

# The Profanation of Religious Symbols on Television: A Case Study of Public Reactions to Trans7's Broadcasts about *Kiai* and *Pesantren*

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**Abstract:** The development of the media industry has led to a shift in values when sacred cultural symbols are represented in the context of entertainment oriented towards commodification. This study aims to analyze how the media profanes sacred cultural symbols, how the public responds, and how the power relations between the media and the community shape the process of producing and negotiating meaning. The research uses a Critical Discourse Analysis approach with Fairclough's three-dimensional framework, which includes text analysis, discursive practices, and social practices, and is enriched by Stuart Hall's theory of representation, Stig Hjarvard's theory of medialization, and Émile Durkheim's concept of profanation. Data was obtained through documentation of television broadcasts, online news reports, and public conversations on digital platforms, then analyzed through thematic coding, discourse mapping, and triangulation to ensure data credibility. Findings show that the media produces profanity through commodification, which shifts the function of symbols from markers of cultural value to elements of entertainment that support ratings. Visual and narrative packaging positions symbols as dramatic objects that are modified according to entertainment aesthetics without considering their inherent sacred dimensions. Public responses show polarization between groups that consider such representations to be demeaning to sacred symbols and groups that accept the transformation of symbols as part of media creativity. This polarization confirms that profanity is not only related to religious issues, but is a cultural conflict that arises from the meeting between the logic of the media industry and the sensitivities of the community. Efforts to strengthen media literacy are important to help the public understand representation practices critically, accompanied by the need for dialogue between the media and cultural communities so that the meaning of symbols is not diluted in the digital communication space.

**Keywords:** Commodification, Media, Profanation, Representation, Symbols.

## Introduction

The development of television media in the digital era has expanded the space for cultural representation while also giving rise to practices that shift the meaning of sacred symbols into the realm of entertainment consumption (Kozinets 2021). Media no longer functions merely as a channel for conveying messages, but has become a social institution that produces and distributes meaning through narrative structures influenced by market logic, popularity algorithms, and the

commodification of cultural values. In this context, sacred symbols that were previously held in reverence by the community are now exposed to a process of reinterpretation that is often at odds with the social values that support them. Titarenko dkk assert that contemporary visual media have a great capacity to reconstruct cultural meaning through strategies of aestheticization and entertainment that encourage the shift of sacred values towards public consumption (Titarenko 2025). This raises fundamental questions about the stability of meaning and cultural sensitivity in

television content production.

The phenomenon of symbol profanation is not only a local issue, but has developed globally along with the increase in symbolic practices in the media industry, which operates with a commercial orientation (Redmalm and Skoglund 2024). Nikoi, through a study of mediatization, shows that modern media often takes over the institutional functions previously held by religious or traditional communities, so that sacred symbols experience "openness of meaning" that allows for reduction, distortion, or aesthetic transformation. In practical terms, the media tends to use sacred symbols as visual elements that are effective in attracting attention, without considering their historical and normative meanings. As a result, symbolic meanings are deconsecrated and repositioned within a framework of entertainment controlled by industrial interests (Nikoi 2019).

In Indonesia, television is a medium that has a significant influence on the formation of public opinion and the construction of social meaning. A number of recent studies reveal that cultural representations in Indonesian television still often fall into stereotyping and simplifying the identities of traditional and religious groups, which creates tension between media production values and the cultural expectations of society (Ulin Nihayah 2021). When sacred symbols are presented satirically or removed from their context of respect, the public perceives this as a violation of the collective values upheld by the community. This situation shows that the media cannot be separated from the dimension of cultural responsibility, especially when the content produced involves symbols that have a normative function in social life.

The public response to the profanation of symbols tends to be polarizing because it involves differences in perspective between groups that seek to maintain the sacredness of symbols and groups that are more accepting of cultural criticism through the media. A study conducted by Fauziah dkk shows that digital space reinforces this polarization through the mechanisms of virality and amplification of opinions that are often uncontrolled. This polarization shows that media representation not only influences individual perceptions but also has the potential to create

value conflicts between social groups. This dynamic makes television a space fraught with meaning negotiation and an arena of contestation between cultural values, media ethics, and economic interests (Fauziah, Cahya, and K.L. 2021).

Although research on media representation and meaning conflicts is growing, studies related to the profanation of sacred symbols, especially in the context of Indonesian television, have received little academic attention in the last five years. Most studies focus more on issues of morality or social impact, rather than on how media discourse structures produce profanity through their representational practices. The contemporary Critical Discourse Analysis approach developed by Machin and Mayr offers a framework for examining how power relations work in media texts and how symbolic meanings are reconstructed by media institutions (Machin and Mayr 2025). Thus, there is a need to expand studies that integrate cultural, communication, and discourse analysis perspectives to understand the shift in the meaning of sacred symbols on Indonesian television.

Based on these developments, this study focuses on analyzing the profanation of cultural sacred symbols in television programs by examining the representations constructed by the media and the public reactions that emerge in the digital space. Using a critical discourse analysis framework and representation theory, this study seeks to explain how symbolic meanings are reduced, modified, or transferred by television into the profane space. The problems addressed in this study are, first, how television represents cultural sacred symbols in the context of entertainment programs; second, how the process of profanation of meaning is formed through media discourse practices; and third, how the public responds to these representations in the form of acceptance or rejection. This problem formulation serves as the basis for identifying the socio-cultural implications of the use of sacred symbols in modern media and filling the gap in existing studies over the past five years.

## Materials and Methods

### Study area

This research is in the field of media studies, so the study area does not refer to a specific geographical location but to the space of production and consumption of messages formed by television programs and public responses in digital media. The main focus of the study is television programs on the Trans7 channel that feature representations of the sacred cultural symbol of the (the sacred cow) that have sparked public controversy. The broadcasts that are the object of study are treated as cultural artifacts that contain constructions of meaning, narrative strategies, and forms of media representation that are relevant for analysis through a discourse and cultural approach.

In addition to television broadcasts, this research also covers the ecology of digital conversations, including public reactions on various platforms such as X, Instagram, Tiktok and YouTube. Thus, the study area covers the interaction between mainstream media and digital spaces that simultaneously produce, distribute, and negotiate symbolic meanings. Placing the area of study in the media space and public discursive space allows for a comprehensive analysis of the dynamics of representation and social responses that emerge.

### Procedures

#### *Media Data Collection*

The first stage consists of collecting primary data in the form of documentation of relevant television broadcasts. The broadcasts are downloaded through official broadcasting platforms and credible digital sources to ensure data integrity. Each segment of the broadcast is transcribed verbatim to enable analysis of the language structure, visual construction, and symbolic strategies used in the content. In addition, online news articles discussing controversies related to the broadcasts were collected to enrich the context and provide an overview of how the issue was circulated by other media. At this stage, it was ensured that all visual and narrative material collected had undergone a source verification process to maintain data validity. Data collection was designed to build a representative, consistent, and adequate discourse

corpus for the critical analysis process (Machin and Mayr 2025).

#### *Documentation of Community Reactions*

The second stage focuses on collecting secondary data covering public reactions, community organizations, and institutional statements. Data is collected from public posts on social media using relevant keyword search methods. Digital conversations were captured in the form of screenshots and transcribed for thematic analysis. Official releases from Trans7 and statements from community organizations responding to the broadcast were compiled to map the discursive positions of the various actors involved. Documentation of community reactions was carried out with consideration for representativeness and media research ethics. All public data used came from open sources and did not display sensitive personal information. This approach provides a rich picture of the diversity of social responses that arose as a result of the reinterpretation of sacred cultural symbols in the media (Fairclough 2021).

#### *Mapping Issues and Discourse Categories*

The third stage involved mapping the issue categories that emerged from the overall data. This process began with the identification of cultural sacred symbols displayed in the broadcasts, followed by the categorization of the forms of profanation that occurred. The mapping was carried out using initial coding techniques that identified language patterns, symbol visualizations, power relations, and representation strategies used by the media. These initial findings are then grouped into broader discourse categories to see the relationships between elements that appear in various data sources. Issue mapping also includes exploring the relationship between media representation and public response, enabling a comprehensive analysis of the dynamics of meaning and symbolic conflict that occur. This process produces a discourse categorization framework that forms the basis for analysis in the next stage (Alasiri 2024).

### Data analysis

Data analysis was conducted using a Critical Discourse Analysis approach, employing

Fairclough's three-dimensional framework, which places text, discursive practices, and social structures as a mutually influential whole. At the text description stage, each piece of data in the form of program transcripts and public comment transcriptions is examined in detail to identify representation strategies, diction choices, sentence structure, and visual symbols that influence meaning formation (Fairclough 2021). This approach is important for understanding the initial process of meaning formation that emerges in media content.

The interpretation stage then examines the relationship between the text and the processes of discourse production and consumption. In this context, the analysis focuses on how the broadcast was structured, how the audience interpreted the representation, and how differences in social and cultural backgrounds resulted in variations in interpretation. This analysis emphasizes how the process of interaction between the media and the public reinforces, changes, or challenges the legitimacy of the meaning of a sacred symbol (Alasiri 2024). Various forms of audience response are treated as part of discursive practices that shape the arena of meaning contestation in the public sphere.

The explanatory stage connects the findings from the previous two stages with the broader social context, including media power relations, cultural value changes, and the process of medialization that transfers sacred symbols into the entertainment sphere. Representation theory, medialization theory, and the concept of symbolic capital are used in an integrated manner to interpret how broadcasting practices shape public perceptions of the value of a symbol, as well as how symbolic conflicts can arise in a multicultural society. This analytical approach allows for a more in-depth understanding of how and why the profanation of symbols occurs and the socio-cultural implications of such practices (Machin and Mayr 2025).

The validity of the data in this study is ensured through the application of the principle of *trustworthiness*, which includes credibility, transferability, dependability, and confirmability (Yvonna S. Lincoln & Egon G. Guba 1985). These four principles are used to ensure that the analysis

process is carried out systematically and is academically accountable.

First, credibility is maintained through source triangulation techniques by combining data from television broadcasts, online media reports, and public conversations on digital platforms. Each initial finding is compared with other sources to examine consistency of meaning, potential shifts in interpretation, and differences in perspective between the media and the audience. Data coding is carried out through an internal *peer debriefing* process involving rereading and comparing coding results to avoid interpretive bias.

Second, transferability is achieved through the presentation of detailed contextual descriptions of program characteristics, sociocultural contexts, and emerging patterns of digital conversation. These comprehensive descriptions enable other researchers to understand the contextual conditions so that the findings can be used as a reference in studies with similar characteristics. In media research, transferability is important to ensure that the analysis process is not limited to a single case, but can explain broader patterns of representation.

Third, dependability is applied by conducting an audit trail of the entire research process. Each step, from data collection, transcription, coding, to the compilation of discourse categories, is systematically recorded to ensure that the analysis process can be transparently retraced. This procedure includes documenting changes in coding criteria, adjustments to discourse categories, and analytical notes during the interpretation process. This approach ensures that the research is consistent and follows verifiable methodological procedures.

Fourth, confirmability is maintained through a clear separation between empirical data and researcher interpretation. Each analytical finding is always traced back to the original data to ensure that interpretations are not based on subjective assumptions. The use of direct quotations from transcripts of broadcasts and public conversations is part of the strategy to maintain objectivity. In addition, the use of representation, medialization, and symbolic capital theories is done reflectively so that theoretical interpretations remain within the corridor of empirical data.

## Results and Discussion

### Commodification of Cultural Sacred Symbols by the Media

The programs analyzed show a systematic pattern in the use of cultural sacred symbols that are positioned as elements of entertainment, no longer as entities with religious or cultural values that must be respected. Symbols that in their original context function as markers of moral authority and guardians of cultural traditions are placed in a narrative that emphasizes humor, dramatization, and mass entertainment (Peachey 2025). The use of camera angles, dialogue arrangements, and actors' intonations show that these symbols are used as objects that can be played with to elicit laughter. This pattern is in line with the tendency of the television industry to treat cultural content as a commodity, thereby narrowing the sacred value to that of mere entertainment (Machado 2024). In this context, symbols that should be presented with full respect are reduced to part of the dramaturgical structure of the media.

This phenomenon is even more apparent when the visual elements accompanying sacred symbols are modified to suit the aesthetic needs of television entertainment programs. The colors, gestures, and expressions attached to symbols are designed to be in harmony with the atmosphere of comedy, so that viewers are led to interpret symbols not as entities with deep meaning, but as devices for humor. This change does not occur by chance, but through careful artistic packaging so that cultural symbols are moved from the authoritative space to the space of ratings competition. Content that presents humor based on sacred symbols is also produced repeatedly, creating new habits in the way the public views these symbols.

Other results show that commodification arises not only through visual processing, but also through the placement of symbols in situations that contradict the moral values and authority attached to them. The placement of symbols in the midst of scenes that tend to be satirical or hyperbolic creates a clash between the values of sacredness and entertainment. This clash produces a symbolic tension that blurs the line between respect and play, making it difficult for the public to distinguish

between representations that depict cultural reality and those that are media constructions. At this point, symbols no longer function as references to cultural truth, but as effective dramatic devices to attract attention.

In a more structural form, the commodification of symbols can be seen in the way television programs exploit the recognizable value of symbols to increase commercial appeal (Fordahl 2021). By making sacred symbols a narrative element that is repeated and displayed, the media gains attention, public discussion, and an increase in the reputation of the program. This practice shows that cultural symbols are placed within market logic, where commercial value is more dominant than cultural value. Thus, sacredness is separated from its moral essence and transferred into the logic of competitive content production.

The commodification of symbols is also evident in the audience's response, which shows acceptance of entertainment based on sacredness. Digital conversation data shows that some viewers consider the presence of sacred symbols to be an interesting variation of content, leading them to repost clips of the broadcast on social media. This reposting expands the reach of the representation and reinforces the position of symbols as part of entertainment. Thus, commodification is not only produced by the media, but also continued by the public through a process of digital circulation that reinforces the change in meaning of these symbols.

### Shift in Meaning from Sacred to Profane

Analysis of the data shows that the use of cultural sacred symbols in television broadcasts encourages a significant shift in meaning. Symbols that previously functioned as moral guides and reflections of community identity are separated from their spiritual context (Peachey 2025). When these symbols are incorporated into the realm of entertainment, their inherent meaning becomes lighter, shallower, and more humor-oriented. This shift occurs because the media creates a new context that forces sacred symbols to adapt to a narrative that no longer prioritizes sacred values. As a result, the sacredness of symbols is no longer the main focus of public perception.

This shift in meaning is also evident in how viewers respond to such broadcasts. Some viewers no longer see sacred symbols as representations of moral authority, but as visual elements that can be laughed at or evaluated based on entertainment aesthetics. This pattern of acceptance arises because the public is repeatedly exposed to symbols presented in a profane context. This repeated exposure encourages normalization, blurring the line between the sacred and the profane. This shows that the meaning of symbols is not static but is influenced by the way the media uses them.

The same phenomenon can also be seen in digital conversations, which show that some audiences have begun to associate sacred symbols with humorous contexts. In public discussions, sacred symbols are no longer discussed in terms of noble values, but in terms of entertainment and virality (Titarenko 2025). This process indicates that the media has succeeded in shifting the public's focus from cultural values to consumer values. In fact, some public comments suggest that sacred elements are considered irrelevant when these symbols are used in the context of content production. This shows that the meaning of symbols can undergo transformation when placed in a social environment that is different from their original context.

A shift in meaning also occurs through the way the media shapes visual interpretations that prioritize dramatic effect. When sacred symbols are presented as part of ironic or hyperbolic scenes, the public is led to see these symbols as part of a creative narrative rather than as sacred entities (Oosterbaan 2021). This kind of influence shows that the media has the ability to regulate how audiences understand cultural symbols. When symbols are consistently placed in profane contexts, audiences experience changes in how they interpret those symbols.

At a deeper level, this shift in meaning reveals a separation between icons, values, and the purpose of sacredness. Symbols no longer function as markers of noble values, but become visual devices that can be interpreted freely. Although some of the public rejects this change, data shows that the perception that accepts this shift in meaning is quite strong. This shows that the media space plays an important role in reshaping the understanding of sacredness in modern society.

This shift in meaning is also reinforced by the presence of social media, which has become a space for further interpretation by the public. Cultural sacred symbols are reduced to memes, short video clips, or light discussion material, causing their sacred meaning to become increasingly submerged in the fast-paced and intertextual flow of digital communication. In this process, profane meanings more easily dominate because they are in the flow of constantly moving content production. Thus, the shift in meaning does not only occur at the level of broadcasts, but is also expanded and condensed by the public through digital platforms.

### **Polarization of Public Reactions**

The public reaction to the broadcast shows a fairly strong polarization. Some people believe that the use of sacred cultural symbols in television broadcasts does not show respect for the cultural values attached to these symbols. Critics argue that such representations demean the authority of the symbols, thereby damaging the younger generation's view of cultural values. For this group, the program is not merely entertainment, but part of a moral issue that affects collective perception. The presence of sacred symbols in a satirical context is considered a violation of cultural ethics.

Conversely, there is another group that considers the use of sacred symbols in entertainment programs to be part of modern media creativity that should not be viewed in the context of sacredness (Wulandari 2014). This group believes that the public should not be burdened by excessive sensitivity to cultural symbols because these symbols can be adapted to new contexts. In this view, sacredness is no longer seen as a fixed aspect, but as a value that can undergo change in modern society. This group emphasizes that media s have the right to explore various forms of narrative as long as they do not contain elements of hatred or direct insults.

The pattern of polarization is increasingly evident through digital conversations that reveal intense debates between the two groups. Public comments are divided into two camps that defend their arguments based on different values. The defenders of sacredness often refer to cultural norms and moral values, while supporters of media creativity refer to freedom of expression and

flexibility in interpreting symbols (Leite 2025). This polarization reflects fundamental differences in how society views the relationship between cultural values and entertainment practices.

This polarization also shows how digital space has become an open arena for the battle of meanings. Television broadcasts, which were previously one-way, are being reinterpreted as the public responds in diverse ways. In public discussions, sacred symbols are not only discussed in the context of media representation, but also in a broader socio-cultural context (De Boer 2023). These differences in perspective show that Indonesian society is not homogeneous in its interpretation of cultural symbols, so that digital space becomes a place of negotiation that creates new dynamics in collective perception.

Furthermore, polarization shows that the use of sacred symbols in the media not only has an impact on aesthetics, but also on social relations. Some members of the public feel that their identity is threatened by such representations, giving rise to anger, disappointment, or anxiety about the future of cultural values. Conversely, groups that accept such broadcasts show that the boundaries of sacredness are becoming increasingly fluid in urban society. Thus, the polarization of public reactions reflects the complexity of the relationship between media, culture, and collective identity amid the development of communication technology.

### **The Power Relationship Between Media and Community**

Analysis shows that the media has a position of great power in determining how sacred symbols are represented to the public. The media has become an institution with the ability to regulate how symbols are understood, used, and developed in the public sphere. When the media chooses to present sacred symbols in the context of entertainment, this choice reflects institutional preferences based on ratings and financial interests. This power relationship places the media in a dominant position in the process of meaning formation, while cultural communities are in a reactive position.

Cultural communities that feel their symbols are being misused do not have equivalent access to correct these representations (Minawati 2013). The

voice of the community often only appears after the broadcast, and by that time the media narrative has already shaped public perception. This condition shows that the power relations between the media and the community are unbalanced, where the media becomes the actor that determines the construction of meaning, while the community can only respond when the production of meaning has already taken place. This creates symbolic tension that reveals the dominance in the process of cultural production.

This power relationship is also evident in the way the media responds to criticism. When the community protests, the media tends to provide normative clarifications without making fundamental changes to the program structure (Putra 2020). The media views criticism as part of public dynamics that does not necessarily require substantive changes in response. Thus, the media's position remains strong as the controller of discourse. This dominance is even more evident when the clarifications provided do not reduce the popularity of the program, so that the media feels that their editorial legitimacy is not disturbed by community protests.

In a broader context, this power relationship reflects how media institutions have the ability to direct changes in cultural meaning within society. The media not only displays symbols, but also determines the direction of interpretation that may be accepted by the public. When sacred symbols are produced as entertainment, the media has taken over part of the function of cultural institutions in determining the meaning of sacredness. This shows that in modern society, cultural power is no longer entirely in the hands of traditional communities, but also lies with media institutions that have access to technology and a wide audience.

### **Discussion**

The representation of cultural sacred symbols in television shows demonstrates how the media can change the function of symbols in society through a process of framing and deliberate selection of meaning. In Stuart Hall's perspective, representation is not merely a depiction of reality, but rather the construction of reality through language and visuals. When the media places sacred

symbols as part of entertainment, it is actually producing new meanings that separate the symbols from their cultural context (Saputra and Pratama 2018). This meaning then becomes a reference for the public in understanding symbols, so that sacred values undergo an inevitable shift. This process explains why symbols that were previously respected can quickly become objects of humor.

This phenomenon is in line with the theory of medialization proposed by Stig Hjarvard, which states that media institutions have the ability to take over the functions of social institutions by regulating how cultural values and practices are understood (Maximov 2023). In this case, the media not only displays sacred symbols, but also determines how the public should view them. When the media positions symbols as material for comedy, the sacred meaning attached to the symbols is adjusted to fit the logic of entertainment. This explains how medialization changes the structure of the relationship between society and the cultural symbols they possess.

Durkheim emphasized that sacredness is a collective construction built through social agreement, so when the media intervenes in this construction by presenting symbols in a profane context, a process of profanization occurs. This process not only shifts the meaning of symbols, but also shifts the social position of these symbols in the eyes of society (Kamiruddin 2017). The profanation carried out by the media is not only a form of weakening sacred values, but also a form of recontextualization of symbols to suit the interests of the entertainment industry. This phenomenon explains why some of the public feel that their identity is disturbed by these representations because the sacredness of symbols is part of the collective moral order.

The shift in meaning and profanity cannot be separated from the logic of media capitalism, which places ratings and virality as the main objectives of program production. The television industry works with the orientation of attracting public attention so that sacred symbols are perceived as effective narrative resources for creating audience engagement. In this context, the media commodifies symbols by turning them into tools for commercial gain. This commodification explains why symbols are often used repeatedly even though they spark

controversy, because controversy actually increases the visibility of the program.

The polarization of public reactions shows how the media not only produces meaning but also triggers symbolic conflict dynamics in society. Groups that reject this representation view symbols in terms of sacredness, while groups that accept it view it in terms of entertainment (Antono 2022). This difference in values creates a debate that occurs not only at the aesthetic level, but also at the level of identity. This polarization shows that the media plays a role in opening up a space for the negotiation of meaning, which reveals the diversity of ways in which society understands cultural symbols.

Within Hall's framework of representation, these differences in interpretation are part of a decoding process that is not always in line with the encoding carried out by the media. The public's reading is influenced by their social background, cultural experiences, and value preferences (Hall 2019). However, the dominance of the media in the process of meaning production keeps the public's reading within the framework prepared by the media. This explains why most public responses, both positive and negative, still refer to the media's narrative structure.

The unequal power relations between the media and the community illustrate how media institutions have a significant influence in directing public understanding of sacred symbols. Cultural communities do not have sufficient space to negotiate representation because meaning production has already occurred before they respond (Abraham 2020). This condition reflects Hjarvard's idea that medialization makes cultural institutions dependent on the media to maintain their relevance in the public sphere. Thus, cultural symbols are no longer entirely under the control of their communities of origin.

The process of medialization also explains why the clarifications provided by the media do not have a significant impact on public perception. The media only provides normative explanations without changing the existing structure of representation. These clarifications are a form of image management that aims to dampen controversy without disrupting content production strategies. This shows that the media is not in an

equal position with cultural communities in the negotiation of symbolic meaning.

The integration of representation, mediatization, and profanation shows that changes in the meaning of symbols do not occur spontaneously, but are the result of complex interactions between media production structures, the logic of commodification, and public dynamics (Marlina et al. 2021). Sacred symbols change when placed in a context that prioritizes entertainment, where sacred values must compete with commercial values. This process explains why the transformation of meaning occurs rapidly and receives diverse public responses.

Thus, the change in the meaning of sacred symbols in television broadcasts is the result of a socio-cultural process involving the power of the media, industrial interests, and a heterogeneous public response. The interaction between these three elements creates conditions in which sacredness becomes vulnerable to recontextualization. In a society that is increasingly connected to digital media, the transformation of symbolic meaning is an inevitable phenomenon because the media has become an institution that shapes the way society understands itself and its traditions.

### Conclusions

The representation of sacred cultural symbols in the media space shows a strong tendency toward profanation through a process of commodification that places symbols as part of an entertainment strategy. The transfer of symbols from the sacred to the profane realm takes place through visual, narrative, and aesthetic packaging that conforms to the logic of the broadcasting industry. This process influences the way the public understands cultural symbols, so that meanings that were previously oriented towards moral values and respect are narrowed down to consumer values. This transformation of meaning places the media as the dominant actor in shaping new ways for society to read cultural symbols amid the rapid flow of commercialization.

In subsequent developments, polarization emerged in the public sphere due to differences in value frameworks between groups that maintained

the sacredness of symbols and groups that accepted entertainment adaptations as a natural form of cultural change. This tension makes it clear that profanity is not merely a religious issue, but part of a cultural conflict involving power relations between the media and the community. To avoid the dilution of cultural symbols' meanings, it is necessary to strengthen media literacy, which can help the public critically interpret representations and strengthen constructive dialogue between media institutions and cultural communities. These efforts are important so that the media space does not only become an arena for commodification but also a space for negotiation that upholds cultural diversity.

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