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Halal Culture in the Digital Sphere: A Semiotic Analysis of Culinary Reviews on Social Media

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ABSTRACT
This study investigates how halal values and images are represented on social media, particularly through culinary reviews on the TikTok platform. In the context of urban Muslim communities, the halal label serves not only as a marker of adherence to religious teachings but also as a representation of evolving culture and identity. Through a semiotic analysis of Ferdinand de Saussure, this study reveals how visual and narrative symbols are used by content creators to construct the meaning of halal in the digital space. The research findings indicate that halal imagery on TikTok does not always refer to official certification, but rather to social construction and perceptions of trust formed through digital narratives. This phenomenon reflects the commodification of halal, where religious values are reproduced as communication and marketing strategies within the context of digital capitalism.

Keywords: halal culture, digital sphere, semiotic analysis, culinary reviews, social media

Budaya Halal di Ranah Digital: Analisis Semiotik Ulasan Kuliner di Media Sosial

ABSTRAK
Penelitian ini menginvestigasi bagaimana nilai dan citra halal direpresentasikan di media sosial, khususnya melalui ulasan kuliner di platform TikTok. Dalam konteks masyarakat Muslim urban, label halal tidak hanya berfungsi sebagai penanda kepatuhan terhadap ajaran agama, tetapi juga sebagai representasi budaya dan identitas yang terus berkembang. Melalui analisis semiotika Ferdinand de Saussure, penelitian ini mengungkapkan bagaimana simbol-simbol visual dan naratif digunakan oleh kreator konten untuk membangun makna halal dalam ruang digital. Temuan penelitian menunjukkan bahwa citra halal di TikTok tidak selalu mengacu pada sertifikasi resmi, tetapi lebih pada konstruksi sosial dan persepsi kepercayaan yang dibentuk melalui narasi digital. Fenomena ini mencerminkan terjadinya komodifikasi halal, di mana nilai-nilai religius direproduksi sebagai strategi komunikasi dan pemasaran dalam konteks kapitalisme digital.

Keywords: budaya halal, rumah digital, analisis semiotik, ulasan kuliner, media sosial

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INTRODUCTION

Social media has become a primary platform for sharing culinary experiences. TikTok has become an increasingly popular search platform, including for culinary reviews. According to internal Google data, nearly 40% of young users use TikTok more for searches than Google (Maïthé Chini, 2024). Food content on TikTok serves not only as entertainment but also as an educational tool for consumers in choosing foods that align with their preferences and values, including halal aspects.

The development of the global halal industry, including in Indonesia, is inseparable from the significant role of social media in shaping consumer perceptions and behavior. Urban Muslims, increasingly digitally literate and highly aware of halal products, utilize social media as a primary source of information in determining their consumption choices. In this context, TikTok, as a social media platform popular among the younger generation, offers ample space for the representation of halal culture through culinary review content. Culinary reviews on TikTok showcase not only food but also the values associated with that food, such as cleanliness, health, blessings, and ethical consumption. Through creative and engaging content, content creators on TikTok act as influencers shaping Muslim consumers' perceptions and preferences for halal products and services (Rakhmani, 2024). Halal culture encompasses various aspects of the Muslim lifestyle, including food, fashion, entertainment, and more, all based on Islamic halal values and principles. Rakhmani4 argues that halal culture is a series of interacting decisions, ranging from lifestyle to experience. Small, everyday decisions regarding the consumption of halal products and symbols shape the reality of practicing a halal lifestyle. More than simply adherence to religious rules, halal culture reflects the integration of Islamic values ??into daily life practices, influenced by social, economic, and cultural factors. For example, the decision to purchase halal-certified products is not solely based on religious aspects but also influenced by market preferences, social trends, and access to halal information disseminated through digital media. As Wilson & Liu5 argue, halal is understood not only as an aspect of religious observance but also as a cultural identity constructed through various social and economic practices. In a digital context, halal content on social media plays a role in shaping the preferences and consumption patterns of urban Muslim communities.

Saussure's semiotics is a structuralist approach that views signs as a relationship between a signifier and a signified. Saussure (1916) explained that signs do not possess inherent meaning but acquire meaning through social conventions within a language community. Thus, a word, visual, symbol, or halal label can only be understood as "halal" because of prevailing cultural agreements within the community.

In the context of social media, the relationship between signifier and signified becomes highly dynamic. Signifiers such as the phrase "No Pork No Lard," certain emojis, the color green, visuals of clean kitchens, or verbal narratives from content creators become part of the sign system used to construct the halal image. Through the relationship between signifier and signified, content creators shape certain perceptions of food as Muslim-friendly, even without official certification. Thus, Saussure's theory helps explain how the meaning of halal is produced, interpreted, and negotiated through visual and textual strategies in culinary content on TikTok.

Furthermore, the urgency of this research is reinforced by the growing trend of halal-themed culinary reviews on TikTok, which demonstrates how halal values ??are creatively represented by content creators. Narratives such as "No Pork, No Lard" serve as a form of symbolic communication that identifies a food as Muslim-friendly without involving official halal certification. Furthermore, previous research on halal has tended to focus more on cosmetic products and the beauty industry (Fadiah Cahya Amelia et al., 2025; Thariq et al., 2025; Zayyinatul Afifa & Ambarwati, 2024). Yet, the food sector plays a crucial role in shaping

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the understanding and practice of halal culture, particularly in a digital space rife with new symbols, trends, and communication patterns.

Based on the background described, this research has the following research questions:

1. How is halal culture represented in culinary reviews presented by content creators on TikTok?
2. How is the image of halal shaped and communicated through TikTok culinary review content?

The purpose of this study is to contribute to a broader understanding of the construction of halal imagery in the digital era and how TikTok social media acts as an agent in shaping and disseminating halal culture to the wider public.

Restaurants without halal certification have been discussed from various perspectives in previous research. Halimi et al. (2022) analyzed personal trust and food quality factors to determine Muslim customer loyalty to restaurants without halal certification. Meanwhile, Rosnan et al. (2015) and Ghazali & Wen (2020) showed that restaurants' lack of halal certification is generally due to administrative issues. Furthermore, Hazimah et al. (2024) found that the "No Pork, No Lard" label easily attracts Muslim customers, especially those with lower levels of religiosity. However, previous research has not yet examined how restaurants without halal certification construct a halal image through visual and textual strategies on social media, particularly TikTok.

METHOD

The research method used in this study is a qualitative approach with content analysis. The data used are purposively selected culinary review videos on TikTok. The selection of these culinary review videos was based on specific criteria relevant to the research focus, such as video popularity, number of viewers, and the visual representation of the halal image displayed.

The data analysis technique used is semiotic analysis by Federico de Saussure, which aims to identify the meanings and symbols contained in culinary review content. Semiotic analysis will be conducted on visual and textual elements in culinary review videos, such as the types of food featured, the halal attributes highlighted, and the language used. Through this semiotic analysis, this study will delve deeper into how the halal image is constructed and represented through culinary reviews on TikTok.

The following is the research procedure:

1. Data Collection: Collecting culinary review videos that mention halal attributes such as "No pork, no lard," "Does not contain alcohol," "Still working on halal certification," and so on.
2. Categorization: Categorize the collected data to determine whether it forms a review pattern or a pattern regarding the understanding of halal according to content creators.
3. Analysis: Analyze symbols or visual and narrative elements (e.g., the halal logo, language use, presentation methods, or relationships to religion).
4. Interpretation: Analyze how symbols represent halal culture, analyzing the binary structure in halal culture representations.

Ferdinand de Saussure's semiotic approach can be used to analyze the representation of halal culture in culinary reviews on TikTok. Saussure divides signs into two main elements (Aisyah et al., 2019; Bhadra, 2024; Chandler, 2022; Khan & Khan, 2020; Maïthé Chini, 2024; Rakhmani, 2024; Septiani & Ridlwan, 2020):

1) Signifier
   The physical form or observable symbol, such as an image, word, sound, or video, in a food review on TikTok.
2) Signified
   The concept or meaning associated with the signifier in a cultural and social context.

The following is a research flow using semiotics from Ferdinand de Saussure:

https://pembahas.dialeks.id/index.php/jp
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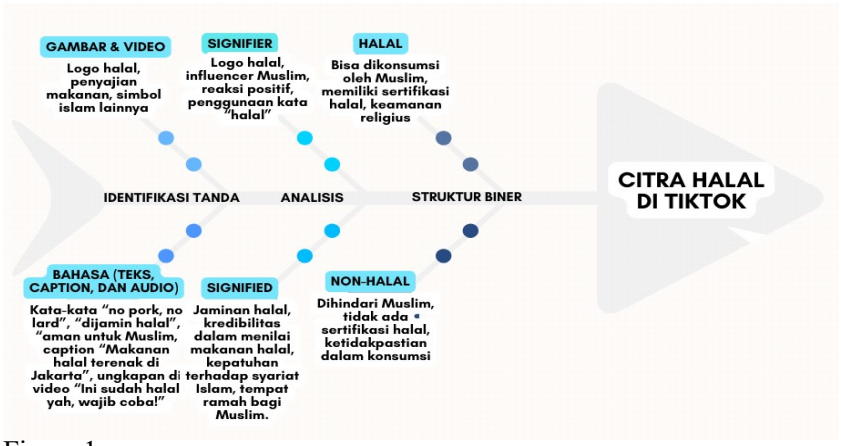

Figure 1
Ferdinand de Saussure's Research Flow

Saussure's semiotics demonstrates that the representation of halal food in culinary reviews on TikTok is factual information that ultimately shapes broader meanings, including Islamic identity, trust in halal products, and marketing strategies for the Muslim community. Through an analysis of signifiers and signifieds, we can understand that TikTok not only displays food reviews but also constructs a social construct of halal culture in the digital space.

RESULT

In the digital era, social media has become a primary medium for shaping representations of cultural and religious identities, including in the commercial sphere. TikTok, as a highly popular short-video platform, is not only used for entertainment but also by businesses as an effective visual marketing tool. Business accounts leverage TikTok's visual appeal to build brand image through content that not only showcases products but also embodies social, cultural, and religious values. In this context, the use of Islamic symbols in the content is analyzed, particularly as it relates to the construction of meaning in digital media practices. A semiotic approach is relevant to examine how the visual and textual elements displayed produce and convey specific meanings to audiences, through the relationship between signifier and signified, which forms a sign system within the representation of halal.

1. Representation of Halal Culture in Culinary Reviews Presented by Content Creators on TikTok: Bandar Djakarta

This sub-chapter begins by examining how halal culture is represented in TikTok food review content. Using a semiotic perspective, the analysis focuses on the visual and textual signs that creators use to shape a Muslim-friendly image in their videos. The following sections present these findings in detail.

Fiure 2
Screenshot 3 from Pia Sabani's Account

Fiure 3
Screenshot 2 from Pia Sabani's Account

https://pembahas.dialeks.id/index.php/jp
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Table 1
Relationship between Signifier and Signified

Signifier	Signified
A woman wearing a hijab, wearing a syar'i robe, and wearing a white bag.	Modern Muslimah Identity: The Islamic hijab worn demonstrates a religious identity as a Muslim woman. However, a neat and fashionable style of dress demonstrates a blend of religiosity and modernity.
Background restoran Bandar Djakarta.	Muslim-Friendly Space: By displaying hijab-wearing customers in front of the restaurant, there is an implicit message that Bandar Djakarta is a Muslim-friendly dining space.
Narrative text: "I ordered the mixed seafood", "it tasted really really good", and "because I don't actually like seafood".	Personal narrative: inviting the audience to share in the culinary experience even if they are initially hesitant.

An analysis of Dragon Hot Pot's TikTok content shows that representations of halalness are no longer limited to the normative dimension based on formal certification issued by BPJPH, but are instead reproduced through visual symbols and narratives easily recognized by urban Muslim audiences. Signs such as the words "No Pork, No Lard," the appearance of women wearing hijabs, and the temporal context of breaking the fast become signifiers that shape the image.

According to Stuart Hall (1997), representation is never neutral. It always involves the process of selecting and framing meaning, which can shape how people perceive something. In this video, a hijab-wearing Muslim woman is portrayed in a positive light: smiling, neatly dressed, and seemingly enjoying the atmosphere. This visual is not merely aesthetic, but also a way to build trust and closeness with the audience, especially Muslims. Interestingly, the Bandar Djakarta restaurant does not officially display a halal label, but is still positioned as a "safe" place for Muslims. The hijab-wearing woman's comfort while dining there, the way she eats with her hands, and her comment that the food is "really delicious" all create the impression that this place is Muslim-friendly. This is where the concept of Muslim-friendly operates through representation, not certification.

Symbols such as sharia-compliant clothing and the narrative of taste not only convey a personal touch but also convey cultural values familiar to many. Audiences watching this video can feel close, feeling that they too can eat there without worry. Thus, despite the absence of a halal label from an official institution, the meaning of halal is negotiated socially, through visuals, expressions, and personal experiences shared on social media. In this way, social media becomes a crucial space for shaping halal perceptions, which depend not only on religious authority but also on feelings, value affinity, and trust built through how something is represented.

2. Representation of Halal Culture in Culinary Reviews Presented by Content Creators on TikTok: Dragon Hotpot

This section examines how halal is constructed in TikTok content about Dragon Hotpot. The discussion focuses on their dining experiences and highlight elements that suggest the restaurant is Muslim-friendly. Using a semiotic approach, the analysis identifies the key visual and textual signs used in these reviews. The following findings describe how these signs work together to build the halal image of Dragon Hotpot in the digital space.

https://pembahas.dialeks.id/index.php/jp
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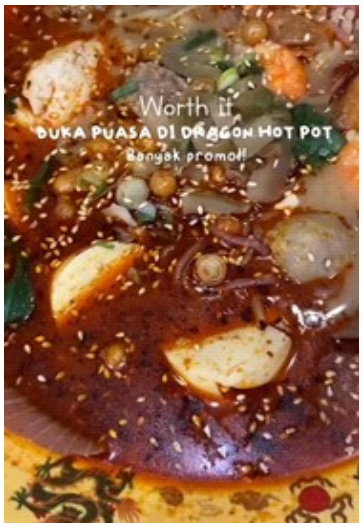

Figure 3
Screenshoot 3 from yoland's Account

Figure 4
Screenshoot 1 from yoland's Account

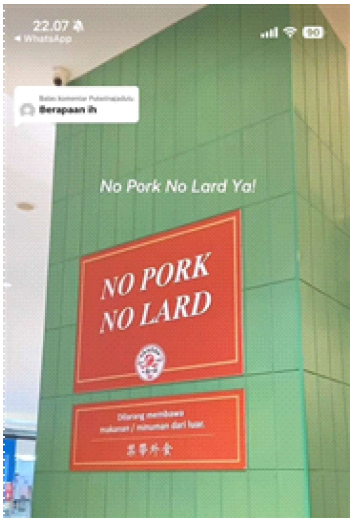

Figure 5
Screenshot 2 from yoland's Account

Table 2
Relationship between Signifier and Signified

Signifier	Signified
"BREAK THE FAST AT DRAGON HOT POT"	Muslim-Friendly Representation: By mentioning "breaking the fast," this content associates Dragon Hot Pot as a Muslim-friendly establishment, despite not explicitly stating its halal certification.
Visitor, woman wearing hijab	Islamic/Muslim Attributes
"NO PORK, NO LARD"	Building the perception that Dragon Hot Pot is safe for Muslim consumption, even without official halal certification, creates a "Muslim-friendly" image.

An analysis of Dragon Hot Pot's TikTok content shows that the representation of halal is no longer limited to the normative dimension based on formal certification issued by the BPJPH (Indonesian Food and Drug Authority), but is instead reproduced through visual symbols and narratives easily recognized by urban Muslim audiences. Signs such as the words "No Pork, No Lard," the appearance of women wearing hijabs, and temporal contexts such as breaking the fast become signifiers that shape the signified, which includes a sense of consumer safety, closeness to religious values, and recognition of Muslim identity.

DISCUSSION

Halal Image Shaped and Communicated Through TikTok Culinary Review Content

Within the framework of representation theory, particularly as explained by Stuart Hall (Hall, 1997), representation is not a neutral reflection of reality, but rather a construction of meaning through cultural and media practices. This TikTok content demonstrates how halal is strategically represented as a negotiable visual identity, even when the restaurant lacks official certification. In this context, halal undergoes a

https://pembahas.dialeks.id/index.php/jp
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transformation in meaning, from a spiritual principle to a symbolic commodity, which can attract the trust and loyalty of the Muslim market through its Muslim-friendly image. In other words, social media, in this case TikTok, has become a space where the meaning of "halal" is shaped and renegotiated. Halal is not always displayed through official certification, but rather through more visual and symbolic means.

The words "No Pork No Lard," the appearance of customers wearing hijabs, and even the atmosphere of breaking the fast are ways to convey that the restaurant is safe and suitable for Muslim consumers. Representations like these demonstrate that halal is now not only about adherence to religious rules, but also about how these values are communicated in an engaging and credible way through visuals and narratives on social media. This demonstrates that halal has become part of a lifestyle that can be shaped, changed, and adapted to market tastes.

On the other hand, TikTok's technical features, such as the use of music, text overlays, filters, and editing rhythms, also reinforce the process of halal representation. For example, the selection of Islamic-themed music or the use of certain colors like green and white can reinforce the impression of being Muslim-friendly even if not explicitly stated. TikTok, with its fast-paced, visual, and algorithm-driven nature, encourages the formation of a more fluid, adaptive, and aesthetic halal image. This demonstrates that in the digital era, the meaning of halal is not solely shaped by formal regulations, but also by the platform's visual logic and the creativity of its accompanying content. Thus, the halal image on TikTok is a result of a negotiation between religious values, marketing strategies, and the dynamics of media culture.

Halal Commodification

In the context of Jakarta's urban culture, findings from TikTok accounts of restaurants like Bandar Djakarta and Dragon Hotpot indicate that halal labels like "NO PORK, NO LARD," along with the use of religious symbols like the hijab, the crescent moon, or Islamic-themed ornaments, do not merely represent religious values ??but also reflect the commodification of religious values. The commodification of halal is evident in how Islamic attributes are used as marketing tools to attract urban Muslim consumers. Labels like "NO PORK, NO LARD" not only serve as food identifiers but also simplify the meaning of halal to simply "not containing haram ingredients," without the involvement of religious authorities or a formal certification process. According to Karl Marx (Marx et al., 2011), commodification occurs when a use-value or symbolic value is transformed into an economic object with exchange value. In this case, the principle of halal, as a form of spiritual adherence to religious teachings, has shifted to become a trademark that strengthens the brand's image among the Muslim public. Halal is no longer referenced through authorities like the Indonesian Ulema Council (MUI) or the Indonesian Food and Drug Authority (BPJPH), but rather through visual aesthetics and persuasive narratives on social media.

Content uploaded by Bandar Djakarta and Dragon Hotpot demonstrates this practice in concrete terms. For example, the depiction of a fast-breaking event, the use of Islamic background music, and the presence of hijab-wearing characters in promotional videos create a Muslim-friendly impression, even though the restaurants themselves lack official halal certification. This visual approach allows for consumer trust based on impressions, rather than religious authenticity. From a cultural studies perspective, this type of representation reflects how Islamic values ??are being renegotiated in the context of the digital economy. Islamic symbols become part of the aesthetics used to build emotional and cultural closeness with Muslim audiences. Islamic symbols and practices are now often commercialized for financial gain, marking the emergence of aspirational piety, a trend in which middle-class Muslims demonstrate their Islamic identity through a modern, consumerist lifestyle (Fealy & White, 2008). This phenomenon is also supported by a study by Makiah

et al. (2022) showed that the halal trend is not solely motivated by religious motives but also serves as a business strategy to access the growing Muslim consumer market. Thus, TikTok content from restaurants like Bandar Djakarta and Dragon Hotpot can be read as part of a contemporary dynamic where religious practices are shifting into market identities, and religion is becoming part of the visual language sold in the digital ecosystem.

CONCLUSION

Based on a semiotic analysis of culinary review content on TikTok, this study found that representations of halal culture are formed through a combination of visual, narrative, and symbolic signs presented by content creators. These representations not only showcase food and culinary experiences but also incorporate religious identities through markers such as the hijab, the iftar atmosphere, color choices, Islamic-themed music, and captions such as "No Pork No Lard." This practice demonstrates that halal in the digital age is understood as a fluid and flexible cultural construct, dependent on how creators arrange signs to create meaning. Thus, representations of halal culture on TikTok do not exist as a reflection of objective reality, but rather as the result of a negotiated construction of meaning through the visual and narrative practices of content creators. These findings answer the first question regarding how halal culture is represented in culinary reviews.

Furthermore, this study also concludes that the image of halal is formed and communicated through symbolic communication strategies oriented toward aesthetics and emotional closeness, rather than solely through formal authority such as certification. The halal imagery emerging in TikTok content relies heavily on personal experiences, ultimately creating a natural and believable storytelling style. Restaurants without halal certification are still able to create a Muslim-friendly image through the simulation of religious and visual signs that approximate halal values. This situation indicates the commodification of halal, where religious values are transformed into symbolic assets to attract urban Muslim consumers. Therefore, the halal image on TikTok is the result of the interaction between digital marketing strategies, media culture dynamics, and consumer identity needs. Overall, this study confirms that in the digital space, halal is not only a religious rule but also a visual language, cultural identity, and economic commodity, produced and disseminated through the creativity of content creators within the social media ecosystem.

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