

QUESTIONING THE “KOREAN WAVED” HIJAB STYLE IN INDONESIA: A CONTEMPORARY QUR’ANIC APPROACH

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Abstract:

Innovations on hijab have implications for the expansion of its users. Thus it encourages the growth of new identities for hijab which are then expressed by enriching its style, form, color tone, and fabric. The cultivation of hijab throughs the pop-culture of Korea arose and known as the “Korean waved” hijab. This paper has an opportunity to elaborate on hijab’s contemporary progression worldwide. It reflects the Korean pop-culture and identifies the authenticity of the tradition of wearing the hijab in Indonesia. It problematizes the issue of Korean hijab style and how the Quran responds to it. The research framework used a sequential exploratory model henceforth resulting in a scientific response to the phenomenon of Korea’s creative industries in the making of an authentic Indonesian hijab model. The results answered the challenges of the vision of "Making Indonesia 4.0" in developing the industrial sector of textile in Indonesia by tracing ethical, aesthetical, and economic modes of hijab.

Keywords: *Korean Wave; Hijab; Indonesia; Synchronic-Diachronic Reading*

A. Introduction

The existence of hijab in the middle of Muslim women's society has been transformed, from a religious injunction into a social matter. It was established by the massive development of Islamic culture.¹ Hijab was imposed on all heavenly religions in the entire Arab peninsula. As in the twentieth century, all the Jewish and Christian were veiled in every market and alleyway.² The hijab has also arisen to represent the essence of Islam in the West. The practice of hijab and its

¹ Imtiaz Ahmad, “Why Is the Veil Such a Contentious Issue?,” *Economic and Political Weekly* 41, no. 49 (June 5, 2015): 37–50.

² A. K. John Alias Al-Dayrani and Mohammad Amin Sheikho, *Islam! What Are the Veil, Divorce, and Polygamy for?: A Dialogue between a Western Orientalist and a Muslim Savant* (Munich: BookRix, 2014), 6.

development could be examined outside the framework of religion, either in social or psychological effects³. It visualized an astonishing extension growth of the hijab beneath the identity of Islam.

The development of the hijab has always innovated an alteration between society in a global perspective. It has shape-shifted and evolved on its form, style, and fabric. The development becomes a part of the social and cultural expression of Muslim women.⁴ Hijab has been exploited by every advertiser of Eastern and Western products as by publishers, athletes, filmmakers, politicians, militaries, and public figures.⁵ Each of Germany, France, Turkey, Netherlands, and the United Kingdom has a unique narrative of belonging to which Muslim women must conform or be classified as outsiders or insiders.⁶

On its historical and intellectual overviews, the Westerns interaction on the discussion on the hijab was rare before colonial exploration.⁷ France stands as a pioneer on the topic of the hijab in the European context. The French National Assembly voted in 2004 to ban the veil from public schools, though not to the university students.⁸ As in the Netherlands, which is supposedly known as a tolerant and multicultural country, sacked dozens of women for their hijab before the Equal Treatment Commission. In 2005, they managed to push through the *niqāb* ban. In Germany, politicians concluded the discussion on the ban of the *niqāb* in 2011, despite evidence from pollsters of overwhelming support among the masses.⁹

Indonesia, known as a multicultural and plural country, unprejudiced from the declines of the hijab in the Western. Its Muslim women have been given the freedom to wear hijab and acculturate it with their cultural systems. Due to this, the development of the hijab has highly improved over the past two decades. One of the initial sources of this phenomenon seems to have influenced by the establishment of Muslim women's communities. To proclaim the usage of the hijab as the main integral

³ Marnia Lazreg, *Questioning the Veil: Open Letters to Muslim Women* (New Jersey: Princeton University Press, 2009), 10.

⁴ John R. Bowen, *Religions in Practice: An Approach to the Anthropology of Religion*, 2nd ed. (Massachusetts: Routledge, 2017).

⁵ Faegheh Shirazi, *The Veil Unveiled: The Hijab in Modern Culture* (Florida: University Press of Florida, 2003), 138.

⁶ See also Anna C. Korteweg and Gokce Yurdakul, "The Headscarf Debates: Conflicts of National Belonging," *Routledge* 19, no. 2 (2014): 272–73, <https://doi.org/10.1080>.

⁷ Irene Zempi and N. Chakraborti, *Islamophobia, Victimization and the Veil*, 1st ed. (United Kingdom: Palgrave Macmillan, 2014), 6.

⁸ John R. Bowen, *Why the French Don't Like Headscarves: Islam, the State, and Public Space* (Princeton University Press, 2008), 96.

⁹ For a more complete discussion upon this topic, see Peter O'Brien, ed., "Veil," in *The Muslim Question in Europe, Political Controversies and Public Philosophies* (Pennsylvania: Temple University Press, 2016), 105–43, <https://www.jstor.org>.

part for Muslim women, these communities civilize and improve the creation of the hijab.ⁱ

Over the past three years, Indonesian women have evolved their culture throughout the development of Korea’s art industry. It interspersed throughout Indonesia by the development of Korean music, cinema, fashion style, and social media. The Korean wave, also known as *Hallyu*, was indeed South Korea’s “soft invasion” to the rest of the world.¹⁰ With all its advancement as a genuine enrolment economic power in Asia, it had never occurred in anyone’s thought that Korean art industries would arise upon the developing world.

This paper discusses the interest of Indonesian Muslim women in the culture and art of South Korea and its implication towards the development of the hijab style. The research on this paper written based on observation and interviews with several persons and communities in Indonesia. This progress is then observed as an economic potential that is considered capable of strengthening the growth of the creative industries in Indonesia, especially in the creative industries of textiles and textile products (TPT). Triawan Munaf, head of the Indonesian Creative Economy Agency (Bekraf) explained that the need to reflect on Korea in terms of creativity, discipline, and marketing strategy. He added Korean pop culture is very popular not only in the art world, but also in digital advancements such as apps, comics, and games. The combination of creativity and observation on market demands becomes an economic prospect for Indonesia.

B. Theoretical Reference and Methodological Approach

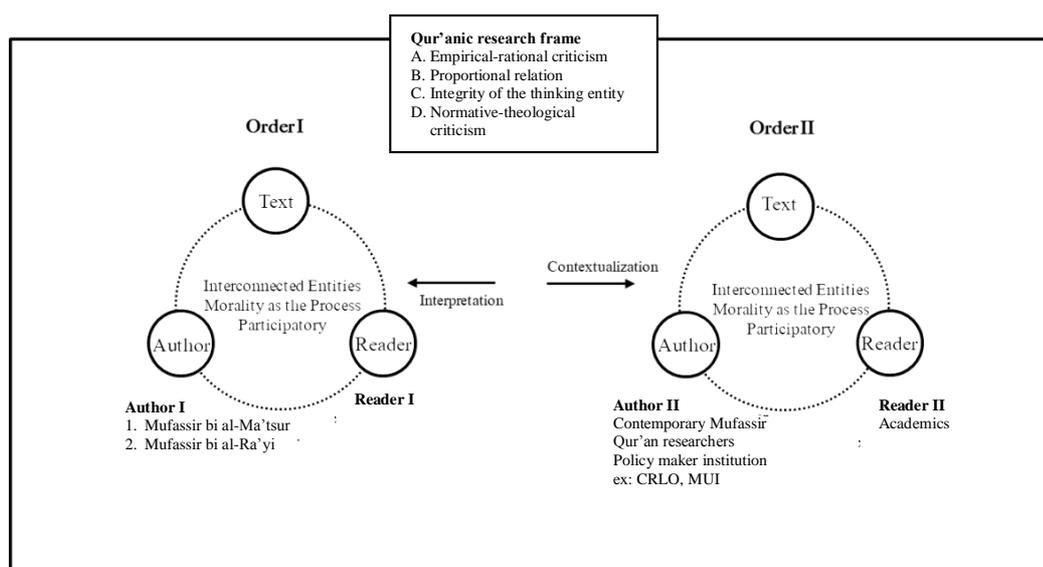
Numbers of works of literature observed due to the phenomenon of hijab as a contemporary social phenomenon. One of the most respected works is the results of John Bowen's research in his book *Religions in Practice* (2017) and *Why the French Don't Like Headscarves* (2006). Ewa Glapka in the journal entitled "Veiled or Veiling: Turning Back the Gaze on the Western Feminist" (2018) also provides an interesting perspective to understand the hijab and its significance in socio-cultural discourse. On the other hand, the author is interested in research on the phenomenon of hijab in Indonesia compiled by Faizol Riduwan's essay in his thesis, "The Meaning of Hijab for the Surabaya Hijabers Community" (2013).

Through a literature review of primary, secondary, and tertiary literature, various social researchers on the hijab develop a theoretical framework that is considered the ideal dose of research. The framework, which is then implemented in the context of this study, is organized into three research objectives, namely; *First*,

¹⁰ Danny Yatim, “*Hallyu*, the Korean Wave,” *The Jakarta Post*, February 13, 2017, sec. Art & Culture, www.thejakartapost.com.

socio-anthropological problems related to "Korean Wave" in a contextual overview; *Second*, understanding the main narratives (*murād*) and the significance of the Qur’anic verses regarding the hijab; Third, observing the construction of culture in Indonesia regarding the use of the hijab in terms of its form and role in society; *Third*, the observation on variants of “Korean waved” hijab products regarding ethical, aesthetical, and economical views simulate a methodology.

The author conducted qualitative research on eight informants, followed by a double study with a sequential exploration design. This research method is considered effective for identifying specific phenomena and testing data in empirical sample spaces. The paradigm in research is structured within the framework of field research divided into four sectors; observation, interview, open questionnaire, and literature study. Research like this is known among contemporary Qur'an academics with the term "Living Qur'an" research. The structure of this study emphasizes the process of analysis on the transmission and transformation of a verse of the Qur'an amid society and looking for repetitive patterns of these phenomena in diachronic readings. ⁱⁱ



Picture I: Scheme on the Synchronic-Diachronic Reading of the *Living Qur'an* Research Method¹¹

The research objective in the series of methods is the observation of the need for the hijab market in Indonesia. The main objective of this study is to understand the derivation, significance, and implications of *Hallyu* on the development of the hijab

¹¹ Egi Tanadi Taufik and Hadi Wiryawan, “Peran Hadis dalam Asbāb al-Nuzūl Jadīd: Kritik Hermeneutika Otoritarian Abou Fadl terhadap Metodologi Tafsir Kontemporer M. Amin Abdullah,” in *Urgensi Studi Hadis di Indonesia pada Era Milenial* (Seminar Nasional Ilmu Hadis, Jember: STDII Press, 2018), 291, <https://www.academia.edu/42913663/>; Muhammad Yusuf, “Pendekatan Sosiologi dalam Penelitian Living Qur’an,” in *Metodologi Penelitian Living Qur’an dan Hadis*, ed. Sahiron Syamsuddin and Muhammad Alfatih Suryadilaga, Cetakan I (Yogyakarta: Teras, 2007), 49.

mode and observe the axiological shift in the use of hijab in post-*Hallyu* Indonesia. The observation process is based on the narrative about the hijab in the Qur'an and the historicity of the culture of wearing the hijab in Indonesia as discussed in the previous chart. The results of the research in this article are claimed to be the answer to face the challenges of the decline of the creative industries of the textile and textile products sector, given the massive growth rate of hijab users in Indonesia.

C. Brief History of Hijab in Indonesia

Hijab has a fairly long history in Indonesia. Hijab was noted to have been known in Indonesia before independence but the lack of data records and images related to the hijab at that time made the discourse about the chronology of the appearance of the hijab in Indonesia hampered. When explained briefly, the term hijab in Indonesia appears later, where it was originally used as a "veil" for head coverings and has existed in 19th century Indonesia. Furthermore, in the 20th century, the hijab faced its opportunities and challenges until the 21st century to the point that the use of the hijab was considered a social phenomenon that is prevalent in Indonesia. This chart interprets the history and development of hijab in Indonesia based on chronological order and understands the shift in the form, role, and meaning of the hijab as the times advanced.

Hijab is popular term that is continuously discussed in various intellectual fields. This problem has been written for centuries in thousands of books, classic literature, and contemporary scientific journals. In terminology, the hijab is known as a wide, thin cloth to cover a woman's head and chest, while the veil is known as a barrier or satire between two sides.¹² According to the Oxford dictionary, the hijab is defined as a head covering worn by Muslim women in public.¹³ Hijab is also known as a religious identity that regulates the use of the hijab in this case.

The definition of the hijab was initially influenced by several verses of the Koran which means boundary, dividing, or partition.ⁱⁱⁱ This meaning has undergone a shift based on historical and humanitarian developments.¹⁴ The hijab today contains a new denotation as clothing that covers the entire body of Muslim women. Even in the early 20th century, the term hijab and its use were rarely known by Muslim women in Indonesia.

¹² Rajab 'Abd al-Jawwād Ibrāhīm and Maḥmūd Fahmī Ḥijāzī, *Mu'jam al-Arabi li Ism al-Malabis*, 1st ed. (Riyadh: Al-Afaq Al-Arabiyya, 2002), 114–26.

¹³ Oxford University Press, “Hijab,” Oxford Dictionaries English, December 4, 2018, <https://en.oxforddictionaries.com/definition/hijab>.

¹⁴ Husein Muhammad, *Perempuan, Islam & Negara: Pergulatan Identitas dan Entitas* (Yogyakarta: Qalam Nusantara, 2016), 153.

Barbara Leigh's observations in his book *Hands of Time* (1989) and Holly Smith in *Aceh: Art and Cultures* (1991) show the source of Indonesian culture. Smith in his paintings described the lack of use of the hijab among Acehnese Muslim women in the late 1880s.¹⁵ Based on research developed by Smith and his successors, no immigrant Muslim women were found who were assumed to influence the use of hijab in Indonesia at that time. The use of textiles at this time was only limited to the use of silk fabrics in red, black, purple, yellow, and black.¹⁶

The beginning of the polemic about the Hijab problem can be traced to the events of the Padri War in 1821-1837 AD, namely the dispute between the adat and the Padri which was motivated by the refusal of the adat community on the invitation of the Padri to abandon their customs or customs because it was against Islamic law. Padri stated that customary clothing did not fit into Islam and implemented several rules namely that men must keep their beards and wear white clothes and women must wear dresses that cover their faces completely. However, the adat did not agree with this so that war broke out.¹⁷

During the "New Order" period of Indonesia, specifically in the 1980s, the hijab women's movement began to be seen when they demonstrated against the new political obligations at that time. In the Indonesian newspaper, Kompas, 6 August 1983, an article which stated that the government still refused the use of hijab in schools would even facilitate those who were veiled to be moved in private schools that specifically provided hijab uniforms. In 1988, according to Kompas, July 17, 1988, there were recorded cases in Bandung, 4 students were not allowed to wear the hijab. Then, in Kompas, 6 October 1988, there was a case in Jakarta where 10 hijab students were discharged and were not allowed to take lessons. This got a positive response from the Head of the Ministry of Education and Culture (Depdikbud) because the school had tried to maintain discipline related to school uniforms. However, of course, this is a discrimination against students. Finally, in 1991, an official declaration was held that allowed students to wear the hijab as a uniform on the condition that it should be per the color and design of the school uniform and be approved by parents.¹⁸

¹⁵ Barbara Leigh, *Hands of Time: The Crafts of Aceh* (Jakarta: Penerbit Djambatan, 1989); Holly Susan Smith, *Aceh: Art and Culture* (Oxford University Press, 1997).

¹⁶ R. Michael Feener, Patrick Daly, and Anthony Reed, *Mapping the Acehnese Past* (BRILL, 2011), 212; Henk Schulte Nordholt, *Perspektif Baru Penulisan Sejarah Indonesia* (Jakarta: Yayasan Obor Indonesia, 2008), 330.

¹⁷ Ali Tantowi, "The Quest of Indonesian Muslim Identity: Debates on Veiling from the 1920s to 1940s," *Journal of Indonesian Islam* 4, no. 1 (June 1, 2010): 63, <https://doi.org/10.15642/JIIS.2010.4.1.62-90>.

¹⁸ Claudia Nef Saluz, *Islamic Pop Culture in Indonesia: An Anthropological Field Study on Veiling Practices among Students of Gadjah Mada University of Yogyakarta* (Bern: Institut für Sozialanthropologie, Universität Bern, 2007), 31.

Related to the development of the use of hijab in Indonesia, Daud said that two factors were supporting the emergence of hijab which eventually became a trend in schools and local campuses; *First*, external factors, namely the influence of the Muslim Brotherhood movement in Egypt and the Iranian Revolution. In the 1970s, the Muslim Brotherhood movement in Egypt through two figures namely Sayyid Quṭb and Hasan Albanna began to enter Indonesia intensely, marked by the translation of his works into Indonesian so that Islamic studies began to be sought after. Whereas in the 1980s, the hijab was associated with the rise or revolution of Iran marked by the rise of the black hijab trend.¹⁹

Second, internal factors. In the 1980s, to be exact on March 17 1982, the government issued Decree (SK) no. 052/C/Kep/D.82 regarding the prohibition of wearing the hijab in schools because it was considered to violate school uniform rules. Later, reformers and activists fought for the rights of Muslim women to wear the hijab. This struggle finally paid off. In the early 1990s the regulation was declared in the Decree of the Director-General of Primary and Secondary Education of the Ministry of Education and Culture of the Republic of Indonesia No. 100/C/ Kep/D/1991 which contains the ability of students to use the hijab from elementary to the high school level.²⁰

In the early period of the New Order, until it ended, the author concluded the reason why the hijab had not been received in Indonesia was that the hijab was associated with Islamic fundamentalism which seemed to be destroying the ideology of the nation, especially in politics. Hijab began to break free from political confinement as the government began to be permissive towards Muslims and no longer considered it a political threat. From there, Muslim women in Indonesia began to get the freedom of dress in wearing a hijab in everyday life. Muslim women no longer get discrimination of their rights in life so that they support the creation of a safe, peaceful, and tolerant life.

After the end of the new order period, the hijab began to experience many developments. This can be seen from the many interests of Muslim women to wear the hijab and new fashion for women wearing hijab appears. This phenomenon is supported by the emergence of designers who are concerned about the fashion and style of Muslim women. They made many breakthroughs in Muslim fashion. Also, the development of hijab in Indonesia is supported by the presence of special magazines for women and usually includes hijab-style and fashion for Muslim women.

¹⁹ Fathonah K. Daud, “Jilbab, Hijab dan Aurat Perempuan: Antara Tafsir Klasik, Tafsir Kontemporer, dan Pandangan Muslim Feminis,” *Al Hikmah: Jurnal Studi Keislaman* 3, no. 1 (March 1, 2013): 2–4, <https://doi.org/10.36835/hjsk.v3i1.363>.

²⁰ Daud, 2–4.

In the 2000s, Muslim women's attention to the hijab became more prominent. Over time, the hijab develops a lot and then produces many variations or forms of the hijab. For example, a rectangular veil, continuity veil, pashmina with various types of materials, and models. The growing hijab trend is inseparable from the public figure fashion that usually triggers new models and styles in clothing. Muslimah designers also played an important role in the development of the hijab in Indonesia, such as Dian Pelangi, Ria Miranda, Zaskia Adya Mecca, Jenahara, Zaskia Sungkar, and others. Hijab fashion is also influenced by the entry of fashion culture from outside, both direct and indirect adaptations.

One of the foreign cultures that entered Indonesia was Korea. We can observe that the Korean pop industry began to penetrate Indonesia which then became a trend since 2017. The impact of the acculturation of Korean fashion culture can be seen from the adaptation of fashion, make-up, and attitude. In this case, the adaptation of Korean cultural clothing to the hijab can be seen from the material, color, and hijab accessories used. Pastel hijab is one example. Besides, in cosmetology, Korean culture is how to make-up with certain conditions to produce Korean look make-up. This certainly has a positive impact on the industry in Indonesia because it is an innovation in the field of fashion and makeup.

In history, the development of the hijab can also be seen from the meaning of the hijab itself. Hijab as a Muslim women's clothing has a different meaning for different individuals over time. In the 19th century, the hijab as an Islamic garment functioned as a symbol of high religious status. Then in the early 20th century, the hijab was considered as an identity for people who belonged to certain religious fanatics. Starting from the pre-independence era, the hijab is interpreted as a symbol of national identity. However, during the New Order era, the hijab had its turmoil, from the prohibition of the veil to the hijab which was acceptable to produce the right to freedom of hijab for every Muslim woman. Continuing at the beginning of the 21st century, hijab began to be interpreted as one of the fashion in clothing. Until now, this meaning still exists and even becomes an unavoidable phenomenon. the hijab became a diversity of identity as well as fashion in clothes. This seems to have a big influence on the development of the industry, especially textiles in Indonesia.

D. Reinterpreting Hijab in the Qur'an: A Synchronic-Diachronic Reading

The phenomenon of the hijab becomes a familiar thing in society. The various ways of applying the hijab show the various definitions of the community regarding the use of hijab. Hijab in the Indonesian context is also known as the hijab. These two terms, although not the same, are implicitly understood as 'identical' by the hijab user in Indonesia. The word "hijab" is mentioned in the Koran in an-Ahzab (33): 59 with the word *jalābib* which is a plural form of the word "hijab". Al-Maraghi interprets the

word *jalābib* at 33:59 is the clothes of the brackets which cover the whole body of the woman, more than just ordinary clothes and veil²¹. “Hijab” in al-Munjid's dictionary is interpreted as everything that is between two places, which in this context is understood as clothing that covers the female genitalia of the opposite sex who is not her mahram.²²

The use of the hijab called by the Koran cannot be separated from various commentators' opinions to public figures in interpreting the verses related to the hijab. Supporting the meaning of the Qur'an singularly is considered as a despotic interpretation and coercion of thought (also called as authoritarianism).²³ The research on this paper needs to be applied periodically and comprehensively to bring up a product of interpretation that is intact and relevant.

Various definitions of the hijab also related to the term “*jilbāb*” in the Qur'an, which means; *First*, hijab as clothing that is wider than a veil. This opinion was expressed by al-Qurthubi and Ibn 'Assyria from the exegete group, Ibn 'Assyria and Qatadah bin an-Nu'man from the group of friends who are also *ahl al-Qur'an*. Ibn 'Assyur added, clothes smaller than a robe²⁴;

Second, clothing that covers the entire body. This opinion was expressed by Thabathaba'i.²⁵ Wahbah az-Zuhaili also expressed a similar opinion but gave the exception of the phrase "whole body" to "except face and palm".

Al-Qurthubi argues that the hijab is a wider opinion than the veil but he most agreed to interpret the veil as clothing that covers the entire body. He also quoted Ibn Abbas and Ubaidah al-Salmani's thought which defines the veil as clothing that covers the entire body, only they exclude the eye.²⁶ al-Maraghi, on the other side, argues that the veil is clothing that covers parts of a woman's body that causes slander, such as the head, chest, two arms, and so forth.²⁷

Third, hijab as a fabric which covers the head and face of women. This opinion was also expressed by Thabathaba'i and al-Biq'a'i. Al-Biq'a'i interprets the veil as a veil

²¹ Ahmad Musthofa al-Maraghi, *Terjemah Tafsir Al-Maraghi*, vol. 6 (Semarang: Toha Putra, 1987), 59.

²² Louis Makluf, *Al-Munjid fi al-Lughah wa al-Adab wa al-A'lam* (Beirut: Matba'ah al-Istiqamah, 2004), 118.

²³ see Khaled Abou El Fadl, *Speaking in God's Name: Islamic Law, Authority and Women* (England: Oneworld Publications, 2014); M. Amin Abdullah, *Islamic Studies di Perguruan Tinggi: Pendekatan Integratif-Interkonektif* (Yogyakarta: Pustaka Pelajar, 2012).

²⁴ M. Quraish Shihab, *Tafsir Al-Misbah: Pesan, Kesan, Keserasian al-Qur'an* (Jakarta: Lentera Hati, 2002), 534.

²⁵ Shihab, 534.

²⁶ Al-Qurthubi, *Tafsir Al-Qurtubi*, ed. Abd Allah ibn Abd al-Muhsin al-Turki (Jakarta: Pustaka Azam, 2009), 583–84.

²⁷ Maraghi, *Terjemah Tafsir Al-Maraghi*, 6, 527.

that not only covers the face but also covers the neck. He explained two basic requirements for the use of the hijab, namely the outer clothing can cover the entire body and clothing and is loose.²⁸ Shihab addresses this definition to the term “*khimar*” rather than hijab;²⁹

Fourth, hijab as a fabric that can be folded. Ibn Kathir quoted this opinion from al-Jauhari. Ikrimah specifies by this definition by covering the neck with a veil that is folded up to cover the chest;³⁰

Fifth, headband. Muthahhari dan al-Maududi, quoted by Husein Shahab, explains the meaning of the veil during the fall of the Qur'an. He divided the two definitions, first, a small headband, like a veil, used in the house. Second, a larger head covering covers other parts of the body, used when leaving the house.³¹

Felix Y. Siau, an activist of contemporary Islamic propaganda in Indonesia, divides the notion of hijab into three; *Al-tsaub*, home clothes; *Khimar*, a veil that covers the head, neck, to the limit of the chest and; *Veil*. The hijab then has two definitions, which were concluded by Siau based on the Islamic jurists and linguists, as double attire that covers *khimar* and house clothes. Hijab is also understood as double clothes that cover house clothes, which extends to cover the lower body besides the head.³²

Shahab also mentioned the main criteria for the use of the hijab, namely covering genitals and loose. If this criterion is insufficient and slanderous, then it is added with the next criterion. Shahab added several criteria which neither thick and transparent, obtrusive, nor eye-catching color or style.³³

Oki Setiana Dewi, a Muslim woman preacher Indonesia, explains that the prohibition of wearing the hijab that is striking and attracting attention does not mean that Islam forbids Muslim women from wearing good clothes. Dewi stated, wearing shabby clothes, to be presumed as *zuhud* was a part of this prohibition. Meanwhile, the use of good clothes as an expression of gratitude for Allah's blessings is fine, as long as it is not excessive. It does not resemble men's clothing or non-Muslim people. This criterion is an additional criterion that applies to both women and men. The word "resembles" here is interpreted as when wearing these clothes makes people unsure

²⁸ Shihab, *Tafsir Al-Misbah: Pesan, Kesan, Keserasian al-Qur'an*, 533.

²⁹ Shihab, 527.

³⁰ M.N. Ar-Rifa'i, *Kemudahan Dari Allah: Ringkasan Tafsir Ibnu Katsir*, vol. 3 (Jakarta: Gema Insani, 2012), 652–53.

³¹ Husein Shahab, *Hijab Menurut Al-Qur'an Dan Sunnah: Pandangan Muthahhari Dan Al-Maududi* (Bandung: Mizania, 2013), 71–72.

³² Felix Y. Siau, *Yuk, Berjilbab!* (Bandung: Mizania, 2013), 80–81.

³³ Shahab, *Hijab Menurut Al-Qur'an Dan Sunnah: Pandangan Muthahhari Dan Al-Maududi*, 74–78.

whether he is male or female. Likewise, following non-Muslim clothing with one's notes when dressed makes other people think they are not Muslim.³⁴

The verses about the hijab do not only mention the way they are used for Muslim women. He also claimed to intersect with dialogue about the boundaries of genitalia or body parts that are forbidden to be displayed in public. An explanation of these limitations is mentioned in QS. An-Nur (24): 31 which has five main points to the message to Muslim women namely to hold a glance, preserve genitals, not display jewelry, close the veil to the chest, and people who are included, mahram women. The commentators interpret the "jewelry" in the verses, including;

First, the face, both hands, and clothing are worn by women. This opinion was expressed by Sa'īd Ibn Jubair, Atha', and Al-Auza'ī conveyed by al-Qurṭubī in his interpretation. Ibn 'Abbās, Qatādah, and Miswar Ibn Makhzumah added: eye shadow, bracelet, half of the hands that are usually decorated with girlfriends, earrings, rings, and the like³⁵. Dewi had also stated an identical thought due to this matter;³⁶

Second, feet are not included in genitalia. Shaykh Muhammad 'Ali as-Sais: the two women's legs (which are covered with footwear) are not 'aurat. According to him, for poor women it will be difficult if they are required to have footwear to cover their nakedness. Abu Yusuf even said that a woman's hand is not aurat because it is considered to be difficult for women. Quraish Shihab in Tafsir al-Misbah added, a woman's clothing in terms of shape is adapted to environmental conditions, as well as local customs. While the discussion of the previous scholars regarding the form of clothing depicted in the Qur'an under the conditions of Arab society at the time the verse was revealed³⁷. Likewise, Muhammad Thāhir Ibn 'Asyur's opinion considers the provisions in one area cannot be imposed on other regions.

E. The Implication of Korean Wave to Indonesian Muslim Women

The use of hijab in Indonesia has skyrocketed over the last two decades.³⁸ One indicator of the spread is the emergence of Muslim communities who explore the hijab in various aspects. The community that the author is referring to is a group of Muslim women who have an interest in the trend of *Hallyu* (the global term for Korean fever). The community voiced an invitation to use the hijab as a Muslimah identity by forming an innovative and adaptive veiled civilizing process. Emha Ainun Nadjib's

³⁴ Oki Setiana Dewi, *Hijab I'm in Love!* (Bandung: Mizania, 2013), 34.

³⁵ *Syair lautan Jilbab* (Al-Muhammady, 1989).; Faizol Riduwan, 'Makna Jilbab Bagi Komunitas Hijabers Surabaya' (undergraduate thesis, UIN Sunan Ampel Surabaya, 2013), <http://digilib.uinsby.ac.id/11181/>.; Dewi, *Hijab I'm in Love!*, 23–24.

³⁶ Dewi, *Hijab I'm in Love!*, 23–24.

³⁷ Shihab, *Tafsir Al-Misbah: Pesan, Kesan, Kecerasian al-Qur'an*, 531.

³⁸ Riduwan, "Makna Jilbab Bagi Komunitas Hijabers Surabaya."

poem entitled "Lautan Jilbab" also hints at the rise of the spread of the veil in Indonesia in the following verses:

Para malaikat Allah tak punya jantung, tapi sanggup mereka rasakan degup kebangkitan jilbab yang seolah berasal dari dasar Bumi. Para malaikat Allah tak memiliki bahasa dan budaya, tapi dari galaksi mereka seakan-akan terdengar suara-suara: "ini tidak main-main! ini lebih dari sekedar kebangkitan sepotong kain!" Para malaikat Allah seolah sedang bercakap-cakap diantara mereka: "kebudayaan jilbab itu bersungguh-sungguhkah mereka?"³⁹

(The Angels of God don't have heart, but they are able to feel the resurgence of the veil which seemed come from the bottom of the Earth. The angels of God don't have language and culture, but from their galaxies as if sounds: "This is no joke! This is more than the resurgence of a piece of cloth!" The angels of God seemed to be having a conversation between themselves: "veil culture, are they serious?")

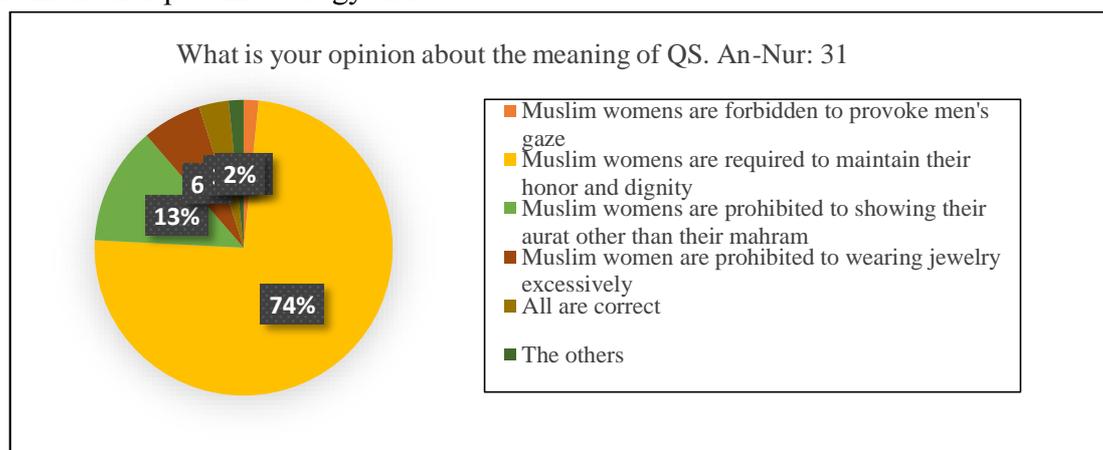
Since the "Korean Wave" enrolment over the past four years, Muslim women in Indonesia have been faced with the challenge of exploring their cultural identity with South Korean pop culture worldwide. Seeing the economic growth of the creative industry sector in Asia that is not as strong as other continents, the spread of Korean pop culture throughout the world has never crossed the minds of the world community. *Hallyu* can be claimed as an attempt to the cultural invasion of South Korea which spread throughout the world.⁴⁰ The dominant adaptation media from *Hallyu* are the creative industries through film, music, choreography, to cosmetics and clothing fashion. The spread of the creative industries and South Korean pop culture influenced the development of the hijab which later became the main domain of the author's research.

The research was arranged with several methods namely observation, interview, open questionnaire, to literature study. The research objective in the series of methods is the observation of the need for the hijab market in Indonesia. The main objective of this study is to understand the derivation, significance, and implications of *Hallyu* on the development of the hijab mode and observe the axiological shift in the use of hijab in post-*Hallyu* Indonesia. The observation process is based on the narrative about the hijab in the Qur'an and the historicity of the culture of wearing the hijab in Indonesia as discussed in the previous chart. The results of the research in this article are claimed to be the answer to face the challenges of the decline of the creative industries of the textile and textile products sector, given the massive growth rate of hijab users in Indonesia.

³⁹ Nadjib, *Syair lautan Jilbab*.

⁴⁰ Yatim, "*Hallyu*, the Korean Wave."

The authors determined three criteria of respondents on the open questionnaire session. The subjects should be Muslim women aged 17-25 years, wearing the hijab, and having an interest in the creative industries and South Korean pop culture. The questionnaire contained 56 questions spread over two weeks and was responded to by 61 respondents throughout Indonesia. Questions in the questionnaire can be classified into six groups namely the identity of respondents and their understanding of the hijab in aspects of theology, social, political, cultural, and information technology. 78.7% of respondents are 19-21 years old and the majority of respondents, on a 32% scale, are from the D.I province. Yogyakarta.



Picture II: Sample Questions and Respondents Datagraphic Regarding the Use of Hijab in Indonesia as the Implementation of Ethical Values

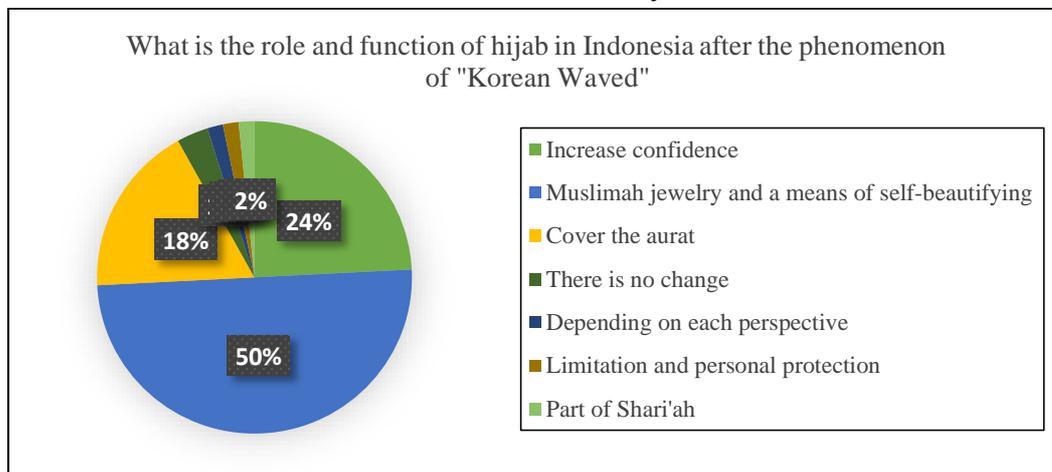
Through the questionnaire data statistics, the development of hijab in Indonesia has experienced an axiological shift from ethical values to aesthetic values. The factors that influenced this shift were changes in the time, place, and epistemological framework of the respondents regarding their responses to the Qur'anic verses on hijab.⁴¹ The four variables that become the pressure points for the value shift are the meaning of the Qur'anic text, verse's original intention (*murād*) and significance (*maghzā*), the effective history and horizon of the community, and the phenomena which underlie the emergence of Korean hijab in Indonesia.⁴²

The dynamics of *Hallyus* popularity have become the background of the emergence of a new hijab identity in Indonesia. The author also observes several values or morality which carried on among contemporary era hijab users, namely; *First*, maintenance of women's honor and dignity; *Second*, the expression of women's

⁴¹ Abdul Mustaqim, *Epistemologi Tafsir Kontemporer: Studi Komparatif antara Fazlur Rahman dan Muhammad Syahrur*, Disertasi (Yogyakarta: UIN Sunan Kalijaga, 2007), 268–81, <http://digilib.uin-suka.ac.id/14300/>.

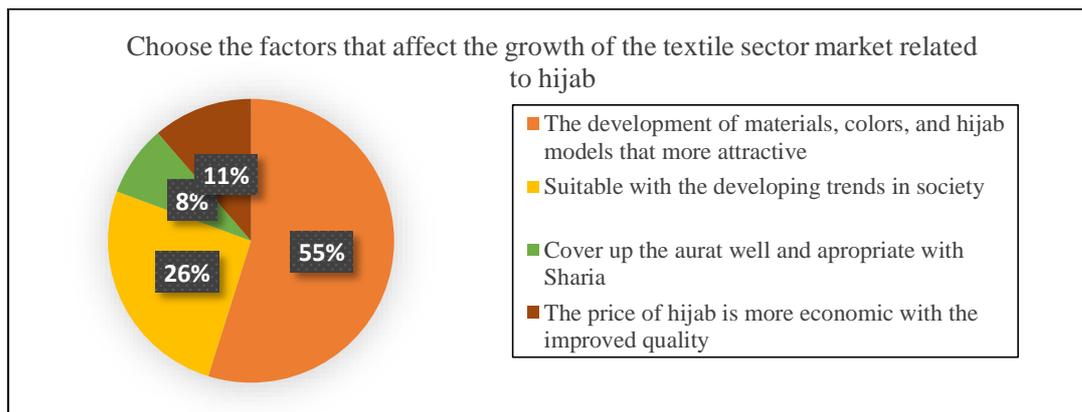
⁴² Jasser Auda, *Maqasid Al-Shariah as Philosophy of Islamic Law: A Systems Approach* (London: International Institute of Islamic Thought (IIIT), 2008), 22; Ahmad Riyanto, *Relasionalitas Filsafat Fondasi Interpretasi: Aku, Teks, Liyan, Fenomen* (Yogyakarta: Kanisius, 2018).

freedom and independence; *Third*, in line with public ethics and propriety. Based on the questionnaire, 53% of respondents agreed that the development of hijab in Indonesia was influenced by South Korea's creative industry and pop culture. 63.6% of respondents agreed that the innovation of the Korean Hijab in Indonesia is following market needs and relevant to Muslim women today.



Picture III: Sample Questions and Datagraphic Respondents Regarding the Role and Function of Hijab Post-Korean Wave Phenomenon

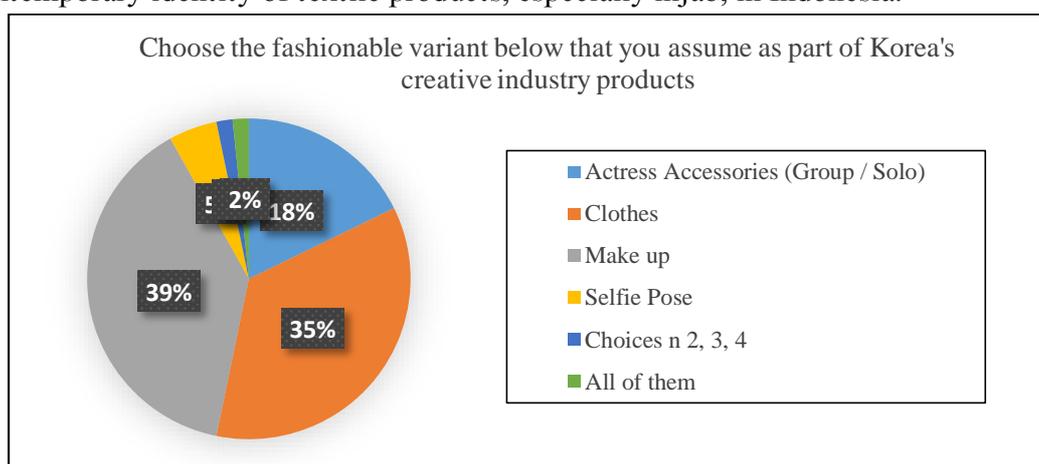
Judging from the digital science approach, the development of the hijab in 21st century Indonesia is supported by an internet media platform that includes variants of fashion fashions, makeup, public figures, and recency of information about other hijab. The three main variables that form the basis for choosing hijab products are conformity to the times, based on aesthetics on a scale of 50.8%; public appropriateness, based on morality and ethics with a scale of 23%; and user comfort, based on the function and innovation of textiles with a scale of 16.4%.



Picture IV: Sample Questions and Respondents Datagraphic Regarding Growth Indicators for Hijab Enthusiasts in Indonesia

Through the economic approach, there are questionnaire respondents data that need to be underlined, namely; *First*, the emergence of the latest hijab character as a

reading of the needs of Indonesian hijab users (social identity, non-brand); *Second*, the market demand for Korean Hijab in Indonesia needs to be balanced with the supply of relevant, economical and practical "supplies"; *Third*, the emergence of Korean Hijab is an alternative solution to boost the creative industries of the textile and textile products (TPT) sector of Indonesia which is experiencing a decline due to increased intensity of imported textile products and the lack of innovation to overcome a contemporary identity of textile products, especially hijab, in Indonesia.⁴³



Picture V: Question Sample and Respondent Datagraphic Regarding Dominant Imported Products from South Korea's Creative Industries

F. Development of “Korean Waved” Hijab: Ethical, Esthetical, and Economical Overview

Hijab in Indonesia is generally understood as a religious expression. Judging from the questionnaire data, 31.1% of respondents defined the hijab as the upper cover of the nakedness. Three other opinions that have a high enough percentage are the cloth covering the head to the chest (19.7%), the dividing wall between men and women (19.7%), and the cloth covering hair and body (16.4%). While the hijab, as a term that is identical to the hijab, is interpreted differently by the users of the hijab. Based on questionnaire data, 62.2% considered hijab and headscarves to have different meanings, 31.1% interpreted the veil as a loose shirt that covered the entire body except for the hands and face, another 31.1% interpreted the veil as a loose and thick fabric that covered the genitals upper women.

Responding to two verses relating to the hijab, QS. an-Nisa (24): 31 and al-Ahzab (33): 59, questionnaire respondents interpreted the veil as a religious demand (in this case understood "mandatory") as a form of maintaining the honor and dignity of women. In verse 24:31, 73.8% of respondents interpreted that Muslim women were required to maintain their honor and dignity. While in paragraph 33:59, 77% of

⁴³ Rizal Basith, “Bukan Masalah Upah, Ini Penyebab PHK di Industri Tekstil,” kontan.co.id, September 16, 2019, <http://nasional.kontan.co.id/news/bukan-masalah-upah-ini-penyebab-phk-di-industri-tekstil>.

respondents interpret the use of the hijab is mandatory. In connection with the general function of the use of the hijab is to cover genitals, then the limits of genitalia for Muslim women when leaving the house becomes an important question. Respondents, who are hijab users in Indonesia, understand the limits of Muslim women outside the home are all the body, except the hands, face, and feet; with a percentage of 78.7%.

Aesthetic value-based social research is a "subtle" paradigm and is claimed to be close to public truth. Narratives that discuss beauty and harmony in equations for theory are more important than rigid experimental-based trials. Even though the aesthetic dimension is claimed to be a very subjective decision, its relation to psychological and biological aspects becomes alternative research.⁴⁴ Statistical data in the questionnaire shows the ideal dose of the use of hijab is not highlighting curves, a statement with a scale of 37.7%, then followed by aspects of cleanliness and holiness with a percentage of 21.3%.

The use of the hijab in Indonesia has shaped a variety of hijab models themselves. The model then forms the characteristics of hijab users in Indonesia, although there are dynamic changes from time to time. Hijab with a model commonly known as "rectangle" is the most popular hijab model in Indonesia. As many as 44.3% of respondents chose strongly agree and another 37.7% chose quite agree to the "rectangular" hijab model. Then related to the variety of colors in the use of hijab, the majority of respondents chose pastel colors with a percentage of 44.3% strongly agree and 44.3% stated quite agree.



Picture VI: Hijab Styles Shown in the Questionnaire as an Illustration about the “Korean Waved” Hijab

⁴⁴ Paul Davies, *Mind of God: The Scientific Basis for a Rational World* (New York: Simon and Schuster, 1993), 286–88.

"Korean Waved" hijab needs to be observed from the understanding of the hijab user towards the Korean world itself. The expansion of Korea's creative industry products makes it easy for anyone to access Korean culture, including hijab users. The consumption of Korean creative industry products has more or less influenced the use of Hijab in Indonesia. Based on questionnaire data, Korean creative industry products that are widely known to the interest of respondents are film (34.4%), music (19.7%), and fashion (19.7%). Most of the platforms accessed by respondents to enjoy Korean products are from Instagram (45.8%) and YouTube (33.9%). In terms of fashion, 63.9% of respondents think that female public figures in Korean industrial products are identical with casual style (63.9%) and pastel-colored (54.1%). Respondents believe that the biggest contribution of Korean creative industry products in terms of fashion is on makeup, both in product and appearance style. Face makeup got a percentage of 39.3%, followed by clothing (36.1%), and accessories (18%).

Korean hijab is a new term in the world of hijab users in Indonesia. Even so, judging from the questionnaire data, 62.3% claimed to have seen Korean public figures from various media use the hijab. The use of the hijab by public figures is interpreted to have the characteristics of using a simple hijab and using muted colors in general. Not only seen from the hijab user in Korea directly, the influence of Korean creative industry products for the hijab user in Indonesia also shapes the characteristics of the Korean hijab. The role and function of hijab in Indonesia after the phenomenon of "Korean-fever" according to respondents shifted to Muslim jewelry and a means of beautifying themselves (50.8%). While from the market sector, textile production is also affected by the development of hijab materials, colors, and models that are in demand by hijab users in Indonesia.

G. Conclusion

The development of the hijab in Indonesia has experienced an axiological shift from ethical values to aesthetical ones. The factors that influenced this shift were changes in the time, place, and civilization of the respondents from the Qur'anic verses concerning the veil. The four variables that become the pressure points for the value shift are the meaning of the Qur'anic text, verse's original intention (*murād*) and significance (*maghzā*), the effective history and horizon of the community, and the phenomena which underlie the emergence of Korean hijab in Indonesia

Based on a series of research stages attached in the discussion chart, the "Korean hijab" is classified into several categories based on their form, material, and function. From the aspect of developing its shape, the Korean hijab is classified into four variants namely loose hijab, folded hijab, twisted hijab, and veil. The majority of Indonesian people use facet veil which is supported by the use of safety pins to

produce a practical and fashionable form of hijab. The color choices most often associated with the Korean hijab are pale (pastel) and light colors.

Korean hijab needs to be ushered in from the understanding of hijab users towards the Korean world itself. The expansion of Korea's creative industry products makes it easy for anyone to access Korean culture, including hijab users. Consumption of Korean creative industry products has more or less influenced the use of Hijab in Indonesia. This research is expected to be able to shift the role of the people in Indonesia from consumerism to productive generations. The existence of the Korean hijab is claimed to be able to answer the challenges of the vision of "Making Indonesia 4.0" in the textile and textile products (TPT) sector, namely by bringing up ethical, aesthetic, and economic hijab products.

As a closing statement to this matter, this article does not claim that Korean Hijab as an eternal product which always relevant to society. Social observers needed periodic research to review the level of relevance of hijab products and assess the prospect of relevant hijab identity in the future. This argument is in line with the dynamic and shālih role of the Qur'an in all contexts of space and time.

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Endnotes:

- i The idea on writing of this article is based on the author's dialogue with Dr. Munawwar Ahmad and Dr. Novian Widiadharna regarding to the innovations of hijab development in Indonesia. The *zietgeist* to identify the character of contemporary hijab in Indonesia began from 10 August 2018 to 20 September 2019 (13 months, 10 days) involving three researchers, eight interview informants, and 61 questionnaire respondents. (Novian W. and Munawwar A., personal communication, 2-3 August, 2018)
- ii This method used regarding to Prof. Muhammad Chirzin's critics to the authors. The research on the dynamics of Qur'anic studies should be developed creatively and innovatively through a cognitive and multidisciplinary approach. (Muhammad Chirzin, personal communication, September 25, 2018)
- iii These verses, which used the term of hijab in its phrase, are Al-Araf (7:49), Al-Isra (16:45), Maryam (19:17), Al-Ahzab (33:53), Fushhilat (41:5), and Syūra (42:51). For the example in, see in Fusshilat (41:5) "...between us and you is a partition (*hijab*)..."