

TRANSEGIONAL CONNECTIVITY OF MUSLIM FASHION BETWEEN INDONESIA AND ARAB-PANNISULA: A LITERATURE REVIEW

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Abstract

Muslim fashion has always seemed to be identified with Arabia as the birthplace of Islam. especially in Indonesia which is considered a fringe area from the spread of Islam. In fact, Muslim fashion can be negotiated with the existing locality. Not only that, the value of locality has a great impact as a transregional offer as another differentiation of Muslim fashion. Of course, this will support the ideals of Indonesia which wants to be the mecca of Muslim fashion in the future. So from these problems, the first formulation of the problem offered, how is Muslim fashion contestualized with locality? Second, How is the transregional connectivity of Muslim fashion emerging dynamics? Third, is there any intervention or residue of the past against the populist Muslim fashion today? This research is a qualitative research with the type of Systematic Literature Review (SLR) research which aims to identify, analyze and evaluate various data that has been obtained systematically, and clearly through critical analysis in the selection of studies through national and international journal databases such as Sinta or Scopus, books, and other documents related to Muslim fashion. As a result of the first study, the contextualization of Muslim fashion locality is influenced by faith, and materiality. Second, middle-class mobility is the key to transregional Muslim fashion in Indonesia. Third, political restrictions during the new order period had an impact on religious behavior today.

Keywords: Transregional, Fashion Muslim, Indonesia, Arab Paninsula

Abstrak

Fashion muslim selama ini terkesan selalu diidentikan dengan arab sebagai tempat kelahiran islam. utamanya di Indonesia yang dianggap sebagai daerah pinggiran dari persebaran agama islam. padahal fashion muslim dapat dinegosiasikan dengan lokalitas yang ada. Tidak hanya itu nilai lokalitas memberikan dampak yang besar sebagai tawaran transregional sebagai diferensiasi fashion muslim lainnya. tentunya ini akan mendukung cita-cita dari Indonesia yang menginginkan sebagai kiblat fashion muslim kedepannya. Maka dari permasalahan tersebut rumusan masalah yang ditawarkan pertama, bagaimana fashion muslim dikontesktualisasikan dengan lokalitas? Kedua, Bagaimana konektivitas transregional fashion muslim yang muncul dalam dinamika saat ini? Ketiga, Apakah terdapat intervensi atau residual masa lalu terhadap populisnya fashion muslim dewasa ini? penelitian ini merupakan penelitian kualitatif dengan jenis penelitian Systematic Literature Review (SLR) yang bertujuan untuk mengidentifikasi, menganalisis serta mengevaluasi berbagai data yang telah diperoleh secara sistematis, dan jelas dengan melalui telaah kritis dalam pemilihan studi melalui database jurnal nasional dan internasional seperti sinta atau scopus, buku, dan dokumen-dokumen lain yang berkaitan dengan fashion muslim, dan transregional. Hasil dari penelitian pertama, kontekstualisasi fashion muslim lokalitas dipengaruhi oleh iman, dan materialitas. Kedua, mobilitas kelas menengah menjadi kuncitransregional fashion muslim di Indonesia. Ketiga, pembatasan politik pada masa orde baru berdampak perilaku beragama dewasa ini. Masyarakat Muslim meyakini bahwa Islam sebagai kontrol moral atas tindakan politik, yang hari ini melebur dalam partai politik serta organisasi dari pada mahasiswa. Dengan demikian kontribusi penelitian ini memberikan pemahaman terkait selera dari pada masyarakat muslim khususnya masyarakat muslim yang berada di perkotaan

Keywords: Transregional, Fashion Muslim, Indonesia, Arab Paninsula

Introduction

In recent decades, the need for religion has continued to increase, especially for people living in urban areas. The need for this religion is not only in the spiritual dimension, but also in the dimension of physical needs. This means that religious needs are not only as a coolant in answering individual problems, but must be highlighted through physicality such as goods, or food that they consume, including clothing (fashion) must be in accordance with religious demands. Dressing according to sharia is now a trend in itself as a symbol of piety towards religion, especially Islam (Zaki et al., 2023).

To a greater or lesser extent, in Islam dress is regulated in sharia provisions, the provisions of clothing in Islam are explained explicitly such as long-sleeved and loose clothes and covering the awrah (Ashraf et al., 2023). However,

the need for *fashion* transforms Muslim fashion as a commodity that needs to be met. The proliferation between Islamic clothing, Islamic material and Islamic material culture associated with the city is the result of the cultural, economic and political intersection of the urban middle class (Thimm, 2021). In this context, clothing needs to be understood as debate and modernity. The debate in question is one that is not exclusive, but stimulates commodified forms of religious appearance. In Indonesia, the commodification of Indonesian urban clothing has not been a straightforward process, but has been and remains an arena for Indonesian Muslims, men and women, to think about the relationship between religion, gender and economics (Jones, 2007).

The development of Muslim fashion in Indonesia is also accompanied by a very high level of consumption, especially in *fashion*. Recorded through data (Badan Pusat Statistik, p. 2021) stated that the level of *fashion spending* on trading *platforms* reached 58%, followed by wire products and beauty products accounting for at least 47% and 43%, respectively. Meanwhile, the consumption rate of Muslim fashion in Indonesia reached 286.9% with a growth rate of 18.2% per year. This potential is a spur for creative and fashion industry players in Indonesia to develop their wings. Indonesia's goal in the coming year is to become the mecca of world Muslim fashion (investor.id, 2022). With the potential possessed by Indonesia, it is possible to meet the goals that have been expected. Of course, along with the increase in consumption, the development of individualism, materialism that forms the background for these practices can be carried out (Ashraf et al., 2023). On the basis of being entangled in Islam, it is what encourages transregional consumption goods to continue to grow and is aimed at a new Muslim fashion economy that can be developed.

The problem of Muslim fashion is related to the thickening of exclusivity in Islamic society, especially in people who live and live in urban areas. This is allegedly due to the restriction of political movement during the New Order period which was considered deviant and caused a lot of corruption, collusion and nepotism, and the Muslim community believed that Islam could be a moral control and criticism for actions taken, including the fusion of Islam in the ideology of political parties after the New Order period (Zaki et al., 2023). Without realizing it, these things actually thicken *the status quo* of Saudi Arabia as the birthplace of Islam. With this understanding, Southeast Asia is considered a region on the periphery of Islam. In addition, places of worship or spiritualism also have an effect in the process of making meanings related to objects that come from the regions. Therefore, the important thing then in this context is how to adopt and

change the elements of Islamic style in the Arabian Peninsula without neglecting locality, especially for women's clothes in their lives. Thus, being able to build their own markets and customary practices in the transregional dimension between West Asia and Southeast Asia. Therefore, the main objective of this study is to identify genealogy both plasiially and spatially, and how the economic connectivity of the transregional market targets Muslims, especially in Indonesia, which is considered an Islamic periphery (Lindholm, 2014).

Methodology

This study uses a qualitative method by adopting the Systematic Literature Review approach which aims to identify, analyze and evaluate various data that has been obtained systematically, and clearly through critical analysis in the selection of studies. The data used is secondary data obtained from databases in the form of journal articles indexed by Sinta and Scopus, books and other documents explaining Muslim and transregional fashion. Furthermore, the data is analyzed using the Huberman miles model by going through *the first* stage, data condensation by sorting, selecting, simplifying and transforming the data that has been obtained. *Second*, data presentation, this stage will organize and synthesize the information that has been obtained. So that it helps in understanding what is happening and as a stage to enter into an in-depth analysis. *Third*, the conclusion and verification stage, this stage is decision-making that allows the search for meaning from the symptoms that have been identified, through patterns and configurations of causality flows.

Results and Discussion

Indonesian Muslim Topology

The presence of Islam in Indonesia has had an impact on the lives of the Indonesian people, Islam is present as a religion that provides life guidelines to be used as a reference in living daily life. Islam as a religion provides comprehensive guidance related to daily life, and provides rules for various activities of human life (Nasution, 2023). This then of course affects the life pattern of Muslims, creating their own traditions and habits that make them different from other Muslims. Indonesian society as a tribe and nation actually has a variety of ethnic cultures that are their true identity. However, sometimes cultural values often clash with religious values, so when Islam enters, this implies that there are cultural values that are left behind or there is a mixture between the two.

Islamic teachings have permeated the lives of Indonesian Muslim communities, by identifying selective consumption patterns, both halal-certified

food, the use of religious attributes that need to be adjusted to Islamic values such as the use of hijab, etc. However, it not only absorbs Islamic values but some cases also violates Arab culture which is characterized as the birthplace of Islam such as the use of veils and the use of turbans which are often found which are actually pre-Islamic Arab culture that was not eliminated after Islam came. However, people often mix Islamic traditions with Arabic traditions and vice versa (Supawi, 2022). Likewise, the use of gamis on men is an absorption of Arab culture, considering that gamis is an Arab culture that has been worn since Islam has not yet come.

In reality, Islam has never specifically ordered the type of clothing, especially when going to worship. Islam only provides provisions for using holy pakauan and covering the awrah. However, there is another encouragement that is the reason, namely the use of gamis is interpreted as sunnah because the robe of the Prophet's clothes and is liked by him, which encourages to obtain rewards for those who wear it (Abdai, 2021). Umi Wahyuni & Siti Achiria, (2019) The trend of hijrah is also an important factor in the use of Muslim fashion in Indonesia. Yulikhah, (2016) Finding other motifs of wearing Muslim fashion such as hijab with theological encouragement and believing in hijab as clothing that must be worn as a symbol of obedience, other motifs found because of psychological security because wearing hijab keeps away from other people's bad deeds. Safri, (2014) also found the same thing that the wearing of the hijab or Muslim fashion is interpreted as obedience to God, in the genealogy of the hijab itself has been used since pre-Islam and the early days of Islam with the function of glorifying the hotmatan for women who have been. Thimm, (2021) also found the use of Muslim fashion by identifying it with Arabia because Arabia is the birthplace of Islam and a means to get closer to God.

Indonesian Muslim Fashion Space: Genealogy and Transregional Mobility

The prolophery of Islamic fashion can be seen from various mass media, websites, shopping malls to clothes worn by female students who are studying at universities to elementary school students. The models used are also very diverse, ranging from veils to styles related to Saudi with head coverings, to highly patterned and colorful styles and the involvement of the origins of the use of western-style clothing with minimal and simple hijab models (Zaki et al., 2023). In relation to Indonesia, Muslim clothing is a special feature and general term that encompasses a wide range of expressions but is often associated with loose clothing consisting of long skirts and flowing pants, long-sleeved tunics, and

headgear of various versions of the style. Now this Islamic model covers a wide spectrum, making it difficult to identify it (Shalihin et al., 2023). In fact, some of them now emphasize the connection with the global that the alternative centers of international taste are based on Cairo and Jeddah, of course this shows that the hegemony of Paris-New York fashion fashion is facing a new competition.

Even some *department stores* specialize in selling Muslim fashion and the mass media now features a wide variety of individuals using the advertised Muslim clothing. Many of them are young people who have the same interest in living an Islamic life (Hassan & Ara, 2022), providing evidence of what critics both inside and outside Indonesia suggest is the transformation of religious identity into a mere lifestyle. In representation of Indonesian Islamic fashion has developed and lived in recent decades: this can be traced through mass media such as social media which is massive in promoting and describing Muslim fashion to *influencers* (Ashraf et al., 2023). In addition, the arena of schools and universities is designed to instill social skills and business. These two arenas are important for associating the conscious modernity and femininity in Indonesia that emerged since the time of the Suharto regime and will continue to develop during the creation of the neo-liberal government.

The cultivation of Indonesian *authentic fashion*, with neo-traditional fashion and acculturation with European fashion, has become the key to Indonesia's national development strategy, development is not only based on economic values but also culture (Jones, 2007). The national elite already considers models, or "fashion" to be an important component of national cultural growth. Local designers who have studied in Europe and the United States have the status of local celebrities in Indonesia, fashion shows have been covered through magazines or local mass media (Göler & Krišjāne, 2016). For those who cannot afford to buy original products, they can directly trace used collections that have been used in good condition.

This kind of consumer awareness is a continuation of colonial worries by using clothes as a marker of difference. In the colonial period, fashion and the practice of dressing became a symbol that continued to be peddled as a form of difference with the natives. While the Dutch are gathering luxury goods for the fashion market and at the same time they ridicule European clothing users by the locals as a failed mimicry (Warren, 2019). Clothing in general with special clothing became a restriction that was supervised under colonial rule. Tensions about boundaries in the household and in public life that focus on clothing. Considering and classifying social structures should be based on deep moral and biological depths, how can clothing that does not express differences but produce

differences from material materials? In the 1930s the East Indies revolution invested in the power of clothing for a fun show and provided boundaries between the natives and the Europeans which were the main source of nationalist fervor. clothing is understood to be an interesting technology because of its material ability to signify and produce nationalism (Warren, 2019). Without expanding the debate about colonialism, in Indonesia today clothing remains a national stage character, although this has resulted in a *relatively* fixed uniform arrangement for men. In contrast to women, clothing in the context of women is a striking difference, especially in the debate of morality and the nation.

For designers, local fashion is a particular attraction because fashion not only means a pride and use of neo-traditional women's clothing but is also wrapped in knowledge and enjoyment of clothes that are suitable for the job (such as manual work with factory work) (Rinaldo, 2019). Thus, one can determine the disposition of knowledge about local fashion and global chronology as fashion preferences. Unfortunately, there is now a distortion of the meaning of Indonesian cultural peculiarities. Although on different sides there are those who maintain cultural authenticity, this is important because it is the same as producing citizens who are aware of culture and become an additional sector for national development. However, in the last few decades most of the fashion scene has focused on Islamic style, whereas in the 1990s Islamic clothing was limited to small specialty shops and tailors, as manufacturers and consumers focused on the latest models and tastes (Zaki et al., 2023). The relationship between the subject and the citizen is not only in the official development of a country. However, it has been mediated by the mass media and market-based websites of modernity, thus allowing consumption for citizenship (Sukendro, Destiarman, & Kahdar, 2016). The mass media plays an important role in deciphering the personal femininity discourse of the Soeharto regime so that it takes over the ideology and debate, politics and labor of the state in managing the household scope. Controlling women in the household full-time and reinventing the traditional style of politeness as authentic (Yuniati & Kharnolis, 2013).

In 1990, foreign investment came in with a large enough capital that was able to accommodate the development and transformation of the city to so many malls. During this discourse, social disparities in urban Indonesia are often not directly addressed with careful attention to social and economic inequalities, and instead often take the form of conversations about status, lifestyle, or religious piety (Sakai, 2014). In the political restrictions during the New Order period and the prophylation of consumer sensations, Islamic criticism of the moral order

became interesting. Suharto's powerful strategy involved suppressing political dissent, especially through the fusion of political parties and student organizing, leaving religious and identity organizations as the main sites for criticizing the *status quo*, which was usually on moral grounds (ParaPuan, 2022). Thus the Islamic association has important political and public power so that it is able to direct the debate about Indonesian politics that the Suharto regime must negotiate through what is referred to as the selective Islamization of the state (Mossière, 2012).

During the 1980s and 1990s, this political context partly influenced the apparent rise of Islamic identity among young people, seen as easily displayed by women who chose and adopted a new form of clothing referred to as the "tudung". These forms of dress are very incompatible with the individual's self-image, this dress adopts a form of self-discipline, in this case a form of religion, which feels explicit and modernist (Harry Nugroho, 2017). Just like the hijab is increasingly commonly used in Indonesia, even though the hijab has never been common in Indonesia. Historically, the only women who wore the hijab were those (older women) who had completed the hajj, and they wore loose and striking veils. Bremer stated that the wearing of the hijab for young people is a form of Islam's call for criticism of the corrupt, feudal order, and failure to fulfill economic promises (Wong, 2007). Instead a better vision and mission offers an alternative, an imaginary global community. Which offers faith as a life-changer for the nation. Many young people describe identity as a personal project, often symbolizing themselves as new converts to the religion in which they were raised and contrary to the preferences of their parents. Indeed, the older generation who have converted to the young, the support from their children for the version of Islam that feels more foreign than the local one is also criticized as something diverse, imitative, inauthentic, and only the value of arrogance (Ashraf et al., 2023).

For women and group leaders, implying Islamic piety is explicitly sharply anti-consumer for both men and women who are perceived as older and perceived to be lax in their devotion, evidenced in part by their excessive association with consumer goods. This is despite the fact that the consumption of Muslim clothing, hijab and other accessories of Islamic piety was quickly commodified even from the beginning of this movement (Jafari & Süerdem, 2012). Like these Muslim fashion models, they then identify themselves with abaya clothes that come from the Arabian-peninsula. Abaya is explicitly considered a culture or in Arabic "*Anthia*" which means Arabic not Malay (Hakim et al., 2023). Indonesian Muslims, especially young people, negotiate Arabic elements

culturally and ethnically as part of their daily lives (becoming closer to God), Islamic ideologies that they have understood to be the place where the Prophet lives and the abaya which is considered to be authentic Arabic (Setiyowati, 2023).

This space was actually built with mobility that brought the middle class to places abroad. Social mobility is based on educational and material resources, allowing subjects to convert their income into experiences in different geographical and socio-cultural environments (Lindholm, 2014). One of the facilities that is still used today is a travel package service facility, meaning that transportation access is very important here. Thus, based on the material resources involved and invested, social mobility allows for physical mobility (Setiyowati, 2023). The subject's trip to a location abroad. Given this, the flow of global mobility has inequality, both approached and accessed, but it is highly dependent on social status. Mobility deals with the various ways in which people will be involved in global, transnational and transregional networks, or how they are excluded from them and how objects can traverse space and time (Jones, 2007). This approach recognizes that the human movement will be easier to understand in contrast and based on other types of movements, given not only the human movement, but also the massive capital flows such as the global halal market and also other goods such as clothing and styles that connote religion as a trigger for transnational globalization and transregionalism (Shalihin et al., 2023).

Abaya As an Economic Space

Admittedly or not, the most sought-after women's clothing in Indonesia today is the abaya, especially for those young people who are aware of social piety and want to be tied to Arabia as a holy land. Being in the middle of the Arabian peninsula like Arabia and Dubai plays an important role related to the abaya due to its crowded fashion and targeting Muslims (Setiyowati, 2023). This then has implications for the form of transregional design, marketing and shopping that spreads massively. Actually, the abaya is not a common garment in Indonesia, the spread of the abaya has occurred over the past few decades due to the development of Islam to political pressure as explained in the following sections. The connectivity that occurs is actually the result of tourists, pilgrimages and migrants. Abaya is produced, designed and combined with its unique style not only based on dubai, but also designed with locality in mind. In general, the abaya is a long garment up to the ankles, a robe dominated by black that covers all the body except the hands, feet, and face (Kelly, 2010). A plain black traditional abaya

is worn by Muslim women to cover the garment. Therefore, the abaya is worn over everyday clothes such as jeans, skirts, long-sleeved shirts, and is specifically worn when outside the home. In addition, peninsular women also wear veils. (Sheyla) with a matching design. Usually black, both abaya and sheyla can have their own characteristic and delicate models. The social development of this type of clothing is regularly legitimized through Quranic references, although the scriptures do not explicitly mention black dresses or ankle-length dresses (Ashraf et al., 2023).

Indonesian women in particular are young people who prefer to use a more colorful abaya with more decorative elements in it. The position of these clothes changes drastically and is used in daily activities both inside and outside the home. The veil as a complement does not use matching sheyla, but combines sheyla with colorful Malay veil models and various motifs offered (Aisyah, 2016). Therefore, the abaya in Indonesia does not have the same characteristics as the Arabian-peninsula. So Indonesian clothing robes have a striking difference in terms of the color given and also cannot be called an abaya even though the materials and fabrics used are the same as the abaya in the Arabian Peninsula. So the use of Muslim fashion and abaya not only interprets linguistic significance, but implies an ideological symbol between the two garments (Jones, 2007). During this period, the revivalist da'wah movement became more obvious and strengthened and various social groups challenged the existing order and practices, ultimately leading to the Islamization of the state and the politicization of Islam (Rahmawati, 2016).

The shift away from elements connoting Muslims led to a response to the abaya. One interesting thing is Indonesia's adaptation to the Arabic abaya used as a dress or robe by combining it with a colored hijab and not a sheyla (*Muslim style*), of course this occurs as a result of various factors that have been intertwined, mainly socio-structural factors that occur in Indonesia (Aisyah, 2016). The differences in women's clothing worn by Indonesia and the Arabian Gulf region as well as the diversity of clothing dresses are connected to different groups of consumer socio-cultural preferences, not only in the regional scope but also transregionally. Related to consumer socio-cultural preferences is a particular difficulty due to differences in tastes in each upper-middle-class society to lower-middle-class society (Ashraf et al., 2023). The middle and upper class will prioritize the quality of the abaya obtained through fashion exhibitions as well as the Muslim Fashion Festival which is the attraction of the development of abaya in Indonesia which is adjusted to the locality in Indonesia (Lindholm, 2014).

Abaya And Faith: Muslim Identity and Economy in Indonesia

The increasing visibility of Islamic clothing in Indonesia's urban life and various debates over its prevalence are reminiscent of Karl Marx's critique of capitalist forms of commodity and production. Karl Marx's description of visibility as a fetish trait (Jones, 2007). Fetishes are more clearly said by Amrih Widodo as the most striking analytical lens of an item to be interpreted, mainly related to the increase in the volume of demand for Islamic consumption in Indonesia, because basically the concept of fetishes has economic and religious value (Al-Qasimi, 2016).

As a fashion, Muslim fashion has become a commodity due to the increasing availability of department stores to visit and has now become embedded in the cycle of production, formalized circulation and exchange, and subject to rapid stylistic changes. Much of this appeal is caused by the personal and social transformations that consumers may believe will follow from buying and wearing clothes (Shalihin et al., 2023). In this definition, Muslim fashion is termed as the concealment of unequal social relations of production and the abstraction of labor into a concrete, material object of Islamic clothing that then gives life to new and interesting social relations on behalf of consumers. It seems that the garment has symbolized piety and fashion for an individual (Soliman, 2021). However, it also distracts from social relationships that result in a new social relationship that consumers find attractive, and may actually have added value to them. It is undeniable that commodities simultaneously absorb economic and religious values, even contradictory values (Nisya Nurfitri & Wati, 2022). As stated by Bill Maurer in his analysis of Islamic banking practices, where the process of profit-taking and the honorable given individual reveals significant investments designed to not only purify the exchange of capital, but also keep certain social relationships primary and visible (Hassan & Ara, 2022).

If piety is such a fashion expression, it transforms the nature of identity into a commodity. The residual then is that its meaning and social value are never fully determined, even consuming commodities is pleasant (Ashraf et al., 2023). This is the same as Marx argued that within the heart of commodities lies a magical gap between the material nature of their use value and the affective and *fetishization* dimensions that give rise to exchange rates (Shalihin et al., 2023). A commodity is capable and often fails or even exceeds desires, especially after the exchange and entering the social realm. In fact, it will have a huge impact on marketing businesses that have to work harder to manage the gap, close it as tightly as possible, or even rely on it for consumption. Greeber stated that fetishes are one of the effective agents of creativity in producing new forms of social

relationships. Indeed, later this made it possible to change social conditions through changes in signs and markers. The awareness to dress Muslim women tries to be as identical as possible with Arabia as a form of closeness to God, in fact this changes the entire consumption model (Al-Qasimi, 2016).

From the last few decades, the culture of consuming Muslim clothing has experienced a significant increase, especially when the halal supply space is a priority for the government, causing a domino effect on society as a whole (Thimm, 2021). It is not even surprising that *influencers* are supported in promoting Muslim clothing in daily activities that cause discursive both consumption and Islam. Consumer demand is actually voiced by authorities and producers with producers producing consumption models that are synonymous with religion that are interesting and modern. This coercion process is due to market orientation, which creates women who continue to be active in pursuing an attractive, professional, fashionable lifestyle with Muslim fashion. In addition, Muslim fashion shows also play a role in creating the modernity of women's Muslim clothing (Mossière, 2012).

The main role of *influencers* due to the support of the authorities has a very significant impact on the spread of Muslim fashion in the same frame as a woman in a genetic corporation, showing that one of the options is equally fashionable and choosing it is a consumer and aesthetic choice (Lewis, 2019). Consumers (genetic corporations) are actually trying to identify and negotiate between aesthetics and also Islamic identity explicitly. This means that they are also negotiating the same between local and global differences. Positioning moral advice and Islamic fashion as global, rooted in the international makeup of the ummah and the universal truth of the Quran and hadith. While the tradition of the local ethnicity is to give it a unique color and touch, and add authenticity and national pride (Thimm, 2021). The media reflects that for many women social and economic position is a restructuring of the personal choice of religious devotion available to the woman.

Conclusion

Muslim fashion trends in recent years have continued to experience a significant increase in the Indonesian Muslim community, especially in urban areas. This trend is actually identified from the exclusive Islamic thickening that assumes that Muslim fashion is a symbol of obedience, this meaning is caused by the correlation between imam and materialistic. This means that the thickening of exclusive Islam actually finds a share of the consumer market with the increasing nature of individualism, consumerism and materialism. Such a

tendency of society only prioritizes modernity and aesthetics. This problem was actually caused by the restriction of political movement during the New Order government and the emergence of corruption, collusion and nepotism. Muslims believe that Islam can be a critique and moral control of a system that runs unknowingly and then forms the ideology of political parties.

In addition, the mobility of the Muslim community, especially the middle class, strengthens Muslim fashion by paying attention to Muslim fashion models and materials. The role of *influencers* also cannot be ignored in efforts to promote Muslim fashion among the Indonesian people, with a significant level of effectiveness of influencers in influencing the interests and desires of the Muslim community based on the goodness sold by *influencers*.

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