QUESTIONING THE AUTHORITY OF

DIGITAL INTERPRETATION :

Visualization and Symbolization of Tabarruj like Jāhiliyyah

in Q.S al – Ahzab verse 33 in Memes on Social Media

THESIS

By:

PUTRI GHOIDA' HABIBILLAH

SIN : 19240002

AL-QURAN AND TAFSEER SCIENCES DEPARTMENT

SYARI'AH FACULTY

MAULANA MALIK IBRAHIM STATE ISLAMIC UNIVERSITY

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STATEMENT OF THE AUNTENTICITY

In the name of Allah,

With consciousness and responsibility toward the development of science, the writer declares that thesis entitled:

QUESTIONING THE OUTHORITY OF

DIGITAL INTERPRETATION :

Visualization and Symbolization of Tabarruj like Jāhiliyyah in Q.S al – Ahzab verse 33 in Memes on Social Media

Is truly writer's original work which can be legally justified. If this thesis is proven result of duplication or plagiarism from another scientific work, it as precondition of degree will be stated legally invalid.

Malang, November 11, 2022

Writter,

Putri Ghoida' Habibillah

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APPROVAL SHEET

After reading and correcting thesis of Putri Ghoida' Habibillah Student ID 19240002 Department of Al – Quran and Tafseer, Syari'ah Faculty of The State Islamic University Maulana Malik Ibrahim of Malang entitled:

QUESTIONING THE OUTHORITY OF

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Visualization and Symbolization of Tabarruj like Jāhiliyyah in Q.S al –

Ahzab verse 33 in Memes on Social Media

the supervisor stated that this thesis has met the scientific requirements to be proposed and to be examinated on the Assembly Board of Examiners.

Malang, November 11, 2022

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LEGITIMATION SHEET

The Assembly Board of Thesis Examiners of Putri Ghoida' Habibillah, Sutdent ID 19240002, student of Al-Quran and Tafseer Sciences Department, Syari'ah Faculty of The State Islamic University Maulana Malik Ibrahim of Malang entitled:

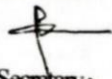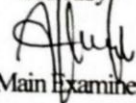## QUESTIONING THE AUTHORITY OF

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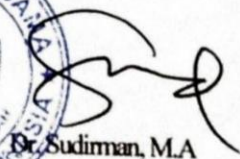Has been certified to pass with mark 97 (ninety seven)

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MOTTO

You have control over your mind not outside events.

Realize it and you will find the strength.

Kamu memiliki kendali atas pikiranmu bukan kejadian yang di luar.

Sadari dan kamu akan menemukan kekuatan.

ACKNOWLEDGMENT

بسم الله الرحمن الرحيم

Alhamdulillahirabbil'alamin, who has given His rahmat and servan , so we can finish this thesis entitle:

QUESTIONING THE AUTHORITY OF

DIGITAL INTERPRETATION :

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in Q.S al – Ahzab verse 33 in Memes on Social Media

Peace be Upon into The Rasulullah Prophet Muhammad SAW who has taught us guidance (uswatun hasanah) to do activity correctly in our life. By following Him, may we belong to those who believe and get their intercession on the last day of the end. Amien.

From all the teaching, advice, guidance, and helps of service for us to finish this thesis, then with all humility the writer will expresses the gratitude which is unequaled to :

1. Prof. Dr. H. M. Zainuddin, MA., as the Rector of The State Islamic University Maulana Malik Ibrahim of Malang.

2. Dr. Sudirman, M.A., as the Dean of Syariah Faculty of The State Islamic University Maulana Malik Ibrahim of Malang.

3. Ali Hamdan, M.A., Ph.D., as the Head of Al-Quran and Tafseer Sciences, Department of Syariah Faculty of The State Islamic University Maulana Malik Ibrahim of Malang.

Malang, November 11, 2022
Writer,

Putri Ghoida' Habibillah
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TRANSLITERATION GUIDENCE

A. General Guidence

Transliteration is the transfer of Arabic script into Indonesian (Latin) or English writing, not Arabic translation into Indonesian or English. Included in this category are Arabic names from Arab nations, while Arabic names from non-Arabic nations are written as the spelling of the national language or as written in the reference book. Authors of book titles in footnotes and bibliography continue to use this transliteration provision..

There are many options and transliteration provisions that can be used in writing scientific papers, both with international and national standards and special provisions for certain publishers. The transliteration used by the Sharia Faculty of the State Islamic University of Maulana Malik Ibrahim Malang uses EYD plus, which is a transliteration based on a joint decree (SKB) of the Minister of Religion and the Minister of Education and Culture of the Republic of Indonesia, dated January 22, 1998, No. 158/1987 and 0543. B/U/1987, as stated in the Guide Arabic Transliteration, INIS Fellow 1992.

B. Consonant

A list of Arabic letters and their transliteration into Latin letters can be seen on the following page:

Arabic Font	Name	Latin letters	Name
ا	Alif	Unsymbolized	Unsymbolized
ب	Ba	B	Be
ت	Ta	T	Te
ث	Ṡa	Ṡ	Es (The dot above)
ج	Jim	J	Je
ح	Ḣa	Ḣ	Ha (The dot above)
خ	Kha	Kh	Ka and Ha
د	Dal	D	De
ذ	Ż	Ż	Zet (The dot above)
ر	Ra	R	Er
ز	Zai	Z	Zet
س	Sin	S	Es
ش	Syin	Sy	Es and Ye
ص	Ṣad	Ṣ	Es (The dot bellow)
ض	Ḍad	Ḍ	De (The dot bellow)
ط	Ṭa	Ṭ	Te (The dot bellow)
ظ	Ẓa	Ẓ	Zet (The dot bellow)
ع	'Ain	'...........	Inverse Apostrof

غ	Gain	G	Ge
ف	Fa	F	Ef
ق	Qof	Q	Qi
ك	Kaf	K	Ka
ل	Lam	L	El
م	Mim	M	Em
ن	Nun	N	En
و	Wau	W	We
ه	Ha	H	Ha
أء	Hamzah	........'	Apostrof
ي	Ya	Y	Ye

Hamzah (Á), which is located at the beginning of the word, follows the vowel without being marked. If it is in the middle or at the end, it is written with a sign (').

C. Vowels dan Diphtong

Every writing in the Arabic language in the form of the Latin vowel *fathah* is written with "a". *Kasroh* with "i", *dlommah* with "u", while each long reading is written in the following way.:

Short Vowel		Long Vowel		Diphthong	
Ó'	A		Ā		Ay
Ó̩	I		Ī		Aw
Ó̊	U		Ū		Ba'

Long Vowel (a) =	Ā	example	قال	Become	Qāla
Long Vowel (i) =	Ī	example	قيل	Become	Qīla
Long Vowel (u) =	Ū	example	دون	Become	Dūna

Specifically for reading ya' *nisbat*, then it cannot be replaced with "i" but is still written with "iy" in order to describe ya' nisbat at the end. Similarly, for the diphthong sound wawu and ya' after fathah is written with "aw" and "ay". Consider the following example:

Diphthong (aw) =	example	قول	Become	Qawlun
Diphthong (ay) =	example	خير	Become	Khayrun

D. Ta' marbuthah

Ta' marbuthah is transliterated with "t" if it is in the middle of a sentence, but if ta' marbuthah is at the end of the sentence, then it is transliterated using "h" for example الرسالة للمدرسة becomes al-risalat li al-mudarrisah, or if it is in

the middle of the sentence. in the middle of a sentence consisting of the composition of mudhaf and mudhaf ilayh, then it is transliterated using t

i

which is connected to the next sentence, for example في رحمة الله becomess *fi*

rahmatillah.

E. Articles and Lafdh Al-Jalalah

The article in the form of "al" (ال) (written in lowercase, unless it is located at the beginning of the sentence, while "al" in the sentence jalalah, which is in the middle of the sentence that is leaning on (idhafah) is omitted. Consider the following examples:

1. Al-Imam al-Bukhariy said……

2. Al-Bukhariy in the preface of his book explains ……

3. Billah 'azza wa jalla

F. Nama dan Kata Arab Terindonesiakan

In principle, every word that comes from Arabic must be written using a transliteration system. If the word is an Arabic name for an Indonesian or an Indonesianized Arabic language, there is no need to write it using a transliteration system. Consider the following example: "…..Abdurrahman Wahid, the fourth former President of the Republic of Indonesia, and Amin Rais, the former Chair of the MPR at the same time, have made an agreement to eliminate nepotism, collusion, and corruption from the face of the Indonesian earth, one way is through intensification. praying in various government offices, but…" Pay attention to the writing of the name "Abdurrahman Wahid", "Amin Rais" and the word "salat" is written using Indonesian writing procedures that are adapted to the writing of his name. These words also come from Arabic, but they are Indonesian names and are

Indonesianized, so they are not written in the way "Abd al-Rahman Wahid", "Amin Rais", and are not written with "Salat."

TABLE OF CONTENT

ABSTRAK

Tulisan ini berangkat dari masifnya penyebaran meme larangan *tabarruj* ala *jāhiliyyah* yang mengangkat Q.S al – Ahzab ayat 33 sebagai kekuatan argumennya. Sebagai salah satu bentuk penafsiran digital perlu adanya pembacaan kritis, terutama persoalan otoritas. Penelitian kualitatif ini hadir yang bertujuan untuk mengungkap proses visualisasi dan simbolisasi serta otoritas tafsir yang dituangkan melalui meme tersebut. Kemudian penelitian ini fokus penyebaran meme larangan *tabarruj* dengan argumen utama perilaku *jāhiliyyah* . Argumen ini diwujudkan dalam simbol – simbol yang tertentu. Secara singkat terdapat empat pertanyaan yang diajukan untuk menjadi fokus: 1) bagaiman visualisasi meme terkait tema ini? 2) bagiana simbolisasi *jāhiliyyah* yang dituangkan dalam produksi meme? 3) bagaimana muatan ideologi dalam meme laranagan *tabarruj* ala *jāhiliyyah* 4) bagaimana pula otoritas penafsiran yang diutaran oleh meme dengan tema *tabarruj* ini?.

Secara operasional, empat fokus tersebut akan diteliti menggunakan pendekatan semiotika yang dikemukakan oleh Roland Barthes dengan konsep tiga makna yakni denotatif, konotatif, dan mitos. Selain itu, analisis wacana kritis milik Teun A. Van Dijk juga akan menjadi mata analisis yang membuka bagaima meme ini memeiliki muatan ideologi. Dengan demikian penelitian ini akan menggunakan teknik dokumentasi untuk mengumpulkan meme dengan kata kunci "tabarruj" sebagai sumber primernya. Di luar itu keberadaan artikel, buku, dan tulisan lain yang berkaitan dengan topik ini akan diposisikan sebagai sumber sekunder.

Setelah melalui telaah dan analisis komprehensif penelitian ini menunjukkan bahwa topik terkait *tabarruj* memiliki titik simpul: 1) meme larangan *tabarruj* ala *jāhiliyyah* menyebar dengan beragam cara baik dengan menyertakan hukum, keterangan tambahan, maupun meme dengan redaksi Q.S al – Ahzab ayat 33 tanpa tambahan apapun, 2) proses simbolisasi yang ada dalam meme menimbulkan persepsi yang diyakini oleh warganet bahwa elemen yang disimbolkan merupakan bentuk *tabarruj,* 3) masifnya meme tidak lepas dari konteks yang mengiringinya sehingga meme yang eksis juga tidak lepas dari ideologi yang mengirinya. 4) penelitian ini juga menemukan banyak celah yang mengurangi kredibilitasnya dalam tranmisi pesan al – Quran. Di luar hal ini banyak meme yang serupa bahkan sama persis yang mengindikasikan bahwa meme larangan *tabarruj* ini diterima begitu saja oleh warganet.

Keywords: *tabarruj*, *jāhiliyyah* , al - ahzab, memes, social media

ABSTRACT

This paper got from the massive spread of the prohibition of *tabarruj* like *jāhiliyyah* memes which raised Q.S al – Ahzab verse 33 as the strength of its argument. As a form of digital interpretation, it was necessary to have a critical reading, especially the issue of authority. This qualitative research aimed to reveal the process of visualization and symbolization as well as the authority of interpretation as outlined through the memes. Then, this research concerned on spreading the *tabarruj* prohibition memes with the main argument being *jāhiliyyah* behavior. This argument was embodied in certain symbols. Briefly, there were four questions as the focus of the research: 1) how is the visualization of memes related to this theme? 2) how is the symbolization of *jāhiliyyah* as outlined in the meme production? 3) how is the ideological content in the *tabarruj* like *jāhiliyyah* prohibition memes? 4) how is the authority of interpretation expressed by the memes with the *tabarruj* theme?

Operationally, the four focuses would be examined using the semiotic approach proposed by Roland Barthes with the concept of three meanings, namely denotative, connotative, and mythical. In addition, Teun A. Van Dijk's Critical Discourse Analysis would also be an eye of the analysis that opens up how this meme has ideological content. Thus, this study would utilized documentation techniques to collect memes with the keyword *"tabarruj"* as the primary source. Besides, the existence of articles, books, and other writings related to this topic would be positioned as the secondary sources.

After going through a comprehensive study and analysis, this research showed that the topics related to *tabarruj* have a number of result: 1) the *tabarruj* like *jāhiliyyah* prohibition memes had spread in various ways, either by including the law, the additional information, or memes with the editor of Q.S al - Ahzab verse 33 without any additions, 2) the symbolization process in memes created a perception which was believed by netizens that the element symbolized is a form of *tabarruj,* 3) the massiveness of the memes could not be separated from the context that accompanied it so that the existing meme could not be separated from the ideology that accompanied it. 4) This research also found many weakness that reduce its credibility in the transmission of the Qur'an message. Moreover, there are many memes that are similar or even exactly the same which indicated that the *tabarruj* prohibition memes were taken for granted by netizens.

مستخلص البحث

تنطلق هذه الرسالة من كثرة نكتة لحظر تبرج الجاهلية بقول الله تعالى في سورة الأحزاب آية 33 كقوة حجته. كشكل من أشكال التفسير الرقمي، لابد من قراءة نقدية، خاصة لمسألة السلطة. هذا البحث النوعي يهدف إلى الكشف عن عملية التصور والترمز والسلطة للتفسير من خلال تلك النكتة. ثم يركز هذا البحث على نشر نكتة حظر تبرج الجاهلية بالحجة الرئيسية لسلوك الجاهلية. تتحقق هذه الحجة في الرموز المعينة. باختصار، هناك أربعة أسئلة تطرحها الباحثة: 1) ما هو تصور النكتة المتعلقة بهذا الموضوع؟ 2) كيف ترمز جاهلية من خلال إنتاج تلك النكتة؟ 3) كيف المحتوى الأيديولوجي في نكتة لحظر تبرج الجاهلية؟ 4) كيف هي سلطة التفسير التي تلقاها النكتة مع موضوع هذا التبرج؟.

من الناحية التشغيلية، سيتم بحث أربعة تركيزات باستخدام نهج سيميائي الذي طرحه رولاند بارتيس بمفهوم ثلاثة معاني وهي الإبطال والخطورة والأسطورة. بجانب ذلك، تحليل خطاب تيون أ. فان ديجك سيكون تحليلا يفتح كيف تحتوي هذه النكتة على محتوى إيديولوجي. وبالتالي، سيستخدم هذا البحث تقنيات التوثيق لجمع النكتات مع الكلمة المفتاحية "تربج" كمصدر أساسي. علاوة على ذلك، سيتم وضع وجود المقالات والكتب والكتابات الأخرى المتعلقة بهذا الموضوع كمصدر ثانوي.

بعد دراسة وتحليل شامل، يوضح هذا البحث أن الموضوع المتعلق بالتبرج له نقطة عقدة: 1) نكتة حظر تبرج الجاهلية تنتشر بطرق مختلفة من خلال تضمين القانون أو المعلومات الإضافية أو النكتات مع نص سورة الأحزاب آية 33 دون أي إضافية، 2) عملية الترمز الموجودة في النكتة تؤدي إلى التصور الذي يعتقده مستخدمو الإنترنت أن العنصر المرمز هو شكل من أشكال التبرج، 3) لا يمكن فصل النكتات الضخمة عن السياق الذي يسيقه بحيث يكون لا يتم فصل النكتات الموجودة أيضا عن الإيديولوجية التي تسيقها، 4) وجد هذا البحث العديد من الثغرات التي تقلل مصداقيتها

في نقل رسالة القرآن. إضافة إلى هذا، هناك النكتات المماثلة بل نفسها التي تشير إلى أن مستخدمي الإنترنت استلموا حظر هذا التبرج.

CHAPTER I

INTRODUCTION

A. Background of The Study

The prohibition on *tabarruj* had spread so widely on Indonesian social media through various forms and memes are one of them. As a media for delivering the latest information, the *tabarruj* prohibition memes presented with several models, both containing images, illustrations, text, and others. The word *tabarruj* was also frequently juxtaposed with the phrase "*Jāhiliyyah* " as in Q.S al - Ahzab verse 33 which mentioned *jāhiliyyatil ūlâ* after lafadz *tabarruj*. Both the images and the illustrations uploaded in the *tabarruj* prohibition memes were not far from symbols which were leaning on women such as make-up, high heels footwear, clothes with trendy fashions, and accessories. These memes did not escape including Q.S Al - Ahzab verse 33 as supporting the purpose of the visualization, so that a plenty of memes underlined the words *tabarruj* and *jāhiliyyah* in that verse to emphasize the intent and the purpose. The unique visualization, the emergence of an easy share feature, the speed of access, and the relatively light file size, made it easy for the *tabarruj* prohibition memes to be found on various social media such as WhatsApp, Twitter, Facebook, Instagram, Line, and others. [1] The emergence of this meme also denoted the development of interpretation with a digital

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[1] Miski Mudin, *ISLAM VIRTUAL*, ed. Nurul Afifah (Yogyakarta: CV. Bildung Nusantara, 2019). 69

model. [2] However, did this meme has the authority to become a media of interpretation? This would be explained further in the next chapter.

The massive spread of memes in various social media did not leave the fact that memes are a narrow medium to simulate the understanding of their creators, so that memes could not be separated from the context. As the explanation of Jean Baudrillard quoted by Rahmi Surya Dewi, that memes contain signs that represent the reality of understanding.[3] In other words, memes show a reality that is expressed to reveal emotions and expressions. However, not only as a medium of expression, Nasrulllah and Rustandi concluded that memes are also used as a vehicle to criticize and entertain. Based on that function, it was common for a meme to get validation from social media users, the meme experienced a booming reproduction to lots of imitations and replications which then spread widely.[4]

The wide scope of these memes proved that memes were an effective medium for disseminating information, including in the realm of *da'wah*, regardless of whether the delivery is representative or not.[5] Thus, in

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[2] Miski, "Amplifikasi Ajaran Islam Dalam Meme Hadis Larangan Perempuan Bepergian Tanpa Mahram Di Media Sosial Indonesi," *Studi Ilmu-Ilmu Al - Quran Dan Hadist* 22, no. 1 (2021): 231–54.

[3] Rahmi Dewi Surya, "'Meme' Sebagai Sebuah Pesan Dan Bentuk Hiperrealitas Di Media Sosial," *Mediakom : Jurnal Ilmu Komunikasi* 1, no. 1 (2019): 16–29, https://ejournal.gunadarma.ac.id/index.php/mediakom/article/view/1879.

[4] Rulli Nasrullah and Dudi Rustandi, "Meme Dan Islam: Simulakra Bahasa Agama Di Media Sosial," *Ilmu Dakwah: Academic Journal For Homiletic Studies* 10, no. 1 (2016): 113–28.

[5] Mochammad Sinung Restendy, "Meme Dan Vlog Sebagai Medium Dakwah Yang Efektif Di Internet," *Jurnal Kopis* 1, no. 2 (2019): 1–25.

accommodating the interpretation expressed in the meme, it indicated that the meme itself could not be separated from an interest.

However, the issues related to the *tabarruj* prohibition memes which were identical to *jāhiliyyah* have not received serious attention. In fact, the previous research that had been done only focused on three main problems. First, the research that concerned on the realm of interpretation, both in terms of interpretation, methods, and character of the commentator. This research model is the majority research conducted by many academics. For example M. Hasbi Umar and Abrar Yusra, they found a shift in the norms of dressing, both of them studied the interpretation of the *ulama'*/ scholars. Their research resulted the concept of *tabarruj* which was interpreted as the intentional display of beauty, jewelry, body, as a style with a sense of pride.[6] Second, it was research that dwells on sociological issues. This kind of research was conducted by Nor Nazimi Mohd Mustaffa which started from the assumption that there was a change in the behavior of the *jāhiliyyah* community which was influenced by the *nubuwwah* process. His research ended at the vertex that the *jāhiliyyah* Arab society is a lifestyle that absolutely feels on equality and justice.[7] Third, the research that is based on legal aspects. This type could be

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[6] M. Hasbi Umar and Abrar Yusra, "PERSPEKTIF ISLAM TENTANG TABARRUJ DALAM PENAFSIRAN PARA ULAMA," *LITERASIOLOGI* 4, no. 1 (2020): 74–88, https://pesquisa.bvsalud.org/portal/resource/en/mdl-20203177951%0Ahttp://dx.doi.org/10.1038/s41562-020-0887-9%0Ahttp://dx.doi.org/10.1038/s41562-020-0884-z%0Ahttps://doi.org/10.1080/13669877.2020.1758193%0Ahttp://sersc.org/journals/index.php/IJAST/article.

[7] Nor Nazimi Mohd Mustaffa, "Perubahan Tingkah Laku Masyarakat Arab Jahiliyyah Kepada Tingkah Laku Beragama," *Jurnal Pengajian Islam* 13, no. 1 (2020): 16–25.

found in the research conducted by Mohamad Zaenal Arifin which highlighted the response of the Qur'an to the laws of *jāhiliyyah* , with the results of the research in the form of dialectics which were divided into three parts, namely *taghyir* (constructing the law), *takmil* (perfecting), and *tahrim* (forbidding the law).[8] Other than these three typologies, several research related to tabarruj, Q.S. al-Ahzab verse 33, and *jāhiliyyah* were only still stucking on issues which focus on aspects of *matan*, *sanad*, ideology, psychology and others. Therefore, the issue of the *tabarruj* prohibition meme has not been touched at all, it shows that this rececnt research has clear specifications.

At this point, it was clear that research on the *tabarruj* prohibition memes could not be ignored. There were at least three main reasons for choosing this phenomenon as the object of the research. *Firstly*, the *jāhiliyyah* referred to in the *tabarruj* prohibition meme is a relatively new phenomenon in the realm of visualized interpretation, there is no comprehensive explanation of this problem yet. *Secondly*, a critical reading of this problem is needed due to the memes could not be separated from the context and interests of a particular ideology. *Thirdly*, in the social space, fashion, and beauty trends now seem dominant, so it is very possible that the memes which appear becoming a form of resistance to these social phenomena which are considered problematic. Moreover, there were recent studies that showed this tendency with a research

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[8] Mohamad Zaenal Arifin, "DIALEKTIKA AL- QUR ' AN DENGAN KONTEKS MASYARAKAT ARAB JAHILIYAH Mohamad Zaenal Arifin PENDAHULUAN Dalam Sejarah , Masyarakat Arab Jahiliyah Dikenal Memiliki Watak Dan Karakter Yang Keras , Memegang Teguh Ajaran Nenek Moyang , Dan Ikatan Kesukuan Yang Kua," *Al-Fikrah* 2, no. 2 (2022): 139–53, https://stai-binamadani.e-journal.id/Alfikrah.

result in the form of memes becoming resistance to religious reality which is manifested indirectly, namely through symbols and seems to cause romanticism in religion.[9] Therefore, this study would review how the visualization and symbolization of the *tabarruj* like *jāhiliyyah* prohibition memes was influenced by the context. Furthermore, an analysis would be carried out regarding how the authority of the *tabarruj* like *jāhiliyyah* prohibition memes in the dynamics of digital interpretation.

B. Research Questions

Referring to the explanation above, four main questions are asked to be resolved:

1. How is the *tabarruj* visualized in memes?

2. How is the *jāhiliyyah* symbolized in memes?

3. How is the existance of the interpretation ideology in the *tabarruj* prohibition memes?

4. How is the authority of *tabarruj* like *jāhiliyyah* interpretation on memes?

C. Objectives of The Study

Based on these previous questions, the objectives of this research are:

1. Describe the form of visualization in the *tabarruj* prohibition meme.

2. Explaining the symbolization of *jāhiliyyah* in the *tabarruj* prohibition meme.

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[9] Miski, "Amplifikasi Ajaran Islam Dalam Meme Hadis Larangan Perempuan Bepergian Tanpa Mahram Di Media Sosial Indonesi."

3. Explaining the ideological content which contained in the *tabarruj* prohibition meme.

4. Describing the authority of *tabarruj* like *jāhiliyyah* interpretation on *tabarruj* prohibition memes.

D. Significances of The Study

In responding to the phenomenon of the *tabarruj* prohibition meme, this research is expected to bring benefits both theoretically and practically

1. Theoretical Significance

   In the scientific aspect, this research could contribute thoughts as well as development in the field of interpretation, especially related to things that are relatively new and have not received attention yet. Moreover, this research made memes as the objects that were positioned as a new interpretation in the visual form. Generally, this research could also be utilized as a basis for further research and in particular could be used as a basis for research that focuses on the interpretation and the Qur'an aspects.

2. Practical Significance

   In addition, This research could practically raise a critical attitude in responding the phenomena that occurs, especially in the interpretation space. It is undeniable that in cyberspace there is often information which could be accounted for. Social media users have a tendency to share without any critical reading, especially memes that are very easy to transmit. This research could also build a selective attitude and not easily influenced in responding to the virtual world.

E. Research Method

In conducting a more comprehensive search related to the tabarruj prohibition meme, this research is positioned in the category of library research or library-based. Borrowing terms from Synder Pringgar and Sujatmiko, they explained that the literature-based research has special characteristics in the data or text used, not using field data obtained through eyewitnesses to the incident. The data used are ready to use.[10]

In the data source section, two important parts are obtained, namely primary and secondary. Primary data sources could be obtained from research subjects. This model data has not changed so that its validity is superior when compared to secondary data. While secondary data is data obtained from published sources such as newspapers, data archives, research journals, databases, and so on. This secondary data was taken based on its purpose to support the ongoing research.[11] Thus, the primary source in this study in the form of a *tabarruj* prohibition meme on social media was tracked with the keywords *"tabarruj"*, *"Muslim* women", *"Muslim* women's dress etiquette", and others. In addition, beside the main sources which are considered important, there are other sources in the secondary category in the form of

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[10] Rizaldy Fatha Pringgar and Bambang Sujatmiko, "Penelitian Kepustakaan (Library Research) Modul Pembelajaran Berbasis Augmented Reality Pada Pembelajaran Siswa," *Jurnal IT-EDU* 05, no. 01 (2020): 317–29.

[11] Ardhariksa Zukhruf Kurniullah and Dkk, *Metode Penelitian Sosial*, ed. Alex Rikki and Muhammad Iqbal (Medan: Kita Menulis, 2021), https://www.google.co.id/books/edition/Metode_Penelitian_Sosial/fCZAEAAAQBAJ?hl=en&gbpv=1&dq=buku+kualitatif+data+primer+sekunder&pg=PA111&printsec=frontcover. 110-111

books, articles, journals, magazines and other writings that are related to *tabarruj* and *jāhiliyyah* .

Furthermore, in the process of collecting the data, one technique is carried out namely documentation, which has the meaning of written objects. The objects in question are pictures, books, documents, polices, and someone's works.[12] This technique requires that researchers do not need to carry out direct interviews but using data in the form of memes that have been collected.

Operationally, this research would be analyzed in two steps. Firstly, to understand the meaning of the symbols contained in the *tabarruj* prohibition meme, Roland Barthes' theory is used which packaged in semiotics. In understanding semiotics, Lustyantie defined it as a science that uncovers sign systems that include linguistics. As a development of Saussure's theory of semiotics, Roland Barthes also agreed that the linguistic system in semiotics is the most important thing so that he divided a meaning into three, namely denotation, connotation and myth.[13] Further, it would be explained which are related to the denotative meaning of elements in memes such as makeup brushes, trendy clothes, high heels, lipstick, glasses, perfume, and others. Then, it is explained further regarding to the meanings of these elements when associated with the *tabarruj* prohibition. In the end, the meaning of the myth

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[12] Ifit Novita Sari and Dkk, *Metode Penelitian Kualitatif*, ed. Hayat, 1st ed. (Malang: Unisma Press, 2022), https://www.google.co.id/books/edition/Metode_Penelitian_Kualitatif/iCZlEAAAQBAJ?hl=en&gbpv=1&dq=buku+penelitian+teknik+dokumentasi&pg=PA92&printsec=frontcover. 81

[13] Ninuk Lustyantie, "Pendekatan Semiotik Model Roland Barthes Dalam Karya Sastra Prancis" (Depok, 2012), https://pps.unj.ac.id/publikasi/dosen/ninuk.lustyantie/16.pdf. 1-15

that is believed by netizens would be found that someone who has worn these elements is himself *tabarruj.*

Secondly, to find out the existence of the ideology performed in the *tabarruj* prohibition meme, the theory of Critical Discourse Analysis is employed. An analysis of the text that seeks to reveal the interests contained inside it. This is because a discourse has a relationship with the dominant socio-cultural development.[14] This assessment would be repeated by utilizing Critical Discourse Analysis proposed by Teun Andrianus Van Dijk which focuses on three dimensions, namely text, context, and cognition.[15] In this section, the *tabarruj* prohibition memes are positioned as products of interpretation whose emergence is influenced by a certain ideology with a distinctive tendency. The results of the analysis using Van Dijk's theory would ultimately reveal the formulation of the first and second problems.

F. Systematic Discussion

In order to be structured systematically, this research would be realized in the form of a thesis which has four main chapters based on the 2019 Thesis Writing Guidelines for the Sharia Faculty of Maulana Malik Ibrahim State Islamic University Malang. The first chapter, is the part that contains the introduction, the section which elucidates the background for the writing of the study related to the *tabarruj* like *jāhiliyyah* prohibition memes. Then, the

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[14] Rohana and Syamsuddin, *ANALISIS WACANA* (Makassar: CV. SAMUDRA ALIF MIM, 2015),17 http://eprints.unm.ac.id/19564/.
[15] Muhammad Mukhlis et al., "Analisis Wacana Kritis Model Teun A.Van Dijk Pada Surat Kabar Online Dengan Tajuk Kilas Balik Pembelajaran Jarak Jauh Akibat Pandemi Covid-19," *Geram* 8, no. 2 (2020): 73–85, https://doi.org/10.25299/geram.2020.vol8(2).5867.

problems that become the focus of the study are existed in the research question sub-chapter, followed by the objectives of the study, and the significances of the study both practically and theoretically. This chapter also describes the operational methods used in carrying out the research. Moreover, the previous research that has been done by academics to show that the research related to the *tabarruj* like *jāhiliyyah* prohibition memes is original and has clear specifications. At the end of this chapter, it is also explained how the systematic discussion scheme is included in the systematic discussion sub-chapter.

In addition, the second chapter contains a literature review that conveys the theoretical concepts to analyze this research. The three main points that would be discussed are descriptive analysis, Roland Barthes' semiotic theory, and Critical Discourse Analysis proposed by Teun A. Van Dijk. These three analytical tools would become the cornerstone for answering the research questions .

While, The third chapter contains the results of the discussion which divided into four sub-chapters. First, is the sub-chapter "*Tabarruj* Visualization (QS. Al-Ahzab: 33) in Meme" which comprises the results of a descriptive analysis of the *tabarruj* like *jahiliyah* prohibition. Second, is the symbolization of *jāhiliyyah* (QS. Al-Ahzab: 33) in Memes, as the section that reviews how symbolization works. Third, is the part that discusses the existence of ideology in *tabarruj* visualization and symbolization (Q.S. al-Ahzab: 33) as well as answers the third research question. Fourth, is questioning the authority of the interpretation *tabarruj* and *jāhiliyyah* interpretation on memes in the

contemporary context, the part that answers how the validity of memes in interpreting Q.S al - Ahzab verse 33.

Whereas, the fourth chapter would be the closing chapter of this research. In this section, a conclusion of the issues raised would be presented. In addition, this section also includes constructive suggestions for those who have the authority to do this issue for the good and development of the study of the Qur'an and Interpretation (Tafsir) in the future.

CHAPTER II

LITERATURE REVIEW AND THEORY BASIS

A. Literature Review

So far, the discussion regarding Q.S al - Ahzab verse 33 had only focused on four main problems. First, is a study that regard to *saliha* women (obey women in Islamic religion). That study was conducted by Murdianto and Suparyani who focused on the explanation of the *ath-Tabar Tafsir*. His study produced a conception of *saliha* women which could be seen from the spiritual aspect in carrying out Allah's commands, obeying the Prophet Muhammad, obeying her husband and pleasing him, feeling calm at home, not *tabarruj* when going out from house, establishing prayers, and carrying out zakat.[16] A similar study was also conducted by Muhammad Sakti Garwan who chose Ternate women as the object of his field study. The results of Garwan's study stated that women's piety could be judged from the activities they do, for instance, helping their husbands which is called as the *lilian* tradition.[17] Another study that was also classified as the field study pointed to female students of the Darissulaimaniyyah Kamulan Islamic Boarding School as the object of the

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[16] Murdianto and Suparyani, "KARAKTERISTIK WANITA SHALIHAH DALAM TAFSIR Ath-THABARI (Kajian Tafsir Surat an-Nisa Ayat 34 Dan Al-Ahzab Ayat 33) Oleh," *Al - Karima* 5, no. 2 (2021): 30–45, https://ejurnal.stiqisykarima.ac.id/index.php/AlKarima/article/view/105.

[17] M S Garwan, "Konstruksi Identitas Kultural Dan Kesalehan Sosial Perempuan Ternate Dalam Pendekatan Sejarah Sosial Dan Tafsir Al-Qur'an," *AL-WARDAH: Jurnal Kajian Perempuan ...*, 2020, 199–220, http://journal.iain-ternate.ac.id/index.php/alwardah/article/view/293%0Ahttp://journal.iain-ternate.ac.id/index.php/alwardah/article/download/293/260.

study. In the end, that study also stated the same node, namely the conception of a *shaliha* woman to be understood as a woman who is obedient to her husband.[18]

Second, is a study discussed about the domestication of women. Naili Fauziah Lutfiani reviewed issues related to women's rights in Q.S al - Ahzab verse 33. Her study that used a hermeutical approach ended at the conclusion that women were allowed to leave the house. This conclusion was derived from reading al-Ahzab verse 33 by looking at the context, not just the text.[19] Second, a study discuused about the domestication of women. Naili Fauziah Lutfiani reviewed issues related to women's rights in Q.S al - Ahzab verse 33. Her study that used a hermeutical approach ended at the conclusion that women were allowed to leave the house. This conclusion was derived from reading al-Ahzab verse 33 by looking at the context, not just the text. In connection with the previous study, a study that concerned on the legal issue of women praying in congregation at the mosque was conducted by Al Yasa 'Abubakar and Muhammad Agus Andika. Their study which employed a dual movement approach, concluded that women were allowed to pray in congregation at the mosque provided they do not attract their sexual desires. Their study that tended to focus on gender issues directly encouraged women's participation in the

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18 Arif Riza Azizi, "Analisis Gender Pemahaman Konsep Istri Sholihah Santri Putri Ponpes Darissulaimaniyyah Kamulan," *Martabat: Jurnal Perempuan Dan Anak* 3, no. 2 (2019): 297–320, http://ejournal.iain-tulungagung.ac.id/index.php/martabat/article/view/2330.

19 Naili Fauziah Lutfiani, "Hak-Hak Perempuan Dalam Surat Al-Ahzab Ayat 33," *EL-Tarbawi:Jurnal Pendidikan Islam* 10, no. 2 (2017): 63–83.

public sphere.[20] Furthermore, there were also research that have been carried out by Moch. Azis Qoharuddin which highlighted women in the house. His research showed that the main role of women at home is as wives and housewives as God taught the wives of the prophet.[21]

Third, is a study that questions tabarruj. Basically, several research related to this trend are mostly carried out by academics, for example Widia Astika et al. Her study that focused on the interpretation of *tabarruj* meaning in the Qur'an had a concrete offer in the form of *tabarruj* law which tended to be *haram* because of its behavior that is contrary to the Quran.[22] In addition, there was a study conducted by Yuliana Restiviani which also highlighted *tabarruj*. Her study tried to elucidate how relevant the message of *tabarruj* is, which concluded that this message is universal, not only applies to the wives of the Prophet Muhammad.[23] Other studies also referred to *tabarruj* which was constructed as the ethics or the etiquette in dressing for women as investigated by Mahfidhatul Khasanah, Reski Saputri Utami, Samrin, and others. The results of those studies at least denoted that the procedure for making up should begin

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[20] Al Yasa' Abubakar and Muhammmad Agus Andika, "WANITA SALAT BERJAMAAH DI MASJID (Kajian Teori Double Movement Terhadap Ayat 33 Surah Ahzab Dan Nash-Nash Terkait)," *Dusturiah* 9, no. 1 (2020): 111–32.

[21] Garwan, "Konstruksi Identitas Kultural Dan Kesalehan Sosial Perempuan Ternate Dalam Pendekatan Sejarah Sosial Dan Tafsir Al-Qur'an."

[22] Widia Astika et al., "Analisis Makna Tabarruj Dalam Al-Qur'an Surah Al-Ahzab Ayat 33 Widia," *Gunung Djati Conference Series* 8 (2022): 89–98, https://conferences.uinsgd.ac.id/gdcs Analisis.

[23] Yuliana Restiviani, "Wanita Dan Tabarruj Perspektif Al Quran (Kajian Terhadap Surat Al-Ahzāb Ayat 33) Women and Tabarruj Perspective of the Quran (Review of the Verse 33)," *Liwaul Dakwah* 10, no. 1 (2020): 85–100.

with basmalah, apply make-up in moderation, dress without feeling arrogant, and the most important is avoiding *tabarruj*.[24]

Fourth, is a study related to the existence of the Prophet Muhammad's wives. The research related to surah al-Ahzab verse 33 could not be separated from the role of the prophet's wives who became the objects of the messages contained inside it, so that the prophet's wives existed and this issue is interesting to investigated as had been done by Widiani Hidayati and Faisal Saleh. Choosing the book of commentary on al-Azhar by Buya Hamka as the primary source, their study ended with the inference that the morals taught to the prophet's wives are choosing the afterlife, living a simple life, avoiding cruel acts, being polite and firm, not dressing up excessively, and worship solemnly.[25]

Apart from the themes that have been mentioned previously, there were other studies that choose Q.S. al – Ahzab verse 33 as the object, such as the operation of the methodology carried out by Maulana.[26] There were also studies that highlighted jāhiliyyah by paying attention to the socio-historical prevailing at that time. Several studies revealed allied results, both regarding the definition of jāhiliyyah and the response of the Quran in countering the laws that were

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[24] Mahfidhatul Khasanah, "Adab Berhias Muslimah Perspektif Ma'nā-Cum-Maghzā Tentang Tabarruj Dalam QS Al-Ahzab 33," *Al-Adabiya: Jurnal Kebudayaan Dan Keagamaan* 16, no. 2 (2021): 171–84, https://doi.org/10.37680/adabiya.v16i2.920; Reski Saputri Utami et al., "Etika Berhias Wanita Muslimah Dalam Q.S Al - Ahzab (33) : 33," *El-Maqra'* 1, no. 1 (2021): 41–55.

[25] Widi Hidayati and Faisal Saaleh, "NILAI-NILAI PENDIDIKAN AKHLAK WANITA DARI PARA ISTRI NABI (Analisis Surat Al-Ahzab Ayat 28-35 Dalam Kitab Tafsir Al- Azhar Karya Buya Hamka)," *El-Tarbawi* 14, no. 2 (2021): 181–209, https://doi.org/10.20885/tarbawi.vol12.iss2.art4.

[26] Maulana Maulana, "Metode Kombinasi Dalam Menafsirkan Surat Al-Ahzab (33) : 33," *MUSHAF JOURNAL: Jurnal Ilmu Al Quran Dan Hadis* 1, no. 1 (2021): 1–15, https://doi.org/10.54443/mushaf.v1i1.1.

previously applicable. [27] Thus, the study related to the *tabarruj* prohibition meme that was delivered with the the "*jāhiliyyah* symbol" had a clear significance. There were no studies that specifically address this issue. This study presents to cover the gap so that the study of the interpretation in particular and the Quran in general could continue to develop.

B. Theoretical Basis

1. Discussion of Q.S al – Ahzab verse 33

Recorded in the Qur'an at sequence number 33, Q.S al-Ahzab is classified as madaniyah category which contains 73 verses. However, if sorted from the descending sequence, this surah ranks 90th. Based on the consensus of the scholars this surah was revealed at the end of the fifth year of Hijri, the year when the Khandaq war raged. Besides al-Ahzab, this surah also bears the name al-Fadhihah because its contents expose the scandals of hypocrites.[28] According to Quraish Shihab, this surah talks a lot about the life of the

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[27] Mumammad Sapil Cahya Ravi Imamuna, "MAKNA JAHILIAH DALAM AL-QUR'AN (Analisis Konsep Jahiliah Modern)" 1, no. 2 (2021): 150–66; Muhammad Qutb, *Jahiliyah Abad Dua Puluh, Terj. Mohammad Thohir Dan Abu Laila,* (Bandung: Mizan, 1992); M Fajrul Munawir, "Relevansi Pemikiran Sayyid Qutb Tentang Tafsir Jahiliyah Bagi Dakwah Dan Pengembangan Masyarakat Islam Kontemporer," *Jurnal Dakwah* XI, no. 1 (2011): 69–98; Nor Nazimi Mohd Mustaffa, "Perubahan Tingkah Laku Masyarakat Arab Jahiliyyah Kepada Tingkah Laku Beragama"; Alias Azhar Faridah Ahmad, Fauziah Mohd. Noor, "SEJARAH PELAKSANAAN HAK PEWARISAN PUSAKA PADA ZAMAN JAHILIAH DAN ZAMAN PASCA-ISLAM: KAJIAN PERBANDINGAN," *UUMJLS* 8 (2017): 133–65; Mohd Shukri Hanapi, "From Jahiliyyah To Islamic Worldview: In A Search Of An Islamic Educational Philosophy," *International Journal of Humanities and Social Science* 3, no. 2 (2013): 213–21; S Suharjianto and Rofi Atina Maghfiroh, "Jahiliyyah Dalam Penafsiran Ibnu Kasir," *QiST: Journal of Quran and Tafseer Studies* 1, no. 1 (2022): 11–29, https://doi.org/10.23917/qist.v1i1.522; Ahmad Riyadh Maulidi et al., "Of the Arabic Community of Jahiliyah : Review of Education" 4, no. 1 (2022): 65–83; Muritala Alhaji Ph D, "Jahiliyyah Arabic Verse : The Dichotomy in Its Poetry" 31 (2017): 27–37.

[28] Wahbah al - Zuhaili, *Al - Tafsir Al - Munirfi Al-'Aqidah Wa Al- Syari'at Wa Al-Manhaj* (Damaskus: Dar al-Fikr, 2009). 249

Prophet Muhammad from the Badr war to the approach of the Hudaibiyah Agreement in the sixth year of Hijri. This Indonesian mufassir also provided an evidence that this surah talks a lot about the Prophet Muhammad by showing the word يَٰٓأَيُّهَا ٱلنَّبِيُّ which is repeated five times, there are in verses 1, 28, 45, 50, and 59. Besides, there is the word وَخَاتَمَ النَّبِيّنَ which only appears once in verse 40. Then, it is followed by the word النَّبِيُّ which is repeated 15 times and رَسُوْلَ 13 times. Apart from those explicit words, there are several words referring to the Prophet Muhammad but in implicit way such as مُبَشِّرًا وَّنَذِيْرًا, سِرَاجًا مُّنِيْرًا and دَاعِيًا اِلَى اللهِ.[29]

Broadly speaking, Q.S al - Ahzab has several topics of discussion which include attitude and social norms, *syar'i* law (Islamic law), information related to the Khandaq war, existence of the Prophet Muhammad's wife, and prohibition of hurting Allah, the Prophet Muhammad, and the believers (*Mukmin* people).[30] The issue of *tabarruj* deserves to be categorized in the discussion of etiquette and norms, which are conceptually related to the rules based on religion. In Q.S al - Ahzab verse 33 which examines the issue of *tabarruj* reads :

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[29] M.Quraish Shihab, *TAFSIR AL-MISBAH Pesan, Kesan, Keserasian Al-Quran*, Volume 11 (Jakarta: Lentera Hati, 2005). 257

[30] Zuhaili, *Al - Tafsir Al - Munirfi Al-'Aqidah Wa Al- Syari'at Wa Al-Manhaj*. 272

وَقَرْنَ فِي بُيُوتِكُنَّ وَلَا تَبَرَّجْنَ تَبَرُّجَ الْجَاهِلِيَّةِ الْأُوْلٰى وَاَقِمْنَ الصَّلٰوةَ وَاٰتِيْنَ الزَّكٰوةَ وَاَطِعْنَ اللّٰهَ وَرَسُوْلَهٗ ۗ اِنَّمَا يُرِيْدُ اللّٰهُ لِيُذْهِبَ عَنْكُمُ الرِّجْسَ اَهْلَ الْبَيْتِ وَيُطَهِّرَكُمْ تَطْهِيْرًاۚ

"And stay in your houses and do not be adorned and (behave) like *jahiliyah* (the ignorant and stupid people) before, and pray, pay zakat and obey Allah and His Messenger. Verily, Allah intends to remove sin from you, O *ahl al-bayt (*Prophet Muhammad's Family and descendants), and cleanse you thoroughly. " (Q.S al – Ahzab [33] : 33)

This surah was revealed regarding ahl al-bayt with a special object of the prophet's wives which aims to delete the sins of his wives. [31][32] This surah was revealed regarding *ahl al-bayt* with a special object of the prophet's wives which aims to delete the sins of the wives. In the interpretation of Ismail bin Umar bin Katsir al-Qursyi ad-Damasyqi (Ibn Katsir) also examined that the reason of revealing this verse is indeed for the prophet's wives, but for the meaning of lafadz *ahl al-bayt* is general not only for the wives of the prophet.[33] However, according to Abu Jaʿfar Muḥammad ibn Jarir al-Ṭabari, based on the narrations he collected, الْجَاهِلِيَّةِ الْأُوْلٰى has two meanings, namely walking swaying when going out from the house and showing beauty to men. Al-Ṭabari does not question the meaning of both, what is complicated in his interpretation

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[31] Based on riwayah:

أخبرنا أبو بكر الحارثي، قال: أخبرنا أبو محمد بن حيان، قال : حدثنا أحمد بن عمرو بن أبي عاصم، قال: حدثنا أبو الربيع الزهراني ، قال : حدثنا عمار بن محمد عن الثوري ، قال : حدثنا سفيان ، عن أبي الجحاف، عن عطية، عن أبي سعيد وإنما يريد الله ليذهب عنكم الرجس أهل البيت ويطهركم تطهيراۚ﴾ قال : نزلت في خمسة: في النبي ﷺ، وعلي، وفاطمة، والحسن، والحسين رضوان الله عليهم أجمعين

[32] al-Imam Abi al-Hasan Aliy ibn Ahmad al-Wahidi, *Asbab Nuzul Al - Quran* (Lebanon: Dar al-Kitab al-Ilmiyah, 1991).368

[33] Ismail bin Umar bin Katsir al-Qursyi Ad-Damasyqi, *Tafsir Al-Quran Al-Adzim*, Juz II (Beirut: Dar al-Kutub al-Ilmiyah, 2006). 479

is the issue of interpretation of الْجَاهِلِيَّةِ الْأُوْلَى which is interpreted with many

meanings:

a. *Jāhiliyyah* in the period between Prophet Isa AS and Prophet Muhammad

b. *Jāhiliyyah* in the period between Prophet Adam AS to Prophet Nuh AS which is 800 years away

c. *Jāhiliyyah* in the period between Prophet Nuh AS and Prophet Idris AS which is 1000 years away. Historically, at this time, adultery occurred because it was the women who lived and the men who held a musical celebration (flute) in which the men made up for the women and the women madep up for the men.

Based on the interpretations above, at-Tabari declares the opinion

that the الْجَاهِلِيَّةِ الْأُوْلَى means the *jāhiliyyah* before Islam, the period between

Prophet Adam AS until Prophet Isa AS.[34] Meanwhile, in Ibn Katsir Tafsir, it is explained through one of the narrations which states that *tabarruj* is the behavior of wearing a head cover which is not tied so that jewelry on the neck looks, such as necklaces and earrings.[35]

Meanwhile, in the dynamics of contemporary interpretation, Quraish Shihab argued that *tabarruj* means putting on jewelry that is not

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[34] Tim Pustaka Azzam, "Tafsir Ath-Thabari," in *Jami' Al Bayan an Ta'wil Ayi AL Quran*, Jilid 21 (Jakarta: Pustaka Azzam, 2007), 115–21.

[35] Muhammad Abdul Ghoffar, Abdurrahim Muthi', and Abu Ihsan, "TAFSIR IBNU KATSIR," in *Tafsir Al-Qur'an Al-'Adzim*, ed. Yusuf Harun, Jilid 6 (Bogor: Pustaka Imam Syafii, 2004), 477.

appropriate, showing something that is not commonly shown to the husband. Meanwhile, the meaning of الْجَاهِلِيَّةِ الْأُوْلٰى Shihab saw that term generally and

concluded with the opinion that if there was an earlier *jāhiliyyah* then there is a modern *jāhiliyyah*.[36] Furthermore, Buya Hamka explained that there is no certain type of dressing that must be used based on Q.S al-Ahzab verse 33. Regarding whether the standard of dressing is as well as the Arab model, there is no specific description that explains about it. According to him, the essence of this verse is for clothing based on the line of modesty in Islam[37]. While, according to Wahzab Zuhaili, the *tabarruj* prohibition on the prophet's wives was revealed to maintain their honor so that they are not the same as previous *jāhiliyyah* women.[38] From those opinions, the majority said that the command to not doing *tabarruj* is not only for the wives of the prophet Muhammad but also for all followers of the Islamic religion. This is because this verse contains a universal moral message for anyone.

However, Q.S al - Ahzab does not only order to avoid *tabarruj*, there are other points contained in this surah, so that in reading it cannot be separated from one another. For instance, the right to go out from the house, in this verse is also discussed and reviewed more holistically by the scholars.[39] In addition,

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[36] Shihab, *TAFSIR AL-MISBAH Pesan, Kesan, Keserasian Al-Quran*. 264.
[37] Abdulmalik Abdulkarim Amrullah, *Tafsir Al-Azhar*, Jilid 8 (SIngapura: Pustaka Nasional PTE LTD SIngapura, 2007). 5710-5711.
[38] Zuhaili, *Al - Tafsir Al - Munirfi Al-'Aqidah Wa Al- Syari'at Wa Al-Manhaj*. 283
[39] Lutfiani, "Hak-Hak Perempuan Dalam Surat Al-Ahzab Ayat 33."

this verse also contains issues that must be maintained and carried out including performing prayers, paying zakat, obeying Allah and His Messenger.[40]

2. Digital Interpretation: A Conceptual Framework

Generally, digital interpretation is a product of the transformation of the interpretation form which was previously in the form of a hard file now into a soft file so that no printing process is needed to use it. The interpretation of this model basically makes computers and smartphones as a platform for its development.[41] Whereas, the characteristics possessed by digital interpretation tend to be two things that are considered have urgency, namely interactive and digital itself. Questioning digital certainly could not be separated from the nature of online that accompanies it. Even, if the form of an interpretation is an application and could be enjoyed without using the internet network, when downloading it still requires the network. So that the role of the internet in the world of digital interpretation could not be separated at all. Another character that could not be separated from digital interpretation is interactive, since the internet user community is a human being who has been educated to live freely so that two-way communication is needed to connect one another. Thus, the existence of digital interpretation brings changes that might touch anyone and anywhere, therefore, its distribution is active and dynamic in accordance with existing technological developments.

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[40] Khasanah, "Adab Berhias Muslimah Perspektif Ma'nā-Cum-Maghzā Tentang Tabarruj Dalam QS Al-Ahzab 33."

[41] Muhammad Fajar Mubarok and Muhammad Fanji Romadhoni, "Digitalisasi Al-Quran Dan Tafsir Media Sosial Indonesia," *Jurnal Iman Dan Spriritualitas* 1, no. 1 (2021): 110–14.

The rapid development of digital interpretation has made itself more diverse. From the mobile application itself, it includes two major software systems such as Android and IOS. Since 2010 the operational system used by many early people has launched applications that nuanced interpretations through Google Play. Adequate with the keyword "tafseer", 225 applications are available and could be downloaded. However, on an IOS device system with the same password, it produces only 10 applications.[42] In addition, the public could still access it in the form of a Web or an interpretation provider site if they do not want to download the application. Some of the works that are mostly published on this Web including Tafsir al-Qurtubi, Tafsir jalalain, Tafsir Ath-Tabari, and Tafsir Ibn Katsir.[43] Other than on mobile phones, the interpretation of the Quran is also an interesting topic to be developed on computers. Among the applications launched on the basis of a computer warfare system are Tafsir Ibn Katsir Indonesia, Maktabah Syamilah, MyQuran, Quran for Windows 10 and et cetera.[44] The digital interpretation that is no less popular and widely discussed is the interpretation based on social media, whether in the form of text, visual, audio, or audiovisual.

The dynamics of interpretation in social media could not be separated from the form of the text, the main content based on this text dominates the

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[42] Syarif Hidayat, "Ragam, Problematika Dan Masa Depan Tafsir Al-Quran Digital Syarif," *ŚALIĤA* 5, no. 1 (2022): 115–29.

[43] Achmad Rifai, "Tafsirweb: Digitalization of Qur'Anic Interpretation and Democratization of Religious Sources in Indonesia," *Jurnal At-Tibyan: Jurnal Ilmu Alqur'an Dan Tafsir* 5, no. 2 (2020): 152–70, https://doi.org/10.32505/at-tibyan.v5i2.1640.

[44] Ahmad Yani et al., "Studi Perbandingan Fitur-Fitur Aplikasi Al-Quran Digital Karya Greentech Apps Foundation Dan Aplikasi Al-Quran Muslim Media Untuk Mengetahui Perbedaan Kedua Fitur Aplikasi," *Jurnal Riset Agama* 1, no. 3 (2021): 132–56, https://doi.org/10.15575/jra.v1i3.15089.

scattered forms of Qur'an interpretation. The ease of selectable triggers this text-based content becoming the target of many people due to there is no need to put additional effort into copying it, thereby reducing the potential for errors. Commonly, this interpretation is realized in PDF format, electronic publication (.epub), and Ebook.[45] In addition, the development of interpretation in the form of audio has also begun to be loved by social media users. This interpretation in MP3 format is widely listen on Spotify, Radiobox, and several other audio-based applications.[46] In this digital era, composition that combines audio and visual also has its own charm. Youtube, which is a medium for transmitting interpretations, truly could raise several names of channels that are active in voicing interpretations, including the Gus Mus Channel which discusses *Tafsir Jalalain* and *Tafsir Ibris*, recitation recording of KH. Ahmad Bahauddin Nursalim who studied *Tafsir Tabari*, and other channels with religious leaders such as Ustadz Adi Hidayat, Ustadz Khald Basalamah, and Ustadz Firanda Andirja. Beside, there are still many resemblant channels.[47] Up to this point, the digital interpretation still has a visual form. Meme, for example, this interpretation model is frequently expressed in the form of image so that it requires critical reading to understand it.

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[45] Hidayat, "Ragam, Problematika Dan Masa Depan Tafsir Al-Quran Digital Syarif."

[46] Mamluatun Nafisah and Nur Azizah Trijayanti, "Indonesia Guidelight Project Dan Tafsir Audiovisual: Tinjauan Atas Metodologi Tafsir Dan Kontribusinya Di Masa Pandemi," *Jurnal Al-Fanar* 4, no. 2 (2021): 135–56, https://doi.org/10.33511/alfanar.v4n2.135-156.

[47] Moh. Azwar Hairul, "Tafsir Al-Qur'an Di Youtube," *Jurnal Al-Fanar* 2, no. 2 (2020): 197–213, https://doi.org/10.33511/alfanar.v2n2.197-213.

Based on the previous developments, the topic related to interpretation would be something that many people are interested in and have the potential to continue innovating on it. It also does not necessitate that there would be other forms of interpretation that will come on its time. The important point which needs to be understood is that every form of interpretation that appears is certainly not always free from deficiencies, therofore, in-depth research is required to ensure that this interpretation form has relevance and authority that could be accounted for.

2. Descriptive Analysis

This analysis is utilized to answer the first research question. The basic reason for choosing this analysis is because of its relevance to describe a phenomenon. As the name implies, descriptive analysis is a theory to describe research results in more detail.[48] In addition, this analysis also examines how the characteristics of a phenomenon, so that the phenomenon could be comprehended by the reader systematically. The most important thing in descriptive analysis is the phenomena which is presented must be facts.[49]

In accordance with this explanation, the *tabarruj* like *jāhiliyyah* prohibition memes would be explained in detail regarding how its visualization, its distribution, the uploading account, the symbols listed, the

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[48] Muhammad Ramdhan, *Metode Penelitian*, ed. Aidil Amin Effendy (Surabaya: Cipta Media Nusantara, 2021).7

[49] I Made Laut Mertha Jaya, *Metode Penelitian Kuantitatif Dan Kualitatif (Teori, Penerapan, Dan Riset Nyata)*, ed. Fira Husaini (Yogyakarta: Anak Hebat Indonesia, 2020), https://books.google.co.id/books?hl=en&lr=&id=yz8KEAAAQBAJ&oi=fnd&pg=PA216 &dq=penelitian+analisis+deskriptif+teori&ots=snAa5QGN5W&sig=FuWBOBVuf0iXV 3r_4LRESBXOlaU&redir_esc=y#v=onepage&q=penelitian analisis deskriptif teori&f=false.

written text and others. In this analysis, the characteristics of the *tabarruj* like

jāhiliyyah prohibition memes would also be shown so that it would be clearly

portrayed how this narrow medium could exist on social media. In fact, the

tabarruj like *jāhiliyyah* prohibition memes which has various forms is rich in

meaning, therefore, it is necessary to have further description in order to

obtain clearer and more precise information.

4. Semiotics

Investigating the *tabarruj* prohibition meme which is identical with

images, illustrations, texts, and language could not be separated from

Roland Barthes, who is known with his mythological semiotics. In his

concept, Barthes held connotation and denotation as the main keywords in

his analysis. Moreover, Barthes also reviewed another aspect called "myth".

Through this theory, he wanted to reveal that there is a relationship between

signs and external reality.[50]

a. Denotative

Signs or symbols are defined by Barthes as a sign. Then, there is the

primary sign that could evolve into a sign system. This primary sign is

called denotative. The first level that could produce direct, explicit, and

definite meaning. The denotative meaning does not change because it

is the original meaning of a sign. In addition, denotative meaning is also

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[50] Indiwan Seto Wahjuwibowo, *Semiotika Komunikasi - Aplikasi Praktis Bagi Penelitian Dan Skripsi Komunikasi*, 3rd ed. (Jakarta: Mitra Wacana Media, 2018).88

objective. Anyone who sees a sign will say the same meaning or sense.[51]

Calling *jāhiliyyah* the *tabarruj* prohibition meme realizes it by installing certain symbols, for instance, long clothes as dressing identity, make-up tools, high heels, powder, jewelry and others in the form of pictures or illustrations. After all, in the denotation meaning, those objects are items that function as body coverings and self-decoration tools. Explicitly, those objects are not the things that encourage women to violate religious provisions because generally these objects are produced for their respective functions. Overall, what is contained in the *tabarruj* prohibition meme is read as an upload on social media, there are no certain elements that represent the word "*jāhiliyyah* ".

b. Connotative

The term connotation is used by Barthes to examine the second level, in this level, there is an interaction between signs, readers, and cultural values. The meanings that are resulted from connotations are subjective, varied, implicit or hidden. The connotative meaning is

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[51] Mia Nurmaida, Muhammad Kamaludin, and Ririn Risnawati, "Representasi Nilai-Nilai Moral Dalam Novel ' Assalamualikum Calon Imam ,'" *Jurnal Audiens* 1, no. 1 (2020): 9–16; Wahjuwibowo, *Semiotika Komunikasi - Aplikasi Praktis Bagi Penelitian Dan Skripsi Komunikasi.*

presented to the reader so that the intent and purpose of a sign could be achieved.[52]

At the second level, the connotative symbols of the previously mentioned symbols lead to the intention of the maker who wants to argued that these symbols are the actualization of al-Ahzab verse 33. By including this verse in the *tabarruj* prohibition meme, the maker wants to stated that several objects such as make up tools, high heels, powder, jewelry and others are symbols of *tabarruj*.

c. Myth

Myth is termed for the circumstance where an ideology has been realized, or about how a culture understands reality. The myths become social products that already dominated and rooted in society. In the discussion of semiotics, it is not a myth like the gods, but an understanding that has been validated in social circles such as masculinity, success, and others. Roland Barthes emphasized the myth in his theory in the form of a signifier, a signified, and a sign.*[53]*

Responding to the religious patterns, especially in terms of dressing, the *tabarruj* prohibition meme becomes a medium to present the resistance to ideological conceptions that are considered as a problem, so that the concepts of symbols such as trendy clothes,

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[52] Florens Debora Patricia, "Analisis Semiotika Komunikasi Visual Buku 'Memahami Komik' Scott McCloud," *Jurnal Studi Komunikasi (Indonesian Journal of Communications Studies)* 2, no. 2 (2018): 278–89, https://doi.org/10.25139/jsk.v2i2.702.

[53] Iswidayati Sri, "Roland Barthes Dan Mithologi," *Imajinasi - Jurnal Seni* 2, no. 2 (2006).

lipstick, make-up, and others regard as inappropriate objects. In the mythological order, those symbols do not only function as supporting objects in dressing and decoration, but have been constructed to become antithetical elements of certain ideologies.

In connection with the exposition above, the *tabarruj* prohibition meme is closely related to the symbols expressed by its maker so that further investigation is needed regarding the meanings and things that encourage the meme to exist on social media.

5. Critical Discourse Analysis

Investigating a phenomenon by using critical discourse analysis means that someone is trying to explain a text that develops in a social phenomenon to find out what interests are stored inside it. This analysis is also useful for understanding the relationship between socio-cultural developments and different discourses in linguistic space.[54] The point of discourse analysis is the use of language as a communication tool, how language is used to describe the objects by linking the ideology inside it. Frequently, this analysis is used to expose an ideology in a media. [55] Based on this explanation, this study positions the *tabarruj* prohibition meme as discourse that requires critical reading of its contents which campaigns to avoid *tabarruj* things with certain symbols. In addition, the *tabarruj* prohibition meme is also growing rapidly

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[54] Rohana and Syamsuddin, *ANALISIS WACANA*. 19
[55] Mukhlis et al., "Analisis Wacana Kritis Model Teun A.Van Dijk Pada Surat Kabar Online Dengan Tajuk Kilas Balik Pembelajaran Jarak Jauh Akibat Pandemi Covid-19."

in the virtual social space so that it could not be separated from the various interests that accompany it.

In this study, the critical discourse analysis proposed by Tuen Van Dijk was chosen by considering the many uses of this theory as well as the collaboration of various elements that make it possible to reveal the existence of ideology more practically and comprehensively. In his explanation, Van Dijk divides its dimensions into three: [56]

a) Text

In a discourse, text has several interrelated structures or levels. First, is the macro structure, the general part of a text that could be reviewed by looking at the theme which is based on the text. Second, is superstructure, the level that shows how a text could be composed as a whole from its parts. Third, is micro structure, a small part of a text as an observable discourse such as clauses, words, pictures, graphics, coherence, metaphors, proportions, and paraphrases.[57]

The *tabarruj* prohibition memes that was born in today's virtual space certainly has its own color in terms of ideology. This could be seen from the choice of words used such as "*tabarruj* like *jahiliyah haram*!", "*ukhty*, be careful of *tabarruj*", "the law in wearing high heels, watch out for *tabarruj*! It's *haram*" and others. The language that seems

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[56] Dewi Ratnaningsih, *Analisis Wacana Kirtis Sebuah Teori Dan Implementasi*, ed. Sumarno and Sri Widayat (Kotabumi: Universitas Muhammadiyah Kotabumi, 2019), http://repository.umko.ac.id/id/eprint/16/1/Buku - Analisis Wacana Kritis %28Teori dan Implementasi%29.pdf.

[57] Ratnaningsih. 91

"nowadays kids" with a certain emphasis indicated that the *tabarruj* prohibition memes also tends to be ideological. More broadly, the *tabarruj* prohibition memes also contain related graphics and images so that it looks similar in representing "*jāhiliyyah* " visually. This might elaborate how the ideology is operationalized by the maker.

b. Context

The discourse could not be separated from the things that influence it, about how the interaction is created, what is the things behind it, the relationship between producers and recipients of discourse needs a consideration. More specifically, a discourse is produced, understood, viewed, and analyzed based on a particular context. Van Dijk explained that context is something that surrounds the text, therefore, the text could be understood comprehensively by the reader. Important contexts that influence the production of discourse could be mapped into several groups. First is the participants of the discourse, related to who produced the discourse, how are their educations, religions, ethnic social classes, and so on. Second is social setting such as time, place, speaker's position, and physical environment. The existence of differences in social background also influences a speaker to produce a discourse because the speaker is indirectly required to adjust the situation.[58]

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[58] Rohana and Syamsuddin, *ANALISIS WACANA*. 24

The *tabarruj* prohibition memes was born in a virtual space obtained from the free production of social media users. For this reason, the *tabarruj* prohibition memes could not stand alone, there is a context that supports the uploaded content. In virtual space, it is possible for an account to exist without a purpose, even the account might develop. It encourages the assumption that the *tabarruj* prohibition meme is also a tool to boost the existence of an account, so that this meme is produced to lead viewers into a specific purpose. This process shows that there is an interaction which is built between meme creators, memes, and meme viewers in a space. As a result, the *tabarruj* prohibition meme is produced along with the context that accompanies it.

b) Social Cognition

Social cognition is related to mental structures. Every discourse that is produced could not be separated from the influence so that the seen object is also affected. This influence usually appears from the experience and socialization of the discourse. Analyzing cognition is useful for opening the dominating power relations in a discourse. More simply, the cognition discussed about how the discourse is produced by a discourse (the person who generates the discourse).[59]

Nevertheless, the social media users who become the producers of the *tabarruj* prohibition meme live in a space which full of interaction.

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[59] Mukhlis et al., "Analisis Wacana Kritis Model Teun A.Van Dijk Pada Surat Kabar Online Dengan Tajuk Kilas Balik Pembelajaran Jarak Jauh Akibat Pandemi Covid-19."

Through comments, likes, and other features, it indicated that the accounts which generate the *tabarruj* prohibition meme are more or less influenced by the values in which they grew up. In addition, the same number of meme reproductions also confirms the note that the *tabarruj* prohibition meme truly has been validated by the digital community to build a dominant relationship in the digital ecosystem.

CHAPTER III

RESEARCH RESULT AND DISCUSSION

A. Visualization of *Tabarruj* (QS. Al-Ahzab: 33) in Meme

Although the first emergence of memes related to *tabarruj* like jāhiliyyah symbols certainly could not be confirmed, the massiveness of these memes could be ascertained to occupy the social media space widely with visual forms. The wide scope of the *tabarruj* prohibition meme goes hand in hand with the variety of visualizations related to *tabarruj* obtained from Q.S al - Ahzab verse 33. There are at least three main typologies of how *tabarruj* is visualized in memes. *First,* is memes that contain legal information. This law was obtained from the author's interpretation of Q.S al - Ahzab verse 33. Image one (1)[60] for instance, through the meme title with flashy colors the author wants to emphasize that *tabarruj* has a *haram* law as the editorial "*Tabarruj* Ala *Jāhiliyyah* is *Haram*". While the second picture (2)[61] is also not much different, but this picture contains the interpretation of *tabarruj,* there are shoes with high heels. The creators argue that *tabarruj* is *haram* and high heels are understood as a form of *tabarruj*, so that the applicable law is also the same, namely high heels are haram. In order to convince the readers, the creators of these memes

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[60] Muhamad Nasrun Siregar and Fitriani Fitriani, "Problematika Terjemah Menurut Al-Jahiz," *IJAS: Indonesian Journal of Arabic Studies* 1, no. 2 (2019): 16, https://doi.org/10.24235/ijas.v1i2.4880.

[61] @Ariewahyudi10, "Haram Wanita Memakai Sepatu Hak Tinggi," Instagram, 2022, https://www.instagram.com/p/ChXDM9UPcNH/.

did not forget to include a translation of Q.S al-Ahzab verse 33 as the basis of the prohibition which is written with the *haram* law.

Image 1.   Image 2.

Second, is the memes contain descriptive, imperative, and persuasive sentences related to *tabarruj*.The model of these memes interact with the readers through communicative sentences as if talking in one direction. Sentences such as "my sister, don't be overly embellished", "Stop *Tabarruj*" influence the reader to stop doing the *tabarruj* phenomenon which is considered to be running and problematic so it is significant to not do it again. Some of these model memes also include information related to the meaning of *tabarruj* briefly like "*Tabarruj* is showing her beauty", "*tabarruj* is when a woman shows her jewelry, beauty and the parts that should be covered which might provoke male lust". Even though these sentences do not accommodate a comprehensive explanation of *tabarruj*, at least the meme makers try to provide an exposition for the nonexpert people regarding what tabarruj is meant in the translation of Q.S al - Ahzab verse 33 which is mentioned earlier. Related to this explanation, the meme makers quote from an opinion or a website by

including it in a meme such as "Abu Ubaidah says", "quoted from www.darussalat.or.id".

Image 3

Image 4

Third, is the memes that contain Q.S al - Ahzab verse 33 without any additional editor. Sketchily, these meme models simply include Q.S al - Ahzab verse 33 or just a translation. In its description, these meme models often only mention the short title "*tabarruj*" which indicate that the uploaded memes are trying to convey the contents of Q.S al - Ahzab verse 33 which talks about *tabarruj*. Beside, the memes also contain pictures or illustrations related to *tabarruj* which also serve as explanations, highlighting the purpose of the created memes to interpret the word *tabarruj* in verse 33 of the al-Ahzab Surah. On the fifth (5)[62] and the sixth (6)[63] image, for instance, these two memes do not contain an explanatory editorial at all. The prominent thing which shows that those memes are discussing about *tabarruj* could be seen in the

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[62] @fatihahzee.art, "Q.S Al-Ahzan:33," Instagram, n.d., https://www.instagram.com/p/CZn6-o7FAoK/?utm_source=ig_web_copy_link.

[63] @ummaaysa, "Tabarruj," n.d., https://www.instagram.com/p/B1WF-aOB70q/.

illustrations with large proportions such as make-up and tools to make up. The sixth meme (6) is more explicit through the emergence of the title "*tabarruj*" as the verse interpretation that is included below it.

Image (5)   Image (6)

The memes mentioned above are only a small part of the many memes uploaded on social media with the same content. The most important thing which could be ensured is that the memes that have been mentioned could represent other memes which are only replicas and imitations. Why is that? Frequently, the spreading memes experience design or arrangement recycling, but the editorial and content are the same. In fact, there are many memes that have identical headers such as "don't be *tabarruj*", "stop *tabarruj*", "*tabarruj* like *jahiliyah haram*". A similar meme also does not spare including Q.S al - Ahzab verse 33 which the word *tabarruj* exists inside it. This verse becomes the basis for producing the *tabarruj* prohibition meme so that there is no meme spares from it. In addition, the previous memes which have been mentioned before also contain almost the same message, namely the prohibition of

tabarruj. In fact, it is common for the *tabarruj* prohibition meme to reproduce, the similar memes are uploaded many times by different users, therefore, the spread of the *tabarruj* prohibition meme is getting wider.

B. Simbolization of *Jāhiliyyah* (QS. Al-Ahzab: 33) in Meme

The production of the *tabarruj* prohibition meme could not be separated from the process that contains symbols considered as *jāhiliyyah* . These symbols might be in the form of lipstick, make-up, trendy clothes, glasses, high heels, accessories, glasses, and others. In Roland Batrhes' semiotics which was appeared from the development of Ferdinand De Saussure's theory, [64] the objects that have been mentioned are positioned as signifiers (I) or markers (I). The marker has a signified (I) or a signified (I). The marker referred to as an example is lipstick, a tool that has various colors to moisturize the lips, give color, and smooth the lines in the lip folds.[65] In addition, what often appears is high heels, at the signified level, high heels are one type of footwear used to protect the feet. Shoes with the additional heels function to help people who are less height when wearing long clothes.[66] The relationship between signifier (I) and signfied (I) creates a sign (I) which contains denotative meaning. Thus, other objects that are symbolized in the *tabarruj* prohibition meme like *jahiiliyyah* are only the things with their respective functions without any tendency, including jāhiliyyah .

However, if the sign (I) which also positioned as a signifier (II) is correlated with Q.S al - Ahzab verse 33 as a signified (II) produces a connotative meaning. The connotative meaning in the *tabarruj* prohibition meme is a tool used to

[64] Wahjuwibowo, *Semiotika Komunikasi - Aplikasi Praktis Bagi Penelitian Dan Skripsi Komunikasi*.67

[65] Nagina Belali, "Mekanisme Lipstik Dalam Mewarnai Dan Melembabkan Bibir," *Farmasetika.Com (Online)* 2, no. 2 (2017): 9, https://doi.org/10.24198/farmasetika.v2i2.15887.

[66] Novita Ingriani Yaonatha, Ahmad Adib, and Ani Wijayanti S, "Perancangan Komunikasi Visual Rebranding Sepatu High Heels Merk D-Vincci," *Jurnal DKV Adiwarna, Universitas Kristen Petra* 1, no. 2 (2013): 1–10, http://studentjournal.petra.ac.id/index.php/dkv/article/view/612/539.

beautify oneself and decorate oneself excessively. Lipstick, make-up, trendy clothes, mirrors, high heels, accessories and glasses are interpreted as symbols to beautify themselves which are identified as women who are doing *tabarruj*. Not surprisingly, if several patriarchal sentences appear oftentimes in the *tabarruj* prohibition memes such as "ukhty..." and "my sister...". The condensed thing from the *tabarruj* prohibition memes is the choices of colors that tend to be pastel, yellow, pink, and light blue. These colors seem to give the impression that these memes are intended only for women. In addition, the illustrations utilized often portray women as the objects. From these symbols, it is clear that the *tabarruj* prohibition memes is patriarchal. The message to be conveyed is only aimed to women with various theory and word processing. This also strengthens the opinion of Setiawan et.al who stated that social media is also inseparable from the patriarchy that is inside it.[67]

Moreover, it still refers to the concept of Roland Barthes who is popular with his mythology,[68] this *tabarruj* prohibition meme also constructs a mindset in social media that has a position as a sign (II). Through the process mentioned above, there is a perception that women who use lipstick, make-up, trendy clothes, mirrors, high heels, accessories and glasses are actions of *jāhiliyyah* . At this point, it is clear that the process of symbolizing the *jāhiliyyah* is in progress. These objects are imprinted in the mindset of social media users as a sign of *jāhiliyyah* . The fact that those objects are actually only ordinary tools are distorted by the existence of the *tabarruj* prohibition memes. These memes also transform that the identity of a woman who is not *jāhiliyyah* is a woman who avoids lipstick, make-up, trendy clothes, mirrors, high heels, accessories and glasses. The *tabarruj* prohibition memes through the *jāhiliyyah* symbols also forced social media users to follow the ideals of a dominant ideology.

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[67] Harry Setiawan, Abdul Aziz, and Debby Kurniadi, "Ideologi Patriarki Dalam Film (Semiotika John Fiske Pada Interaksi Ayah Dan Anak Dalam Film Chef)," *ANDHARUPA: Jurnal Desain Komunikasi Visual & Multimedia* 6, no. 02 (2020): 251–62, https://doi.org/10.33633/andharupa.v6i02.3502.

[68] Wahjuwibowo, *Semiotika Komunikasi - Aplikasi Praktis Bagi Penelitian Dan Skripsi Komunikasi*.102

C. The Existence of Ideology in Tabarruj Visualization and Symbolization (Surah Al-Ahzab: 33) in Memes

For understanding *tabarruj* terminology, scholars rely on this word for women who show any charm to men which could trigger the emergence of voluptuous feeling, there is a sense of pride or showing off. [69] Indirectly, the majority scholars's opinions do not limit *tabarruj* into certain symbols that are considered like *jāhiliyyah*, however, anything that is executed with an intention of excessive behavior for attracting the opposite sex. This opinion also indicates that the attention of previous experts about the issue of *tabarruj* still occupies the significant level. In the context of Indonesian social media, the symbols of *jāhiliyyah* appear along with other memes which portray the women who use long plain clothes, skincare (not make-up), wide veils and others, as an antithesis to *tabarruj* which is judged as the symbol of *jāhiliyyah*. This meme appears on the recitation of Q.S al - Ahzab verse 33 which tends to be textual. It is stated such was the case, because those memes agree that existing symbols are considered as totally *haram*. Anyone who uses lipstick, make-up, trendy clothes, mirrors, high heels, accessories or glasses is considered sinful. This is different from the viewpoint of the scholars who emphasize the issue of being arrogant, showing off, and attracting the opposite sex. Revealing the textual reading of the *tabarruj* prohibition meme, Van Dijk analyzed it with three dimensions which he caled as text, context, and cognition.[70]
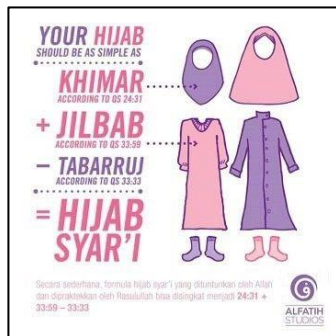
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[69] Umar and Yusra, "PERSPEKTIF ISLAM TENTANG TABARRUJ DALAM PENAFSIRAN PARA ULAMA."

[70] Umar and Yusra.

1. Text Dimention

   a. Macro Structure

| Gambar 7. | Gambar 8. | Gambar 9. |

In the dimensions of the texts's memes that have been described previously with various existing editors, it could be concluded as a reference theme, namely "Don't be *tabarruj*, *tabarruj* is *haram*, like the *jahiliyah* people". This conclusion represents various editorials, but implicitly the intention is to validate that *tabarruj* is not allowed because of its prohibition which resembles the *jāhiliyyah* society. Reviewing the sub-themes, actually these memes have the connection to reinforce each other, provide an understanding of the believed ideology. For example, the sentence such as "*tabarruj* no, skincare yes", indirectly provides an explanation that "women can still be beautiful" without using make-up, an alternative way to do is by using skincare. In addition, those sentences seem to be an explanation of the sub-theme "*Tabarruj* like *jāhiliyyah* *haram*" that there are differentiators which are included in *Tabarruj* like *jāhiliyyah* which are not in accordance

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with the developing ideology. Base on this elaboration, it is obvious that the macro structure that is built reflects an ideology believed by certain groups.

b. Superstructure Dimension

Continuing a critical reading of the *tabarruj* like *jāhiliyyah* prohibition meme, the thing that needs to be noticed is the scheme which forms the memes as a whole for obtaining a n illustration of the superstructure. The *tabarruj* like *jāhiliyyah* prohibition meme are generally formed by correlated titles as examined previously. These titles are occasionally followed by leads that connect to Q.S al - Ahzab verse 33 such as "*khimar + hijab - tabrruuj = syar'i hijab* ". At the superstructure level, these titles and leads build the resume part of a schema, namely the summary[71]. While the running story is included in three points. First is the text classified as the *tabarruj* like *jāhiliyyah* prohibition meme which includes in the verse or translation of Q.S al - Ahzab verse 33 and the brief explanation regarding *tabarruj*. Second is captions as the additional information or reinforcement for the *tabarruj* like *jāhiliyyah* prohibition memes. Third is netizens' comments that show the interaction of power relations occured in uploads of the *tabarruj* like *jāhiliyyah* prohibition memes which are indicated by the words "Come on, Be a Great *Muslimah*, it's time for us to be proud as

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[71] Ratnaningsih, *Analisis Wacana Kirtis Sebuah Teori Dan Implementasi*. 42

Muslim women who do every action to get His *Ridho*,"[72] "Thank you for the reminder today,"[73] "Keep going Sister, 😊."[74]

c. Micro Structure

Not stopping at the superstructure, the *tabarruj* prohibition meme also has its own characteristics in the micro dimensions, both semantically, syntactically, stylistically and theoretically. *Firstly*, semantically the *tabarruj* like *jāhiliyyah* prohibition meme has an implicit meaning that is not clearly displayed in the upload. Frequently, the *tabarruj* like *jāhiliyyah* prohibition meme throws away an important definition of the *tabarruj* meaning itself. The meaning shown is only literal as in the pictures shown above. Briefly, the *tabarruj* like *jāhiliyyah* prohibition meme seems to be contra concerning the development of today's fashion and tends to have a romantic mindset by displaying examples of dress ideals such as robes, *khimar*, and others. This kind of mindset does not pay attention to the essence of the clothing which functionally covers the genitals, instead of the physical shape of certain clothing models as mentioned.[75] Whereas, in Indonesia itself, fashion with the latest innovations has a major influence on the

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[72]@hi.mpok, "Tetap Cantik Tanpa Tabarruj," *Instagram*, 2021, accessed on 24 Agustus 2022 https://www.instagram.com/p/CXHexR6hgis/?utm_source=ig_web_copy_link.

[73]@kaputyuliasari, "Say No to Tabarruj," *Instagram*, 2021, accessed on 24 Agustus 2022 https://www.instagram.com/p/CJfQaRYhPyo/.

[74]@pemudahijrah01, "Stop Tabarruj Online," *Instagram*, 2019, accessed on 24 Agustus 2022 https://www.instagram.com/p/B3GhU22A7JL/.

[75] Ansharullah, "PAKAIAN MUSLIMAH DALAM PERSPEKTIF HADIS DAN HUKUM ISLAM," *DIKTUM* 17, no. 1 (2019): 65–88, https://media.neliti.com/media/publications/285687-pakaian-muslimah-dalam-perspektif-hadis-187f874b.pdf.

continuation of the community's economy.[76] *Secondly*, observing the word forms of the sentences syntactically, the *tabarruj* like *jāhiliyyah* prohibition memes often employ the words "My sister" and "*ukhty*" which indirectly touch the readers through a sense of solidarity, treat them as close relatives, so that the readers are easy to accept it.[77]

Thirdly, the choice of words (stylistic) for the *tabarruj* like *jāhiliyyah* prohibition meme is quite straightforward without opening any dialogue space. It could be seen in the choice of the words "*tabarruj* like *jāhiliyyah* is *haram*"[78] and "apparently, I am like a *jāhiliyyah* woman."[79] These sentences show the attitude that is owned by certain ideologies in understanding a fact. The choice of this sentence is not an accident, the majority of *tabarruj* like *jāhiliyyah* prohibition memes considers that their understanding about the concept of *jāhiliyyah* is final. Fourthly, in terms of graphics, metaphors, and the expression of the *tabarruj* like *jāhiliyyah* prohibition memes could be analyzed rhetorically. These memes frequently appear with various expressive graphic illustrations, the choice of colors tends to be bright colors which are interested by the women as the target of their memes. In addition,

[76] Retno Andri Pamudyarini1, "PENGARUH INOVASI DAN PERILAKU KONSUMEN TERHADAP FASHION BERKELANJUTAN DI ERA SOCIETY 5.0," *Jurnal Institute Kesenian Jakarta (IKJ)* 2, no. 1 (2020): 1–9, https://doi.org/10.1016/j.solener.2019.02.027%0Ahttps://www.golder.com/insights/block-caving-a-viable-alternative/%0A???

[77] Eriyanto, Dedy N. Hidayat, and Nurul Huda S.A, *Analisis Wacana : Pengantar Analisis Teks Media*, ed. Nurul Huda S.A (Yogyakarta: LKIS Yogyakarta, 2001).

[78] @ummu_mikhayla, "Tabarruj Ala Jahiliyyah Haram," *Instagram*, 2019, accessed on 24 Agustus 2022 https://www.instagram.com/p/BzUu6hbABqW/.

[79] @solikha_massage_syariah, "Ternyata AKu Seperti Wanita Jahiliyyah," *Instagram*, 2021, accessed on 24 Agustus 202, https://www.instagram.com/p/CWrm8YoPPSM/.

there are several words that are emphasized with dark color visualizations or bold prints such as "jāhiliyyah " in solid red, "*haram*" in black, "stop *tabarruj*" in *red*. Those graphic element and word emphasis influence the reader's perspective so that the existence of an implicit ideology could be manipulated by soft selling.[80] Through this demonstration, it is clear that in the process of creating the *tabarruj* prohibition memes intentionally inserts a certain ideology through the arranged text.

2. Context Dimension

The elaboration of the *tabarruj* like *jāhiliyyah* prohibition memes in the text dimension, truly is not enough reviewing this discourse as a whole. Those memes have a close relationship with the external things that surround it. For instance, meme participants are filled by social media users who can freely produce without any consideration of authority, education, social class, ethnicity and et cetera. The *tabarruj* like *jāhiliyyah* prohibition meme also emerges in the fashion era that continues to the situation demand. Furthermore, the memes exist as a form of rejection of the fashion development phenomenon which are considered as problems. The increasing memes massively also could not be separated from the interaction of their readers which is poured through comments and reposts (repeating uploads). Some memes are found in business-based accounts such as

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[80] Eriyanto, Hidayat, and S.A, *Analisis Wacana : Pengantar Analisis Teks Media*.258

@skincarebpom_qz, [81] @gamishum[82], and @griyaloveable[83] which their production leads to certain products. This commodification also encourages the *tabarruj* like *jāhiliyyah* prohibition memes to continue in producing. With those various backgrounds, it indicates that the *tabarruj* like *jāhiliyyah* prohibition memes do not stand alone but there are certain contexts, ideologies, and motives that encourage and influence it.

3. Dimensions of Social Cognition

In the last three years, several uploads related to *tabarruj* like *jāhiliyyah* prohibition memes have received special attention from the public. It could be seen from the number of memes that have been reposted by different accounts with the same uploads. For example, on the Instagram platform, simply by entering the keyword #tabarruj in the search engine, memes that are exactly the same as each others would appear.[84] After exploring in detailed about the meme in picture 10, it was first created by the @ummusza [85] an account with 335,000 followers contains motivational content inside it. Then, this meme was re-uploaded by @elishns [86] and eventually spread on various other accounts. The spread of memes as this phenomenon is a symptom of the acceptance of an ideology that is taken for

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[81]@skincarebpom_qz, "Make Up No Skincare Yes," *Instagram*, 2020, accessed on 24 Agustus 2022, https://www.instagram.com/p/CBNABUWFrpD/.

[82]@gamishum, "Tabarruj," Instagram, 2020, https://www.instagram.com/p/B_jkcrwFjFi/.

[83]@griyaloveable, "Q.S. Al - Ahzab: 33," *Instagram*, 2019, https://www.instagram.com/p/B0rxMoPgnTN/.

[84]Anonim, "#tabarruj," Instagram (Instagram, 2022), https://www.instagram.com/explore/tags/tabarruj/.

[85]@ummusza, "Ukhty in Real Life : Who Can Relate This?," *Instagram*, 2022, accessed on 24 Agustus 2022 https://www.instagram.com/p/CjnJhV7pd8E/.

[86] @elishns, "Ukhty in Real Life: Who Can Relate This?," *Instagram*, 2022, accessed on 24 Agustus 2022, https://www.instagram.com/p/CjnMVcuLHkg/.

granted without any filtering, reviewing, and other things. Through these memes, netizens gain knowledge that is considered crucial, therefore, in the comments section are frequently written sentences which tend to validate the memes. Indirectly, the mindset of netizens has been constructed by the memes. This phenomenon also indicates that the *tabarruj* like *jāhiliyyah* prohibition memes on social media has succeeded in influencing the netizens.
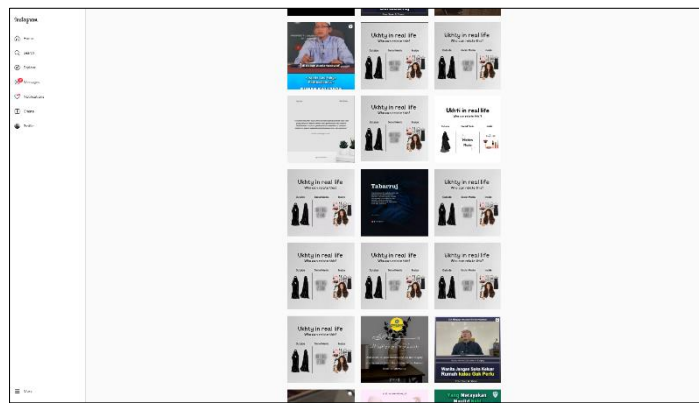

Image 10

Furthermore, those accounts exploit the social media to insert the carried ideology. This is compatible with Instagram user data, which is mostly filled by women, [87] since the *tabarruj* like *jāhiliyyah* prohibition memes make the women as the target of production and reconstruction. A number of accounts that upload the *tabarruj* like *jāhiliyyah* prohibition memes in great quantities of followers, have an access to influence the netizens. This is also supported by the provocative and persuasive sentences

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[87] Annissa Mutia, "Ada 91 Juta Pengguna Instagram Di Indonesia, Mayoritas Usia Berapa?," Databoks, 2021, https://databoks.katadata.co.id/datapublish/2021/11/15/ada-91-juta-pengguna-instagram-di-indonesia-mayoritas-usia-berapa#:~:text=Tercatat%2C mayoritas pengguna Instagram di,5%25 merupakan laki-laki.

that have been described in the previous sub-chapter. Apart from the implicit method which is applied, the spreading of these memes also conducts an explicit method to expand the relationships by inviting netizens to repost and offering rewards in the form of pahala (rewards for moral conduct). Another way conducted is by enclosing other accounts (tagging) to upload similar memes together.[88] Besides, the large number of uploaders also strengthens a certain group to spread its ideology so that the group has power in social media networks. Thus, it is easier for netizens to be influenced by the conceptions created by the certain group. From this explanation, the *tabarruj* like *jāhiliyyah* prohibition memes have an influential power relationship in filling understanding related to Q.S al - Ahzab verse 33 in the social media ecosystem.

Image 11.

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[88] @ummu_mikhayla, "Tabarruj Ala Jahiliyyah Haram."

D. Questioning The Authority of *Tabarruj* and *Jahiliyah* Interpretation on Memes in Contemporary Context

It is undeniable that the *tabarruj* like *jāhiliyyah* prohibition memes is a necessity in the development of interpretive models in the contemporary era which is classified as a digital interpretation.[89] However, this interpretation model requires critical and in-depth reading. The reason is, the *tabarruj* like *jāhiliyyah* prohibition memes have problems like other digital interpretations. The obvious thing from these memes lies in the sources of interpretation that are not included as digital interpretations scattered on social media.[90] Both primary and secondary sources are neglected so that the process of tracking the interpretation validity of the *tabarruj* like *jāhiliyyah* prohibition memes is hard to do. The sources that become the epistemology of an interpretation possess the great urgency because of their positions which influence the thoughts in an interpretation.[91] Moreover, the *tabarruj* like *jāhiliyyah* prohibition memes have no credibility which could be accounted for. This is because the *tabarruj* like *jāhiliyyah* prohibition memes was not born in an institution that specifically verifies an interpretation. As it is known that these memes were born freely by account owners from various backgrounds which are not necessarily relevant to the Qur'an and interpretation science.

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[89] Miski, "Amplifikasi Ajaran Islam Dalam Meme Hadis Larangan Perempuan Bepergian Tanpa Mahram Di Media Sosial Indonesi."

[90] Miski and Putri Ghoida' Habibillah, "Alteration of Hadith Functions in TikTok Social Media," *Jurnal Living Hadits* VII, no. 1 (2022): 97–120, https://doi.org/10.14421/livinghadis.2022.4002.

[91] Murnasih, "EPISTEMOLOGI TAFSIR AL-QURAN FARID ESACK Ahmad Zainal Abidin," *Journal of Chemical Information and Modeling* 24, no. 1 (2013): 1–21.

The issue of the interpretation authority with the *tabarruj* like *jāhiliyyah* prohibition memes could not just be ignored. As the memes that were born on social media, surely these memes could not be separated from the attitude of producers and consumers who tend to want something instant, concise and easy.[92] This attitude encourages the production of the *tabarruj* like *jāhiliyyah* prohibition memes to experience meaning distortion. The important things which become the essence of Q.S al - Ahzab verse 33 could not be conveyed to the reader. For instance, the essence of *tabarruj* itself, the *tabarruj* like *jāhiliyyah* prohibition memes could not accommodate the interpretation of one word contextually, so that the reading of the *tabarruj* word tends to be rigid, as is the case with the meaning of *jāhiliyyah* . Furthermore, the fact is that Q.S al - Ahzab does not only dwell on the issue of *tabarruj* and *jāhiliyyah* but also there are several subjects are contained inside it.[93] Whether we realize it or not, the memes have became an effective medium for disseminating information.[94] However, this effectiveness is not in line with its ability to represent the verses of the Qur'an due to space limitations. At this point, the the *tabarruj* like *jāhiliyyah* prohibition still could not be stated to be authoritative in containing the interpretation aspect.

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[92] Fitriani Yuni, "Analisis Pemanfaatan Berbagai Media Sosial Sebagai Sarana Penyebaran Informasi Bagi Masyarakat," *Paradigma - Jurnal Komputer Dan Informatika* 19, no. 2 (2017): 152, http://ejournal.bsi.ac.id/ejurnal/index.php/paradigma/article/view/2120.

[93] Murdianto and Suparyani, "KARAKTERISTIK WANITA SHALIHAH DALAM TAFSIR Ath-THABARI (Kajian Tafsir Surat an-Nisa Ayat 34 Dan Al-Ahzab Ayat 33) Oleh."

[94] Yoshua Glennardo, "Viral Marketing Sebagai Media Pemasaran Sosial Dalam Mendongkrak Kesadaran Masyarakat Untuk Berperan Aktif Dan Bergabung Dengan Organisasi Non Profit/Niarlaba," *Journal of Management Studies* 10, no. 2 (2016): 196.

In addition, The *tabarruj* like *jāhiliyyah* prohibition memes generally only present a translation of Q.S al - Ahzab verse 33. On the other hand, the majority linguists agree that the translation of the Qur'an ignores towards to the shape and beauty of the Qur'an. This language shift is very possible to be reduced or added, especially if a meaning in the Qur'an there is no equivalent word found in the Indonesian language.[95] Thus, the *tabarruj* like *jāhiliyyah* prohibition memes exists in the social media space with the translation of Q.S al - Ahzab still leaving many unanswered questions. In fact, the symbols which are portrayed do not accommodated the relevant interpretation of Q.S al - Ahzab verse 33. These symbols only represent a translationistic mindset based on an ideology of a certain group. This mindset is obviously problematic for ignoring many aspects that construct the Qur'an interpretation. The *tabarruj* like *jāhiliyyah* prohibition memes leave the crucial things such as *hadits*, *asbābun nuzūl*, linguistic aspects, *munāsabah* verses, opinions of scholars, and so forth.

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[95] Siregar and Fitriani, "Problematika Terjemah Menurut Al-Jahiz."

CHAPTER IV

CLOSING

A. Conclusion

Overall, the *tabarruj* like *jāhiliyyah* prohibition memes is visualized into three main points, namely memes that contain laws, additional informations, and editorials of Q.S al - Ahzab verse 33. These memes are a new form of interpretation that is distinct from conventional models. Then, in explaining how to interpret Q.S al - Ahzab verse 33, these meme producers express their thoughts through some symbols which are considered like *jāhiliyyah* such as make up, jewelry, mirror, trendy clothes and so on, both in the form of pictures and graphic illustrations. These projected symbols ultimately construct the netizen's perception that anyone who wears these items belongs to the *jāhiliyyah* groups who are doing *tabarruj*.

The production of the *tabarruj* like *jāhiliyyah* prohibition memes could not be separated from the interests of a particular group. This ideological content could be seen from the editorials displayed in the memes such as provocative, persuasive, and leaning towards solidarity. Apart from spreading the concept of *tabarruj* memes, these memes are also uploaded to attract consumers or just followers. Thus, the memes that exist on social media could not be separated from the surrounding context.

The sources used for the *tabarruj* like *jāhiliyyah* prohibition memes still need to be explored again since the majority of existing memes do not include

the understanding related to *tabarruj* behaviors which are obtained. Beside the source problems, there are many other problems that become irregularities in this digital interpretation. There is no analysis of *hadits*, *asbābun nuzūl*, opinions of Prophets' friends and scholars, *qirāāt* and other things that become the blade of the Qur'an interpretation. The mentioned limitations do not exclude that the memes are an effective medium in delivering information to netizens.

B. Suggestion

Basically, the studies related to interpretation contextualized in digital form are not new. Moreover, the research related to interpretation and social media recently have became a hot topic in the academic world, which continues to be developed. Likewise, although this research which is born as a cover for the gap from previous research, does not rule out the possibility that it would also create another gap. For this reason, it is necessary to develop other research in the realm of the Qur'an and Tafsir studies..

Many options might be chosen in the development of this study. For instance, regarding the comparison of *tabarruj* substance in the Qur'an and the Bible, this research would be an interesting choice for researchers to discover a point of tolerance. Other topics that could be considered are also related to interpretations on social media regarding the flexing phenomenon, the presidential election campaign in memes, and others.

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