

Semiotic Analysis of Symbolic Communication in Li Scraf Hijab with Arabic Newspaper Motif

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ABSTRACT

The development of Muslim fashion in Indonesia shows that the hijab is no longer understood solely as a religious obligation, but also as a symbol of identity, lifestyle, and a medium for communicating Islamic values. Through its form, motifs, color, and style of wear, the hijab serves as a means of symbolic communication, conveying social, cultural, and da'wah messages. However, academic studies specifically addressing the hijab as a medium for contemporary da'wah through fashion products, especially local brands, remain limited. This study aims to analyze the symbolic communication contained in the Li Scraf hijab with the Arabic Newspaper motif and to examine consumers' interpretations of these symbols at Li Boutique Berjan Purworejo. The study employs a qualitative approach, utilizing semiotic analysis of symbolic communication to examine the visual, textual, and symbolic elements of hijab design. The results indicate that the Li Scraf hijab serves as a medium for contemporary da'wah by integrating spiritual messages, religious values, and modern fashion aesthetics. This study enriches Islamic communication and cultural da'wah studies and offers practical implications for the development of an educational and religiously meaningful Muslim fashion industry.

Keywords:

Li Scraf Hijab, Symbolic Communication, Contemporary Da'wah.

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A. INTRODUCTION

The development of Muslim fashion in Indonesia reflects increasingly complex dynamics, in which the hijab is no longer understood merely as a religious obligation but also as a symbol of identity and lifestyle, and as a medium for communicating Islamic values (Ayyah & Murniningsih, 2021). In the context of Muslim hijab fashion, the hijab represents a form of modest attire aligned with Islamic teachings while simultaneously reinforcing the self-image and aesthetics of Muslim women (Hassan & Ara, 2022).

Citation: Haliza, N., Madum, M., Isnaini, I., Maulana, A., & Damayanti, A. M. (2025). Semiotic Analysis of Symbolic Communication in Li Scraf Hijab with Arabic Newspaper Motif. Syiar: Jurnal Komunikasi dan Penyiaran Islam, 5(2), 335-348. <https://doi.org/10.54150/syiar.v5i2.900>

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Submission: September 20, 2025

Received: September 30, 2025

Accepted: November 28, 2025

Published: December 10, 2025



The hijab also functions as a statement of fashion and individuality, reflecting personal preferences within the framework of religious and cultural values (Indarti & Peng, 2016). Awareness of hijab fashion is influenced by factors such as self-congruence, modesty, conformity, and uniqueness, which shape how Muslim women navigate their religious identity in relation to modern trends (Hassan & Harun, 2016). Furthermore, religious values and cultural identity have been shown to influence consumer preferences significantly and the purchasing behavior of hijab products, encouraging designers and marketers to develop products that align with these values (Indarti & Peng, 2024).

The rise of hijab fashion has also driven the rapid growth of the global Muslim fashion industry, opening significant opportunities for fashion entrepreneurs (Hassan & Ara, 2021). Social media and influencers play a crucial role in promoting hijab fashion and transforming it into a commodified market trend, particularly through visual platforms such as Instagram (Shin et al., 2025; Karakavak & Özbölük, 2023). On the other hand, the involvement of hijab-wearing models in global brand campaigns has produced ambivalent effects. At the same time, it increases the visibility of Muslim women; it also raises concerns about the commercialization of religious symbols (Poulis et al., 2025). The phenomenon of hijab cosplay illustrates the dynamic relationship between religion and popular culture, where Muslim women creatively express their identity through fashion (Sari et al., 2025). Additionally, the push toward sustainable fashion practices, such as the development of eco-hijabs, reflects growing ethical and environmental awareness among Muslim consumers, which also strengthens local economies (Mayasari et al., 2025).

The phenomenon of hijab development in Indonesia demonstrates that the hijab is no longer perceived solely as a religious obligation, but also as a symbol of identity, lifestyle, and a medium for communicating social, cultural, and da'wah values. Through its form, motif, color, and style of wearing, the hijab serves as a means of symbolic communication that enables the construction and exchange of meaning within society. The rapid growth of the Muslim fashion industry is marked by the emergence of major brands, such as Buttonsarves, Dian Pelangi, and Vivi Zubedi, which strengthen their positions through innovative designs and marketing strategies that leverage public figure endorsements. Amid this dominance, the local brand Liscraf emerges with distinctive characteristics that combine fashion aesthetics with religious values. Liscraf products, particularly the Arabic newspaper motif hijab, embed spiritual messages through visual symbols, Arabic inscriptions, and narratives of world wonders, functioning as a contemporary medium of da'wah closely connected to Muslim women's daily lives. The interaction among producers, consumers, and distribution spaces, such as Li Boutique, reflects the practice of symbolic communication in modern da'wah (Nuha & Sholeh, 2024).

Symbolic communication in marketing hijabs plays a crucial role in shaping consumer perceptions, preferences, and loyalty. Religious symbols on products, such as hijabs, can influence consumer evaluation and choice by presenting and expressing self-identity publicly (Abou Bakar et al., 2023). The hijab, as a multifaceted symbol, encompasses religious meaning, cultural identity, feminist positioning, and social tradition, allowing marketers to target various aspects of Muslim women's identity (Karaman & Christian, 2022; Alak, 2020). Social and cultural structures also influence the acceptance and consumption of the hijab; for example, Muslim women in Kuwait balance modern fashion trends with traditional modesty to express

their personal and family identity (Al-Mutawa et al., 2023). Marketing strategies emphasizing spiritual and emotional connections can enhance product appeal (Rehman et al., 2018). In Western contexts, visual and textual elements must be sensitive to stereotypes and cultural norms to maintain authenticity (Alblooshi et al., 2025). Awareness of the symbolic meaning and political connotations of the hijab is crucial to avoid cultural insensitivity (Ewing, 2015).

A research gap exists due to the limited studies that specifically examine the hijab as a medium for contemporary da'wah through symbolic communication in fashion products, particularly local brands such as Liscraf, which features the Arabic newspaper motif. Previous research has primarily emphasized the hijab as a symbol of social communication in urban communities, without highlighting the role of design, visual symbols, and da'wah context in popular culture. The novelty of this study lies in analyzing the Liscraf hijab as a fashion-based da'wah medium through symbols, colors, Arabic inscriptions, and visual narratives, examined within the context of a local boutique. This research aims to analyze how symbolic communication in the Liscraf hijab conveys da'wah values in the modern era. The study is expected to enrich Islamic communication studies and cultural da'wah research, providing practical contributions to the development of an educational and religiously meaningful Muslim fashion industry.

B. RESEARCH METHODS

This study employs a qualitative approach, utilizing symbolic communication and semiotic analysis. A qualitative approach was chosen because the research focuses on interpreting the symbolic meanings contained in the Liscraf hijab with the Arabic Newspaper motif, as well as how these symbols are associated with contemporary da'wah messages (Millah, 2021). The semiotic method is applied to understand the signs present on the hijab as a medium of symbolic communication, including Arabic letters, colors, and visual styles that potentially convey nonverbal messages.

The study adopts a case study design, with Muslim women as the unit of analysis, to explore the internal dynamics, perceptions, and communication strategies employed through the Arabic Newspaper motif hijab (Risalina, 2024). The research focuses on three main aspects: the design of the hijab, users' symbolic interpretation, and the hijab's use as a medium for contemporary da'wah. This approach enables an in-depth examination of how visual symbols on the hijab convey religious messages while simultaneously shaping the identity of those who wear it.

The object of this study is the phenomenon of symbolic communication present in the Liscraf hijab with the Arabic Newspaper motif. The subjects include parties directly involved in this phenomenon, such as designers, owners of Li Boutique in Purworejo, hijab-wearing consumers, and marketing and promotion staff. Data collection was conducted through various methods to obtain a comprehensive understanding. Primary data were obtained through in-depth interviews with designers, users, and the promotion team, direct field observations, and visual documentation, including photographs, videos, and digital promotional materials. Secondary data were collected from relevant literature, including journals, books, scientific articles, and documentation of contemporary da'wah activities (Masruri, 2021). Additionally, the study utilized digital documentation, such as screenshots of social media interactions, official product catalogs, and observations of promotional or Muslim fashion exhibition activities to enrich the



understanding of symbolic communication in the hijab.

Data validity was ensured through several techniques, including source triangulation, method triangulation, prolonged engagement, persistent observation, and peer discussion. Source triangulation involved comparing information from multiple informants to ensure the accuracy of the data, while method triangulation compared data obtained through different methods, for instance, verifying interview results through observation and visual documentation. Furthermore, member checking was conducted to confirm that the researcher's interpretations were consistent with the informants' context. Data analysis was conducted qualitatively through systematic stages, including data reduction, data display, semiotic analysis, and conclusion drawing/verification.

C. RESULTS AND DISCUSSION

1. Visual Analysis of the Liscraf Hijab with Arabic Newspaper Motif in the Context of Muslimah Fashion

Visually, the Liscraf hijab with the Arabic Newspaper motif is produced and marketed as part of Muslimah fashion. The Liscraf brand was founded and is owned by Mrs. Hj. Ashfa Khoirunnisa, M.Si., a female designer who also serves as the rector at Institut Agama Islam An-Nawawi Purworejo. She is also a santri and the eldest daughter of KH. Achmad Chalwani Nawawi, the caretaker of Pondok Pesantren Annawawi Berjan Purworejo, having been raised in a pesantren environment strongly embedded with santri culture, an identity inseparable from the world of Muslim fashion (Swastiwi, 2024).



Figure 1. Liscraf Hijab With Arabic Newspaper Motif In Black And Beige



Figure 2. Liscraf Hijab Worn By Artist Aurel Hermanyah

The Arabic Newspaper motif etymologically combines “Arabic,” referring to the Arabic language, and “newspaper,” meaning a printed periodical. Thus, the hijab design

represents a visual creation that displays Arabic text elements in a format reminiscent of newspaper pages. Visually, this motif constructs a global narrative about human civilization across religions, cultures, and geographic regions (Swastiwi, 2024). The hijab functions not only as a garment for covering the aurat but also as a visual medium conveying educational and reflective messages. The integration of world architectural symbols and Arabic text generates new meanings that expand the hijab's role as a medium of symbolic communication. The visual analysis focuses on elements such as Arabic typography, the layout reminiscent of newspaper pages, and the color combinations used. These visual data were analyzed using Roland Barthes' semiotic approach to reveal both denotative and connotative meanings. At the denotative level, the Arabic Newspaper motif represents Arabic text presented in a print media style. At the connotative level, the motif conveys more complex meanings, such as Islamic identity intertwined with representations of world wonders.

The Liscraf hijab design combines Arabic text and visual illustrations representing various world wonders, including Borobudur, Petra, the Colosseum, the Taj Mahal, the Eiffel Tower, the Great Pyramids of Giza, and Prambanan Temple. Each illustration is accompanied by Arabic captions in a style reminiscent of newspaper articles or informative texts. These findings align with Barthes' (1977) view that visual signs not only convey literal meanings but also construct ideological meanings through cultural context (Hijrah, 2024).

Identity is understood as a social construct continuously negotiated through symbols and representations (Ica, 2024). In this context, the Liscraf hijab functions as a tool for negotiating the identity of Muslim women situated at the intersection of pesantren traditions and modern public spaces. Research by Salsabila and Rohman (2023) found that educated middle-class Muslim women tend to select fashion representing both religious values and intellectual competence (Subari, 2025). Liscraf responds to this need through designs that do not display religious symbols literally, but rather through subtle, meaningful visual codes. The presence of Hj. Ashfa Khoirunnisa, as rector, santri, and designer, reinforces the legitimacy of this identity. The founder's figure significantly influences public perception of the values and ideology embodied in Muslim fashion products (Pratiwi et al., 2021).

The Liscraf hijab with the Arabic Newspaper motif functions not only as a head covering but also as a medium of symbolic communication, integrating cultural, religious, and ideological meanings. The Arabic text resembling news articles serves as a visual sign linking Islamic values with modernity, literacy, and intellectual discourse. Muslim fashion thus transforms into a space for the production of complex and dynamic meanings (Faiz, 2020).

2. Forms of Symbolic Communication in the Liscraf Hijab with Arabic Newspaper Motif

From a communication studies perspective, the Liscraf hijab can be analyzed as a medium of nonverbal symbolic communication, where messages are conveyed not through spoken language but through visual signs, such as motifs, colors, and design styles (Anggraini et al., 2023). Symbolic communication occurs when individuals use symbols to convey socially understood meanings. In this context, the Liscraf hijab communicates messages about religious values, intellectuality, and modernity without verbal articulation.

The hijab serves as a “message of identity” that is readable by the social environment. Specifically, the Liscraf hijab with the Arabic Newspaper motif conveys an image of Muslim women as calm, intelligent, and principled (Yusuf & Hamzah, 2021; Valentiyo et al., 2025).

The Arabic Newspaper motif forms a complex system of signs. The “Arabic” element represents Islamic tradition, while the “newspaper” element symbolizes information, discourse, and the modern public sphere. The combination of these elements conveys that Islam is not separate from contemporary dynamics but exists as a living discourse. Mass media symbols in Muslim fashion are often used to represent Islam's openness and rationality (Anwar & Prasetyo, 2023). Thus, the Liscraf hijab functions as a medium of symbolic communication conveying Islam as a dialogic and relevant religion.

In addition to motifs, the colors of the Liscraf hijab, including black, beige, pink, rose gold, chocolate milk, grey, and navy, also serve as symbolic communication tools. Black and beige have become the best-selling colors for their ability to create an aura of professionalism, exclusivity, and confidence, while also serving as neutral bases that can be paired with other colors to highlight key elements. Beige conveys warmth, calmness, elegance, simplicity, flexibility, and timelessness, serving as a neutral backdrop that creates a comfortable, modern atmosphere and projects a premium yet subtle impression. Color selection in Muslim fashion is strategic rather than neutral; therefore, the colors in Liscraf hijabs reinforce messages of simplicity, depth, and elegance (Kurniawan & Laili, 2021; Kholis et al., 2025).

The hijab is understood both as a mandatory garment for Muslim women and as an aesthetic accessory. At the denotative level, the Liscraf hijab with Arabic Newspaper motif features square-printed fabric with Arabic text arranged to resemble newspaper columns. The Arabic inscriptions are generally not intended for literal reading but are arranged as repetitive and rhythmic visual elements. The use of neutral colors, such as black and white, reinforces the impression of printed newspaper pages.

In this study, the Liscraf hijab with the Arabic Newspaper motif is positioned as a visual cultural text that contains a complex system of signs. Contemporary visual communication research suggests that Muslim fashion products are not merely aesthetic artifacts, but rather media of symbolic communication that represent specific values, identities, and ideologies (Takhim & Maksum, 2025). Visual observations show that the hijab features Arabic typography resembling newspaper text, combined with colors such as black, beige, pink, rose gold, chocomilk, grey, and navy. These elements form a sign structure that simultaneously references Islamic scholarly tradition, pesantren literacy, and narratives of urban Muslimah modernity, signaling that Arabic script in Indonesian Muslim fashion functions as a symbol of religious and intellectual authority (Faiz, 2020; Misbah, 2018).

At the denotative level, the Liscraf hijab with Arabic Newspaper motif depicts historical world landmarks recognized as cultural heritage, such as Borobudur and Prambanan (Nusantara heritage), Petra and the Giza Pyramids (Middle Eastern and African civilizations), the Taj Mahal (South Asia), the Colosseum (classical Europe), and the Eiffel Tower (Western modernity). The accompanying Arabic text provides brief information about each structure, making the hijab literally understandable as an educational fabric

featuring world history and cultural knowledge. This denotative meaning emphasizes the representation of Arabic-language print media, which at the semiotic level remains descriptive and objective. However, the choice to use Arabic script signals meaning beyond aesthetics; visual elements in Muslim fashion are consciously selected to display symbols recognizable to the target audience (Prasetyo & Irwansyah, 2020).

At the connotative level, the Arabic text motif on the Liscraf hijab conveys symbolic meanings related to Islamic religiosity within pesantren culture. The Arabic script is not merely a language but also a symbol of knowledge transmission, religious authority, and intellectual piety (Nasution & Karim, 2021). The symbols of Islamic texts and Arabic script in Muslim fashion function as a legitimization of modern santri identity, particularly for educated Muslim women (Maulana & Syamsuddin, 2022). In this context, the Liscraf hijab communicates that Muslim women are not only spiritually pious but also actively engaged in intellectual spaces. This aligns with the background of Liscraf's founder, Hj. Ashfa Khoirunnisa, M.Si., who was raised in a pesantren and academic environment, illustrates how the producer's identity influences the symbolic narrative of the fashion product (Suryani et al., 2020).

3. Symbolic Meaning of Each World Wonder

Borobudur and Prambanan, when applied to the Liscraf hijab, emphasize the grandeur of the Nusantara civilization and the richness of local culture. The presence of these symbols within Islamic motifs not only demonstrates aesthetics but also communicates an inclusive da'wah stance, respects cultural heritage, and reinforces national identity. Other historical buildings, such as Petra and the Great Pyramids of Giza, symbolize the sophistication of ancient architecture and the intellectual capacity of humans, as endowed by God. The Taj Mahal represents love, sacrifice, and spiritual values, while the Colosseum reflects historical power and social conflict. The Eiffel Tower, on the other hand, signifies modernity and technological advancement. The combination of global and local symbols creates a visual narrative that maps the trajectory of human civilization over time, simultaneously delivering a da'wah message through fashion, a medium widely accepted by society (Kavakci & Kraeplin, 2017).

In the Indonesian cultural context, Arabic script is strongly associated with the Qur'an, religious knowledge, and Islamic practices. Using Arabic text on the hijab reinforces the wearer's image as a religious Muslimah aligned with Islamic values. Beyond religiosity, the Arabic text, combined with a newspaper-like design, adds layers of intellectual and literacy meaning. Newspapers symbolize reading, acquiring information, and engagement in public discourse. Thus, the Liscraf hijab with the Arabic Newspaper motif constructs an image of Muslim women who are not only religiously observant but also modern, knowledgeable, and critical. The religious legitimacy of wearing Arabic-inscribed hijabs remains valid in various contexts, including bathrooms, provided the text does not include the name of Allah or Qur'anic verses, allowing this motif to comply with religious principles without diminishing aesthetic value or personal identity (Rachman et al., 2022).

Contemporary Muslim fashion functions as a medium for negotiating identity between faith and modernity. The hijab is no longer solely a religious obligation but also a means of self-expression and social positioning. This is evident in the Liscraf hijab, which

conveys not only religious meaning but also cultural status and consumer taste. Liscraf users perceive the brand as a representation of values, stories, and uniqueness, distinct from mass-produced hijabs. Through motif and design choices, consumers express personal, intellectual, and aesthetic identity. Consequently, the Liscraf hijab serves as a social identity symbol, affirming the wearer as an educated, reflective, and culturally discerning Muslimah (Kavakci & Kraeplin, 2017). Contemporary Muslim fashion thus becomes a space where religious and modern values intersect to form complex, multifaceted identity narratives.

The Arabic text motif on the Liscraf hijab also reflects the commodification of religious symbols. Sacred religious symbols are reproduced within the fashion industry to enhance product appeal. This process, known as cultural commodification, adapts cultural and religious symbols into marketable commodities (Storey, 2018). Muslim fashion consumers tend to select products that reflect their personal values and intellectual background, making Arabic script not merely an aesthetic element but also a tool for asserting social identity. This phenomenon illustrates that the Muslim fashion industry does not merely produce clothing but also constructs complex symbolic narratives in which spiritual values and market appeal interact to create products relevant to contemporary contexts (Rachman et al., 2022).

Despite commodification, the religious meaning of symbols on the hijab is not entirely lost. On the contrary, religious symbols undergo transformation to remain relevant in modern consumption contexts. Muslim fashion consumption often involves negotiation between spiritual values and market logic, creating space for reinterpretation of symbolic meaning (Ali, 2019). However, using Arabic script purely as a visual ornament without understanding the text's meaning carries the risk of reducing religious significance. This is a critical consideration for the Muslim fashion industry, as it seeks to maintain a balance between commercial appeal and respect for sacred symbols. This transformative process highlights the creative dynamics in the Muslim fashion industry while emphasizing the importance of consumer awareness regarding the context and meaning of the symbols they wear.

The Liscraf hijab, featuring motifs such as Borobudur, Prambanan, and Arabic script, reflects the intersection of cultural identity, religiosity, and modernity. Local and global symbols construct a visual narrative of human civilization, while Arabic motifs emphasize religious values and literacy. Contemporary Muslim fashion serves as a medium for negotiating identity, enabling consumers to express their personal, intellectual, and social values. The commodification of religious symbols does not eliminate their religious meaning but transforms it to remain relevant in modern consumption contexts. Therefore, the Liscraf hijab serves as a medium that unites aesthetics, religiosity, and social identity, reflecting the complex interplay between tradition, spirituality, and modernity in contemporary Muslim culture.

4. Liscraf Hijab as a Medium for Contemporary Da'wah

The Liscraf hijab with the Arabic Newspaper motif serves as a medium for contemporary da'wah through symbolic communication. Instead of conveying messages through sermons or normative texts, da'wah is conducted visually, inviting reflection. Li Boutique, located in Berjan, Purworejo, serves as a primary hub for marketing this hijab to local consumers. Additionally, the Liscraf brand has appeared at the Galleria Mall

Jogjakarta and participated in various fashion shows, reaching international audiences. Liscraf's presence is not merely an economic transaction point, but also a cultural space that connects religious values with global modernity trends. Interactions among sellers, buyers, and the product generate a meaningful exchange reflecting symbolic communication within modern da'wah contexts. This approach aligns with contemporary da'wah strategies that employ cultural and aesthetic methods to be more readily accepted by urban communities (Ridwan & Subandi, 2021). Liscraf designs convey messages rich in meaning without being didactic.

The Liscraf hijab with the Arabic Newspaper motif also functions as an educational da'wah medium. Da'wah messages are not explicitly conveyed through Qur'anic verses or Hadith, but through visual symbols that encourage the audience to think and reflect. This model aligns with the principle of *da'wah bil-hikmah*, which entails delivering Islamic messages wisely, contextually, and in ways relevant to modern life. The hijab becomes a nonverbal communication medium that invites both wearers and observers to read, understand, and interpret the messages embedded within it. The depiction of world wonders on the hijab emphasizes the importance of knowledge, history, and intercultural dialogue. By wearing the Liscraf hijab, Muslim women indirectly express the values of *Islam rahmatan lil 'alamin*, portraying Islam as a mercy for all creation, thus integrating da'wah into daily life through visual symbols and intellectual reflection.

Hj. Ashfa Khoirunnisa's roles as a santri, academic, and rector lend symbolic legitimacy to Liscraf as a medium of da'wah. The founder's background significantly influences public perception of the religiosity conveyed through Muslim fashion products (Pratiwi et al., 2021). Consequently, Liscraf's da'wah is manifested not only through design but also through the founder's personal narrative and social example. From a gender perspective, hijabs are often problematically positioned as symbols of female subordination. However, this study demonstrates that the Liscraf hijab represents Muslim women's agency. Muslim women are depicted as conscious, empowered decision-makers capable of integrating religious values, aesthetics, and modernity. This indicates that Muslim fashion can serve as a medium for female empowerment while affirming the wearer's social and intellectual position.

Community-based Muslim fashion brands such as Liscraf present a counter-narrative to stereotypes of passive Muslim women. Liscraf products represent women who lead, think critically, and contribute to public spaces, in line with Hj. Ashfa Khoirunnisa's role as a leader in higher education (Hasanah & Putra, 2024). Through this strategy, the hijab becomes a visual medium affirming Muslim women's active societal roles. The brand's narrative focuses not only on aesthetic value but also on education, religiosity, and female leadership. Contemporary Muslim fashion thus becomes a strategic vehicle for simultaneously expressing social, religious, and intellectual identity. The Liscraf hijab is not merely a fashion accessory but a practical symbol of da'wah, empowerment, and living modernity.

From a da'wah perspective, the Liscraf hijab with the Arabic Newspaper motif can be categorized as both *da'wah bil-hikmah* and *da'wah bil-hal*. *Da'wah bil-hikmah* is reflected in the wise, aesthetic, and non-confrontational delivery of messages. At the same

time, *da'wah bil-hal* is evident in the practical enactment by wearers, demonstrating the identity of a modest, knowledgeable, and modern Muslim woman. This approach emphasizes the effectiveness of contemporary *da'wah* through visual exemplars and social practice, rather than conventional normative rhetoric (Rachmawati et al., 2023). By presenting Islamic values in everyday life, the Liscraf hijab serves as a nonverbal communication medium that inspires its audience. This process demonstrates that *da'wah* can occur through symbols, lifestyle, and social interactions compatible with modern contexts.

The Liscraf hijab with the Arabic Newspaper motif integrates aesthetics, religiosity, education, and social symbolism in a single medium. It demonstrates how contemporary Muslim fashion can serve as a living and relevant *da'wah* tool, encouraging intellectual reflection and emphasizing women as active agents. The interaction among design, the wearer, and the founder's narrative establishes symbolic communication that connects Islamic values with modernity, literacy, and female empowerment. Therefore, the Liscraf hijab is not merely a fashion accessory but a strategic medium for contemporary *da'wah* that integrates the principles of *bil-hikmah* and *bil-hal*, making it a visual symbol of educational and contextualized Islamic outreach.

D. CONCLUSION

The Liscraf hijab with the Arabic Newspaper motif functions as a Muslim fashion medium rich in symbolic meaning, surpassing its functional role as a mere head covering. From Roland Barthes' semiotic perspective, this hijab can be read as a visual cultural text containing layers of denotative, connotative, and ideological meanings. At the denotative level, the hijab features Arabic script arranged in a columnar format, along with illustrations of world wonders, serving as educational elements. At the connotative level, the motifs construct a narrative of Islamic identity, literacy, intellectuality, and openness to global civilizations (Hasan et al., 2018). Illustrations of Borobudur, Prambanan, Petra, the Great Pyramids of Giza, the Taj Mahal, the Colosseum, and the Eiffel Tower reinforce a message of Islam's universality, emphasizing the appreciation of history, knowledge, and cultural diversity. The use of colors such as black, beige, rose gold, chocolate milk, grey, and navy further enhances the impressions of simplicity, professionalism, and depth of meaning, making the Liscraf hijab an effective nonverbal communication medium for conveying religious and ideological messages (Hadiyansyah et al., 2025).

The Liscraf hijab with the Arabic Newspaper motif also serves as a medium for contemporary *da'wah* based on symbols and visual communication. *Da'wah* is delivered through *da'wah bil-hikmah* and *bil-hal* approaches, whereby the wearer acts as a subject of *da'wah* through social interactions without explicitly presenting religious texts (Izza et al., 2024). The product represents the identity of a modern Muslim woman navigating the intersection of pesantren tradition and contemporary public spaces, emphasizing literacy, reflection, tolerance, and intercultural dialogue (Fauzi, 2023). The founder of Liscraf, Hj. Ashfa Khoirunnisa, M.Si., as a santri, academician, and rector, provides strong symbolic legitimacy to the values and ideology embedded in the product. Although religious symbols are partially commodified, their religious meaning is not entirely diminished; rather, it is transformed to remain relevant within the logic of modern consumption. These findings expand the study of

Muslim fashion from normative perspectives toward analyses of symbolic communication and visual culture, while also highlighting the ethical responsibility of Muslim fashion design in conveying cultural and religious messages (Kholis et al., 2025).

ACKNOWLEDGMENT

The author expresses profound gratitude to God Almighty for the completion of this research. Sincere appreciation is extended to family members, academic advisors, and all parties who provided moral, academic, and logistical support. This research is expected to make a significant contribution to the development of Muslim fashion studies, particularly in terms of symbolic meanings, contemporary da'wah, and visual communication. The findings offer new insights into how the hijab can serve as an educational and symbolic medium that connects religious values with modernity. It is hoped that this study will benefit academics, Muslim fashion practitioners, and the broader community in helping them understand the interplay among culture, religiosity, and reflective consumption practices.

AUTHOR CONTRIBUTIONS

- Author 1 : Plays a role in formulating research ideas, collecting and analyzing data, as well as preparing the overall article manuscript.
- Author 2 : Contributed to strengthening the theoretical framework, methodological review, and provided substantive input on the content and line of argumentation of the article.
- Author 3 : Plays a role in the critical review process of the manuscript, conceptual validation, as well as improving the language and academic suitability of the article.
- Author 4 : Integrates the approach of dakwah bil-hikmah into research methodology and ensures that social and religious values are reflected in data analysis and relevant interpretations.
- Author 5 : Responsible for developing program impact evaluation strategies, including communication success indicators and community participation, as well as building comprehensive dakwah communication in the future.

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