bakar & Rahman, 2024; Prasetyo, 2022).

2. Existential-Spiritual Commodification

The second layer involves existential-spiritual commodification, where personal inner experiences and spiritual trajectories are packaged into commercialized narratives. Out of the 350 analyzed posts ($N = 350$), 28.5% ($n = 100$) explicitly utilized conversion narratives or personal reflection scripts paired with soft-selling promotions.

The narrative pattern typically follows a two-part structure: first, a reflective account of past struggles (framed as a pre-conversion or "jahiliyah" phase) followed by spiritual growth ("hijrah"); second, a transitional recommendation linking post-conversion emotional stability to a specific lifestyle product. To distinguish standard religious outreach (da'wah) from existential commodification, posts were categorized as commodified only when a personal spiritual narrative directly transitioned into an explicit call-to-action for commercial exchange such as purchasing daily prayer

journals, halal herbal supplements, or executive Umrah travel packages. In these instances, subjective spiritual expressions serve as promotional tools that generate engagement metrics and facilitate commercial conversions (Muthohirin, 2024; Wibowo & Santoso, 2025).

Discussion

The Construction of Simulacracy and the Hyperreality of Piousness: Jean Baudrillard's Theoretical Interrogation

In the findings of empirical data regarding the rampant phenomenon of visual standardization and commodification of spiritual experiences on Instagram, which shows an epistemological shift regarding fundamental values regarding how urban Muslim society defines piety. By dissecting the phenomenon critically and deeply, in Jean Baudrillard's thinking about consumer *society* and with the concept of simulacra and hyperreality, it provides a sharp analytical knife. Baudrillard argues that in the phase of capitalism, society no longer consumes an object based on use value or exchange value but based on the value of the mark. The value of the mark will be closely related to the prestige, status, lifestyle, and symbolic identity that has been attached to an object (Hasyim, 2020); (Pratama & Sunesti, 2021).

Related to the context of the 'aesthetic hijrah' lifestyle on Instagram, the meaning of religious attributes has shifted from their original use value. Theologically, sharia clothing has a use value to fulfill God's commands and to maintain the boundaries of morality in public spaces. However, in the digital ecosystem on the Instagram digital platform, the use value has been shifted by the value of the sign. Muslim youth have consumed and used sharia clothes, aesthetic digital rosaries, or minimalist prayer books no longer solely because of the encouragement of theological adherence, but because these symbols have given certain cultural codes, such as those who wear them as part of their subculture that is modern, civilized, technologically literate, trendy, and comes from an established economic class. In religious identity, this is where a transformation takes place that becomes a "consumptive lifestyle" labeled as religious (Hasyim, 2020); (Pratama & Sunesti, 2021).

This phenomenon provides a step further into what Baudrillard has mentioned as the simulacra phase, which is when the condition in which the image or sign has been completely disconnected from its referential reality and the sign has created its reality that has been able to create an authentic reality. Related to this process, it can give birth to a hyperreality of piety. Religious OOTD images that are beginning to be curated with the beauty of video reciting in rooms with an industrial nuance with the concept of cinematic lighting, and contain short hadith quotes that have been cut and installed on the background to maintain the harmony of the Instagram feed, but are basically not a representation of true inner piety. Actually, it is a form of presence of a simulacra of piety that becomes a sign that obscures and hides a deep religious presence, just as digital images are deliberately produced to display the illusion of piety (Mahrus & Qodir, 2022); (Nisa, 2018).

Cultural events that occurred in the era of digital algorithms have placed the simulacra as an action that has been considered real, valid, and valuable rather than substantive piety in the real world that has never been visually documented. Young

Muslims in urban areas feel trapped by psychological and existential paradoxes, they feel that they have been transformed into a better, more pious, and more pious Muslim simply because they like, share, give positive comments, or simply use aesthetic religious visual attributes. Thus there is a massive process of spiritual superficialization, in which the exoteric aspect (the skin of the esoteric aspect) has been consumed, dominated, and has replaced the esoteric aspect (content in religious ethics and morals). Piety can no longer be measured by the extent to which an individual has social sensitivity to poverty or sincerity in terms of worship in hidden spaces, but is based on the extent to which it can display Islamic nuanced visuality that meets the standards of digital population algorithms (Pratama & Sunesti, 2021).

The New Digital Habitus and the Exclusivity of Symbolic Capital: A Critical Reading of Pierre Bourdieu's Perspective

Urban Muslim youth why are they so massive in adopting an aesthetic hijrah lifestyle and cannot be seen as an isolated spiritual choice, but require analyzing it as a form of social strategy in an arena of contestation. Pierre Bourdieu's sociological reflections on the concepts of habitus, field, and capital accumulation can be used to dissect the structural dynamics that have been hidden behind these phenomena. According to Bourdieu, human actions and lifestyles have been driven by internal dispositions embedded through the process of socialization (habitus) that have operated in the social space (*field*) by utilizing the ownership of various forms of capital (Mahrus & Qodir, 2022).

In the study, the Instagram application acts as an autonomous digital field or realm. As a field, the Instagram application is not a neutral space, but has its own power structure, hierarchy, and rules of the game that have been strictly doctrinated and the logic of commercial and economic algorithms. In order to survive, be recognized, and gain a dominant bargaining position in the digital field, actors (urban Muslim youth) consciously or unconsciously develop as a 'new digital habitus'. This is a mental structure and cognitive scheme that automatically aligns and filters all religious expressions to suit the demands of social media visuality. Inseparable from the habitus, Muslim youth feel "doubtful" or uncomfortable if they upload religious content that is unaesthetic because it will be considered to lower digital dignity in the eyes of their social networks (Mahrus & Qodir, 2022); (Pratama & Sunesti, 2021).

In the digital realm of Instagram, the main currency that is often contested by actors is symbolic capital. In the aesthetic hijrah ecosystem, the meaning of symbolic capital is a manifestation in the form of social legitimacy, prestige, digital authority, and recognition from the eyes of netizens. That an actor is an ideal figure, a Muslim who adheres to religious teachings (piety, hijrah, shari'i), but at the same time they will still look fashionable, modern, urban, and civilized. The main characteristic of Bourdieu's symbolic capital is that it will not appear instantly, but is the result of conversion from various other forms of capital, especially economic capital. This is where there are internal contradictions and criticisms of the phenomenon of aesthetic hijrah. This shows that to produce a visual piety that is able to have an impact on symbolic capital in the form of thousands of likes and followers needed for significant economic capital support (Mahrus & Qodir, 2022); (Nisa, 2018).

If dissected more radically through the lens of Pierre Bourdieu's sociology, the phenomenon of "aesthetic migration" on the Instagram platform is not just a matter of shifting religious visual preferences, but rather the purest form of the practice of accumulating and converting various types of capital (capital) in order to affirm social distinctions (class differences) in the digital space. Bourdieu divides capital into four main typologies: economic capital (financial resources), cultural capital (knowledge and taste), social capital (relationship networks), and symbolic capital (prestige and legitimacy). In the ecosystem of aesthetic migration, these intermodal relations no longer work separately, but transform in a circular manner and convert each other in order to achieve material profits as well as the recognition of spirituality.

First, let's review how economic capital is converted into cultural capital and symbolic capital. To produce a visual representation that meets Instagram's "aesthetic" standards, an actor needs a lot of financial support. These needs include owning *high-resolution camera-spec smartphones, premium sharia fashion clothes from well-known labels (such as premium cigars or silk silk), to allocating funds to carry out spatial mobility to modern minimalist cafes or urban hotels. This is where economic capital works behind the scenes. When these material goods are consumed and displayed digitally, they are converted into cultural capital in the form of the "high taste" of urban middle-class religiosity.*

This curated sense of religiosity through the color palette of earth tones and Scandinavian architectural backgrounds creates a firm social demarcation line. Actors of aesthetic hijrah use it as an instrument of distinction to distinguish themselves from conventional Muslim groups or rural Muslims whose visual image is labeled "rigid", "outdated", or "technologically illiterate". Thus, piety is no longer universal, but rather a privilege of certain socioeconomic classes who can afford such digital aesthetic devices.

Second, there is a further conversion process from cultural and social capital to symbolic capital which culminates in the accumulation of new economic capital. When a micro-influencer succeeds in displaying a trendy but still sharia religious visual consistency, he will get a flood of digital metrics in the form of likes, shares, and exponential growth of followers. In the political economy of social media, this digital metric is a concrete form of social capital and symbolic capital. The actor is now seen as having digital authority, legitimacy, and spiritual charisma by netizens because he is considered successful in balancing the demands of religious sharia with the modernity of the urban lifestyle.

However, the cycle of capitalism does not stop at symbolic worship alone. This symbolic capital in the form of a holy reputation and "visual piety" is then monetized again through endorsement features, brand awareness cooperation, and the sale of privately owned branded Muslim women's fashion products. The intimate inner narrative of repentance is deliberately inserted with covert promotion (*soft selling*). This cycle exposes the acute internal contradictions in the contemporary hijrah movement: a movement that discursively claims to be a resistance to capitalistic secular culture, but is practically a capital reproduction machine that is very obedient to the market laws of global advanced capitalism.

Conclusion

This study shows that the phenomenon of "aesthetic hijrah" on Instagram reflects changes in the way some urban Muslim youth display identity and piety in the digital space. Instagram's algorithm and visual characteristics also encourage the use of religious symbols through attractive displays, such as earth tones, pastel colors, Muslim clothing, and minimalist modern spaces. This condition shows that piety is not only displayed through religious practices, but also through visual images that can gain attention and recognition on social media. The commodification of religion in this phenomenon is not only seen in religious attributes, but also in the packaging of spiritual identity and experience as content that has symbolic and economic value. Baudrillard's perspective helps explain the formation of simulacra and the hyperreality of piety, while Bourdieu's perspective shows how Instagram becomes a digital field that forms habitus and allows the formation of symbolic capital in the form of recognition, prestige, and digital authority.

The findings of this study cannot be generalized to all Muslim youth in Indonesia because the research is limited to the visual corpus of Instagram and the context analyzed. The use of critical netnography has also not been able to explain in depth the relationship between the representation of identity in social media and religious practices in daily life. However, this study expands the study of religious commodification by showing that the process can take place through visual culture and the algorithmic mechanisms of social media. The next study is recommended to compare this phenomenon on other platforms such as TikTok and Threads and use in-depth interviews or mixed-methods to look at the relationship between digital identity, religious practices, and user consumption activities.

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