

Human Communication

A Journal of the Pacific and Asian Communication Association

Volume 1 (No 1), pp 63-74

Motives behind The Fashionable Hijab Uses for Hijabers Community in Bandung, Indonesia

Puji Prihandini¹, Benazir Bona Pratamawaty²
Faculty of Communication Sciences, Universitas Padjadjaran,
Jl. Raya Sumedang KM 21, Jatinangor,
West Java, Indonesia, (+62 22) 7796954

¹Email: pujiprihandini88@gmail.com,
Phone: +62 81214786511

²Email: benazir.bona@unpad.ac.id,
Phone: +62 85239121714

ABSTRACT

The escalation of fashionable hijab styles, which became a pop culture in Indonesia and marked the birth of the Hijabers Community whose concerns about both religion and fashion, was the background of this research. This study aims to explore the motives of the hijabers community regarding fashionable hijab uses. Motivation is defined as an internal condition, which inspires us to act, pushes us to reach the goals, and keep us interested in a certain activity. A Qualitative method with phenomenological tradition and theories of social action, symbolic interaction, and social phenomenology were applied in this research. Phenomenology method enables the understanding of reality based on an inter subjectivity perspective.

The method used to collect the data incorporates in-depth interviews with, and some observation of the members of the Hijabers Community Bandung (HCB). The result of this study demonstrates three motives of fashionable hijab uses, which are to be different, attractive and to inspire others.

Keywords: hijab fashion, motives, gender, phenomenology, symbolic interaction, social action.

INTRODUCTION

In the present day, the hijab has transformed into a fashion commodity, rather than merely as an Islamic symbol. Hijab as an Islamic sharia and fashion style are the two distinct events happening nowadays, particularly in Indonesia. In this sense, Indonesia is well on its way to becoming the world center of hijab fashion by the year of 2020. The awareness of wearing hijab as a daily outfit has been growing rapidly amongst all social classes women, notably amongst the younger generation. Hijab has become considerably fashionable amongst the younger generation. There are various types of hijab styles and patterns in the market, such as long *pashmina*, a square shaped hijab, and scarf type hijab which is uniquely different and beautiful. There are several much desired designs showcasing flora and fauna, abstract, linear, polka dots

and plain simple hijab in a myriad of colours. In the past, women wore hijab with a single inner layer called *ciput* and there was only one kind of *ciput*, but nowadays, there are different kinds and names of *ciput*, such as lace *ciput* (an inner layer with lace on it), ninja *ciput* (an inner layer which looks like a ninja's head cover), and even a V-shaped *ciput* or *ciput antem* (an inner layer with a distinct shape which gives an impression of a V-shaped face).

Indonesian actresses used to worry about not being able to earn money from the industry (advertisement, TV series, or even movie contract) if they wore hijab, but recently, more Indonesian actresses are gaining confidence with their life choice of wearing hijab. Some of them have even admitted to earning more money since deciding to wear hijab, such as Risty Tagor. It is said that Risty gets more advertisement jobs and even more clothing business offers since adorning the hijab (kapanlagi.com) In addition, Risty admits she also feels more connected with God and that her husband supports her truly.

The coexistence of hijab and popular culture are fast emerging in Muslim communities, and which pay more attention to Muslim fashion, the most popular one being *Hijabers* community. *Hijabers* community is the first Muslim women's community in Indonesia that focuses on hijab fashion. The official website states that:

“*Hijabers* community was established on November 27th, 2010 in Jakarta, Indonesia. It was started with a meeting participated by 30 women from diverse backgrounds and professions, sharing their vision to establish a community to accommodate various kinds of events regarding hijab and Muslim women as their objective. It could be about Islamic study on fashion, hijab style or the learning of Islam. This community gives Muslim women the opportunity to find new friends, share their thoughts and experiences and also to learn from each other.”

The *Hijabers* community has set a good example by doing some positive vibe events, which was reported by merdeka.com as:

“This community is lead by well know designer, Jenahara Nasution, who is the founder and president of *Hijabers* community. It is hoped that this community will prove to be beneficial for the society. She hopes this community would be able to encourage all Muslim women to be more confident and proud of their national heritage. *v* community was established for every Muslim woman to socialize and get inspired. They do not merely dress fashionably in modern attire but, also initiate positive activities such as learning Islam regularly, good deeds, talk shows and also, hijab tutorials.”

The *Hijabers* community has developed rapidly because of Muslim women's enthusiasm towards the new concept of hijab and the Muslim wardrobe. Hijab style and Muslim attire used to be fashioned in a monotonous style, far from modern tastes, while *Hijabers* Community is lead by creative designers who push through new and creative designs which are freshly unique.. In the past, religious meetings were all about preaching and discussing religion but now, the *Hijabers* community offers much more than that, namely female Muslim attire fashion shows and hijab tutorials. These two routine activities actually beget more recognition, as well as good feedback from Muslim women. Because of mass media and social media coverage, and the fact that many

urban socialites as well as actresses have joined *Hijabers* community, the hijab and Muslim wardrobe have become an emerging trend and phenomenon of new pop culture in Indonesia. A research study done by Eva Amrullah, a Doctoral student of Australian University in 2005 shows how the Muslim wardrobe for women has become such a trending issue in Indonesia, and how it has developed as a fashion trend in Indonesia.

The usage of the hijab itself is not a common issue in other countries. In Indonesia, Muslim women can wear their hijab without any worries or threats as it is their right, a right guaranteed by the government. Meanwhile, in other countries the hijab is forbidden by law, such as in France, Italy, and Belgium, which also forbids the *niqab/burqa*. Even Turkey, one of the European countries with a predominantly Muslim population, once enforced a ruling which banned the use of hijab in public. This caused a huge polemic in society then. On the other hand, Muslim women in USA, a superpower with diverse religions and ethnicities and libertarian philosophies, face much anxiety in wearing the hijab. Articles on the internet report that Muslim women who wear hijab in USA still face invective and abusive words or unpleasant responses from a large part of society. They have to defend their religious beliefs and the use of hijab, while hoping to be able to get their rights and equal social treatment as a USA citizen.

Scholars have done research regarding the polemic against hijab use in Europe. One of them is Kaye Haw (Haw, 2007), whose article *From Hijab to Jilbab*, studied the shift in the meaning of hijab in multiculturalism discourse regarding identity, ethnicity, and religion, which was marked by two most notable events in the UK. First is the case of a Muslim student who was excluded from her school because of her long-loose dress and hijab. Second were the people riots that happened in several cities in the UK in 2001. This study then claims that Muslims in the UK questioned their identity as Muslim since they could not freely express themselves even in their style of clothing, and thus demanded the same rights as the other UK citizens.

Fashion, in communication studies, is defined not only as clothes but also as a phenomenon of culture and communication. Malcolm Barnard (Barnard, 2009), in his book *Fashion as Communication*, argues that the rhetoric function of fashion is to set place and space for fashion in shaping and maintaining the role, rules, ritual, and responsibility of culture. We could express ourselves through fashion, as goes the saying, "I speak through my clothes". In this case, the saying "Don't judge a book by its cover" is so relevant because people do tend to judge others by the way they dress.

The significant role of clothes, dresses, make-up, and accessories in the communication process is regarded to have a particular communicative function (Ibrahim, 2007). Clothes, dresses, make up, and costumes are an artifact form of communication. Artifact communication is a form of communication through clothes and artifact arrangement, such as clothes, accessories, and jewellery, make up, buttons or even furniture. Because fashion, clothes or costumes deliver particular non-verbal messages, then fashion is non-verbal communication.

Based on the above elaboration, we can then assume that hijab is not only a veil to cover up women's body parts, but it also has a communication function with implicit meanings, which the wearer wants to share with society. The phenomenon of fashionable hijab is an interesting topic to be explored through research. It is because the consciousness of wearing fashionable hijab comes from within oneself and it is not an accidental consciousness but an "intentional" one which emerges through one's condition, background and one's own experiences.

Experiencing the consciousness of wearing hijab leads to meaning and content of experiences. Engkus Kuswarno (Kuswarno, 2009) suggests that “content” is very distinct compared to “appearance” because there is an additional meaning to it. Thus, it means the phenomenon of wearing fashionable hijab as fashion has different “content” compared to the appearance. Appearance can deliver a message about one’s self, but also hide one’s true identity.

Creswell (Creswell, 1994) elaborates that a phenomenological study describes the meaning of the live experience for several individuals about a concept or the phenomenon. Phenomenological studies focus on one’s conscious awareness structure (from the perspective of first hand), along with the relevant conditions, which lead to the background and conditions behind the experience. The focus of the conscious awareness is “intention”, which is how the meaning and content of experience is connected to the object.

The consciousness structure of phenomenological study begins with perception, ideas, memories, imagination, desires, and will, to actuation. Meanwhile, the consciousness of fashionable hijab wearing is based on motives, meaning, as well as self-concept. Motive is an urge that drives one to act towards something, while self-concept is a self-reflection of how one regards oneself and how one wants others to regard one’s self. Motive, self-concept, and one’s experiences of wearing hijab – both, taste of style and previous hijab behavior – contribute to the consciousness of one’s act of wearing fashionable hijab.

Motive is defined as something that pushes, urges, boosts (Sobur, 2003), or reasons that causes one to act. Every action has its motive, as does the act of wearing fashionable hijab. Basically, motive is a boost, desire, push, and other urges that come from within oneself to do something, an urge that gives oneself goals and directions to act.

This study explores the urge and desire, as well as the will and goal of *Hijabers* community members to wear fashionable hijab. Dister in Sobur (Sobur, 2003) proposes that every human action is the result of dynamic reciprocal relationship of three factors which have significant roles in generating *human action*.

Hamid (Hamid, 2010), in his article titled *Hijab as Self-Identity of Hijabers in Bandung*, claims that identity transformation is the first stage of the emergence of hijab usage motives for the informants. This identity transformation, which includes self-concept transformation, leads to the background motives of why the informants don the hijab.

Thus, we are interested to investigate the initial motive of hijab wearing as well as the motive of fashionable hijab wearing. The motive of fashionable hijab wearing is still under question since Islamic rule of hijab syar’i collides with the fashion industry. Society is thus eyeing the behavior of *Hijabers Community Bandung* members wearing fashionable hijab, and questioning their intentions.

Based on the elaboration given above, we would like to explore the motive of fashionable hijab wearing by the members of *Hijabers Community Bandung* (HCB). Bandung was chosen as the location for this study because of Bandung’s reputation as the city of fashion. Muslim wear is developing rapidly in this city, as evidenced by the many fashion boutiques and stores all over the city. Bandung is a cultural city which could satisfy the consumerism culture, in terms of fashion.

MATERIALS AND METHODS

To discover the motives of fashion in terms of hijab wearing, the proper method for this study is qualitative method. Qualitative method is not aimed to measure a phenomenon but to give a deep understanding towards the experiences of one's character.

Miller (Miller, 2002) states that:

“Qualitative methods of research are valuable when we wish not to count or measure phenomena but to understand the character of experience. This involves interpreting meaning and other unobservable dimension of communication.”

The nature of qualitative method is interpretative, which requires analysis in the study. In terms of qualitative study, reality is constructed socially, which based on mutual agreement (Mulyana, 2001).

Cresswell (Creswell J. W., 1998) argues that:

“Qualitative research is an inquiry process of understanding based on distinct methodological traditions of inquiry that explore a social or human problem. The researcher builds a complex, holistic picture, analyzes words, reports a detailed view of informants and conducts the study in a natural setting”.

This study is based on the phenomenological perspective, which uses phenomenology as the analysis tools as this study aims to interpret the motives, meanings and behaviors of the hijab-wearing phenomenon, which is developing rapidly, and has become one of the Islamic pop culture phenomenon in Indonesia. Phenomenon is a fact, which gets into human's understanding. In The Oxford English Dictionary, phenomenology is (1) the science of phenomena as distinct from being (ontology), and (2) division of any science which describe and classifies its phenomena. So, phenomenology is a science of phenomenon or a science that elaborates and classifies phenomenon or a study of phenomenon. In other words, phenomenology analyzes the 'what and how' of a phenomenon that appears before us (Kuswarno, 2009).

The main goal of phenomenology is to analyze how the phenomenon is being experienced by one's consciousness, how one thinks and acts, such as how the phenomenon is regarded and accepted aesthetically. Phenomenology attempts to look for an understanding of how human constructs the meaning and significance of concepts in the framework of inter subjectivity. It is inter subjectivity because our understanding towards the world is shaped by our interaction with others. Even though the meaning we create could be explored in the actions, work, and human activities, it also involves other people.

Schutz considers the human as a social creature, whose consciousness of daily experiences is a social consciousness. Meanwhile, the individual's world is an inter subjectivity world which includes various meanings and senses as part of the social group. Humans are obliged to understand one other, and to behave or act in the same realm of reality. Thus, there is a reciprocal acceptance and mutual understanding of the same world. This social interaction among individuals shapes the society in wholeness. In this wholeness, individuals use symbols to interpret their acts.

The subject of this study are members of the *Hijabers* Community of Bandung (HCB). Bandung is chosen, as it is the city of fashion tourism in Indonesia. The method used to collect data incorporates in-depth interviews with, and observation of six members of the *Hijabers*

Community of Bandung (HCB). The interviews and observations were done in approximately 8 months, from 2013 to 2014. Initially, the interviews were done with 12 members of HCB but then we chose only 6 members as the informants for the study, taking into consideration the education and age background differences that represent the HCB members' profile. The age range of the informants is between 18 to 31 years with differing occupational backgrounds, namely college student, doctor, entertainer, entrepreneur and office worker. Each interview took between one to two hours in approximately five to six meetings with each informant. We also got a chance to participate in some of the HCB's activities such as monthly gatherings and talk shows. Meanwhile, the objective of this study is the motives of HCB members in wearing hijab as a fashion trend.

RESULTS AND DISCUSSION

Based on the observation results, hijab wearing and fashion are two inseparable notions for HCB members. The consciousness of hijab wearing borne of religious obligation does not restrain them from dressing beautifully and attractively. The activities of HCB members mostly take place in hotels and malls, which are unfamiliar places for such a religion-themed gathering. These activities held by HCB members are the mix of religion and commercial activities because these events are almost always sponsored.

Meanwhile, in each event, the HCB members compete with each other to dress beautifully and fashionably. They pay more attention to the aesthetic aspect of their clothes. The type of hijab generally used by the HCB members is pashmina derived from various materials. Also, they style their hijabs in different and creative ways, alongside fashionable clothes and accessories, such as dress, blazer, wedges, high heels, etc. However, there is a rule for the members to abide by where they are only allowed to wear skirts, not tight fitting clothes that reveal their body shape. The regulation itself is known as "no tight, no jeans".

The results indicate that there are four different factors affecting the HCB members, namely psychology, environment, religious knowledge, and fashion. One out of six informants admitted pondering about how she would dress and which hijab style she wanted to apply even before she started wearing the hijab. The other five informants did not pay any attention towards their fashion style when they wore the hijab for the first time.

a) Psychology Factor

This shows how the informants decided on wearing hijab based on their own free will, without any pressure from external forces. This willingness emerged because they felt odd by not wearing the hijab. This need to wear a hijab comes from one's consciousness of her will to obey her religious rules. However, this willingness only comes from within oneself and not for any other reason. One of the informants even admitted that she could not verbalize the need to cover her head with a hijab. For instance, Ami – one of the informants – admitted to not being able to explain why she had that sudden urge to wear the hijab and it was not because of her husband: "It was in 2005, the first time I wore hijab, it was after I got married. And it was not because of my husband, he never asked or even pushed me to do that. I, myself, wanted it, thus I asked for his permission at first."

b) Religious Knowledge Factor

This factor indicates how the informants decided on wearing the hijab: it stems from understanding their religious obligation that women must cover themselves in clothes that

reflect modesty, in order to keep men from harassing them. This factor emerges from one's spiritual experiences, strengthened by the knowledge regarding their religious obligation gained from various religious sources and activities.

Aes, one of the informants, admitted that she performed supplication prayers five times a day since she was very young, thus she wanted to improve her good deeds to Allah by doing something more each day, including wearing the hijab in order to complete her good deeds as a Muslim woman:

“I have obliged the most basic obligation in Islam, which is pray five times a day and also doing sunnah prayers. But then, I still felt something is missing inside and wondered, ‘what else do I have to do?’ Then the thought came to my mind to cover myself by wearing hijab.”

c) Environment Factor

A woman decides on wearing the hijab not merely based on her religious knowledge, but also because her environment is surrounded by hijab clad women. Thus, one might find herself at odds by not conforming with the majority. Yet another informant admitted she decided to wear the hijab since in her house, other female family members were already wearing it. She then felt embarrassed by the fact that she was the only woman in the household who was not wearing a hijab.

For instance, Gina, a second child of five children family, admitted:

“First time I wore hijab was during my high school days. I never covered my head before high school. And there were not many Muslim women wearing it either at that time. Although people had said to me that it would be difficult for me to get a job if I wore the hijab, I decided to wear it anyway, since each female family member in my house wore the hijab, except me.”

d) Fashion Factor

This factor indicates that women decide to wear the hijab because they find it attractive and beautiful. According to the informants, watching other women wearing such creative and stylish hijab is very appealing. At first, they admitted to being doubtful about wearing the hijab because they found it to be old-fashioned and unattractive. However, as they observed other women wearing beautifully styled hijabs, they found themselves aspiring to that kind of hijab style. As Uteph (one of the informants) admitted:

“At first, I had this kind of ‘on and off’ urge to wear hijab because of so many reasons. But then, every time I lost the urge, I would run into a particular woman with a very attractive hijab, and I would be motivated to wear the hijab. Since I really liked the way she styled herself in the hijab, I then decided to wear it myself during Ramadhan 2008.”

Etymologically speaking, motive is defined as something that pushes, urges, boosts (Sobur, 2003); reasons that cause oneself to act. Every action has its motive, as well as the act of wearing fashionable hijab. Basically, motive is a boost, desire, push, and other urges within oneself to do

something; an urge gives oneself goals and directions to act. This study attempts to investigate the motives of wearing fashionable hijab by the HCB members, whether within oneself or without.

The result shows that the informants never regarded themselves as fashionable individuals before they started wearing the hijab. Although not all of the members are aspiring fashionistas, some of them might have had an interest in fashion, in their childhood. This interest developed from their interaction with clothes and tailoring activities, irrespective of whether it was initiated by their parents or themselves.

The motive of wearing fashionable hijab reflects the HCB members' interest towards fashion and Muslim wear. The fashion aspect in Muslim wear can be seen in the way they style their outfit, the hijab, and the accessories that complement their ensemble. This motive refers to the aesthetical aspect of wearing the hijab.

Schutz argues that humans construct the meaning of their experiences in the typification process. By typification, a human learns how to adjust oneself in this world, and also to view oneself as someone with certain roles in this world. Schutz suggests that typification should be made out of goals and their similarity, but in terms of the relevant structure of a study's purposes. To put it simply, typification is a set of identification tools, classification and comparison model of the subjects' actions and social interactions, which are categorized based on some defined criteria to classify each phenomenon in each different special type. In this case, we employed typification towards the motives and meanings of fashionable hijab. The findings indicate the motives of wearing fashionable hijab, including differentiation motive, attraction motive, and inspiration motive.

a) Differentiation Motive

Malcolm Barnard (Barnard, 2009) suggests that people need to be social and individual at the same time, and fashion is a way to express one's desire that is hard to negotiate with. Wilson in Barnard (Barnard, 2009) agrees by suggesting that people want to be like their friends but refuse to be their clone. It can be concluded that fashion is a means to emphasize both one's membership in a social group and culture group, as well as one's personal identity and individuality. Differentiation motive refers to one's needs to be differentiated from others. Differentiation motive indicates that women choose to wear the hijab because they want to look attractive and unique. This motive thus shows that HCB members refuse to follow the existing trend because they do not wish to become fashion victims. They want to be different so they evolve their own style in wearing Muslim wear and hijab. The HCB members desire to be creative, thus they enrich themselves with loads of information on the latest fashion trends from online media, such as blogs and social media. The HCB members with this motive are the ones who are bold enough to be different, even labelled as "odd" by others towards their dressing style. They want to portray the image of an anti-mainstream, exclusive, and extraordinary style. From an aesthetic aspect, fashion is regarded as not only a matter of styling and accessorising to look beautiful, but it also serves as a communicative function. By wearing fashionable hijab, one not only aspires to be different, but it also helps to boost one's confidence in daily social interaction. As shared by one informant, Ami, the reason she wears fashionable hijab on a daily basis because she wants to look unique and different from the others. She also wants to give an extraordinary impression to the people around her:

“I, myself, do not like ordinary things, I personally like something unique, something different. I just want something extraordinary. When people wear the hijab in their usual style, I prefer to style it on my own, to be more creative than most people.”

b) Attraction Motive

Attraction motive refers to one's self-concept that indicates a positive vibe within oneself and how she wants to look beautiful with the hijab covering her head. As Malcolm Barnard (Barnard, 2009) suggests, “All fashion and clothes serve to decorate and beautify one's appearance”. This motive refers to the aesthetic aspect, where one has a great desire to look attractive in others' eyes. Fashion is all about beauty and charm for women. The HCB members with this motive have a strong love for fashion, which is manifested into their hijab styles. They regard fashionable hijab wearing as a means of self-expression, which allows them to impress others. Some of the informants admitted that although they wear casual outfits, they can enhance their style with a creative hijab to look more attractive. Their love for fashion inspires them to be creative in their Muslim wear and hijab style. Two of the informants admitted that one of the functions of wearing fashionable hijab is to look attractive and appropriate to others. This is one of their statements:

“When we dress fashionably it will please others who look at us, so if by wearing hijab we can be fashionable and attractive, then why not?”

c) Inspiration Motive

Fashion is the expression of individuals and groups. Fashion is a statement about one's self, and how it can set one apart from others. Fashion also serves as one's social role definition. Different styles of clothes may lead to different kinds of social interaction. This motive refers to one's desire to not merely look attractive but also to inspire others to also wear the hijab. In terms of symbolic interaction, human can internalize a reflection process within oneself, brought about by symbolic exchanges between people while interacting with each other. Individuals can determine their ability to generate responses from within themselves and others and also, society.

The informants with this motive admitted to have had an experience regarding hijab style. Before deciding on wearing the hijab, the informants considered hijab as old-fashioned and unattractive, thus they refused the very idea of wearing it in the first place. However, when they started to wear the hijab, they found ways to style themselves beautifully and fashionably. Thus, they want to share this experience with others that wearing fashionable hijab can make one look more attractive. Therefore, people might get inspired by the way they style themselves in Muslim wear and hijab, as stated by one of the informants:

“Since the very first time, I liked to style my hijab to attract people and to make a statement that hijab also could look beautiful and attractive, thus people might also want to wear it. Although I wear ordinary outfits, the hijab must be styled creatively to look nice.”

CONCLUSION

Hijab has become a global trend. This global phenomenon itself started a few years ago with growing numbers of Muslim women, opting to cover themselves as a means of fulfilling their

religious obligations towards modesty. However, Muslim wear has since embarked on a new line of clothing where fashion marries modesty, and expresses the notion that one can still look beautiful and attractive despite being covered from head to toe. This is the new beginning for hijab and Muslim wear in the name of fashionable hijab. Unfortunately, not many studies have been undertaken to investigate the phenomenon in terms of social interaction and its impact. This study attempts to look into the motives behind women wearing fashionable hijab and the implications in its social interaction realm, via the *Hijabers Community Bandung (HCB)*. The findings show the motives behind their decision to wear fashionable hijab and includes differentiation motive, attraction motive, and inspiration motive. These motives are centered on women seeking to look attractive, elegant, and fashionable although they have to cover themselves modestly, without showing their skin and body shape.

REFERENCES

- Albani, Syaikh Muhammad Nashiruddin. 2009. *Jilbab Wanita Muslimah*. Pustaka Sumayyah.
- Ardinanto, Elvinaro. 2010. *Metode Penelitian untuk Public Relations Kuantitatif dan Kualitatif*. Bandung: Simbiosis Rekatama Media.
- Assad, Muhammad. 2013. *99 Hijab Stories a beautiful spiritual journey*. Jakarta: Gramedia Pustaka Utama
- Barnard, Malcolm. 1996. *Fashion Sebagai Komunikasi: Cara Mengkomunikasikan Identitas Sosial, Seksual, dan Gender*. Bandung: Jalasutra.
- Beebe, Steven A. Susan J Beebe and Mark V Redmond. 1996. *Interpersonal Communication: Relating to Others*. All and Bacon. Nedham Height, MA
- Berger, Peter L dan Thomas Luckman. 1990. *Tafsir sosial atas kenyataan, Risalah tentang sosiologi Pengetahuan*. Jakarta:LP3S
- Blumer, Herbert. 1986. *Symbolic Interactionism Perspective and Method*. California: University of California Press
- Brenner, Suzanne, "Reconstructing Self and Society: Javanese Muslim Women and 'The Veil'", *American Ethnologist* Volume 23 (pp.673-697), New York, 1999
- Burns, R.B. 1993. *Konsep Diri: teori, Pengukuran, Perkembangan dan Perilaku (Terj)*. Jakarta: Arc
- Burton, Graeme. 2008. *Media dan Budaya Populer*. Penyadur: Alfathri Adlin. Yogyakarta: Jalasutra
- Creswell, Joh.W. 1994. *Research Design Qualitative and Quantitative (terj)*. Yogyakarta: Pustaka Pelajar
- Denzin, Norman K. & Lincoln, Yvonna S., 1994 (eds.). *Handbook of Qualitative Research*. London: SAGE Publications

- Fiske, John. 2011. *Memahami Budaya Populer*. Terjemahan Asma Bey Mahyudin
- Fitri, Idatul. 2011. *Khasanah RA, Nurul. 60 Kesalahan Dalam Berjilbab*. Jakarta: Basmallah
- Guba, E.G and Lincoln, Y.S. *Competing paradigms in Qualitative Research*. 1994. New Delhi: Sage Publishing
- Guindi, Falwa El.1999. *veil: modesty, Privacy and resistency*.
- Ibrahim, Idi Subandy. *Budaya Populer Sebagai Komunikasi*. 2007. Yogyakarta: Jalasutra
- Kamil, Syaikh. Uwaidah, Muhammad. 2012. *Fiqih Wanita*. Jakarta: Pustaka Al-kautsar
- Kuswarno, Engkus. 2009. *Metode Penelitian Komunikasi Fenomenologi: Konsepsi, Pedoman, dan Contoh Penelitiannya*. Bandung, Widya Padjadjaran.
- Liliweri, Alo. *Komunikasi Verbal dan Non Verbal*. Citra Aditya Bhakti,
- Marcoes-Natsir, Lies dan John H. Meuleman. *Wanita Islam Indonesia dalam Kajian Tekstual dan kontekstual*. Jakarta: INIS 1992
- Martin, Judith N dan Thomas,K.2007 *Intercultural communication in context*. fourth edition. New York: The Mc Graw-Hill Companies, Inc
- Meiliasari, Mila. 2013. *Fast and Simple Hijab*. Jakarta: Kawan Pustaka
- Miller Katherine, 2002, *Communication Theories: Perspectives, Processes and Context*, Boston, McGraw Hill Company.
- Moleong, Lexy.J.2011.*Metode Penelitian Kualitatif*.Bandung:PT Remaja Rosdakarya
- Mulyana, Deddy.2001.*Metode Penelitian Kualitatif*. Bandung: PT Remaja Rosdakarya
- _____.2010. *Komunikasi Antar Budaya*. Bandung: PT Remaja Rosdakarya
- Onasis, Dian. 2011. *Berjilbab, Kisah Inspirasi Menarik Hidayahnya*. Solo: Tinta Medina.
- Rachmat. Krisyantono. 2006. *Teknik Praktis Riset Komunikasi*. Jakarta: Kencana Prenada Media Group.
- Rakhmat Jalaludin. 1988. *Psikologi Komunikasi*. Bandung: Remaja Rosda Karya
- Ruben, Brent D. 1992. *Communication and Human Behavior*. New Jersey: Prentice Hall.
- Schutz, Alfred. *The Phenomenology of The Social World*. 1966. Illinois: Northwestern University Press.

Shihab, M Quraish. *Jilbab*. 2010. Tangerang: Lentera Hati

_____. *Perempuan*. 2011. Tangerang: Lentera Hati

Siauw, Felix Y. 2013. *Yuk Berhijab*. Bandung: Mizan

Sobur, Alex. 2003. *Psikologi Umum*. Bandung: CV Pustaka Setia.

Soekanto, Soerjono. 2010. *Sosiologi Suatu Pengantar*. Jakarta: PT Grafindo Persada

Suryabrata, Sumadi. 1993. *Psikologi Pendidikan*. Jakarta: Grafindo Pustaka

Sutaryo. 2005. *Dasar-dasar sosialisasi*. Jakarta: Rajawali Press.

Tsuwaini, Muhammad Fahd as. 2010. *Jilbab Pesonaku*. Jakarta: Qisthi Press.

West, Richard and Turner. 2008. *Pengantar Teori Komunikasi*. Jakarta: Salemba Humanika.

Zamiluni, Ummu. 2011. *Berjilbab Itu Cantik*. Yogyakarta: Mumtaz

Jurnal Internasional:

Amrullah, Eva F. 2005. Indonesia Moslim and Design. *International ISIM*

Haw, Kaye. 2007. From Hijab to Jilbab. *University of Nottingham UK*

Tesis dan Disertasi:

Hamid, K Farid. 2010. *Jilbab Sebagai Identitas Diri Dalam Kajian Komunikasi Artifaktual Pada Pengguna Di Kota Bandung*. Disertasi, Universitas Padjadjaran.

Website

<http://hijaberscommunity.blogspot.com/p/about-us.html>

<http://www.merdeka.com/peristiwa/menengok-kegiatan-komunitas-hijabers.html>

<http://www.tempo.co/read/news/2013/08/03/110502130/Indonesia-Menjadi-Pusat-Mode-Busana-Muslim-Dunia>

<http://edition.cnn.com/2016/11/15/opinions/hijab-post-trump-america-opinion-trnd/index.html>

<http://news.nationalgeographic.com/news/2013/10/131011-hijab-ban-turkey-islamic-headscarf-ataturk/>