



Website: <https://ejournal.uinib.ac.id/jurnal/index.php/mashdar>

DOI: <https://doi.org/10.15548/mashdar.v6i2.10238>

P-ISSN: 2685-1547 | E-ISSN: 2685-1555

Aesthetic Clothing in the Quran: Normative and Innovative Analysis

Sundari Agusriana¹, Lukman Nul Hakim², Deddy Ilyas³

¹²³Universitas Islam Negeri Raden Fatah Palembang

email: ¹sundariagusriana_mhs@radenfatah.ac.id ²lukmanulhakim@radenfatah.ac.id,

³deddyilyas_uin@radenfatah.ac.id

*Corresponding Author

Submitted: 2024-09-10	Revised: 2024-11-29	Accepted: 2024-12-12	Published: 2024-12-31
-----------------------	---------------------	----------------------	-----------------------

Abstract : This study examines the notion of clothes as depicted in the Qur'an. This study is of considerable importance, particularly in light of contemporary societal conditions, which indicate that many Muslim women predominantly concentrate on the normative aspects of attire while seemingly neglecting its aesthetic dimensions. In fact, the aesthetic dimension is crucial in fostering a positive portrayal of Islam in the face of pervasive negative perceptions that are frequently linked to the manner and style of dress among Muslims. To explore this, the study undertakes a comprehensive literature review of Qur'anic texts pertaining to clothing, including terms such as hijab, khimar, and jilbab, using a thematic interpretative approach. The primary source is the Qur'an, complemented by secondary sources drawn from classical, modern, and contemporary scholars' interpretations, including *Jilbab Baju Wanita Muslimah* by Quraish Shihab and other pertinent literature. The data collected from these sources are further analysed through the lens of Fazlur Rahman's double movement interpretative framework, which helps contextualise the Qur'anic teachings in relation to contemporary social and cultural contexts. The analysis shows that clothing in the Qur'an functions not just to cover the awrah (private parts) but also as a medium for expressing the beauty of Islam, both visually and in the interpretative value of its teachings. Therefore, in addition to its normative dimension, the Qur'an also emphasizes aesthetics. Muslims who adhere to the prescribed criteria of dress are encouraged to express their creativity in a refined and sophisticated manner, thereby reflecting Islam as a dynamic and adaptable religion in response to changing circumstances.

Keywords: Double Movement; Clothes; Hijab; Jilbab; Khimar.

Abstrak : Penelitian ini berfokus pada konsep pakaian dalam al-Qur'an. Penelitian ini penting mengingat fakta sosial saat ini menunjukkan bahwa banyak Muslim berpakaian hanya memperhatikan aspek normatif dan terkesan mengabaikan aspek estetika. Padahal, aspek estetika ini penting untuk membangun citra positif Islam di tengah maraknya penilaian negatif terhadap Islam yang terkadang penilaian tersebut dikaitkan dengan cara dan model berpakaian kaum Muslim. Studi ini melakukan telaah kepustakaan terhadap ayat-ayat al-Qur'an tentang pakaian, seperti hijab, khimar, dan jilbab, dengan metode penafsiran tematik. Sumber Primer dalam penelitian ini yaitu al-Qur'an. Sedangkan karya-karya tafsir ulama klasik, modern dan kontemporer, buku *Jilbab Pakaian Wanita Muslimah* Quraish Shihab serta bahan kepustakaan relevan lainnya merupakan sumber sekunder, digunakan sebagai bahan kajian pendukung. Semua data yang tersaji dalam sumber kajian tersebut kemudian dianalisis dengan menggunakan kerangka teori penafsiran gerakan ganda (double movement) Fazlurrahman. Teori ini digunakan untuk mengkontekstualisasikan ajaran utama teks sesuai situasi sosial dan budaya. Hasil telaah menunjukkan bahwa pakaian dalam al-Qur'an berfungsi sebagai penutup aurat dan

media untuk mengekspresikan keanggunan Islam, baik dalam penampilan maupun makna ajaran. Dengan demikian, selain dimensi normatif, al-Qur'an juga menekankan estetika. Muslim yang telah memenuhi aspek normatif dalam berpakaian diberi kebebasan untuk berkreasi indah dan seanggun mungkin, mencerminkan Islam sebagai agama dinamis dan akomodatif terhadap perubahan zaman.

Kata Kunci: Double Movement; Pakaian; Hijab; Jilbab; Khimar.

INTRODUCTION

The concepts of *hijab*, *jilbab*, and *khimar* in the Qur'an have received significant attention in Islamic studies, yet issues remain in their interpretation and implementation. A significant issue lies in the complexity of terminology, as varying interpretations and usages of the terms *hijab*, *jilbab*, and *khimar* often lead to confusion and debate. Additionally, social observations reveal that many Muslim women prioritised compliance with normative rules in their clothing, often disregarding aesthetic considerations. Thus, a gap exists between the Qur'anic ideal of harmonising modesty with aesthetics and contemporary practices, where the focus on visual appeal frequently compromises the ethical principles of modest dress.

Scholars like Shihab (2004) have talked about how these words in the Qur'an have traditionally been interpreted. They have mostly been about dress codes, like defining the limits of *awrah* and the right way for Muslim women to wear *hijab*, *jilbab*, and *khimar*, as well as how they should dress. These normative approaches have historically eclipsed the importance of aesthetic elements, which are increasingly relevant in contemporary Muslim societies. The tendency to prioritise ethical principles over aesthetic dimensions reflects a gap in the contemporary understanding and application of the Quranic notion of clothing (Shihab, 2004).

Today, many studies have explored the Qur'anic discourse regarding attire. For instance, Fida Layly Maisurah (2024) employed Fazlur Rahman's double movement theory to examine the notion of *jilbab* and *khimar*, *awrah* boundaries, and dress codes for Muslim women. Similarly, Ikhda Mar'atul Khusna (2023) analysed the relevance of contemporary Islamic attire in relation to Qur'anic teachings in Qs. Al-A'raf (26) through Abdul Mustaqim's *maqāṣidī* interpretative framework, considering both historical and contemporary contexts. Mayada Izzatul A'yun (2024) employed a philosophical approach, synthesising aesthetic philosophy and *maslahah mursalah* to analyse apparel, highlighting the choice, combination, and comparison of elements for both spiritual and aesthetic harmony. These studies serve as a significant foundation for the present research. Unlike previous works, this study aims to focus on the aesthetic dimensions of dressing as addressed in the Qur'an, employing both normative and innovative analytical perspectives.

In order to fill in the gaps mentioned above, this study looks into the aesthetic aspects of Islamic dress, focusing on how scholars feel about the *hijab*, *jilbab*, and *khimar*. The objective is to develop a comprehensive understanding of Islamic dress codes, especially for women, and analyse the interplay between the aesthetic values articulated in the Qur'an and contemporary issues, including the fashion industry, while adhering to conventional principles. To reach these goals, this study uses both traditional and new methods, aiming to provide a more comprehensive and precise interpretation of the *hijab*, *jilbab*, and *khimar* as outlined in the Qur'an. Additionally, it seeks to advance an understanding of Qur'anic principles on attire that encourages discussions on Islamic moderation (*wasatiyyah*) and facilitates interfaith and cultural dialogue. Because, in the Indonesian context, interfaith dialogue is not simply a necessity but a crucial obligation

for all religious communities (Roswanto et al., 2013). The Qur'an offers a nuanced perspective on women's clothing, recognising both its functional utility and aesthetic significance while emphasising the importance of spiritual commitment. By advancing a deeper understanding of the aesthetic dimensions of women's attire as described in the Qur'an, this study seeks to make a meaningful contribution to shaping a moderate and inclusive Islamic narrative, especially amidst the varied and often polarised perspectives on *hijab*, *jilbab*, and *khimar* in a contemporary global context.

This study is based on the premise that the ideas of *hijab*, *jilbab*, and *khimar* in the Qur'an encompass several dimensions, including functional, spiritual, social, and aesthetic aspects. Functionally, these garments serve to cover and protect the body while also serving as ornamentation. From a spiritual perspective, donning them signifies an act of obedience to Allah (SWT). Socially, such attire enables Muslim women to gain recognition while offering protection against harassment and shielding them from improper behaviour or unwelcome attention. Aesthetically, the *hijab*, *jilbab*, and *khimar* represent beauty, merging elegance with modesty. Monroe Bardsley, as cited by Mukhsin Patriansah and Didiek Prasetya, defines aesthetics as a manifestation of beauty intrinsically embedded in human life (Patriansah & Prasetya, 2021). Fadillah Hariyani further elaborates that aesthetics involves beauty perceptible through the senses, encompassing not only visual allure but also intrinsic values that elicit favourable feelings (Hariyani et al., 2023). In the context of the *hijab*, *jilbab*, and *khimar*, aesthetics acquires a distinct dimension, extending beyond visual beauty or fashion to encompass spiritual elegance, ethical principles, and the norms of modest dressing as prescribed in Islamic teachings.

In discussing the term "normative," Minhaji defined it as a set of regulations within a community designed to guide behaviour, with individuals expected to comply with these rules (Minhaji, 2020). In the context of the normative approach, Abudin Nata, as cited by Zaimuddin and Masruchan, defines it as an approach to understanding Islam that does not rely on human reasoning but instead centres on the core teachings of Islam and is consistent with the original decrees of Allah. (Zaimuddin, 2022). So, this study's normative perspective is on established rules and norms about clothing that come from how scholars have interpreted verses from the Qur'an, especially when it comes to the *hijab*, *jilbab*, and *khimar*. In contrast, the term "innovative" refers to the formulation of new ideas and perspectives, coupled with a continuous process of creativity (Mardhatila et al., 2024). De Jong & Kemp, as quoted by Tri Siwi Agustina, describe innovative behaviour as actions aimed at creating, introducing, and implementing new concepts (Agustina, 2020). Thus, an innovative perspective emphasises creativity and the introduction of novel ideas to adapt to changing circumstances and evolving needs.

Regarding the Qur'anic concept of clothing, which lies at the heart of this study, there are several compelling aspects to explore from a normative viewpoint. One such aspect is the way the Qur'an presents the aesthetic concept of *hijab*, *khimar*, and *jilbab*, extending beyond mere visual decoration, as exemplified in Surah al-A'raf (7:26), to also incorporate the social dimension and Muslim identity, as seen in Surah al-Ahzab (33:59). Alternatively, an innovative approach can provide insight into how the aesthetic dimensions of *hijab*, *jilbab*, and *khimar* in the Qur'an intersect with modern developments, such as trends in the fashion industry (Rohmawati, 2021)

METHOD

This study employs a library research methodology, using the Qur'an as the primary source, along with supplementary materials such as tafsir books, academic journals, and other relevant references. The research process was conducted in several stages. First, the study identified key issues and framed them as research questions. Next, background information was gathered from relevant articles, books, and other scholarly works. Index books were then used to locate periodical articles, while search engines were employed to access digital sources. Finally, all the gathered information was critically analysed. The analytical framework of this study is based on Fazlur Rahman's double movement theory, which employs a two-step interpretive process. The first step involves situating the contemporary issue within the historical and social context of the Qur'an's revelation, while the second applies the insights derived from this context to address modern challenges (Rahman, 1984). This approach aims to uncover the core principles of Qur'anic teachings, which are seen as divine responses conveyed through the Prophet Muhammad to address the moral and social conditions of 7th-century Arabian society, particularly in Mecca. The Qur'an is thus viewed not only as a collection of rules and teachings but also as a source of guidance relevant to the social, economic, and moral contexts of its time. The research began by compiling Qur'anic verses relevant to the study, exploring the associated terminology, and examining the historical context, particularly focusing on Surah an-Nur (24:31) and Surah al-Ahzab (33:53 and 33:59). A normative analysis was conducted using classical exegetes such as Ibn Kathir and Al-Qurtubi, who provided interpretations of the verses within their socio-historical contexts, incorporating narrations from the Prophet's companions. The analysis also incorporated insights from modern scholars, such as Sayyid Qutb and Quraish Shihab, who contextualised the interpretations in contemporary settings. By combining textual analysis with socio-historical insights, this approach offers comprehensive arguments that provide both normative clarity and innovative ways of looking at the idea of clothes in Islamic discourse.

RESULT AND DISCUSSIONS

The Concept of Clothing in the Qur'an: Terms and Definitions

The Qur'an addresses the theme of clothing through verses that are categorized as either *Makkiyah* or *Madaniyah*. Makkiyah verses refer to those revealed during the period of fewer than thirteen years prior to the Prophet Muhammad's migration (*hijrah*) to Medina. These verses were revealed in locations such as Mecca, Ta'if, or other nearby areas. Conversely, *Madaniyah* verses were revealed within the ten years following the Prophet's migration, regardless of whether they were revealed in Medina, Mecca, or during travel or wartime contexts ('Afifah & Sakdiah, 2022). The classification of verses related to clothing within these two categories is outlined below.

Term	Surah	Quantity
<i>Libās</i>	Al-A'raf [7]:26 twice, al-A'raf [7]:27 one time, an-Nahl [16]:112 one time , an-Naba [78]: 10 one time , al-Fatir [35]:33 one time , al-Furqan [25]:47 one time	Seven times
<i>Tsiyāb</i>	Hud [11]:5, al-Kahfi [18]:31, Nuh [71]:7, al-Muddatsir [74]: 4	Four times

<i>Sarābīl</i>	Ibrahim [14]:50 one time , an-Nahl [16]:81 twice.	Three times	Table 1 Terms and
<i>Hijāb</i>	Al-A'raf [7]:46 one time , al-Isra [17]: 45 one time , Maryam [19]: 17 one time , shad [38]: 32 one time fushshilat [41]: 5 one time , asy-Syura [42]: 51 one time.	Six times	

verses classified as Surah Makkiyah

Term	Surah	Quantity
<i>Libās</i>	Al-Baqarah [2]:187 twice dan al-Hajj [22]:23 one time	Three times
<i>Tsiyāb</i>	Al-Hajj [22]: 19, an-Nur [24]: 58 dan 60, al-Insan [76]: 21	Four times
<i>Khumur</i>	An-Nur [24]:31	One time
<i>Jalābīb</i>	Al-Ahzab [33]: 59	One time
<i>Hijāb</i>	Al-Ahzab [33]: 53	One time

Tabel 2 Terms and verses classified as Surah *Madaniyyah*.

The table above highlights that the Qur'an has several verses addressing the theme of clothing, distributed across both *Makkiyah* and *Madaniyyah* categories. Key terms related to clothing that appear in these verses include *libās*, *tsiyāb*, and *hijāb*, which are present in both *Makkiyah* and *Madaniyyah* surahs. Yet, the term *sarābīl* is exclusively found in the *Makkiyah*, while *jalābīb* and *khumur* are specific to *Madaniyyah* surahs.

First, the term *libās*, as found in Surah al-A'raf (7:26), primarily refers to garments intended to cover the genitals, as well as head and body coverings and jewellery worn on the fingers and arms. In the context of the Qur'an, *libās* refers to both outer and inner garments, symbolizing the concept of piety (Miswar, 2021). According to the *Lisan al-'Arab* dictionary, as cited by Marten Anggara Dofio, the term *libās* has several meanings, including clothes, shame, covering, tranquilly, and virtuous actions (Dofio, 2023). Additionally, as noted by Qutub, *libās* signifies attire that covers the body and may also suggest embellishment, as seen in the term *riyāsy*, which refers to clothing that both covers and adorns the body (Qutub, 2002).

Second, the term *tsiyāb*, the plural form of *tsaub*, fundamentally signifies garments. However, scholars often use it metaphorically to represent a multitude of concepts such as the soul, exertion, physique, heart, character, familial relations, and marital partners. In Surah Al-Muddaththir, verse 4, the phrase "*wa tsiyābaka fa tahhir*" (وَتَيِّبَاكَ فَطَهِّرْ) has been the subject of varied interpretations by scholars. In the Tafsir Al-Misbah, Quraish Shihab adopts a predominantly literal interpretation of the verse, taking into account its *asbāb al-nuzūl* (the context of revelation). According to Shihab (2002a), this verse was revealed during an incident in which the Prophet Muhammad (peace be upon him) became fearful upon seeing the Angel Gabriel, resulting in his clothes becoming soiled. Consequently, the term *tsiyāb* encompasses all types of apparel, including that worn by the inhabitants of heaven and hell. Within the Qur'an, this term is frequently used to describe everyday clothing (Rita Zahra, 2020).

Third, the term *sarābīl*, the plural form of *sirbāl*, is elucidated as apparel in a broad sense within the *Mufradat Alfadz Al-Qur'an*. The interpretation presented in *Fī Zhilalil Qur'an* states that Surah An-Nahl verse 81 explains that in addition to houses in the hills as a place of shelter, Allah has also fashioned garments to shield humanity from the intense solar rays, as well as specialised attire such as armour for protection in times of conflict. Thus, *sarābīl* refers to all varieties of garments that serve the purpose of safeguarding the human body (Qutub, 2003).

Fourth, the term *khumur*, which is the plural form of *khimār*, is derived from the root comprising the letters *kha'*, *mim*, and *ra'*, which fundamentally signify the act of covering. Therefore, the designation *khamr* is applied to alcoholic beverages that obscure rational faculties. The term *khimār* specifically refers to an item employed to conceal the head. In accordance with Ibn Mansur in *Lisan al-'Arab*, as cited by Quraish Shihab in *Jilbab Baju Wanita Muslimah*, *khimār* is defined as a head covering for women (Shihab, 2004). Additionally, Ibn Haim elucidated that *khimār* signifies a head covering (*miqna'ah*) due to its function in concealing the head (Haim, 2003).

Fifth, *jalābīb* (the plural form of *jilbāb*), mentioned in QS. Al-Ahzab [33]: 59, has been interpreted differently by Islamic scholars. Thabaathaba'i defines *jilbāb* as a garment that covers the entire body or a veil that obscures the face and head of a female. Meanwhile, Ibn 'Ashur delineates it as clothing larger than a face covering or veil but smaller than a cloak (*jubah*). Al-Maraghi explains that *jilbāb* refers to a garment used by women to cover their chests (Faizin et al., 2022). In the view of Al-Qurtubi, *jilbāb* signifies a long garment or robe, with the most precise interpretation being attire that fully covers the entire body (Al-Qurthuby, 2006c). Quraish Shihab, in his book *Jilbab Pakaian Wanita Muslimah (Jilbab: The Clothing of Muslim Women)*, articulates *jilbāb* as a dress characterised by a loose fit accompanied by a head-covering veil (Shihab, 2004). Also, Andi Miswar writes in his book *Jilbab Dalam Sorotan Antara Trendy dan Syar'i Analisis Qur'ani (Jilbab in the Spotlight Between Trendy and Sharia: A Qur'anic Analysis)* that *jilbāb* is a top that covers the whole body except for the face and hands (Miswar, 2021).

Sixth, the concept *hijāb* is often interpreted as a head-covering garment; however, within the context of the Qur'an, it predominantly refers to a barrier or divider. Al-Raghib Al-Isfahani, in his work *Mufradat Alfadz Al-Qur'an*, explains that *hijāb* connotes an object that obstructs entry. This interpretation is based on QS. Al-A'raf [7]: 46: "*Wabainahumā hijābun*" (and between them is a barrier), which signifies a divider preventing the inhabitants of Hell from accessing the felicity of Paradise and prevents the malevolence of Hell from affecting the people of Paradise (Isfahani, n.d.). Quraish Shihab further emphasises that the historical connotation of *hijāb* differs from its modern usage, which historically, *hijāb* referred to anything that serves as a barrier separating two entities. Meanwhile, the Department of Religious Affairs interprets *hijāb* as a screen or partition (Shihab, 2004).

From the explanation above, it can be concluded that the Qur'an uses a variety of terminologies to denote clothing, each with its own distinctive characteristics. For instance, *libās* has a broader meaning that transcends mere physical garments, including the attire of righteousness (*libās al-taqwā*), which not only covers the body but also serves as adornment. Meanwhile, *tsiyāb* refers to any type of clothing worn, whether it be everyday attire or the garments associated with the inhabitants of paradise and perdition. The term *sarābīl* denotes clothing that shields the human body from severe climatic conditions and the perils of warfare. Furthermore, *khimār* is explicitly indicative of a

female head covering, while *jalābīb*—the plural form of *jilbāb*—refers to loose-fitting clothing that includes a head covering. Lastly, the term *hijāb* signifies an obstruction or divider.

The Normative Interpretation of Clothing-Related Verses

This section will examine the verses related to clothing, which refer to the words *hijāb*, *khimār*, and *jilbāb* in Qs. al-Ahzab 53, Qs. al-Ahzab 59, and Qs. an-Nur 31, by presenting the social-historical context at the time these verses were revealed. Additionally, this section will also address Qs. al-A'raf 26 regarding the function of clothing as a covering for the private parts, adornment, and clothing of piety. To understand the context of the verses related to clothing that focus on the aspects of law and ethics of dressing, as discussed by classical scholars, the analysis begins with the verses of clothing in the category of *Makiyyah*, namely Qs. al-A'raf 26. According to Al-Qurtubi, historically, the origin of clothing began when Satan tempted Adam and Eve by having them eat the forbidden fruit in paradise, resulting in the exposure of their private parts. They both tried to cover their private areas by looking for something to cover them but only found the leaves in paradise. Regarding this, Ibn Abbas stated that the leaves were from the fig tree, as cited by al-Qurtubi in his commentary on surah al-A'raf 26 (Al-Qurthuby, 2006a). Then, in surah al-A'raf 26, Allah says:

يَا بَنِي آدَمَ قَدْ أَنْزَلْنَا عَلَيْكُمْ لِبَاسًا يُؤَارِي سَوْءَاتِكُمْ وَرِيشًا

"O children of Adam! We have provided for you clothing to cover your nakedness and as an adornment."

The majority of Islamic scholars consider the passage to provide evidence of the obligation to cover the private parts of the human body (*awrah*). Al-Qurtubi asserts that this verse highlights that Allah has created a means to cover the private parts of Adam's descendants and has commanded them to do so. Consequently, there is consensus among scholars regarding the obligation to cover the private parts (Al-Qurthuby, 2006a). Disagreement arises only in the interpretation of the term *awrah* (private parts) (Shihab, 2004). In contrast, Ibn Kathir elaborates that Allah designed garments for His servants to conceal their private parts. When interpreting the term *rīsyān* in Qs. al-Araf 26, which refers to an ornamental garment, Ibn Kathir emphasises that clothing itself is the primary element, while adornment serves merely as an additional complement (Ibnu Katsir, 2000a). Concerning the phrase *libās al-taqwā*, scholars offer various interpretations. Ikrimah suggests that some interpret it as the attire of the pious on the Day of Judgement (this narration is reported by Ibn Abi Hatim). Zaid bin 'Ali, as-Suddi, Qatadah, and Ibn Juraij contend that *libās al-taqwā* refers to faith. Al-'Aufi narrates from Ibn 'Abbas, who asserts that *libās al-taqwā* pertains to virtuous deeds (Ibnu Katsir, 2000a). Al-Razi further explains that *libās al-taqwā* is a metaphorical term encompassing righteous deeds, faith, and good actions. This metaphorical interpretation, which is widely accepted by the majority of scholars, views *libās al-taqwā* as a symbol of self-preservation and the righteous actions one must embody throughout life (Munawwir, 2021).

According to a narration from Ibn Abbas, recorded by Imam Muslim, during the pre-Islamic era (*jahiliyyah*), a woman would go around the Ka'bah wearing only one garment that barely covered her private parts. This incident became the background for the revelation of Surah Al-A'raf, verse 31, which states: "O children of Adam, take your adornment at every masjid." Then, another verse followed: "Say (O Prophet Muhammad): Who

has forbidden the adornment of Allah?" (Al-Suyuti, 2002). In his commentary, Ibn Kathir explains that the practice of women performing tawaf without appropriate attire during the night was a self-imposed tradition that was based on their ancestors' practices (Ibnu Katsir, 2000a).

This Qur'anic narrative highlights how important it is to dress ethically, aligning one's attire with a particular situation. In Islam, the ethics of clothing serve the purpose of covering the body (*aurah*) in accordance with religious principles. These ethics include norms and guidelines for choosing suitable attire (Lathifah et al., 2024). However, how should the terms *hijab*, *jilbab*, and *khimar* be understood in this context? These terms carry aesthetic dimensions. Therefore, before delving into their aesthetic aspects, this paper will first explore the historical and social context of the Qur'anic verses on clothing during the Madinan period.

In the context of Qur'an Surah al-Ahzab, verse 53, the Tafsir of Ibn Kathir records a narration from al-Bukhari in which Anas ibn Malik recounts the context behind the revelation of this verse. He narrates that when the Prophet Muhammad (peace be upon him) married Zainab bint Jahsh, he held a wedding banquet (*walimah*) with a meal for the attendees. After the event concluded, some companions remained at the banquet site even though the Prophet had withdrawn to his private quarters. Only after they left did the Prophet return, accompanied by Anas ibn Malik. At that moment, the Prophet placed a screen or partition (*hijab*) between himself and his companions (Ibnu Katsir, 2000b). In this context, the term *hijab* is understood as a partition, consistent with its usage in the Qur'an Surah al-A'raf, verse 46. Al-Qurtubi explains that the phrase *wa baynahumā hijābun* in this verse refers to a barrier between paradise and hell (Al-Qurthuby, 2006a).

From the explanation above, it becomes apparent that the meaning of *hijab* within the context of the specified verses does not refer to something inherently attached to the body. Rather, it signifies a partition or barrier that conceals what should remain invisible. Throughout history, including in contemporary discourse, the term *hijab* has transformed to refer to women's attire, such as the *jilbab* or *khimar*. This evolution is associated with the understanding that *hijab* acts as a barrier or partition that conceals what is deemed inappropriate for public view or preserves a private domain that should remain inaccessible to the public. Consequently, *hijab* can also be interpreted as clothing, such as a head covering (*jilbab*) or garments that cover the body, serving to maintain privacy and protect a woman's modesty (*awrah*).

Al-Qurtubi, in his interpretation of Surah al-Ahzab, verse 59, describes the customary practice among pre-Islamic Arab women who did not feel shame in wearing revealing clothing. This behaviour led some young men in Medina to go out at night to harass women, who typically ventured outside to relieve themselves. They assumed that women without a headscarf were slaves, and thus they approached them with impunity. However, these young men fled, realising that the women were, in fact, free individuals. This situation prompted the divine revelation of the verse, in which Allah commands women to extend their head coverings when leaving the house (Al-Qurthuby, 2006b). Furthermore, Ibn Kathir explains that Surah al-Ahzab, verse 59, mandates the Prophet Muhammad to instruct his wives and daughters to wear the *jilbab* in order to distinguish them from the women of the *Jahiliyyah* and slaves, ensuring they would be easily recognised and not harassed (Ibnu Katsir, 2000b).

In light of this, Umar prohibited slave women from adorning a *jilbab* akin to that of free women, as detailed in the *Mausu'ah Fiqh Umar*. In accordance with Allah's command, free

women were instructed to wear the *jilbab* as a sign of honour, making it impermissible for slave women to don such attire. This distinction is based on Allah's statement, "*This is better for them so that they may be recognised and not harmed.*" (Qalaji, 1981). Consequently, Aisha also forbade slave women, even those who were *mukatab* (manumitted under a contractual agreement), from wearing the *jilbab*, as explained in the *Mausu'ah Fiqh Aisha* (Al-Dakhil, 1989). From this analysis, it can be concluded that the principal purpose of the *jilbab* was to serve as a distinguishing marker between free women and those in servitude.

In relation to Surah an-Nur, verse 31, Al-Qurtubi explains that Allah first commands the protection of one's gaze before addressing the protection of private parts. This is because the sight serves as the leader of the heart. In other words, what one looks at will inevitably affect the mind and heart. If a person cannot guard their gaze, their heart will be swayed by desires and lust. Women are prohibited from displaying their adornments, except to those who are lawful for them and to the adornments that are normally visible (Al-Qurthuby, 2006c).

Abu Thalhah recounts a story from the book *Libasurrosul*, in which Sheikh Muhammad Shaleh, while on a train, was approached by a man who asked why men and women cannot be alone together. The Sheikh responded by using an analogy: he sliced a lemon with a knife and asked the man if he could feel the freshness of the lemon. The man replied affirmatively. The Sheikh then asked, "How can you experience that, when I am the one slicing and holding the lemon, and you are only observing?" The man, having only gazed at the lemon, could feel its freshness. The Sheikh explained that, likewise, when men and women observe each other in seclusion, the temptation of Satan may lead them to fall into immorality. Thus, this story provides an answer to why women are required to wear the *jilbab* and have boundaries to prevent men from gazing at them casually (Yunus, 2003).

Historically, when women donned veils, they would usually drape them over their backs, leaving the upper chest, neck, and ears exposed. Later, Allah commanded them to extend the veil over their chests. According to a narration from Aisha, al-Bukhari reported that Aisha said, "*May Allah have mercy on the early migrant women when the verse وَلْيَضْرِبْنَ خِيُومَهُنَّ عَلَىٰ جُيُوبِهِنَّ* (And let them draw their veils over their chests) was revealed." They tore their garments and used them as veils. Hafsa bint Abdurrahman, Aisha's sister, at that time wore a veil that exposed her neck, so Aisha tore her garment and said, "It should be covered with a thicker cloth". Muqatil explained that the phrase *عَلَىٰ جُيُوبِهِنَّ* (over their chests) refers to covering the area in question (Al-Qurthuby, 2006c). The attire of free women, such as that worn by Khadijah, consisted of a head covering that protected from the heat, along with long garments to cover the lower body, as they were not yet familiar with undergarments. This clothing was loose-fitting and featured no holes save from the headpiece. As a result, when these women bent down, their chest area became exposed. This is what is referred to in QS. an-Nur verse 31, which mandates that this area should be covered (Shihab, 2004).

The normative interpretation of the verses on clothing, as previously discussed, suggests that classical scholars have emphasised the primary function of clothing as a means to cover the *awrah*. They contended that attire should not only cover the face, hair, and body, but also adhere to ethical standards and effectively conceal the *awrah*. Additionally, they specified several conditions for the clothing of Muslim women,

including that it should not be revealing, transparent, excessively tight to the point of highlighting the body's shape, or attention-seeking. Clothing is viewed as a way to demonstrate obedience and faithfulness to God, alongside its role in covering the *awrah* (Hisyam et al., 2019). Furthermore, the Qur'an, particularly in QS. an-Nur verse 31, provides explicit guidance on the stages to be observed when wearing the *hijab*. We can say that a woman has dressed in accordance with normative principles if she fulfils these stages and meets the Qur'anic criteria. Afterwards, Muslim women are free to express themselves through their clothing choices.

Aesthetic Innovation in Dress: Contextualizing Fashion in the Modern Age

The discussion of the history of clothing presented above marks the initial phase in the implementation of the double movement theory. The second phase involves the process of extracting values found within the texts (the Qur'an and Hadith) – as explored in the previous phase – and adapting them to the contemporary context. The contemporary discussion on apparel shows there is a growing need to investigate the aesthetic aspects of clothing in the Qur'an, specifically in relation to the *hijab*, *jilbab*, and *khimar*. This aligns with the dynamic nature of society, which requires individuals, including Muslims, to give attention to their appearance in attire. Through the interpretations of contemporary scholars such as Quraish Shihab, it becomes evident that clothing, in addition to covering the *awrah*, also contains an aesthetic dimension. As such, this paper will explore contemporary scholars' perspectives on the Qur'anic teachings regarding the aesthetics of clothing. The explanation of the context of the revelation of the *jilbab* verses indicates that the *jilbab* was originally used by women to cover the *awrah*, represent their identity as free women, and protect the body. However, over time, its role has expanded, extending beyond the ethical sphere to include an aesthetic dimension (Nurdianik et al., 2022).

One of the primary functions of clothing emphasised in the Qur'an is to cover the *awrah* while also serving as an ornament. Quraish Shihab asserts in his book *Jilbab: Pakaian Wanita Muslimah* that the moral and aesthetic dimensions of clothing are intrinsically connected. Muslims are encouraged to dress in accordance with Islamic principles, primarily to cover the *awrah*. However, an exclusive focus on this function can result in the neglect of the aesthetic aspects of clothing. The integration of modesty and beauty should be pursued (Shihab, 2004).

In his tafsir al-Misbah, Quraish Shihab discusses Surah al-A'raf, verse 26, indicating that clothing fulfils two primary functions: it acts as a covering for the *awrah* and serves as an ornament that enhances the wearer's beauty. The term "*risy*" in the passage, originally associated with feathers due to the application of animal fur for adornment, has developed to denote items worn for aesthetic enhancement. This interpretation highlights that clothing serves as an ornament, offering a religious framework for individuals to express beauty through their attire (Shihab, 2002b). Shihab recognises the variety of scholarly interpretations regarding *libasut-taqwa*, as previously mentioned. He provides a detailed interpretation of the term *libasut-taqwa* in Surah al-A'raf, verse 26, indicating that those who don it will maintain their identity and exhibit grace, as the attire of piety enhances the soul.

In his book, Quraish Shihab discusses the argument presented by groups that exclude the face and hands from being covered by referring to a hadith: "*It is narrated from the Prophet's companion, Sahl Ibn Sa'd, that a woman came to the Messenger of Allah and said, 'O Messenger of Allah! I have come to offer myself to you.'* The Prophet remained silent. Sahl said,

'Indeed, I saw that woman standing.' Then the Messenger of Allah looked at her, raised his gaze towards her, and then lowered his head..." (Narrated by Bukhari, Muslim, an-Nasa'i, and others). Quraish Shihab explains that the Prophet's gaze at the woman was not intended to assess her beauty but rather to observe her dignity and elegance, as reflected in her attire and overall appearance (Shihab, 2004). According to Quraish, loose black garments, which only expose the eyes, are devoid of aesthetic or decorative value. He argues that those who dress in such a manner deny their right to exhibit beauty. In Quraish's view, Islam does not prohibit wearing beautiful clothing as long as it is not intended for ostentation, arrogance, or to provoke lustful desires (Shihab, 2004).

The normative explanation of wearing the *jilbab* entails compliance with specific criteria, enabling women to thereafter express themselves freely through their attire. In Islam, the aesthetics of dress are rooted in the principles of modesty and propriety. Clothing that accentuates body contours, regardless of coverage, contradicts Islamic teachings. The Prophet Muhammad (peace be upon him) stated, *"In the end times, there will be women who are dressed yet appear to be naked, with their heads resembling humps of camels. Curse them, for they are indeed accursed women"* (HR Thabarani, Sahih Hadith). Despite covering the body, such attire fundamentally violates Islamic norms. This hadith underscores that while Muslim women may seek to appear elegant, their attire must still conform to Islamic guidelines (Aisyah et al., 2023).

The practice of donning attire that is both elegant and graceful is highly encouraged in Islam as a form of appreciation for the creativity and innovation of its adherents. The innovative aspect of Muslim attire is perceived as a part of cultural expression, which, according to Sayyid Qutb, is reflected in the term *sarabil* mentioned in the Qur'an. Sayyid Qutb explains that this term signifies the freedom to design various styles and models of apparel, as long as they serve the purpose of covering the body (Qutub, 2003). The Qur'an does not prescribe specific patterns or colours for clothing, whether during acts of prayer or in quotidian life; yet it emphasises the obligation to cover one's *aurah* (modesty). The Prophet Muhammad (peace be upon him) stated, *"Consume what you like and adorn yourself as you wish, contingent upon it being lawful. What is inappropriate is indulgent eating, excessive dressing, or being arrogant and boastful."* Nonetheless, the prophet also emphasised the importance of maintaining a distinct Muslim identity that differs from that of adherents of other faiths (Shihab, 2004). In terms of attire, the Qur'an does not prohibit individuals from expressing beauty through clothing as long as it aligns with the standards of Islamic law and avoids extravagance (Rahmanidinie & Faujiah, 2022). Theologically, Allah is the embodiment of beauty and loves beauty. A companion of the Prophet once asked, *"If a person likes to wear fine clothing and elegant shoes, does that constitute arrogance?"* The Prophet replied, *"Indeed, Allah is beautiful, and He loves beauty."* Arrogance, however, is the denial of truth and disdain for others" (Narrated by Muslim through Abdullah Ibn Mas'ud) (Shihab, 2004). Therefore, wearing aesthetically beautiful clothing is considered a manifestation of gratitude towards Allah.

The perspectives articulated by scholars as mentioned above highlight that Islam assigns considerable importance to beauty and refinement in personal attire. The implementation of these aesthetic principles is subject to societal interpretation, allowing for adaptation to cultural traditions and social contexts. Such an understanding of religious texts offers communities the liberty to innovate and articulate creativity in their appearance all while adapting to evolving societal norms. Therefore, the incorporation of aesthetics in clothing does not inherently imply *tabarruj*. Shihab defines *tabarruj* as a

behaviour where women dress or adorn themselves in an overly extravagant and conspicuous manner to attract the attention of the opposite gender. This conception resonates with Ibn Abbas's viewpoint, which defines *tabarruj* as the intentional act of women presenting themselves to stimulate men's sexual appetites. In a similar vein, Al-Tabari defines *tabarruj* as a purposeful display of beauty and suggestive behaviour intended to attract men, resembling pre-Islamic traditions observed from the period of Prophet Adam to that of Prophet Jesus (Ilmitasari, 2024).

This analysis demonstrates that the principle of aesthetics in attire accentuates beauty and elegance within the framework of modesty and Islamic guidelines. Dressing aesthetically may signify a profound respect for oneself and others while simultaneously upholding dignity and honour. When the intention is to preserve modesty and avoid excess, integrating aesthetics into clothing can serve to reinforce Islamic identity without crossing into the realm of *tabarruj*.

The ability to combine beauty and elegance in clothing exemplifies the inherent adaptability of Islamic principles, highlighting their openness to various interpretations and innovations, especially regarding matters of attire. In this context, elegance has two pivotal dimensions: the physical elegance manifested in one's appearance and the intellectual elegance reflected in cognitive frameworks, such as the embrace of a moderate interpretation of Islam. Attire that observes the tenet of modestly covering the aurah while simultaneously incorporating contemporary fashion trends exemplifies a prudent synthesis of religious observance. This methodology not only denotes adherence to Islamic principles but also highlights the capacity for adaptation in response to the fluidity of societal standards. Within this framework, religious moderation fosters the advancement of the fashion industry, which is crucial in providing garments that reconcile Islamic values with contemporary fashion sensibilities.

In her exploration of the fashion industry and its intersection with Muslim women's attire, Eva F. Amrullah elucidates in the publication *Indonesian Muslim Fashion Styles and Designs* that Indonesia experienced the emergence of refined Muslim fashion designs during the late 1990s and early 2000s. The establishment of the Indonesian Muslim Fashion Designers Association (APPM) in 1993 garnered substantial attention towards Muslim fashion styles, thereby catalysing their proliferation within modern communities (Amrullah, 2008). In addition to Amrullah's views, a multitude of Muslim designers have been developing their enterprises within the fashion landscape. For instance, Dian Pelangi, a distinguished Muslim fashion label, has displayed its designs at various international fashion exhibitions and is acclaimed for its innovative use of brilliant, cheerful colour palettes. Dian's contributions to Indonesia's Muslim fashion sector have facilitated the emergence of contemporary Islamic styles (Vini Dwi Ayu Fauziah, 2021). Moreover, Zahelsaff Hijab & Fashion offers an extensive array of *hijab* innovations and accessories, encompassing square scarves, pashminas, bergo, mask connectors, and scrunchies. Guided by their own philosophy, "*Look Elegant and Attractive With Zahelsaff*," the brand provides simple yet sophisticated *hijabs* that enhance the wearer's aesthetic attractiveness (Wati et al., 2020). Another illustration is Delta Multi Convection Pedan, which specialises in producing Muslim apparel that aligns with Islamic principles (Prastiwi et al., 2022). Furthermore, Rabbani, recognised as the foremost *hijab* brand in Indonesia, operates under the mission of "*Colouring the fashion world with sharia (Mewarnai Dunai Fashion dengan Syariah)*" and is acclaimed for its innovative and distinctive products (Mauza, 2022). As a result, the plurality, creativity, and contrasts

inherent in *hijab* fashion have redefined aesthetic norms, establishing a new paradigm frequently referred to as Islamic beauty (Nurdianik et al., 2022).

Innovative behaviour plays a crucial role in determining the success of businesses, including those within the Muslim women's clothing industry. As highlighted in the research by Tri Siwi Agustina, innovation significantly influences sales performance. To achieve business success, every aspect of innovation must be consistently and systematically applied (Agustina, 2020). There are now a number of clothing companies that have successfully made designs that are in line with modern modesty standards. This shows how innovation in clothing style has been contextualised in the modern era. The innovations implemented by these producers contribute to creating sustainable business prospects. Without innovation, however, the feasibility of such prospects may decline. This notion is further substantiated by Gogi Kurniawan's research, which notes a decline in the performance of prominent *hijab* brands in Indonesia, including Azzura, El Zatta, Zoya, Shafira, and Rabbani, from 2019 to 2023 (Kurniawan, n.d.).

The development and implementation of innovative ideas, particularly in marketing strategies, constitutes a sort of innovation. Product innovation is essential for companies aiming to introduce new products. Several boutiques, such as Meccanism, Hijab Elzatta, Oyya, and Sahafira Laras Persada, have embraced design innovation while adhering to the principles of Islamic law. These principles emphasise the creation of garments that are not tight, transparent, or body-accentuating (Kurniawan, n.d.). So, using the Qur'anic rules about *hijāb*, *khimār*, and *jilbāb* in modern fashion can help the Muslim community's economy grow. Islam remains pertinent and adaptable across various contexts, offering opportunities for diversity in dress practices among its followers. This adaptability demonstrates the ability of Islamic teachings to accommodate social and cultural changes while preserving their fundamental values. It also reinforces the notion that Muslims can integrate modesty with evolving fashion trends while maintaining their Islamic identity.

Therefore, Muslim women are not required to cover the *awrah* exclusively through conservative means, such as wearing the niqab. Such practices do not align with a moderate model of understanding of religion. Individuals with a moderate perspective are more likely to adopt attire that is adaptive to trends while upholding Islamic values. This demonstrates that moderation in dressing allows individuals to express their Islamic identity elegantly while being relevant to contemporary social and cultural contexts. Thus, Islam, as a dynamic religion, is able to maintain its fundamental values while evolving with contemporary innovations.

CONCLUSION

In the Qur'an, clothing serves not only to cover the *awrah* but also as a means to reflect the beauty and grace of Islam in society. However, the ethical guidelines for dressing must be followed, as specified in QS. An-Nur, verse 31. As a result, the identity of Muslim women can be easily identified, as mentioned in QS. Al-Ahzab, verse 59. Once women comply with the normative guidelines of wearing the *hijab*, they are free to express their individuality through their attire. This shows that the Qur'an emphasises both the normative and aesthetic aspects of clothing.

The integration of norms and aesthetics in clothing, according to the Qur'an, can be realised through creative and innovative practices while upholding Islamic legal principles. Using the double movement framework proposed by Fazlur Rahman, the norms of Islamic law concerning women's clothing can be maintained while

accommodating the various fashion trends present in society. The concept of attractive clothing for Muslim women can be applied within the framework of a sustainable and ethical fashion industry, driven by innovations from Muslim designers tailored to modern conditions. Furthermore, attire that covers the *awrah* while remaining in line with current fashion trends represents a moderate approach to religious practice. This innovative approach to dressing also conveys to the broader society that Islamic teachings, especially those concerning clothing, are adaptable to social and cultural changes.

BIBLIOGRAPHY

- 'Afifah, H., & Sakdiah, H. (2022). Makna dan Karakteristik Ayat Al-Makky dan Al-Madany Serta Urgensi Mempelajarinya (The Meaning and Characteristics of Meccan and Medinan Verses, and the Importance of Studying Them). *MUSHAF JOURNAL: Jurnal Ilmu Al Quran Dan Hadis*, 2(2), 134–142. <https://doi.org/10.54443/mushaf.v2i2.27>
- A'yun, M. I., Mustofa, M. L., & Habib, Z. (2024). Analisis Gaya Berbusana dalam Perspektif Filsafat Estetika dan Masalah Mursalah (An Analysis of Fashion Styles Through the Lens of Aesthetic Philosophy and Masalah Mursalah). *JURNAL YAQZHAN: Analisis Filsafat, Agama Dan Kemanusiaan*, 10(1), 1. <https://doi.org/10.24235/jy.v10i1.17494>
- Agustina, T. S. (2020). Pengaruh Perilaku Inovatif pada Keberhasilan Womenpreneur Etnis Madura sebagai Pedagang Pakaian Jadi (The Impact of Innovative Behavior on the Success of Madurese Women Entrepreneurs in the Ready-to-Wear Clothing Business). *INOBIIS: Jurnal Inovasi Bisnis Dan Manajemen Indonesia*, 3(2), 153–161. <https://doi.org/10.31842/jurnalinoibis.v3i2.127>
- Aisyah, S., Apriaditaufikhidayat, & Octarianor, M. Y. (2023). Pandangan Mahasiswa JPOK ULM Terhadap Berpakaian Olahraga (JPOK ULM Students' Views on Sportswear). *Journal Islamic Education*, 1(2), 348–357. <https://maryamsejahtera.com/index.php/Education/article/view/188>
- Al-Dakhil, S. F. (1989). *Mawsu'ah Fiqh 'Aishah Umm al-Mu'minin Hayatuha wa Fiqhuha (The Encyclopedia of Aisha's Fiqh, Mother of the Believers: Her Life and Islamic Jurisprudence)*. Daar An Nafaiz.
- Al-Qurthuby, A. A. M. (2006a). Surah Al-A'raf. In *Al-Jami Li Ahkam Al-Qur'an*. Muasasa Al-Resala.
- Al-Qurthuby, A. A. M. (2006b). Surah Al-Ahzab. In *Al-Jami Li Ahkam Al-Qur'an* (p. 500). Muasasa Al-Resala.
- Al-Qurthuby, A. A. M. (2006c). Surah An-Nur. In *Al-Jami Li Ahkam Al-Qur'an*. Muasasa Al-Resala.
- Al-Suyuti, J. A. A. R. (2002). *Lubaabun Nuquul Fii Asbab Al-Nuzul*. Muassasah Al Kutub Al Tsaqofiyah.
- Amrullah, E. F. (2008). Indonesian Muslim Fashion Styles & Design. *Isim Review*, 22(AUTUMN), 22–23. <https://hdl.handle.net/1887/17251>
- Dofio, M. A. (2023). *Konsep Makna Pakaian dalam Al-Quran (Studi Deskriptif Analisis Tafsir Tematik) (Clothing in the Quran: A Descriptive Study of Its Meaning Through Thematic Interpretation)*. <http://e-theses.iaincurup.ac.id/id/eprint/4191>
- Faizin, N., Thoriquddin, M., Ma'ali, A., & Basid, A. (2022). Fenomena Penggunaan Hijab Syar'i Di Indonesia: Analisis Kontekstualisasi Ayat Jilbab Perspektif Teori Penafsiran Abdullah Saed (The Use of Sharia Hijab in Indonesia: A Contextual Analysis of the Hijab Verse Based on Abdullah Saed's Interpretation Theory). *Al-Bayan: Jurnal Studi*

- Ilmu Al-Quran Dan Tafsir*, 7(1), 1–13. <https://doi.org/10.15575/al-bayan.v7i1.18929>
- Haim, I. (2003). No Title. In *At-Tibyan fii Gharib Al-Qur'an*. Dar Al Gharb Al Islami.
- Hariyani, F., Irdawati, & Suherni. (2023). Estetika Tari Lancang Kocik Suku Sakai di Pematang Pudu , Bengkalis , Riau : Perspektif Budaya dan Tradisi (The Aesthetic Values of the Lancang Kocik Dance of the Sakai Tribe in Pematang Pudu, Bengkalis, Riau: A Cultural and Traditional Perspectives). *Jurnal Pengkajian Dan Penciptaan Seni*, 7(1), 1–13. <https://journal.isipadangpanjang.ac.id/index.php/Bercadik/article/view/4758/1860>
- Hisyam, M., Turmudi, E., Purwoko, D., & Santoso, W. M. (2019). *Fesyen Muslimah Dan Transformasi Kultural (Muslim Women's Fashion and Cultural Transformation)*. LIPI Press.
- Ibnu Katsir, I. A. F. I. (2000a). Surah Al-A'raf. In *Al-Qur'an Al-'Adzim* (p. 101). Muasasa Al-Qurtuba.
- Ibnu Katsir, I. A. F. I. (2000b). Surah Al-Ahzab. In *Al-Qur'an Al-'Adzhim* (Pertama). Muasasa Al-Qurtuba.
- Ikhda Mar'atul Khususna, & Rivki Lutfiya Farhan. (2023). Rereading QS. Al-A'rāf Ayat 26 sebagai Fenomena Pakaian Syar'i di Indonesia: Tinjauan Tafsir Maqāṣidī Abdul Mustaqim (Reinterpreting QS. Al-A'raf Verse 26 in the Context of Sharia Clothing in Indonesia: Abdul Mustaqim's Maqasidi Approach). *Jurnal Semiotika-Q: Kajian Ilmu Al-Quran Dan Tafsir*, 3(2), 273–287. <https://doi.org/10.19109/jsq.v3i2.22616>
- Ilimitasari, F. (2024). Makna Tabarruj dalam Al-Qur'an: Studi Komparatif Tafsîr Al-Thabarî dan Tafsîr Al-Mishbah (The Meaning of Tabarruj in the Qur'an: A Comparative Study of Tafsîr Al-Thabarî and Tafsîr Al-Mishbah). *Indonesian Research Journal on Education*, 4(4), 1030–1037. <https://doi.org/10.31004/irje.v4i4.1250>
- Isfahani, A. R. Al. (n.d.). *Mufrodat Al Fadz Al Qur'an*. Daar Al-fikr.
- Kurniawan, G. (n.d.). *Analisis Brand Unique Dan Green Innovation Terhadap Marketing Performance Melalui Competitive Advantage Pada Konsep Green Fashion Busana Muslim (Examining the Impact of Unique Brands and Green Innovation on Marketing Performance Through Competitive Advant*. Stie Yapan Surabaya.
- Lathifah, A., Rokhani, S., & Novitasari, F. (2024). Etika Berbusana dalam Kitab Tafsir Al-Qurthubi (Dress Codes and Ethics in Al-Qurthubi's Tafsir). *Hamalatul Qur'an: Jurnal Ilmu-Ilmu Al-Quran*, 5(2), 331–344. <https://doi.org/10.37985/hq.v5i2.209>.
- Maisurah, F. L., Rahman, H., & Nahri, D. Y. (2024). The Word Hijab and Khimar in the Qur ' an : A Double Movement Hermeneutic Analysis Fazlur. *AL-IRFAN: Journal of Arabic Literature and Islamic Studies*, 7(1), 178–192.
- Mardhatila, R., Rohmah, U., Faozen, A., & Defiana, Y. (2024). Peran Keragaman Dalam Meningkatkan Kreativitas, Inovasi dan Kinerja Karyawan (The Impact of Diversity in Enhancing Employee Creativity, Innovation and Performance). *Gudang Jurnal Multidisiplin Ilmu*, 2(10), 100–104. <https://doi.org/https://doi.org/10.59435/gjmi.v2i10.962>
- Mauza, P. S. (2022). *Analisis Keberadaan Unsur Gharar Dan Tadlis Pada Operasional Member Card Dalam Jual Beli (Studi Kasus Pada Perusahaan Rabbani Cabang Banda Aceh) (Examining the Presence of Gharar and Tadlis in Member Card Transactions in Buying and Selling: A Case Study o*.
- Minhaji. (2020). Islam Normatif VS Islam Historis (Perspektif Sejarah Sosial) (Normative Islam and Historical Islam: A Social History Perspective). In *UIN Sunan Kalijaga Yogyakarta*.

- Miswar, A. (2021). Jilbab dalam Sorotan Antara Trendy dan Syar'i Analisis Qur'ani (Jilbab in the Spotlight Between Trendy and Sharia: A Qur'anic Analysis). In *Sustainability (Switzerland)* (Vol. 11, Issue 1). Alauddin University Press.
- Munawwir, A. (2021). Konsep Libas (Pakaian) dalam Al-Quran (The concept of Libas (Clothing) in the Koran). *Jurnal Tafsere*, 9(2), 230–249. <https://doi.org/10.24252/jt.v9i02.37342>
- Nurdianik, Y., Attas, S. G., & Anwar, M. K. (2022). Hijab: Antara Tren dan Syariat di Era Kontemporer (Hijab: Between Trend and Sharia in the Contemporary Era). *Indonesian Journal of Social Science Review*, 1(1), 11–20. <https://doi.org/10.21831/jis.v2i1.4>
- Patriansah, M., & Prasetya, D. (2021). Estetika Monroe Bardsley, Sebuah Pendekatan Analisis Interpretasi Terhadap Lukisan Yunis Muler (Monroe Bardsley's Aesthetics: An Analytical and Interpretive Approach of Yunis Muler's Paintings). *Imajinasi: Jurnal Seni*, 15(2), 41–48. <https://journal.unnes.ac.id/nju/imajinasi/article/view/33801/pdf>
- Prastiwi, I. E., Romdhoni, A. H., & Widayati, Y. R. (2022). Faktor-Faktor yang Mempengaruhi Volume Penjualan Pada Toko Delta Convection, Pedan, Klaten (Factors Affecting Sales Volume at Delta Convection Store, Pedan, Klaten). *Lisyabab : Jurnal Studi Islam Dan Sosial*, 3(1), 93–106. <https://doi.org/10.58326/jurnallisyabab.v3i1.101>
- Qalaji, M. R. (1981). *Mawsu'ah Fiqh Umar bin Al-Khattab (Encyclopaedia of the Fiqh of Umar bin Al-Khattab)*. Perpustakaan Al-Falah.
- Qutub, S. (2002). Pakaian Fisik dan Pakaian Jiwa (Physical Attire and Spiritual Clothing). In A. A. S. Basyarahil & H. N. Wahid (Eds.), *Tafsir Fii Zhilalil Qur'an*. Gema Insani.
- Qutub, S. (2003). Surah An-Nahl. In *Fii Zhilalil Qur'an*. Daar Asyarqu.
- Rahman, F. (1984). *Islam Dan Modernity Transformation of an Intellectual Tradition*. The University of Chicago Press.
- Rahmanidinie, A., & Faujiah, A. I. (2022). Adaptasi Busana Muslimah Era Millennial: Antara Trend dan Syariat (Adaptation of Muslim Women's Fashion in the Millennial Era: Between Trends and Sharia). *Islamika : Jurnal Ilmu-Ilmu Keislaman*, 22(01), 82–95. <https://doi.org/10.32939/islamika.v22i01.1116>
- Rita Zahra. (2020). Konsep Fashion Dalam Alquran (Studi Deskriptif Analisis Tafsir-Tafsir Tematik) (Fashion in the Qur'an: A Descriptive Study Through Thematic Interpretation). In *Uin Ar-Raniry*. <https://repository.ar-raniry.ac.id/id/eprint/13662/>
- Rohmawati, Y. (2021). Islam Dan Neo-Modernisme/Post-Modernisme (Perspektif Nurcholish Madjid dan Abdurrahman Wahid) (Islam and Neo-Modernism/Post-Modernism: The Views of Nurcholish Madjid and Abdurrahman Wahid). *Ilmu Ushuluddin*, 20(1), 188–202. <https://doi.org/10.18592/jiiu.v>
- Roswanto, A., Azhar, M., Riyanto, W. F., Syamsuddin, S., Nasution, K., Muttaqin, A., M. Sastrapratedja, S. ., G. Budi Subanar, S., Sarapung, E. J., Qodir, Z., Ichwan, M. N., Makin, A., Dzuhayatin, S. R., Qibtiyah, A., Singgih, E. G., Bhikhu, S., & Bagir, H. (2013). *Islam, Agama-Agama, dan Nilai Kemanusiaan (Islam, Religions, and the Core Values of Humanity)* (M. N. Ichwan & A. Muttaqin (eds.)). CISForm.
- Shihab, M. Q. (2002a). Pesan, Kesan, dan Keserasian Al-Qur'an (Message, Impression, and The Unity of the Qur'an). In *Tafsir Al-Misbah*. Lentera Hati.
- Shihab, M. Q. (2002b). Pesan Kesan dan Keserasian Al-Qur'an (Message, Impression, and The Unity of the Qur'an). In *Tafsir Al-Misbah*. Lentera Hati.
- Shihab, M. Q. (2004). *Jilbab, Pakaian Wanita Muslimah (Jilbab: Clothing for Muslim Women)*. Lentera Hati.

- Vini Dwi Ayu Fauziah. (2021). *Peranan Dian Pelangi Dalam Melakukan Multi Track Diplomasi Dan Nation Branding Fashion Muslimah Indonesia Di Amerika Serikat (Dian Pelangi's Contribution to Multi-Track Diplomacy and Promoting Indonesian Muslim Women's Fashion in the United States)*.
- Wati, S. L., Farida, E. N., & Atmadja, S. S. (2020). Analisis Kelayakan Bisnis Pendirian Home Industry Zahelsaff Hijab & Fashion (Business Feasibility Analysis for Establishing Zahelsaff Hijab & Fashion Home Industry). *Inovasi Manajemen Dan Kebijakan Publik*, 3(2), 92–102.
- Yunus, A. T. M. (2003). *Libas al-Rasul wa al-Shahabah wa al-Shahabiyat (The Clothing of the Prophet and His Companions)*. Al-Waheed Printing Press.
- Zaimuddin, Z. (2022). Pendekatan Hadis Normatif Dalam Peradaban Islam (The Normative Approach on Hadith in Islamic Civilization). *Al-Bayan: Jurnal Ilmu Al-Qur'an Dan Hadist*, 5(1), 124–141. <https://doi.org/10.35132/albayan.v5i1.188>

