

CLOTH OF FAME (THAUB AS-SYUHRAH) IN ISLAM: JURISPRUDENTIAL AND LINGUISTICAL DISCUSSION WITH RELATION TO CONTEMPORARY HIJAB FASHION

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Abstract: *Covering parts of body that is prohibited to be exposed to public or the aurah is one of the obligations in Islam. For majority of Islamic jurisprudential scholars, a Muslim woman's aurah is her whole body except for her face and palm. In covering her aurah, a Muslim woman must observe that she adheres to all the aurah covering parameters, which include that the cloth that she wears is not among the clothes of fame. This article aims to analyse both the jurisprudential and linguistical aspects of cloth of fame based on the prophetic tradition that mentioned the prohibition of wearing such clothing and relating the topic to some of the phenomenon in contemporary hijab fashion. The text of the hadith is analysed from linguistical point of view based on the words used in it and jurisprudential point of views where the characteristics of fame cloth are extracted from scholar's discussion regarding the topic. These characteristics are then compared to the features of some phenomenon mingling the fashion industry that also effect the hijab fashion, namely status consumption and fashion uniqueness. This article found out that besides the intangible characteristics of cloth of fame such as the intention of wearing to gain fame, to show-off and to be magnified, the tangible characteristics such as distinguished appearance, high-end extravagance or low-end frugality, finger-pointing nature and being beyond the general norm in the society is as important. This article also argues that status consumption and fashion uniqueness that are occurring in the fashion industry including in the hijab fashion do share the characteristics of fame cloth. Hence, Muslim women should observe not to get involved in these kinds of consumption.*

Keywords: *Aurah, Cloth of fame, Fashion uniqueness, Hijab fashion, Status consumption*

Introduction

Islam obligated its man and woman believers to cover their *aurah*. The first commandment for Muslim women to cover their *aurah* was revealed is through the verse:

يَا أَيُّهَا النَّبِيُّ قُلْ لِّأَزْوَاجِكَ وَبَنَاتِكَ وَنِسَاءِ الْمُؤْمِنِينَ يُدْنِينَ عَلَيْهِنَّ مِنْ جَلْبَابِهِنَّ ۚ ذَٰلِكَ أَدْنَىٰ أَنْ
يُعْرَفْنَ فَلَا يُؤْذَيْنَ ۗ وَكَانَ اللَّهُ غَفُورًا رَّحِيمًا

“O Prophet tell your wives and your daughters and the women of the believers to bring down over themselves (part) of their outer garments. That is more suitable that they will be known and not be abused. And ever is Allah Forgiving and Merciful.”

(Al-Ahzab: 59)

The ‘*asbabun nuzul*’ or cause of revelation of this verse is female believers complained that adulterers on the road were verbally harassing them. These impolite adulterers offered them money if they agreed to have sexual relations with them, as they are unable to tell the difference between slave and free women at night. As a response to the complaints of female believers, this verse was revealed, commanding them to lower their outer garment so that their chastity will be known (Al-Balkhi, 2002). According to At-Tabari (2000), "bringing down the outer garments" in this verse refers to securing it around the head.

According to Qal'aji (1988), *aurah* refers to the bodily parts that are required by Allah to be covered by Muslims. The prevailing consensus among Muslim scholars belonging to the several schools of Islamic thought, namely the Hanafi, Maliki, Shafi'i, and Hanbali, is that the *aurah* (the parts of the body that should be covered) of a female believer encompasses her entire body with the exception of her face and palms (Al-Qardhawi, 1998). According to the perspective of Hanafi scholars, it is believed that, apart from the face and palms, the foot is not considered to be part of the *aurah* for women who are believers. Consequently, it is not deemed necessary for women to cover their feet (Al-Jassas, 2010). Several prominent scholars, like Ibn Taimiyyah (1985), Ibn Uthaimin (2007), and At-Tuweijri (1980), hold the perspective that in addition to other aspects, the face of a female believer is also seen as *aurah*.

In covering their *aurah*, Muslim women are to adhere so some of the parameters of *aurah* covering, which includes not to wear clothes of fame. Hence, this study aims some objectives, which are:

1. To identify the theoretical and jurisprudential meaning of cloth of fame and scholars arguments behind it.
2. To identify and analyse fashion-related issues that are related to cloth of fame.

Literature Review

Islam establishes specific criteria for Muslim women to adhere to when covering their *aurah*, in order to obey the commandments related to *aurah* coverage. The first criteria is, according to Al-Albani (2002), is that it is imperative for a Muslim lady to ensure that her attire adequately covers all places that are deemed as *aurah*. This depends on which opinion of scholars that the Muslim woman holds to. As mentioned before, scholars are of three opinions on this matter; whether her *aurah* is her whole body except her face and palm, or her *aurah* is her whole body except her face, palm and feet or her *aurah* is her whole body including her face.

Second, a Muslim woman must make sure that her clothes do not depict her body neither by wearing a tight-fitting cloth nor sheer cloth (Al-Albani, 2002). This is derived from the hadith recorded by Abi Daud, narrated by Dihyah Al-Kalbi:

“The Messenger of Allah (s.a.w) was brought some pieces of fine Egyptian linen and he gave me one and said: Divide it into two; cut one of the pieces into a shirt and give the other to your wife for veil. Then when he turned away, he said: And order your wife to wear a garment below it and not show her figure.”

The hadith showed that the Prophet s.a.w ordered Dihyah to tell his wife to wear another garment underneath the one that he is giving, in order to prevent it from showing her figure, in which can be derived that a Muslim woman should avoid her figure to be revealed.

In another hadith recorded by Muslim, Abu Hurairah narrated:

“There are two types of the people of Hell whom I have not seen: men with whips like the tails of cattle with which they strike the people – i.e., by way of wrongdoing and oppression – and women who are clothed yet naked, astray and leading others astray.”

According to Imam An-Nawawi in Riyadh As-Solihin, women who are “*clothed yet naked*” means those who cover part of her body and expose another part of it, or those who wear thin clothings exposing the colour of her skin (An-Nawawi, 1998).

Third, a Muslim woman should not wear clothes resembling men or the non-muslims. This is stated in a hadith recorded by Abi Daud:

“Narrated Abu Hurayrah: The Messenger of Allah s.a.w cursed the man who dressed like a woman and the woman who dressed like a man.”

Fourth, a Muslim woman should not wear clothes that are of cloth of fame; clothes that are worn to attract people to the wearer. This criteria will be the centre of this study’s discussion.

Methodology

This study's approach is qualitative in nature, and it uses library methods to get real data. In order for the study to be effectively analyzed, all information is used to support, augment, and deepen it. In this study, the researcher gathered data on cloth of fame from the perspective of Islamic jurisprudence, which also includes the prophetic tradition that served as the basis for discussions of the issue and the further elaboration, explanation, and arguments made by Islamic scholars about it. Following that, this study analyzes several fashion-related issues, such as status consumption and fashion uniqueness, and compares them to those of cloth of fame traits. The doctrinal studies entail looking through primary materials like the Quran and tafsir that are pertinent to it. Other than that, this study uses academic books, journals, conferences, papers, dissertations, theses, and related studies as its secondary sources.

Finding and Discussion

Hadith On Cloth of Fame

Islam prescribes guidelines for Muslims, men and women, about the prohibition of wearing ostentatious attire or cloth of fame. Abdullah ibn Umar narrated that the Prophet s.a.w said:

“Whoever wears clothes of fame, Allah will wear them in Judgement Day; the similar of the cloth and set it in fire”

(Sunan Abi Dawud).

This hadith is reported by Abi Dawud and Ibn Majah, and graded *hasan* by Al-Albani.

A Muslim woman must observe her cloth not to be among clothes of fame to fulfil *aurah* covering (Al-Albani, 2002).

Linguistical and Jurisprudential Discussion on the *Hadith*

Linguistical Discussion on the *Hadith*

Linguistically, the words '*libaas*' and '*thiyaab*' are different from each other, even though they are close in meaning to each other. The word '*thiyaab*' is more general than '*libaas*'. Al-Asfahani (2009) explained that the original meaning of '*thaub*' is the return of a thing to its original condition, as what is mentioned in the Quranic verse:

وَحِينَ تَضَعُونَ ثِيَابَكُمْ مِمَّنِ الظَّهْرِ

“When you take off your outer clothes at noon..”

(An-Nur: 58)

“Thiyaab” also carries the meaning of clothes that covers the outward appearance of the body as what is mentioned in the Quranic verse:

عَلَيْهِمْ ثِيَابٌ سُنْدُسٍ خُضْرٌ وَإِسْتَبْرَقٌ وَخُلُواْ أَسَاوِرَ مِّنْ فِضَّةٍ وَسَقَاهُمْ رَبُّهُمْ شَرَابًا طَهُورًا

“Upon them will be garments of fine green silk with heavy brocade...”

(Al-Insan: 21)

However, it should be noted that the term '*libaas*' possesses a more precise connotation. The term "*libaas*" denotes an object or garment that directly interacts with the human body. This inference can be derived from the aforementioned Quranic texts:

1.

وَمِنْ كُلِّ تَاكُلُونَ لَحْمًا طَرِيًّا وَتَسْتَخْرِجُونَ حَلِيَّةً تَلْبَسُونَهَا وَتَرَى الْفُلْكَ فِيهِ مَوَاحِرَ لِيَتَّبِعُواْ مِنْ فَضْلِهِ وَلَعَلَّكُمْ تَشْكُرُونَ

“Yet from each (kind of water) do you eat flesh fresh and tender, and you extract ornaments to wear...”

(Al- Fatir: 12)

2.

يَبِيَّ ءَادَمَ قَدْ أَنْزَلْنَا عَلَيْكُمْ لِبَاسًا يُورِي سَوْءَاتِكُمْ وَرِيشًا

“O Children of Adam! Indeed, We have sent down to you a garment which covers your shame and provides protection and adornment..”

(Al-A’raf: 26)

3.

وَلِبَاسُهُمْ فِيهَا حَرِيرٌ

“And their garments therein will be of silk”

(Al- Hajj: 23)

Ibn Faris (2008) sees that “libaas” is what is worn to cover and hide the unsightly. Some language scholars see that the root for this word is “al- libs” (confusion), which is defined as a high intensity of intermingle. This can be seen in the Quranic verse:

وَلَلْبَسْنَا عَلَيْهِمْ مَّا يَلِيْسُونَ

“And thus, We would have caused them the same doubt which they now entertain”

(Al-An’am: 9)

The word “labisna” in this verse means “to mix” until it causes doubt, which does mean that a cloth (libaas) is the one mingling with the body. These meanings can also be seen in the Quranic verse:

هُنَّ لِبَاسٌ لَكُمْ وَأَنْتُمْ لِبَاسٌ هُنَّ

“They are your garment, and you are theirs”

(Al-Baqarah: 187)

In this verse, the word ‘libaas’ shows meanings of confusion and intensity of contact. Likewise, the verbs that are used as antonyms for the word ‘libaas’ are verbs that confer the meaning of tightness and hardship, such as removal or extraction. In Surah Al-A’raf, verse 27, Allah said:

يَنْزِعُ عَنْهُمَا لِبَاسَهُمَا لِيُرِيَهُمَا سَوْءَاتِهِمَا

“Pulling off from them their clothing to reveal to them their shame...”

(Al-A’raf: 27)

The verb that is proportional to inner garments (libaas) is ‘adjacent’, which contradicts with “thiyab” which is for pride, show-off and fame. “Libaas” is not to be pride with, as it is hidden and covered.

In simpler words, ‘libaas’ is the garment that are worn on the inner side that comes in contact with the body, while ‘thiyab’ is the garment that is worn on the outer side that is visible to others. It can be related -from the jurisprudence view- that in the hadith: “Whoever wears clothes of fame, Allah will wear them in Judgement Day; the similar of the cloth and set it in fire”, that Allah uses the verb ‘libaas’ - the one that comes in contact with the body- due to the

severity of the torment, that those clothes are like an oven around it, as the emptiness is set on fire in it.

Jurisprudential Discussion on the *Hadith*

On understanding the meaning of the hadith, some scholars explained the meaning of cloth of fame (*thaub as-syuhrah*). In essence, a "cloth of fame" is an article of clothing worn with the intention of achieving renown and making its wearer well-known to others. (Al-Manawi, 1937; Ibn Athir, 1972; Kusaj, 2002). A cloth's distinctive form—whether in terms of color, shape, or design—that attracts people's attention and, as a result, makes the owner swagger with awe and arrogance, can be one of the factors contributing to its special nature. (Zaidan, 1994). These distinguishing characteristics are not just noticeable; rather, their distinction exceeds the usual. Ibn Taimiyyah (2004) described the high-end feature of cloth of fame as being "beyond the norm" to describe its superiority.

A specific garment is referred to as "clothes of fame" if it is significantly more expensive or less expensive than what society as a whole wears (Zaid, 1995). According to Al-Sarkhasi (1993), a garment can be distinguished as a famous garment by falling into one of two categories: high-end and low-end. The first category is distinguished by extravagance, while the latter category is distinguished by frugality. This supports the claim made by As-Syaukani (1993), who claimed that wearing clothing that is distinctive from the clothing worn by the impoverished can also be considered to be donning clothing of fame. This may be the reason why Al-Bahouti (1983), speaking of the "cloth of fame," described it as a "finger-pointing cloth," and stated that it is forbidden to wear such clothing in order to prevent it from being a catalyst for backtalk about the wearer, in which case the wearer is also complicit in the sin of backtalking because he is the one who wears such clothes that cause backtalk.

Ibn Taimiyyah brought up a crucial element in the discussion of the garment of fame in Zaid (2005). The aim to be magnified with is a key component of fabric of fame, which is defined as "what is worn that is intended to be magnified with, or showing off superiority or asceticism." Even if one might simply stand out from the crowd by changing his clothes, this practice was outlawed since it caused a person to feel great, conceited, or proud.

Summarising these discussions, several important characteristics of clothes of fame are:

1. Clothes worn to gain fame.
2. Clothes worn to show-off.
3. Clothes worn to be magnified.
4. Clothes that have distinguished colour, shape or design.
5. High-end extravagance or low-end frugality.
6. Beyond the general norm in the society.
7. Finger-pointing clothes.

In other words, based on what were discussed by the scholars earlier, the tangible aspects of cloth of fame are its beyond-the-norm features that makes it different and distinguished from the others in terms of colour, design or material. These beyond-the-norm qualities exceeded the spectrum of general what is worn, on either pole of extravagance or frugality, which makes it a finger-pointing phenomenon. On the other hand, the intangible aspects of cloth of fame that made it what it is, the intention of the wearer that wanted to gain fame by the cloth, or his desire to show off and be magnified with it. These two aspects; the tangibles and intangibles are complementing each other in defining the cloth of fame. The tangible aspects might lead to the

intangible aspects of gaining fame, showing off or elevation, and vice versa, the intangibles might be the driving force in applying the tangibles, i.e. wearing high-end extravagance or low-end frugality clothes beyond the general norm in the society.

However, wearing a decent, beautiful cloth is permitted. It is narrated by Abdullah bin Mas'ud that the prophet s.a.w said:

“He who has in his heart the weight of a mustard seed of pride shall not enter Paradise. A person (amongst his hearers) said: Verily, a person loves that his dress should be fine, and his shoes should be fine. He (the Prophet) remarked: Verily, Allah is Graceful, and He loves Grace. Pride is disdainful of the truth (out of self-conceit) and contempt for the people.”

(Reported by Muslim)

Cloth of Fame and Contemporary Hijab Fashion

Hijab Fashion Phenomenon

Fashion refers to the changing types of clothing that are characterized by a certain combination of shapes, fabrics, colors, details, and fabrications adopted by different groups of people at different times and places (Kennedy, Stoehrer, Calderine, 2013). Islamic fashion, being an indication of social and cultural transformation, evolves endlessly (Hassan, Zaman and Santosa, 2015). The significant shift in the visual connotations of women's attire in Indonesia during the second wave of veiling in the late 1990s is a clear example of this. Veiling, rather than a symbol of piety and devotion to global Islamic principles, became a symbol of modernity instead (Bucar, 2016). In addition to religion, the key element to be evaluated in the creation of Islamic fashion marketing policies for businesses is the design. (Sohail et.al, 2014).

The nature of Muslim attire as a representative of a collection of Islamic cultural orientation and Muslim women's modesty expression that contradicts the nature of fashion as an expression of self-identity and vanity made it an indisputably arduous task to avoid controversy when these two identities are combined together (Gokarikel and Secor, 2009). For example, from the perspective of modernity, it was found out that practicality, freedom and autonomy were influencing the practice of fashionable veiling (Kusciati, Susilorini & Febriary, 2013). As women have their own perceptions and understandings of the hijab, a detraditionalization of the headscarf as a religious tradition is occurring, according to research by Ismail (2017). According to his research, the individualised and cosmopolitan behaviour of young women indicates that the hijab is a matter of their ability to express themselves as beautiful and glamorous Muslim women, allowing them to signify openness and thereby granting them easier access to the majority society.

In comparison, the word "Islamic fashion" is used commercially to draw the population of Muslim consumers who believe in freedom of fashion expression, a generation that wants to be trendy and stylish while covering up their modesty, without denying the positive influence of "Islamic Fashion" in which more Muslim women dress in Muslim fashion style (Aris, Ibrahim & Ahmad, 2018). The young female generation is becoming increasingly attracted to Islamic dressing, especially in the educated sector, presenting a potential market for hijab fashion marketers (Mohsina, 2014).

With its original intention to fulfil religious obligations and bringing Islamic identity, the *hijab* fashion cannot escape from being tainted by elements of cloth of fame that is prohibited by the religion. Two notable aspects in fashion that are akin to those in cloth of fame, namely status consumption and fashion uniqueness are spreading in their influence in Islamic apparel as the fashion grows.

Cloth of Fame and Status Consumption in Hijab Fashion

Status consumption or status consumerism is defined by Eastman et. Al (1999) as “the motivational process by which individuals strive to improve their social standing through the conspicuous consumption of consumer products that confer and symbolizes status both for the individual and surrounding significant others”. The idea of status consumption, often known as the trickle-down hypothesis and founded by Veblen (1899-1970) and Simmel (1904-1957), contends that the wealthy use the purchase of expensive products and services as status symbols. For this reason, in contemporary society, the act of status consuming has been delineated in relevant scholarly works as the deliberate consumption of goods with the purpose of publicly showcasing one's affluence (Scheetz & Dubin, 2007). Being associated with pecuniary symbols is important for status consumers to let the others in the society know the extent of their wealth. According to the notion of status consumption, the desire for and consumption of financial symbols trickles down the class hierarchy as each class tries to imitate the class above (Simmel, 1904/1957). The distribution of status consumption in various class hierarchies is explained by the trickle-down effect using an economic perspective. The economic perspective of spreading the consumption of status, however, may not be acceptable in cultures where the classes are ideologically segregated from one another (Yeniaras, 2015).

Recent studies explained the trend of status consumption in the society. Some factors are found to be related to status consumption behaviour. Sandhu and Paim (2016) in their study found out that brand consciousness in women rise the tendency in status consumption engagement. Other than brand consciousness, social acceptance is one of the reasons why young consumers are motivated to buy a brand that is perceived as a status symbol and holds a unique image, in which they prefer luxury brands that they describe as having uncommon style because the social groups approve them as a status symbol (Unal, Deniz & Akin, 2019).

Undertaking the subject from a different point of view, the different degree of need to express status inside consumers orientates patterns of brand consumption by each level. The study of Han et al. (2010) discovered that wealthy consumers who are in low need to display their status pay a high price for quiet brands. As for the affluent and the less affluent that both are with high need to display their status, the former purchases loud luxury items to distinguish themselves from the less affluent people; while the latter use loud counterfeit goods to associate with the wealthier classes.

Status consumption shares many similarities with wearing fame clothes in many aspects. In status consumption, status consumers focus on being associated with pecuniary symbols to let people know the extent of their wealth, which is why in a modern setting, status consumption has been defined by relevant literature to be any consumption with the intent of showing off wealth to others when the good is publicly consumed (Scheetz & Dubin, 2007). This is similar to wearing cloth of fame, in which the wearer intends to be magnified with superiority and showing off by what they wear (Ibn Taimiyyah in Zaid, 2005). Other than that, different status expressing needs inside status consumers that drive them either to pay enormous price for quiet brands or buying luxury goods to separate themselves from the less affluent people is

comparable with wearing cloth of fame in terms of its high-end extravagance nature. Another side of status consumption in which social group approval of status symbol conferred by luxury brands that have uncommon style and unique image becoming among the reasons why young consumers prefer luxury brand, is parallel with the features of fame cloth that has distinguished colour, shape, or design.

Status consumption also occurs in consumption of hijab fashion. Along with other factors such as fashion innovativeness, brand consciousness, opinion leadership, and opinion seeker, status consumption is cited as one of the factors in the hijab fashion lifestyle (Rahma & Rizal, 2019). Other than to become trendy, Hassim (2017) argued that Malaysian Muslim women interested in hijab fashion buy clothes that suit hijab fashion to gain a certain status and to fulfil their impression that hijab fashion is more important because of some status appeal. Adding in religion to the relationship between status consumption and other elements in the setting however have different effects. In a study by O’Cass, Lee and Shiatry (2013), the positive correlation between status consumption and fashion consciousness, is negatively moderated by Generation Y Muslim consumers’ religious responsibilities, contrasted with the findings of Yeniaras (2015) that found out a in the example of Turkey, where the religious become the new economic elite and often materialise their class burdens by consumption, Islamic religiosity has a positive mediating impact on the relationship between status consumption and consumer attitude to debt.

Cloth of Fame and Fashion Uniqueness in Hijab Fashion

Fashion uniqueness is another aspect in fashion that is akin to the concept of cloth of fame. Uniqueness in the context of consumer behavior, according to Tian, Bearden, and Hunter (2001), is the ability for a consumer to prefer and benefit from distinctive products. People's drive to maintain a unique and distinguished identity was described by the need for uniqueness hypothesis (Fromkin, 1970). The motivation behind this distinctiveness may be seen in the methods used to dress customers in a way that enables them to establish both a distinctive social position and their unique personal character (Tepper & Hoyle, 1996). The desire of some consumers to distinguish themselves from mass consumers by being associated with higher socioeconomic strata has been observed (Belk, 2001).

Miremadi et. al (2011) suggest three behavioural dimensions in consumer’s need for uniqueness

1) Creative choice counter-conformity

Creative choice counter-conformity reflects that customer seek social differentiation from most people; however, they make choices that those others are likely to consider good choices (Tian et al., 2001). In creative choice counter-conformity, consumers buy products which express their uniqueness and in the same time acceptable by the others, hence, brand names that can offer certain distinguishing characteristics such as distinctive features, exclusivity and reputation appeal to customers who show this form of consumer behaviour are acceptable to others (Dee & Eun Young, 2007).

2) Unpopular choice counter-conformity

Unpopular choice counter conformity is opting or using items and brands that differ from the standards of the community, and thus risking the social rejection in which consumers endure in order to assess their differentiation from others. Unpopular counter-conformity, however, can also result in heightened self-image and social image similar to the dimension of creative choice counter-conformity (Tian et al., 2001). These customers are not worried

about others' criticism; in fact, they prefer to make purchase choices that others might consider bizarre (Simonson & Nowlis, 2000).

3) Avoidance of similarity

In avoidance of similarity, the selected products or brands are not likely to become too famous, but that will distinguish them from the rest (Dee & Eun Young, 2007). Consumers can develop a variety of strategies to avoid comparisons with others. They can buy discontinued designs, shop in vintage shops, for example, or mix clothing in unconventional ways. The desire for individuality can have a huge impact on the purchasing decisions of a customer (Simonson & Nowlis, 2000). Disposition and discontinued product use or purchase to prevent resemblance to others occurs because the popularity of customers is often short-lived in producing distinguishable self-images and social images. Since consumer choices can create one's individuality, especially creative choices, these options are likely to draw followers who also seek to establish their speciality or share a mutual association with early adopter groups (Tian et. al, 2000)

The phenomenon of fashion uniqueness in society has been elucidated by recent scholarly investigations. The concept of fashion uniqueness has been found to influence customers' decision-making processes in the realm of fashion. The influence of consumer uniqueness plays a significant role in the utilisation of luxury brands as a means to enhance and strengthen the individual's personal and social identity within the context of luxury brand consumption. According to Tian et al. (2001), there is evidence to suggest that the need for originality and self-concept significantly influences the level of interest in apparel among Generation Y consumers in Malaysia. According to the study conducted by Cham et al. (2017), This observation aligns with the research conducted by Soomro, Parveen, and Danwer (2014), which suggests that women residing in Khairpur exhibit a preference for distinctiveness and possess a strong desire for uniqueness, particularly in their choice of clothing. Consequently, these women tend to prioritise the acquisition of shopping products that offer a sense of individuality (Soomro, Parveen, & Danwer, 2014).

Fashion uniqueness has similarities with the aspects of cloth of fame in most of its perspectives. Through the three behavioural dimensions of fashion uniqueness discussed earlier, it can be concluded that consumers who seek fashion uniqueness emphasize on differentiating from others even if the product purchased is not too popular, like discontinued good or vintage shops. They tend to consume socially accepted distinct goods that differentiate them from the rest, or even ready to endure social rejection in preference of distinguished items that contrast with the community standards, in which both spectrum result in heightened self and social image (Miremadi et.al, 2011). This is akin to beyond-the-norm feature of cloth of fame which makes it a finger- pointing cloth that distinct from the society (Al- Sarkhasi, 1993). In addition, the examples given by Zaidan (1994) in colour, design or material difference of cloth of fame from the society, is parallel with fashion uniqueness in which consumers buy products or brand names that can offer distinctive features, exclusivity and reputation (Dee & Eun Young, 2007). Other than that, a high degree of uniqueness in the fashion industry is a trait exhibited by premium designer fashion brands that are typically synonymous with distinction, exclusivity and creativity (Okonkwo, 2007). In other words, luxury fashion brands are intricately linked to conspicuous consumption, which is the perceived use of brands by people to express the social status of customers (Li et al. 2012). This is synonymous with the high-end extravagance feature of cloth of fame that was laid down by Al-Sarkhasi (1993). Furthermore, in fashion uniqueness, some purchasers who are different from mass consumers, are found to be in a desire to show

themselves belong to higher income classes (Belk, 2001), which is comparable to the desire to be magnified trait of cloth of fame (Ibn Taimiyyah in Zaid, 2005).

Settling down as a trend in the wave, *hijab* fashion cannot distance itself with fashion uniqueness. Hassim (2016) suggests that in their hijab apparel consumption, fashion-conscious Muslim women want uniqueness, where their various types of hijab choice show their individuality. Such likes are fashion-conscious Muslim women who are distinguished by the urge to be fashion pioneers rather than fashion followers and to have their custom clothes made where possible. Hasna and Hijra Hati (2017) findings supported this in their study that shows millennial Muslim women place much higher importance on uniqueness in choosing a hijab. Ali and Sohail (2018) documented comparable results, indicating that a significant number of hijabista women exhibited a preference for distinctive and unconventional hijab styles and fashion, rather than adhering to prevailing trends. The individuals sought to acquire distinct products that would allow them to express their unique and divergent qualities.

Status Consumption and Fashion Uniqueness in Hijab Fashion: Hijab's with Super Hefty Price Tag

Hijab fashion is not excluded in having some items having characteristics of fame clothes. In quenching the thirst of status and uniqueness seeking through the consumption of hijab, the industry had shown some of the boldest move by brands that strive to be pioneer in providing the most exclusive pieces of hijab with unrivalled uniqueness. In over the past few years, hijab priced thousands of Ringgits have been produced, breaking the records that are set in every previous year. In 2017, Bawal Exclusive, a hijab brand announced that they have produced an exorbitant priced hijab of RM 21,600 ordered by an entrepreneur (Alias, 2018). Having the price already hefty, in the following year, 2018, the same brand announced that they are breaking the record by selling a piece of RM 33,000 hijab (Alias, 2018). According to the brand, this exclusive hijab, ordered by an entrepreneur in Kelantan, worth its price based on the Swarovski crystals and design of the hijab itself. In 2019, the brand is releasing yet more expensive piece that priced RM 50,000 for a piece of bawal type hijab, custom ordered by an entrepreneur in Kuantan, Pahang (Ishak, 2019). This black coloured bawal hijab was made from Japan voile fabric and studded by Swarovski crystals of 10 different colours. In 2020, the brand released a RM 100,000 bawal hijab, studded with over 7,000 Swarovski crystals (Hafiz, 2020).

The increasing price of each piece for every following year can be seen in this case. Beginning from RM 21,600, the price reaches a jaw-dropping cost of RM 100,000 in 2020. Comparing this phenomenon with features of fame clothes, these hijabs do have some of the characteristics of clothes of fame. In this case, the price is beyond the norm in the society. According to Omnilytics (2018), the median price for premium brand hijab is 60 USD, which is equivalent to approximately RM 240, bearing in mind that this median price is for premium hijab, not mid-market or value hijab. However, these exclusive hijabs that costs thousands of ringgits, multiplied the median by over 400 times higher, which clearly proves that they are way beyond the norm of the society. In addition, these hijabs are demonstrating high-end extravagance, by being studded with a rain of expensive Swarovski crystals. Their exclusivity, apart from being reported in tabloids nationwide along with the images of the actual pieces, are no doubt to made it a finger pointing phenomenon.

Conclusion

Islam made it compulsory for its man and woman believer to fully cover their aurah, their parts of body that cannot be exposed to outsiders. The most popular opinion of determining the parts of a woman body that are considered aurah are all of her body except her face and palm. Another opinion state that a woman's aurah is all of her body except her face, palm and feet, while a more conservative opinion sees that all of her body is considered aurah. To properly cover her aurah, a Muslim woman must observe that her clothes do not depict her body, resembling men or the non-muslims or being among clothes of fame.

Islam state a clear and strict prohibition onto its believers from wearing clothes of fame. Such clothes that are worn to gain fame, showing off and be magnified, can be identified by its distinguished features whether in terms of colour, shape or design that demonstrates either high-end extravagance or low-end frugality which goes beyond the normal norm in the society that consequently made it a finger-pointing phenomenon.

Status consumption and seeking for uniqueness in fashion are two of the many issues in the fashion industry that occur in the hijab fashion industry as well. These two elements share many similarities with cloth of fame that is prohibited in the hadith. Muslim women who wish to fulfil the parameters of *aurah* covering must carefully observe that they do not get involved in status consumption or fashion uniqueness.

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