



CLOTHING STYLE: MUSLIM FASHION TRENDS IN THE MODERN ERA

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Abstract

This study discusses clothing institutions, specifically the fashion trends of Muslim women's attire in the modern era. The purpose of this study is to provide practical information regarding appropriate dress for Muslim women in contemporary society based on the Qur'an and Hadith, as well as to enrich scholarly discourse in the field of clothing norms and practices in the modern era. This study employs normative research, commonly referred to as library research. The normative approach used in this study focuses on examining basic principles and norms of Islamic law related to Muslim women's clothing. Through this approach, the author seeks to describe and analyze the issue based on applicable legal standards, while referring to the Qur'an and Hadith as the primary sources of analysis. The findings of this study indicate that modern Muslim women's fashion should not include clothing that reveals or emphasizes the shape of the body, as such clothing may expose women's aurat, including the contours of the body or even the skin. The author refers to the opinion of Shaykh al-Albani, who stated that the purpose of Muslim women's clothing is to prevent temptation. This purpose can only be achieved when women wear loose clothing. Tight clothing, even if it covers the color of the skin, still reveals the shape of the body, either entirely or partially. Such clothing may attract the gaze of men and potentially lead to moral harm. Therefore, Muslim women's clothing should be loose and not tight.

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1. INTRODUCTION

The discussion of women in the Qur'an and Hadith is one of many complex issues that appears to remain continuously relevant for scholarly examination. This discussion covers various aspects, ranging from physical and spiritual matters, rights and obligations, to women's existence in the public sphere. Such attention indicates that Islam places great concern on the condition of women so that their dignity is preserved and protected. One effort to realize this objective is the recommendation for Muslim women who have reached puberty to cover their 'awrah ('Abdul Kafi & al-Sa'id, n.d.).

Before the arrival of Islam, women had almost no position in social life. Their existence was often regarded merely as a symbol of suffering for men. Similarly, in the Christian context, women were viewed as "temptresses" who were held responsible for the fall of Adam. In ancient Greek society, women were regarded as a source of disaster and misfortune, and therefore were considered merely "second-class beings" whose status was below that of men (al-Barudi, 2003). In Roman culture, women did receive attention, but such attention was given primarily because women were needed for pleasure and as symbols of social prestige (al-'Aqad, 1976).

After Islam was established as a religion for humankind and Prophet Muhammad was appointed as the Prophet and Messenger who brought the divine message, perceptions of women gradually shifted



toward a more respectful view. Islam also regards women as partners of men in navigating life (al-Barudi, 2003).

Islam is a religion of human nature (fitrah). Therefore, in worldly matters, Islam generally follows provisions that are in harmony with the perfection of human nature, including matters of clothing. Islam does not prescribe or impose one specific form of clothing for human beings. It does not problematize the clothing styles worn by particular nations or social groups. Rather, Islam acknowledges various forms of clothing and human ways of life. Allah SWT says in Q.S. al-A'raf: 26:

"O children of Adam, We have bestowed upon you clothing to cover your private parts and as adornment. But the clothing of righteousness—that is best. That is from the signs of Allah that perhaps they will remember" (Q.S. al-A'raf: 26).

In the modern era, clothing is often regarded as a personal matter. However, as Muslims, we should not be indifferent to this issue. In essence, the clothing commonly worn by many young people today may provoke sexual stimulation or moral disorder, particularly through semi-revealing fashions or clothing that emphasizes the 'awrah, which may lead to misconduct. Modern civilized societies generally tend to favor clothing styles that expose or fail to properly cover women's 'awrah. Miniskirts or tight pants have become inseparable phenomena of contemporary civilization. The tendency toward immodest fashion styles reflects the moral weakness of society. In reality, mini and tight clothing styles may negatively affect the health and mental development of society and offer no meaningful added value. Such fashion trends influence ways of thinking and acting, which may eventually alter individuals' sense of self-worth.

Based on the problems described above, the author attempts to examine and analyze the fashion trends of Muslim women's clothing in the modern era. The author considers this issue important to study more deeply so that the application or use of clothing does not violate the provisions of Islamic law.

The discussion of Muslim women's fashion trends in the modern era has been widely addressed. The author has conducted an initial literature review, and the following is a summary of several previous studies.

A thesis from the Faculty of Ushuluddin, Department of Tafsir and Hadith, entitled "Women Are 'Awrah: A Study of the Authenticity and Understanding of Hadith" by Umi Faridhoh (1112034000144) in 2016 employed library research. In this thesis, the author focused on one hadith, namely the hadith narrated by Imam al-Tirmidhi, by explaining its meaning and examining the continuity of its chain of transmission. The author also discussed scholarly debates regarding the boundaries of women's 'awrah.

Another thesis from the Faculty of Ushuluddin, Department of Tafsir and Hadith, Syarif Hidayatullah State Islamic University Jakarta, written by Fatimah Zahro and entitled "Hadith on Women as a Source of Fitnah" in 2014, aimed to demonstrate that women are not inherently a source of temptation that always causes men to be seduced. In this thesis, the author reinterpreted the hadith using the ma'ani al-hadith method. The study concluded that the term fitnah in the hadith refers to trials and tests faced by men. Women are referred to as a source of fitnah due to certain actions, rather than implying that all women are inherently a source of temptation.

The book *Adab Berpakaian dan Berhias* by Shaykh Abdul Wahab Abdussalam Thawilah discusses clothing and adornment as well as their legal rulings from an Islamic perspective. The author presents the views of scholars from the four schools of Islamic jurisprudence by explaining their respective opinions and supporting arguments. The book also offers wisdom, advice, and important guidance for Muslim society, especially women, as it extensively discusses issues related to dress and adornment (Thawilah, 2014).

After reviewing the previous works above, it is necessary to conduct a renewed study on Muslim women's fashion trends in the modern era. Accordingly, this discussion is expected to enrich the existing body of knowledge and contribute to its further development and advancement.

2. RESEARCH METHOD

This study employs library research, which focuses on the examination of literature obtained from library sources, such as books, scholarly journals, newspapers, and articles (Hadi, 1995). The data collection technique used in this study is documentary study, namely the process of collecting data related to relevant matters or variables in the form of written materials, books, and articles that are in accordance with the research theme (Arikunto, 1998).

3. RESULT AND ANALYSIS

Conceptual Construction of Clothing from an Islamic Perspective

Linguistically, clothing refers to materials or garments worn on the human body, particularly to cover, protect, and adorn it. Within Islamic discourse, however, clothing cannot be reduced to a physical object because it is also situated within a normative framework governing bodily presentation, dignity, interpersonal interaction, and religious responsibility. A thematic reading of the Qur'an demonstrates that clothing is associated with the concealment of bodily vulnerability, protection from environmental conditions, aesthetic presentation, and the cultivation of moral consciousness. Accordingly, the Islamic concept of clothing integrates corporeal necessity with ethical orientation. This conceptual breadth differentiates clothing as a mere commodity from clothing as a meaningful religious practice. Hasanah and Romziana (2024) argue that Qur'anic clothing principles encompass not only bodily covering but also spiritual values and religious identity, while Rahmi and Hafizzullah (2024) demonstrate that the Qur'an employs several terms to describe different forms and purposes of clothing. Clothing may therefore be defined terminologically as a material and symbolic instrument through which human beings protect their bodies, express social identity, and embody religious values in everyday life.

The conceptual complexity of clothing is evident in the Qur'anic use of the terms *libās*, *thiyāb*, and *sarābīl*. Although these terms may all be translated generally as clothing, each carries a distinct semantic emphasis. *Libās* refers primarily to clothing that directly covers the body and conceals those parts that should remain private. Its meaning may also extend metaphorically to protection, intimacy, and moral covering, indicating that clothing has both literal and symbolic dimensions. *Thiyāb*, the plural form of *thawb*, generally denotes garments worn externally or clothing that complements the primary bodily covering. It therefore emphasizes clothing as visible apparel within social life. Meanwhile, *sarābīl* refers to garments with more specialized protective functions, including clothing that protects people from heat and defensive garments that protect them during conflict, as indicated in Qur'an 16:81. Rahmi and Hafizzullah (2024) consequently distinguish *libās* as primary clothing, *thiyāb* as secondary clothing, and *sarābīl* as clothing designed for particular conditions. These distinctions indicate that Qur'anic vocabulary conceptualizes clothing according to its proximity to the body, its social visibility, and its protective function.

The functions of clothing in Islam are correspondingly multidimensional. At the most fundamental level, clothing covers the body and protects human privacy, thereby acknowledging the body as a domain of dignity that should not be indiscriminately exposed. Clothing also provides material protection from heat, cold, environmental hazards, and other physical conditions. Nevertheless, the Qur'an does not oppose protection and concealment to beauty. Qur'an 7:26 explicitly connects clothing that covers bodily vulnerability with *rīsh*, which signifies adornment, beauty, and the means through which human beings present themselves appropriately. This relationship shows that Islamic clothing ethics do not require the rejection of aesthetic expression; rather, beauty is placed within an ethical framework of moderation, propriety, and responsibility. Agusriana et al. (2024) emphasize that Qur'anic clothing possesses both normative and aesthetic dimensions, allowing creativity provided that it does not undermine the foundational values of modesty. Clothing also performs an identificatory function because styles of dress can communicate religious commitment, cultural belonging, social position, and personal values. Research on Muslim clothing consumption similarly demonstrates that dress frequently mediates the relationship between religious identity and participation in the wider social environment (Ashraf et al., 2023).

The concept of *libās al-taqwā*, or the garment of piety, provides the central ethical foundation for understanding these material and aesthetic functions. Qur'an 7:26 describes the garment of piety as the best form of clothing, indicating that the value of dress is ultimately determined not solely by its fabric, price, colour, or outward appearance, but by the moral consciousness accompanying its use. *Libās al-taqwā* does not negate the need for physical clothing; instead, it directs physical appearance towards inward qualities such as modesty, self-restraint, humility, sincerity, and awareness of God. Consequently, a garment may formally cover the body yet fail to embody the Qur'anic ethic when it is used to display arrogance, social superiority, excessive luxury, or the deliberate objectification of the body. Conversely, simplicity should not be equated with aesthetic neglect because cleanliness, beauty, and appropriateness remain legitimate dimensions of dress. The garment of piety thus functions as an evaluative principle

that harmonizes external compliance with internal moral intention. This ethical-aesthetic relationship is consistent with the finding that Muslim women's clothing decisions often involve a continuing negotiation between religious norms, aesthetic preferences, and practical needs (Sholihan & Elizabeth, 2023).

From a sociological perspective, clothing may therefore be understood as a social-religious institution rather than merely an individual choice. It organizes how individuals present their bodies, negotiate social expectations, participate in public settings, and communicate belonging to a religious community. Islamic clothing practices establish a relationship between the individual and the self by cultivating bodily awareness and self-respect; between the individual and society by regulating appropriate public presentation; and between the individual and God by transforming dress into an expression of obedience and moral accountability. At the same time, these relationships are not enacted mechanically because clothing practices are shaped by occupational demands, local cultures, family backgrounds, social environments, and the wearer's understanding of authenticity. Aune et al. (2023) conceptualize modest dress as a form of lived religion through which women negotiate organizational regulations, religious norms, personal confidence, and authentic self-presentation. Similarly, Ashraf et al. (2023) show that Muslim women evaluate clothing in relation to both religious consistency and their need to belong within broader society. Clothing consequently operates at the intersection of personal agency, collective norms, and religious commitment.

The conceptual construction developed from these findings establishes that clothing in Islam unites material, social, aesthetic, and spiritual dimensions within a coherent ethical framework. Materially, clothing covers and protects the body; socially, it communicates identity and regulates public interaction; aesthetically, it permits beauty, creativity, and culturally diverse forms of self-presentation; and spiritually, it directs outward appearance towards modesty, dignity, and piety. None of these dimensions should be isolated from the others. A purely material understanding would reduce clothing to bodily protection, while a purely legal understanding could neglect aesthetics, context, and human agency. Conversely, an exclusively aesthetic understanding risks detaching fashion from moral responsibility. The Qur'anic perspective instead requires proportional integration: the garment should be functional without being culturally rigid, beautiful without being excessive, socially meaningful without becoming a tool of superiority, and religiously compliant without reducing piety to external appearance alone. Clothing is therefore best understood as a social-religious practice through which Muslims negotiate the relationship among the body, society, culture, and divine accountability. Such a construction also allows Islamic clothing principles to remain normatively grounded while adapting responsibly to changing cultural and contemporary fashion contexts (Agusriana et al., 2024; Hasanah & Romziana, 2024).

Normative Principles of Muslim Women's Clothing in the Qur'an and Hadith

The primary normative principle of Muslim women's clothing is the obligation to cover the 'awrah, namely those parts of the body that Islamic law requires to be concealed in particular relational and social contexts. Qur'an 24:31 instructs believing women to guard their chastity, refrain from displaying their adornment except what ordinarily appears, and draw their head coverings over their chests, while Qur'an 33:59 directs them to extend their outer garments over their bodies when entering public spaces. These verses establish the general obligation of bodily covering, although Muslim jurists differ regarding its precise boundaries. The majority of Mālikī, Ḥanafī, and many Shāfi'ī jurists maintain that the entire female body constitutes 'awrah before non-maḥram men except the face and hands, whereas stricter interpretations, particularly within some Ḥanbalī and Shāfi'ī traditions, include the face within the parts that should be concealed. These differences demonstrate that the obligation to dress modestly is broadly accepted, while its practical details remain subject to jurisprudential interpretation (Auhaina & Rodiah, 2024; Nikmatullah, 2023). Covering the 'awrah should consequently be understood as an expression of personal dignity, religious responsibility, and socially appropriate self-presentation rather than as a mechanism for restricting women's legitimate participation in education, employment, and public life.

The obligation to cover the body also requires clothing to provide substantive rather than merely formal concealment. A garment may cover the skin yet fail to fulfil the ethical purpose of covering when its fabric is transparent, excessively thin, or tightly fitted to the body. The prophetic description of women who are "clothed yet naked" has commonly been interpreted as referring to garments that technically cover the body but continue to reveal its colour, shape, or physical contours (Muslim, n.d., Hadith 2128). This hadith establishes that the normative assessment of clothing cannot be based solely on the quantity of fabric used; it must also consider the fabric's opacity, thickness, cut, and interaction

with bodily movement. Transparent materials expose what should remain concealed, while tight designs transform the covered body into an object of visual display by making its contours clearly perceptible. Contemporary research similarly shows that Muslim women's fashion frequently involves negotiation between religious requirements, practical needs, and rapidly changing style preferences (Rahmanidinie & Faujiah, 2022). Accordingly, Islamic clothing standards do not prohibit technological innovation or modern textile design, but require designers and wearers to evaluate whether particular materials and patterns genuinely provide coverage, physical comfort, mobility, and protection without rendering the body visually exposed.

A further normative principle concerns the prohibition of *tabarruj*, generally understood as the deliberate and excessive display of beauty, adornment, or bodily attraction in a manner intended to attract public attention. The prohibition does not imply that Muslim women must reject beauty, colour, ornamentation, or aesthetic refinement because the Qur'an itself recognizes clothing as a form of adornment. The relevant distinction lies between appropriate beautification and conspicuous display that transforms appearance into an instrument of provocation, social competition, or self-glorification. Moderate use of attractive fabrics, jewellery, cosmetics, and harmonious colours may remain permissible when consistent with propriety and contextual suitability. By contrast, adornment becomes ethically problematic when it is deliberately exaggerated, displayed to provoke sexualized attention, or used to demonstrate superiority through luxury and consumption. Contemporary digital culture further complicates this distinction because fashion content, personal branding, and influencer marketing may convert religious appearance into a commercial spectacle. Mukaromah et al. (2025) demonstrate that interpretations of *tabarruj* are actively contested in social media, ranging from restrictive textual readings to more contextual approaches emphasizing that ostentatious self-display is not exclusively a women's ethical issue. The principle should therefore regulate excessive public display without treating ordinary beauty, creativity, or women's visibility as inherently immoral.

Islamic clothing ethics also address *tashabbuh*, or deliberate imitation that erases meaningful distinctions of gender or adopts religious symbols inconsistent with Muslim identity. Prophetic traditions criticize men who deliberately imitate women and women who deliberately imitate men (Abū Dāwūd, n.d., Hadith 4097; al-Tirmidhī, n.d., Hadith 2784). Nevertheless, this prohibition should not be interpreted as establishing a universal and unchanging catalogue of garments exclusively belonging to either gender. Clothing conventions vary across historical periods, occupations, climates, and cultural settings; a garment regarded as masculine in one society may be shared by both genders or understood differently elsewhere. The relevant consideration is therefore the garment's recognized cultural meaning, the wearer's intention, and whether its use deliberately reproduces a gender-specific presentation contrary to established norms of propriety. A similar contextual distinction is required when assessing clothing associated with other religious or cultural communities. Islamic law should distinguish between the deliberate adoption of an exclusive theological symbol and the use of globally shared materials, colours, trousers, coats, uniforms, or protective garments that no longer communicate a specific religious affiliation. Nikmatullah (2023) shows that Muslim women's clothing has always been shaped by interactions among religious interpretation, local tradition, modernity, and social circumstances. Cultural adaptation is therefore permissible as long as it does not negate Islamic modesty or intentionally dissolve religious integrity.

The normative standard of Muslim women's clothing extends beyond bodily concealment to include simplicity, propriety, comfort, safety, and respect for women's dignity. Simplicity does not require uniformity, poverty, or the rejection of quality clothing; rather, it opposes extravagance, arrogance, wasteful consumption, and the use of dress primarily to acquire prestige. Propriety requires clothing to correspond to the wearer's activity and social environment, meaning that clothing appropriate for worship, professional work, education, sport, travel, or domestic life may differ in design while remaining governed by the same ethical principles. Comfort and safety are equally significant because garments that severely restrict movement, create health risks, or prevent women from fulfilling legitimate responsibilities contradict clothing's protective and functional purposes. Contemporary modest fashion therefore requires designs that accommodate women's diverse bodies, occupations, climates, and mobility requirements. Research on Muslim fashion indicates that women often seek clothing capable of reconciling religious commitment with contemporary aesthetics and participation in wider society (Arab, 2022; Hasanah & Romziana, 2024). Respect for dignity also requires avoiding interpretations that reduce women to sources of temptation or transfer responsibility for harassment to their clothing. Modest dress represents a personal religious obligation, whereas respectful behaviour,

lowered gazes, and protection from violence remain independent moral responsibilities imposed upon other members of society.

The analysis consequently identifies seven interrelated principles governing Muslim women's clothing: covering the legally defined 'awrah; using opaque materials; avoiding designs that visibly reproduce the body's contours; preventing excessive and ostentatious display; refusing to employ religious dress merely as an instrument of popularity; preserving women's dignity; and adapting clothing to legitimate situational and functional needs. These principles demonstrate that Islamic clothing ethics cannot be fulfilled through the presence of a head covering alone, nor can compliance be assessed exclusively through one culturally specific garment. Normative adequacy emerges from the integration of form, material, intention, social meaning, and practical function. A garment may be aesthetically attractive while remaining modest, culturally distinctive while remaining Islamic, and contemporary while preserving Qur'anic moral boundaries. Conversely, clothing may appear religious in name or branding yet contradict its ethical purpose when it is transparent, excessively tight, ostentatious, unsafe, or commercially designed to objectify the wearer. The most coherent interpretation therefore positions Muslim women's clothing as an ethical system intended to harmonize piety, bodily protection, aesthetic expression, social participation, and human dignity. Such an approach preserves the normative authority of the Qur'an and Hadith while allowing responsible adaptation to cultural diversity and contemporary women's actual needs (Hasanah & Romziana, 2024; Nikmatullah, 2023).

Transformation of Muslim Women's Fashion in the Modern Era

The transformation of Muslim women's fashion in the modern era demonstrates that clothing has become an important medium through which religious commitment, personal identity, and participation in contemporary society are articulated simultaneously. Muslim clothing, particularly the hijab, functions as a visible expression of Islamic affiliation because it enables women to communicate modesty, religious consciousness, and membership in the Muslim community through everyday appearance. Nevertheless, Muslim women do not necessarily experience fashion and religiosity as mutually exclusive categories. They frequently negotiate between Islamic dress principles, cultural traditions, professional expectations, aesthetic preferences, and the desire to participate confidently in wider social environments. Research involving Muslim women from diverse ethnic backgrounds shows that religious identity significantly shapes clothing consumption, although the participants also seek fashionable garments that allow them to belong both to their religious communities and to the broader societies in which they live (Ashraf et al., 2022). In this context, appropriate, comfortable, and professionally designed Muslim clothing can strengthen confidence by reducing the perceived tension between religious observance and public visibility. Fashion therefore becomes a form of identity negotiation through which Muslim women demonstrate that religious commitment can coexist with education, employment, entrepreneurship, creativity, and modern social participation. Modern Muslim fashion should consequently be interpreted not simply as the secularization of religious dress, but as a dynamic practice through which women reconcile faith with changing social realities.

This identity negotiation has contributed to the rapid development of the modest fashion industry, which has transformed Muslim clothing from a relatively specialized religious product into an increasingly visible component of the global fashion and creative economy. The industry now includes independent designers, local brands, textile producers, Muslim women entrepreneurs, fashion events, digital retailers, and mainstream companies seeking to respond to the needs of modest consumers. Product innovation is evident in the development of lighter and more breathable fabrics, adjustable head coverings, sportswear, workwear, nursing-friendly garments, prayer-compatible clothing, and designs adapted to different climates and occupations. Variations in colour, pattern, silhouette, and layering have also enabled Muslim women to select garments according to their personal preferences without necessarily abandoning modesty. Putri et al. (2023) found that Muslim fashion enterprises in Yogyakarta combined modern aesthetics, product innovation, and Islamic business ethics to respond to changing consumer demand. Similarly, research on Muslim women entrepreneurs indicates that modest fashion businesses often emerge because mainstream fashion markets fail to provide garments that accommodate diverse religious, bodily, and functional needs (Amalanathan & Reddy-Best, 2024). The industry therefore represents more than commercial expansion: it creates opportunities for Muslim women to participate as designers, entrepreneurs, workers, consumers, and cultural producers who actively define how modesty is represented in contemporary fashion.

Digital commerce has further accelerated the expansion of modest fashion by reducing geographical barriers between producers and consumers. Social media shops, brand websites,

marketplaces, and live-commerce platforms enable small and medium-sized enterprises to present their collections, communicate directly with consumers, test new designs, and reach markets beyond their immediate localities. This development has particularly benefited local designers and home-based businesses that previously lacked access to conventional retail networks or large promotional budgets. Digitalization also enables producers to offer greater product variation, respond rapidly to consumer feedback, and develop niche categories based on age, body type, occupation, climate, and levels of religious observance. Within Indonesia's creative economy, the Muslim fashion ecosystem increasingly involves collaboration among designers, manufacturers, marketers, universities, business incubators, government institutions, and digital platforms (Mazidah et al., 2024). Such collaboration creates opportunities to strengthen halal-oriented entrepreneurship, improve product quality, expand employment, and enhance the international competitiveness of local brands. However, defining Muslim fashion as part of the halal economy requires more than attaching Islamic labels to products. Halal-oriented fashion should also reflect ethical sourcing, fair labour practices, honest advertising, environmental responsibility, and designs consistent with the substantive principles of modesty. Economic growth therefore becomes valuable when commercial innovation remains connected to social responsibility and Islamic business ethics.

Social media and popular culture have become central forces in determining how Muslim fashion is produced, circulated, and evaluated. Instagram, TikTok, YouTube, and online marketplaces allow hijab-wearing celebrities, fashion influencers, designers, and ordinary users to publish styling tutorials, product reviews, outfit recommendations, religious messages, and representations of everyday Muslim life. These platforms have expanded the visibility of Muslim women and enabled them to challenge stereotypical portrayals that associate religious dress exclusively with passivity, uniformity, or social isolation. TikTok, for example, provides Muslim female content creators with opportunities to combine religious education, beauty, lifestyle, political commentary, and fashion, while the platform's algorithmic and viral structures encourage them to blend personal narratives with entertaining visual formats (El Sayed, 2024). Fashion influencers also serve as opinion leaders who connect brands with consumers and affect purchasing decisions by presenting particular styles as simultaneously religious, modern, and socially desirable (Manzoor et al., 2024). Nevertheless, digital circulation dramatically accelerates the replacement of styles, transforming seasonal changes into continuous micro-trends. As visual popularity becomes measurable through views, likes, comments, and follower numbers, Muslim women may experience pressure to reproduce dominant styles even when those styles are economically burdensome, physically unsuitable, or inconsistent with their own interpretation of modesty.

These developments have produced a significant shift in the social meaning of the hijab. Although the hijab continues to be understood by many Muslim women as a religious obligation and an expression of obedience, it may simultaneously function as a marker of communal belonging, cultural identity, personality, social status, lifestyle, and aesthetic taste. The choice of fabric, brand, colour, styling technique, and accompanying accessories may communicate whether the wearer identifies with minimalist, professional, traditional, luxurious, youthful, or popular fashion cultures. On Instagram, modern Muslim identity is constructed not only through bodily covering but also through the selection of positive content, endorsement practices, visual consistency, and the presentation of an ethically credible public persona (Dewi, 2024). Muslim fashion can thus become an instrument of personal branding, particularly for influencers, entrepreneurs, and online sellers who use religious appearance to establish authenticity, consumer trust, and commercial differentiation. Kamuri and colleagues' research indicates that Muslim fashion presentation on social media contributes to personal branding, which subsequently affects consumer trust and purchasing decisions (Kamuri et al., 2024). This plurality of meanings does not automatically eliminate the sacred dimension of the hijab, but it complicates the boundary between religious expression and commodification. The same garment may embody sincere devotion for the wearer while simultaneously operating as a marketable image within digital consumer culture.

The modernization of Muslim women's fashion should therefore not be evaluated through an exclusively negative framework. Contemporary innovation has provided Muslim women with garments that are more comfortable, professional, functional, diverse, and responsive to different forms of public participation. It has also created economic opportunities for designers, local brands, creative workers, influencers, and women-led enterprises while expanding the public representation of Muslim identity. At the same time, modernization generates ethical tensions when aesthetic appeal, brand prestige, digital popularity, and commercial profitability become more important than bodily coverage,

simplicity, and dignity. Empirical evidence shows that lifestyle and brand image exert substantial influence on the hijab preferences of Generation Z, illustrating that contemporary choices are shaped by market and cultural forces alongside religious considerations (Rahman & Indra, 2024). The central analytical issue is therefore not whether Muslim fashion should be modern, but how modernity is interpreted and governed. A constructive model of modest fashion should permit creativity, colour, cultural adaptation, professional functionality, and technological innovation while preserving opaque materials, non-revealing designs, proportional adornment, and respect for women's agency. Muslim fashion becomes ethically meaningful when it enables women to engage confidently with modern life without reducing religious identity to spectacle, status consumption, or a commercial branding strategy.

4. CONCLUSION

This study concludes that Muslim women's clothing in the Islamic perspective functions not only as a means of covering the body but also as a socio-religious institution that reflects identity, morality, modesty, protection, beauty, and piety. The Qur'an and Hadith emphasize that Muslim women's clothing should cover the 'awrah, should not be transparent or tight-fitting, should avoid excessiveness and the pursuit of popularity, should preserve women's dignity, and should correspond to the wearer's circumstances and practical needs. The development of Muslim women's fashion in the modern era demonstrates an ongoing negotiation among religious teachings, personal identity, professional demands, popular culture, and the growth of the modest fashion industry. Modernization should not necessarily be regarded as a threat, provided that innovations in design, materials, colours, and styles continue to uphold the principles of modesty, comfort, safety, and bodily protection. Problems arise when aesthetic orientation, consumerism, popularity, and commercial interests become more dominant than religious and ethical values. Therefore, ideal Muslim women's fashion should integrate compliance with Islamic principles, creativity, functionality, cultural context, and the needs of modern women without diminishing their dignity, responsible freedom, or the spiritual meaning of clothing.

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