

Textual and Contextual Approaches to Hijab Interpretation on Instagram

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Abstract

The development of social media has transformed the transmission of religious knowledge and created new spaces for Qur'anic interpretation in the digital sphere. Instagram, as a visual and interactive platform, has become an important medium for Muslim preachers to articulate interpretations of Qur'anic verses on hijab to a broad audience. Although a number of studies have examined the representation of hijab on social media, most of them focus on single-account content analysis and have not comparatively explored how Qur'anic interpretive methods are constructed by digital religious actors. This study aims to analyze the construction of thematic Qur'anic interpretation (*tafsir maudhu'i*) regarding hijab on the Instagram accounts @ismaelalkholilie and @ismailascholy, while identifying differences in epistemological approaches in communicating religious messages in the digital space. This research employs a qualitative approach using the thematic interpretation method by focusing on verses related to hijab, such as QS. An-Nur: 31, QS. Al-Ahzab: 53 and 59, and QS. Al-A'raf: 26. The verses are analyzed through content analysis and comparative analysis of the highlight content on both Instagram accounts. The data consist of texts, visuals, and narrative messages, which are coded to identify patterns of argumentation, interpretive references, and strategies of religious communication. The findings reveal that both accounts construct thematic interpretations of hijab by referring to classical and contemporary tafsir literature, yet through different approaches. Ismail Al-Kholilie tends to adopt a textual-normative approach grounded in classical fiqh authority, whereas Ismail Al-Ascholy develops a contextual-narrative approach integrating linguistic, literary, and social reflections. Theoretically, this study demonstrates that thematic Qur'anic interpretation on social media is undergoing methodological transformation toward a model of digital tafsir that integrates scholarly authority, visual communication strategies, and platform logic in shaping contemporary religious discourse.

Keywords: Digital Tafsir; Hijab; Ismael Al-Kholilie, Ismail Al-Ascholy; Thematic Interpretation.

Abstrak

Perkembangan media sosial telah mengubah pola transmisi pengetahuan keagamaan serta membuka ruang baru bagi praktik penafsiran Al-Qur'an di ranah digital. Instagram, sebagai platform visual-interaktif, menjadi medium penting bagi para pendakwah dalam mengartikulasikan pemaknaan ayat-ayat hijab kepada audiens yang luas. Meskipun sejumlah penelitian telah mengkaji representasi hijab di media sosial, sebagian besar masih berfokus pada analisis konten tunggal dan belum menelaah secara komparatif bagaimana metode penafsiran Al-Qur'an dikonstruksi oleh aktor dakwah digital. Penelitian ini bertujuan untuk menganalisis konstruksi tafsir tematik (maudhu'i) mengenai hijab pada akun Instagram @ismaelalkholilie dan @ismailascholy, sekaligus mengidentifikasi perbedaan pendekatan epistemologis dalam penyampaian pesan keagamaan di ruang digital. Penelitian menggunakan pendekatan kualitatif dengan metode tafsir tematik yang memusatkan kajian pada ayat-ayat hijab, seperti QS. An-Nur:

31, QS. Al-Ahzab: 53 dan 59, serta QS. Al-A'raf: 26, yang kemudian dianalisis melalui teknik analisis isi dan komparatif terhadap konten sorotan (highlight) kedua akun. Data berupa teks, visual, dan narasi dakwah dikodekan untuk mengidentifikasi pola argumentasi, rujukan tafsir, serta strategi komunikasi religius yang digunakan. Hasil penelitian menunjukkan bahwa kedua akun mengonstruksi tafsir tematik hijab dengan merujuk pada literatur tafsir klasik dan kontemporer, namun melalui pendekatan yang berbeda. Ismael Al-Kholilie menampilkan pendekatan tekstual-normatif yang berorientasi pada otoritas fikih klasik, sedangkan Ismail Al-Ascholy mengembangkan pendekatan kontekstual-naratif dengan integrasi unsur linguistik, sastra, dan refleksi sosial. Secara teoritis, penelitian ini memperlihatkan bahwa tafsir tematik di media sosial mengalami transformasi metodologis menuju model tafsir digital yang memadukan otoritas keilmuan, strategi komunikasi visual, dan logika platform dalam membentuk wacana keagamaan kontemporer.

Kata Kunci: Tafsir Digital; Hijab; Ismael Al-Kholilie, Ismail Al-Ascholy; Tafsir Tematik

A. Introduction

The rapid development of information and communication technology, particularly social media, has significantly transformed the patterns of Islamic da'wah dissemination in contemporary society.¹ Ideally, the transmission of Islamic teachings, including the interpretation of Qur'anic verses, should be conducted through systematic scholarly processes grounded in recognized academic authority and rooted in the long-standing intellectual tradition of classical and contemporary Qur'anic exegesis.² Through such mechanisms, religious understanding is expected to be conveyed comprehensively and contextually, thereby providing appropriate guidance for Muslims in practicing Islamic teachings in their daily lives. However, the reality in the digital era reveals a different dynamic. Social media has evolved beyond communication and entertainment. It now functions as an open arena for producing and disseminating religious discourse. This situation has generated diverse religious narratives that are often fragmentary, popularized, and influenced by the algorithmic logic of social media platforms that prioritize visual appeal and audience engagement.³ On the one hand, this phenomenon offers significant opportunities for expanding the reach and accessibility of Islamic da'wah. On the other hand, it also has the potential to produce divergent interpretations and polarization of religious understanding within society. This dynamic is particularly evident in discussions surrounding the concept of hijab, which is no longer viewed solely as a religious obligation but also as a socio-cultural phenomenon debated within digital public spheres.⁴ In this context, social media, especially Instagram as a visually oriented platform, has become a strategic medium through which religious figures and digital preachers communicate Islamic messages to increasingly diverse audiences.

¹ Gilang Dwi Septian, 'Systematic Literature-Review: Analisis Komparasi Media Sosial Dalam Penyebaran Informasi', *Jurnal JTik (Jurnal Teknologi Informasi Dan Komunikasi)*, 8.3 (2024), pp. 771–80, doi:10.35870/jtik.v8i3.2353.

² Ahmad Bunyan Wahib and Novin Raushan, 'Promoting New Muslim Romance in the Digital World: State Law in Society in Advocating Early Marriage', *Ulumuna*, 29.2 (2026), pp. 701–30, doi:10.20414/ujis.v29i2.1057.

³ Abd. Basid and Nazilatul Maghfiroh, 'The Role of Body Positivity in Mental Health and Self-Acceptance: A Qur'anic Perspective', *Tafse: Journal of Qur'anic Studies*, 10.1 (2025), pp. 18–32, doi:10.22373/tafse.v10i1.30287.

⁴ Ahmad Manshur, 'Studi Komparatif Pandangan Yusuf Qardawi Dan Riffat Hasan Tentang Hijab' (Universitas Islam Negeri Prof. K.H. Saifuddin Zuhri Purwokerto, 2022).

Among the social media users who actively use Instagram as a means of preaching are Ismail Al-Kholilie and Ismail Al-Ascholy. Through their respective accounts, these two influencers consistently share Islamic-themed content, especially related to the study of the Qur'an and its interpretation.⁵ Each has a different approach and style of delivery when discussing the hijab, which has the potential to influence social media users' understanding and attitudes toward this religious aspect. In one of the highlights on both of their Instagram accounts, they also discuss various current issues, one of which is the interpretation of verses about the hijab.⁶ The main purpose of the hijab is to cover body parts that are prohibited from being shown in public, especially to members of the opposite sex who are not mahram (close relatives).⁷ In one of Al-Kholilie's posts, he quotes Ibn Asyur as saying that the hijab is a legal prescription in Islamic law that is in line with Arab customs. Therefore, people who do not wear the "hijab" are not subject to this a legal prescription in Islamic law at all.⁸ Meanwhile, in one of Al-Ascholy's posts, he states that people who wear clothes are following *sunnatullah*. Conversely, people who do not wear clothes are behaving like animals.⁹ Therefore, this study conducts a comparative analysis of religious content regarding the hijab on the Instagram accounts of Ismail Al-Kholilie and Ismail Al-Ascholy, in order to understand the dynamics of their approach to da'wah and its impact on the understanding of the hijab among social media users.

To understand the dynamics and to compare and analyze the religious content conveyed by Al-Kholilie and Al-Ascholy in their posts about the hijab, the author uses a comparative research approach. This approach is a research method that aims to assess the differences or similarities between two or more groups based on certain variables.¹⁰ The comparative method was chosen in this study because its main objective was to compare and analyze the differences and similarities in the presentation of religious content regarding the hijab on the two influencer accounts, Ismail Al-Kholilie and Ismail Al-Ascholy.¹¹ This comparative study is important to identify how religious content is presented, how the message of the hijab is constructed, and its implications in shaping the thinking and practice of the hijab among social media users.¹² Thus, the findings of this

⁵ Hilyatun Nahilah and Mochammad Syahroni Mubarak, 'Penafsiran Ismail Ascholy Terhadap Ayat-Ayat Hijab: Analisis Terhadap Akun Media Sosial Instragam', *Maliki Interdisciplinary Journal (MIJ)*, 2.9 (2024), pp. 204–12.

⁶ Zulfi Ida Syarifah, Hendra Cipta, and Ahmad Syukron, 'Deconstructing Misogynistic Interpretations: A Gender-Just Fiqh Approach to the Role of Women in Family and Career', *Ulumuna*, 29.2 (2025), pp. 755–93, doi:10.20414/ujis.v29i2.1759.

⁷ Nahilah and Mubarak, 'Penafsiran Ismail Ascholy Terhadap Ayat-Ayat Hijab: Analisis Terhadap Akun Media Sosial Instragam'.

⁸ Ismael Al-Kholilie, 'Sorotan Postingan Jilbab Pada Akun @ismaelalkholilie', *Instagram*, 2019, p. 1.

⁹ Muhammad Ismail Al-Ascholy, 'Sorotan Postingan Bajih Pada Akun @ismailascholy', *Instagram*, 2013, p. 1.

¹⁰ A Amaniah, 'Konsep Jilbab Dalam Al-Qur'an: Studi Komparasi Pemikiran M Quraish Shihab Dan Husein Muhammad' (Universitas Islam Negeri Kiai Haji Achmad Siddiq Jember, 2022).

¹¹ Tanti Laras Wati, 'Metodologi Penafsiran Al- Qur'an: Study Komparasi Tafsir Al-Azhār Karya Buya Hamka Dengan Tafsir Al- Qur'an Al-Karim Karya Ahmad Mustafa Al-Marāghī' (Sekolah Tinggi Agama Islam Al-Anwar, 2019).

¹² Dianita Shabha Fitriana, 'Studi Komparasi Konsep Hijab Dalam Sistem Kewarisan Madzhab Syiah Dan Kompilasi Hukum Islam', *Sakina: Journal of Family Studies*, 8.1 (2024), pp. 29–47, doi:10.18860/jfs.v8i1.6675.

study are expected to contribute significantly to the development of more effective digital da'wah that is sensitive to the social and cultural dynamics of today's society.¹³

Although many studies have examined the representation of the hijab and social media in general, most studies focus more on analyzing single content without comparing different perspectives or approaches among influencers who have unique audiences and styles of preaching.¹⁴ Some relevant previous works include Ramisih's thesis entitled *Makna Hijab Secara Kontekstual Perspektif al-Qur'an: Studi Komparatif Antara Pemikiran Buya Hamka dan Fatima Mernissi*. Then there is an article written by Nahilah and Mubarak entitled *Penafsiran Ismail Ascholy terhadap Ayat-Ayat Hijab: Analisis pada Akun Instagram*. In addition, Rizki also examined a similar topic through his article entitled *Fitur Stories sebagai Media Dakwah Akun @ismailkholilie di Instagram*. Similarly, Sifaurohmah examines the dialectic of Qur'anic interpretation in the context of society by analyzing the interpretation of the hijab verse on the Instagram account @ismailascholy. The previous studies mentioned above tend to overlook aspects such as narrative differences, message delivery methods, differences in approaches and styles of da'wah, and the social impact of hijab content conveyed by each figure through the Instagram platform. Therefore, this study attempts to fill this gap by conducting a comparative analysis of religious content regarding the hijab on the Instagram accounts of Ismail Al-Kholilie and Ismail Al-Ascholy, in order to understand the dynamics of the da'wah approach and its impact on the understanding of the hijab among social media users.

This study focuses on how religious content about the hijab is presented on the Instagram accounts of Ismail Al-Kholilie and Ismail Al-Ascholy, as well as the differences and similarities in the approach to content and preaching style in conveying the message of the hijab between the two accounts. The author compares these two influencers because they are from the same lineage, namely the grandchildren of Sheikh Muhammad Kholil Bangkalan, students at the Al Anwar Sarang Islamic boarding school, students at Darul Musthafa Yemen, and preachers on social media who discuss current issues.

This study aims to analyze religious content related to the hijab on the Instagram accounts of Ismail Al-Kholilie and Ismail Al-Ascholy, as well as to compare the differences in approach and style of preaching in conveying the message of the hijab on both accounts. In addition, this study also seeks to identify the influence of hijab content on the perceptions and understanding of social media users. Academically, this study provides in-depth insights into the variety of approaches to religious preaching on social media, particularly in relation to the phenomenon of the hijab.¹⁵ In addition, this study can be a reference for readers in understanding the different perspectives and messages regarding the hijab conveyed by two different religious figures. Thus, this study contributes to expanding scientific knowledge related to social media and religious communication in the digital age.¹⁶

This study uses a qualitative approach. Primary data was obtained from Instagram highlights discussing the concept of the hijab on the @ismaelkholilie and

¹³ Shofiatul Jannah and others, 'Implementation of Post-Divorce Alimony Policies from a Gender Justice Perspective: A Comparative Legal Study of Indonesia, Malaysia, and Brunei Darussalam', *Ulumuna*, 29.2 (2025), pp. 959–89, doi:10.20414/ujis.v29i2.1762.

¹⁴ Manshur, 'Studi Komparatif Pandangan Yusuf Qardawi Dan Riffat Hasan Tentang Hijab'.

¹⁵ Maimanah Maimanah and others, 'Analisis Sikap Salafi Dalam Praktek Keagamaan: Studi Komparatif Di Media Sosial', *Journal of Education Research*, 5.3 (2024), pp. 2734–45, doi:10.37985/jer.v5i3.1240.

¹⁶ Septian, 'Systematic Literature-Review: Analisis Komparasi Media Sosial Dalam Penyebaran Informasi'.

@ismailascholy accounts. Data collection was carried out through documentation techniques on various forms of text, photo, video, feature, and caption content that clearly touched on the topic of the hijab on both accounts. In addition, this study also utilizes secondary data in the form of literature, articles, books, and journals relevant to the study of hijab, social media, and content analysis theories and methods. Data analysis was conducted using content analysis methods, by coding each piece of content to identify the main themes that emerged related to the meaning of the hijab. This process aimed to explore the implied meanings in visual aspects, style of language, communication patterns, and strategies for conveying the values of the hijab through social media. Next, a comparative analysis was conducted with the following stages: theme determination, identification of aspects to be compared, search for correlations and influencing factors, disclosure of the characteristics of each influencer, analysis accompanied by data-based arguments, and conclusion drafting.¹⁷ Through these stages, this study aims to find similarities and differences in the concept of hijab in the Instagram content of @ismaelalkholilie and @ismailascholy.¹⁸

B. Results and Discussion

The history of *tafsir* began during the lifetime of the Prophet Muhammad (peace be upon him). When the companions encountered difficulties in understanding certain verses, they would immediately ask the Prophet, and he would explain the meaning of the verse through his words or hadith. Every revelation received, the Prophet immediately conveyed it to his companions and encouraged them to pass it on to other companions who had not yet heard it, including to family members and the community who had embraced Islam. This pattern of delivery became known as the oral tradition.¹⁹ Andreas Gorke explains that in the 18th and 19th centuries, religious explanations and teachings were delivered more orally than in writing, including in the Malay-Indonesian region.²⁰

Traces of oral interpretation in Indonesia can be traced back to the 16th to 18th centuries AD. During this period, the people of the archipelago began to learn about various books of interpretation from the Middle East, such as *Tafsir Jalalain*. In terms of form, interpretations conveyed orally usually appear in *tafsir* recitations in Islamic boarding schools. In addition, another form of oral interpretation is also seen in sermons, when preachers quote verses from the Qur'an and explain their meaning in the text of the sermon they deliver.²¹ In addition to being interpreted orally, the Qur'an is also interpreted in print or in writing. This type of interpretation has been widely practiced by exegesis scholars throughout history, whether in the classical, medieval, or modern-contemporary eras.²² In addition to being interpreted orally, the Qur'an is also studied in written or

¹⁷ Abdul Mustaqim, *Metode Penelitian Al-Qur'an Dan Tafsir*, I (Idea Press Yogyakarta, 2017).

¹⁸ Amaniah, 'Konsep Jilbab Dalam Al-Qur'an: Studi Komparasi Pemikiran M Quraish Shihab Dan Husein Muhammad'.

¹⁹ Hamdan Hidayat, 'Sejarah Perkembangan Tafsir Al-Qur'an', *Al-Munir: Jurnal Studi Ilmu Al-Qur'an Dan Tafsir*, 2.01 (2020), pp. 29–76, doi:10.24239/al-munir.v2i01.46.

²⁰ Najamudin Makmur, 'Tafsir Oral TGB Muhammad Zainul Majdi (Analisis Terhadap Penafsiran Surah Al-Baqarah Di YouTube)' (Universitas Islam Negeri Sunan Kalijaga Yogyakarta, 2023).

²¹ Mahbub Ghazali and others, 'Oral Interpretation Mechanism in Social Media: Analysis of Ustaz Adi Hidayat's Significant Rhetoric in Youtube Channel Adi Hidayat Official', *MUSHAF: Jurnal Tafsir Berwawasan Keindonesiaan*, 3.1 (2022), pp. 88–113, doi:10.33650/mushaf.v3i1.4751.

²² Rita Rusdina, 'Perbandingan Tafsir Tercetak/Tertulis Dan Tafsir Oral (Lisan) Quraish Shihab Atas Surat Al-Mulk' (Universitas Islam Negeri Sunan Kalijaga Yogyakarta, 2018).

printed form. This method of interpretation has been widely used by scholars throughout history, both in the classical, medieval, and modern-contemporary periods.²³

Entering the early 20th century, Islamic-themed writings in various languages, including Arabic, Malay, and local languages, began to appear in significant numbers. This can be seen through various manuscript catalogs compiled by figures such as Van Ronkel, Snouck Hurgronje, and others. During this century, Indonesian Muslim scholars also produced many works that made important contributions to the development of Islamic thought, both nationally and internationally. Among these important figures were Hamka, Hasbi Ash-Shiddieqy, and A. Hassan, whose works became key references in Islamic studies.²⁴ However, printed interpretations tended to be more formal and less flexible than oral interpretations in responding to the local context of readers.²⁵

In the mid-2000s, religious studies in Indonesia began to spread more freely through various digital platforms, the internet, and social media. Mastori (2019) notes that during this period, various types of religious studies emerged, often mixed with religiously-tinged political narratives.²⁶ His research findings indicate that there are four types of reference sources used, namely literal translations, framing, secondary literature, and external sources. In this era, interpretations can be accessed quickly and practically through electronic devices, with the main characteristics being wide accessibility, interactivity, and multimedia presentation including audio, video, and graphics that make the understanding process easier, more personal, and more interesting. Digital interpretations enable quick searches (keyword searches), thematic interpretations, direct interaction (Q&A), and ease of access for researchers and the general public without geographical or time constraints. Digitization also encourages cross-border and cross-language collaboration and democratizes the science of interpretation, which was once the preserve of academics. The challenges are maintaining scientific authority and content validity and addressing the risks of disinformation or misuse of freely available interpretations.²⁷

Profile of Ismail Al-Kholilie and His Instagram Account

Muhammad Ismail Amin Kholil, better known as Lora Ismail, is a young cleric from Bangkalan, Madura. He was born on November 17, 1992, to KH. Muhammad Agus Lukman Hakim and Nyai Hj. Muthmainnah Aschal, and is the fifth descendant of Syaikhona Muhammad Kholil. In Madura, the title “Lora” is used to refer to the son of a kiai or cleric, similar to the title “Gus” in Javanese society. His educational journey as a santri began at the Darul Falah Islamic Boarding School in Jepara, Central Java, under the guidance of KH. Taufiqul Hakim. He then continued his education at the Al-Anwar Sarang Islamic Boarding School in Rembang, which was led by KH. Maimoen Zubair, as well as

²³ Anas Ahmadi and others, ‘Law and Identity: Cinematic Depictions of Muslim Women in Indonesia’, *Ulumuna*, 29.2 (2025), pp. 1014–38, doi:10.20414/ujis.v29i2.1579.

²⁴ Muhammad Miftahudin, ‘Sejarah Media Penafsiran Di Indonesia’, *Nun: Jurnal Studi Al-Qur’an Dan Tafsir Di Nusantara*, 2.6 (2020), pp. 211–230, doi:10.32495/nun.v6i2.159.

²⁵ Saadatul Jannah and others, ‘From Pesantren To Online Newspaper: Conservative and Progressive Exegesis in KH. Musta’in Syafi’i’s Tafsir Al-Qur’an Aktual’, *MUSHAF: Jurnal Tafsir Berwawasan Keindonesiaan*, 6.1 (2025), pp. 1–21, doi:10.33650/mushaf.v6i1.11267.

²⁶ Abdul Muiz Amir and Sahiron Syamsuddin, ‘Tafsir Virtual: Karakteristik Penafsiran Dalam Konten Dakwah Akhir Zaman Di Youtube’, *SUHUF: Jurnal Pengkajian Al-Qur’an Dan Budaya*, 14.1 (2021), pp. 99–126, doi:10.22548/SHF.V14I1.614.

²⁷ Moh. Yusuf HM and Muhammad Satra, ‘Kajian Tafsir Al-Quran Di Era Digital: Literasi Dan Pengaruh Teknologi’, *Jurnal Literasiologi*, 12.5 (2024), pp. 226–39, doi:10.47783/literasiologi.v12i5.863.

at the Darul Mustafa Tarim Islamic Boarding School in Hadramaut, Yemen, under the guidance of Al-Habib Umar bin Hafidz.

After completing his education at Darul Mustafa, Lora Ismail returned to Indonesia to preach and manage students, replacing his father, the late KH. Amin Yasin Kholil, as the leader of the Al-Muhajirun As-Salafi Al-Kholili Islamic Boarding School located in Dusun Barat Gunung, Geger District, Bangkalan Regency. In addition to preaching directly, Al-Kholilie is also active in spreading knowledge through social media, especially his personal Instagram account. He regularly shares knowledge, experiences, and motivation, and often holds live broadcast sessions with other young scholars to answer questions from his followers.²⁸

The Instagram account @ismaelalkholilie has 751 thousand followers with a total of 653 posts, 183 of which are video content. This account has been active since 2019. His profile page lists Lora Ismail's educational background, including his alumni status at Darul Mustafa Tarim (Yemen), Darul Falah Amtsilati Islamic Boarding School (Jepara), and Al-Anwar Sarang Islamic Boarding School (Rembang). In addition, the profile also includes a link to his online store, which he uses to market his works, such as Kompas Kehidupan 1, Kompas Kehidupan 2, and Catatan Lora Ismael. These books contain a collection of writings and quotes that he has shared through his Instagram posts. Not only does promote his personal works, Al-Kholilie also often recommends various books on Islamic studies and general knowledge.

Instagram Profile of Ismail Al-Ascholy

Ismail Ascholy's full name is Muhammad Ismail Ahmad Yahya, the son of Muhammad Agus Lukman Hakim and Muthmainnah Aschal. He was born on July 10, 1995, and is the seventh descendant of the great scholar of Bangkalan, Syaikhona Muhammad Kholil. Since childhood, he grew up in a religious environment and began to study with his family, as both his parents were caregivers at the Syaikhona Muhammad Kholil Bangkalan Islamic Boarding School located in Demangan Village, Bangkalan District. In 2005, Ismail Ascholy continued his education at the As-Sadad Ambunten Islamic Boarding School in Sumenep. At the age of ten, he had already studied various classical Islamic texts such as Aqidatul Awam and Safinah An-Najah under the guidance of Kiai Thoifur Ali Wafa. After studying in Ambunten, he then continued his education at the Amtsilati Islamic Boarding School in Jepara, which was led by KH. Taufiqul Hakim. He then pursued his education at the Al-Islah Islamic Boarding School in Lasem under the guidance of KH. Hakim bin Masduqi for six years. After graduating, he studied at the Masyhad An-Nur Islamic Boarding School in Sukabumi for ten months in preparation for continuing his studies in Yemen. However, when he began studying at Darul Musthafa Rubath Tarim, he had to return to Indonesia after two months due to conflict in the region.²⁹ After returning to his homeland, Ascholy chose to deepen his knowledge of tafsir at the Al-Anwar Sarang Islamic Boarding School, led by KH. Maimoen Zubair, and studied there for three years. His preaching career began by teaching at the Syaikhona Muhammad Kholil Bangkalan Islamic Boarding School as a teacher and mentor, specializing in the fields of *'ilmu al-'arud* and tafsir. In addition, he also taught Tafsir Jalalain at the Sidogiri Islamic Boarding School in Pasuruan every weekend. His preaching

²⁸ Oki Ciputri and others, 'Psikologi Pesan Dakwah Pada Komunikasi Publik: Pesan Dakwah Lora Ismael Al-Kholilie Di Instagram', *Liwa'ul Dakwah: Jurnal Kajian Dakwah Dan Masyarakat Islam*, 15.1 (2025), pp. 163–75, doi:10.47766/liwauldakwah.v15i1.6172.

²⁹ Nahilah and Mubarak, 'Penafsiran Ismail Ascholy Terhadap Ayat-Ayat Hijab: Analisis Terhadap Akun Media Sosial Instragam'.

was not only done face-to-face, but also through various digital platforms such as Facebook, YouTube, and Instagram, thereby reaching a wider audience.³⁰

The Instagram account @ismailascholy is a personal Instagram account belonging to Muhammad Ismail Ahmad Yahya. The name of the account @ismailascholy is the same as nisbahnya, Ascholy, which has 104,000 followers with 122 posts, 35 of which are video content. The Instagram account @ismailascholy has been active since 2013.³¹ On the Instagram account page @ismailascholy, there is a bio stating that Ascholy has studied *tafsir*, but Ascholy does not wish to be asked about its legal aspects. The Instagram profile page @ismailascholy includes a WhatsApp link directing users to order his books, including “The Qur’anything”, “Living Fully”, and “The Interpretation of Mbah Maimoen”.³² The @ismailascholy account includes visual interpretations (text) packaged with interesting insights and placed in the Instagram highlights section. One of them is a discussion about *bajih*, which explains verses about the hijab and its narrative. Some of his posts include opinions, social and religious education, personal and family life, and interpretations of Qur’anic verses on contemporary issues. Al-Ascholy not only shares his thoughts but also provides space for his followers to participate, ask questions, and discuss various perspectives directly.

Content Analysis of Both Instagram Accounts

Ismail Al-Kholilie is known for his communicative and psychology-based interpretation of *da’wah*, emphasizing the principles of good and correct communication of the Qur’an. His method uses a thematic approach and everyday language that is easy to understand through social media, connecting the text of the Qur’an with real social and spiritual contexts, predominantly using the *al-mau’idzah al-hasanah* method.³³

His primary sources are the Qur’an, Sunnah, and *ijtihad* that follow classical and modern Islamic scholarly traditions. His approach aims to make it easier for people to understand and practice Islamic teachings in the digital age. The first slide discusses the obligation of wearing the hijab, which has long been a consensus among scholars, but often raises differing opinions when this issue is widely discussed, even though it is not actually a new issue. In the spotlight on the hijab in Al-Kholilie’s post, he questions whether there are scholars who say that the hijab is not obligatory, which could be used as a reference for those who do not wear the hijab.³⁴

In the second slide, the post quotes a fatwa by Sheikh Yusuf Qaradhawy regarding the limits of female modesty according to classical *fiqh* books.³⁵ Al-Kholilie explains that the majority of earlier scholars agreed that female modesty covers the entire body except the face and palms. Even Sheikh Qaradhawy, who is known for his more moderate and lenient views, emphasized that from the early days of Islam until now, scholars from various disciplines, including *fiqh*, *hadith*, *Sufism*, *Zahiriyyah*, *Ahl al-Ra’y*, and *Ahl al-*

³⁰ Muhammad Habib Izzuddin Amin, Kholifa Haidira, and Asniah, ‘The Phenomenon of Muslim Influencers and Qur’anic Interpreters in the Digital Space: A Study of Ismail Al-Ascholy’s Interactions on the Instagram Account @ismailascholy’, *Al-Fahmu: Jurnal Ilmu Al-Qur’an Dan Tafsir*, 4.2 (2025), pp. 367–89, doi:10.58363/alfahmu.v4i2.498.

³¹ Al-Ascholy, ‘Sorotan Postingan Bajih Pada Akun @ismailascholy’.

³² Dafa Aqila Musyaffa, ‘Eksistensi Tafsir Konvensional Dalam Ruang Media Sosial: Studi Atas Penafsiran M Ismail Ascholy Pada Akun Instagram @ismailacholy’ (Universitas Islam Negeri Maulana Malik Ibrahim, 2023).

³³ Tiara Adriyana Rizky, ‘Fitur Stories Sebagai Media Dakwah Akun @Ismaelalkholilie Di Instagram’, *Repository UIN Saizu* (UIN Prof. K.H. Saifuddin Zuhri Purwokerto, 2023).

³⁴ Al-Kholilie, ‘Sorotan Postingan Jilbab Pada Akun @ismaelalkholilie’.

³⁵ Yusuf Al-Qaradhawi, *Fatwa Untuk Wanita*, I (PTS Publishing House, 2014).

Atsar, have agreed that women's hair is part of their adornment that must be covered and not exposed to non-mahram men.³⁶ The post also reminds us that if there is debate in this day and age regarding aurat and the obligation to wear the hijab, it should be based on clear authoritative sources and not opinions that deviate from classical tradition.³⁷

The third slide quotes the opinion of Ibn Ashur in his book *Maqasid Syariah*, which states that the hijab is a legal prescription in Islamic law that is in line with Arab customs. Therefore, people who do not wear the "hijab" are not subject to this a legal prescription in Islamic law at all.³⁸ For those who are against the hijab, this opinion further convinces them that the hijab is an Arab culture that should not be mandatory for non-Arab women. The actual wording is explained in the next slide. The fourth slide quotes from Imam Nawawi's commentary on *Sahih Muslim*, which states that the hijab is a piece of cloth that is shorter or wider than a headscarf. Some say it is a wide piece of cloth that covers a woman's chest and back. Some say it is like a blanket. This is the hijab referred to by Ibn Ashur, as this is the traditional clothing of some Arab tribes.³⁹ Slides five, six, and seven show examples of the layered clothing styles of some Arab tribes that Ibn Ashur states are not mandatory to wear.⁴⁰

Slide eight: Al-Ascholy mentions that there is one more point regarding the hijab that will be discussed. Slide nine: Ibn Asyur agrees that hair must be covered, but it is not necessary to follow the Arab tribes for other nations.⁴¹ Al-Kholilie himself prefers to see his wife wearing a square hijab that is not too wide. Slide ten: Ibn Asyur quotes an opinion stating that hair and the soles of the feet also do not need to be covered. The explanation will be discussed in the next slide. Slide eleven, the rebuttal that this opinion is not that of Ibn Asyur, quoted with the word *Qilla* (allegedly/he said), is a very weak opinion because it is not indicated who said it. Slide twelve is the conclusion that hair must be covered. If you want to refute this, you must provide clear evidence. There is also a column provided for those who want to correct or add to this.⁴²

Instagram Account @ismailalascholy

The analysis shows that the social, educational, and motivational factors of Ismail al-Ascholy's teachers influence his interpretation, which is adapted to Indonesian social issues. His interpretations are characterized by the use of the *tahlili* method, *bi al-ra'yi* sources, and general and contextual styles, presented in an interesting and easy-to-understand manner for various groups on social media, namely in the style of cultural literature.⁴³ On his Instagram account, there is a highlight that discusses verses related to the hijab with his narration. The first slide is the basmalah to begin the discussion of the verses on the hijab. The second slide continues to convince the audience with a laughing emoticon.

³⁶ Abd Wahid, 'Corak Implementasi Hermeunetik Yusuf Al-Qaradhawiy Dalam Pemahaman Hadist', *ICAIOS VII ARICIS II*, 2018 <https://scholar.google.com/citations?view_op=view_citation&hl=en&user=bjx4s7QAAAAJ&cstart=100&pagesize=100&citation_for_view=bjx4s7QAAAAJ:_Re3VWB3Y0AC>.

³⁷ Al-Qaradhawi, *Fatwa Untuk Wanita*.

³⁸ Al-Kholilie, 'Sorotan Postingan Jilbab Pada Akun @ismaelalkholilie'.

³⁹ Haning Rofi'ah, *Memakai Cadar Secara Arif* (Guemedia, 2023).

⁴⁰ Al-Kholilie, 'Sorotan Postingan Jilbab Pada Akun @ismaelalkholilie'.

⁴¹ Brilly El-Rasheed, *Kesyirikan Generasi Jahiliyyah*, I (Alfasyam Jaya Mandiri, 2020).

⁴² El-Rasheed, *Kesyirikan Generasi Jahiliyyah*.

⁴³ Basthoh, *Kearifan Lokal Dalam Tafsir: Vernakularisasi Kitab Safīnah Kallā Saya'lamūn*, I (Penerbit Adab, 2025).

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The third slide explains the line of thinking regarding the verses on hijab, as well as the Qur'an's emphasis on the importance of clothing for humans through Surah Al-A'raf verse 26. This verse shows that the use of clothing is human nature and a human privilege, unlike animals, which look strange when covered with clothing. In this verse, Allah emphasizes that clothing serves as a cover for the aurat (private parts) as well as an adornment for humans. The habit of exposing the aurat can become considered normal if done continuously, even though it may seem inappropriate at first.⁴⁴ The fourth slide then continues the discussion of this verse, namely regarding the clothing of piety, which the Qur'an refers to as the best type of clothing (QS. Al-A'raf: 26–28). The verse emphasizes that dressing is sunnatullah and a sign of piety, while nudity is associated with fahisyah or jahiliyyah customs that are not approved by religion.⁴⁵ Clothing serves to cover the aurat, maintain dignity, and become the identity of humans as creatures favored by Allah, not merely a demand of fashion or tradition.

The fifth slide contains an explanation of how humans, especially women, have a tendency to like jewelry or things that beautify themselves. However, it explains that this tendency must remain in accordance with religious rules. It also quotes verse 31 of Surah An-Nur, which commands believing women to lower their gaze, maintain their dignity, and not display their adornments except what is apparent.⁴⁶ Slide six explains that the verse about the hijab is not only about clothing, but also about maintaining self-respect. The main purpose of covering the aurat is to stay away from adultery. The Qur'an emphasizes the importance of guarding one's gaze and private parts so as not to approach things that lead to adultery, because adultery is considered a despicable and evil act. So, Allah's command is not only to forbid adultery, but also everything that can lead to it, both for men and women.⁴⁷

Slide seven explains that the command to lower one's gaze in the Qur'an does not mean lowering it completely, but only partially so as not to be excessive. Accidental glances are still tolerated, but they should not be continued. It is also emphasized that Allah knows the deceitful gaze and the contents of people's hearts. Meanwhile, to guard one's private parts, the Qur'an demands totality, which shows that Islamic teachings are both realistic and religious.⁴⁸ Slide eight gets to the central argument by referring to Surah An-Nur verse 31.⁴⁹ Slide nine explains that the word adornment (zinah) in the Qur'an generally refers to clothing. Several verses from the Qur'an are quoted to illustrate this, such as the command to the children of Adam to wear clothing when worshipping, the prohibition against forbidding the adornments that Allah has provided, and the story of the Day of Zinah, which means the day when people display their best clothing. All of these

⁴⁴ Adrianto, Haslinda, and Khalid Sitorus, 'Karakteristik Pakaian Muslimah Dalam Perspektif Al-Qur'an Surah Al-A'raf Ayat 26', *Al-Furqon: Jurnal Ilmu Al-Qur'an Dan Tafsir*, 7.2 (2024), pp. 458–75, doi:10.58518/alfurqon.v7i2.2824.

⁴⁵ Aufa Muthia Rahmi and Hafizzullah Hafizzullah, 'Konsep Pakaian Menurut Al-Quran Dan Tafsirnya Karya Departemen Agama RI', *Istinarah: Riset Keagamaan, Sosial Dan Budaya*, 6.1 (2024), pp. 53–63, doi:10.31958/istinarah.v6i1.10429.

⁴⁶ Abu Abdullah Hammam, *Aku Takut Tak Berjilbab: Surat Motivasi Dan Peringatan Untuk Wanita Muslimah Yang Tak Kunjung Menutup Auratnya* (Mirqat, 2010).

⁴⁷ Pan Suaidi, Umy fitriani Nasution, and Qory Ismayuni, 'Pendidikan Seks Menurut Al-Qur'an', *Innovative: Journal Of Social Science Research*, 3.2 (2023), pp. 8246–53.

⁴⁸ Suaidi, Nasution, and Ismayuni, 'Pendidikan Seks Menurut Al-Qur'an'.

⁴⁹ Dicky Mohammad Ilham, Aep Saepudin, and Eko Surbiantoro, 'Implikasi Pendidikan Dari Al-Quran Surat An-Nur Ayat 30-31 Tentang Perintah Menjaga Pandangan Terhadap Pendidikan Akhlak', *Bandung Conference Series: Islamic Education*, 2.2 (2022), pp. 596–605, doi:10.29313/bcsied.v2i2.4078.

examples confirm that “adornment” in the context of the Qur’an often means clothing.⁵⁰ Slide ten, a question accompanied by an emoticon.

Slide eleven explains that the word Zinah in the Qur’an generally means something external, not internal. This means that Zinah refers to things that adorn humans from the outside, such as clothing, jewelry, or accessories, not body parts such as the face or hair. Thus, the meaning of Zinah is more about something that is visible and adorns externally. Slide twelve explains that all of these adornments are external and not integrated with life, the sky, or the earth itself. At the end, it is mentioned that this view comes from Sheikh Muhammad Amin Asy-Syinqithi in his Great Tafsir, and readers are encouraged to read more there. Slide thirteen contains an interpretation of the meaning of “Zinah Dhohirah” in QS. An-Nur verse 31. Based on the previous logic, the word zinah (adornment) means external, not internal. Therefore, zinah dhohirah refers to clothing, not parts of a woman’s body. This means that women are only allowed to show their outer clothing, while all other body parts, including the face, hands, and hair, are considered aurat and must not be exposed.⁵¹

Slide fourteen highlights that even though major fitnah can occur during Hajj, Allah still commands women to uncover their faces while guarding themselves from the three prohibitions mentioned earlier.⁵² Slide fifteen displays the qaul accompanied by an emoticon. Slide sixteen explains the meaning of hijab based on Surah Al-Ahzab verse 53, specifically regarding the prohibition for anyone to see the Prophet’s wives except from behind a hijab or curtain. This verse indicates that hijab means covering the entire body so that nothing is visible. From this, it follows that women are encouraged to cover their bodies completely, as exemplified by the Prophet’s wives, with two main opinions: covering the entire body, or the entire body except the face and palms.⁵³ The seventeenth slide then elaborates on the interpretation of QS. An-Nur verse 31, which emphasizes that women’s aurat is not only related to clothing, but also includes jewelry and makeup that are visible from the outside. This verse mentions that there are exceptions to the parts of the body that may be visible, namely the face and hands, while the rest are categorized as external adornments that must be covered in accordance with a legal prescription in Islamic law.⁵⁴ The eighteenth slide contains an explanation of the rules in Islam regarding women’s adornments. In essence, women should not display adornments except those that are visible, such as rings on the hands. In addition, both jewelry and the parts of the body where jewelry is worn, such as the neck for necklaces and the ears for earrings, should not be shown to others because they are considered aurat.⁵⁵ Slide nineteen discusses the limits of women’s aurat in the context of prayer and ihram, with an explanation from Imam Aththobari that the face and palms are not aurat and may be exposed during prayer.⁵⁶ Additionally, Al-Ascholy highlights the uniqueness of the marriage laws for the Prophet’s

⁵⁰ Salman Abdul Muthalib and Sri Kiki Noviana, ‘Interpretasi Khimar Dan Jilbab Dalam Al-Qur’an’, *TAFSE: Journal of Qur’anic Studies*, 5.1 (2020), pp. 84–98, doi:10.22373/tafse.v5i1.12555.

⁵¹ Muthalib and Noviana, ‘Interpretasi Khimar Dan Jilbab Dalam Al-Qur’an’.

⁵² Qomaruddin Awwam, *Fiqih Wanita: Panduan Hidup Wanita Dalam Perspektif Islam*, ed. by Ahmad Fa’iq, I (Cerdas Interaktif, 2017).

⁵³ Wardah Nuroniyah, ‘Dekonstruksi Hijab (Kajian Sosio-Historis Terhadap Konstruksi Hukum Hijab Dalam Islam)’, *Al-Manahij: Jurnal Kajian Hukum Islam*, 11.2 (2017), pp. 1–9, doi:10.24090/mnh.v11i2.1301.

⁵⁴ Dicky Mohammad Ilham, Aep Saepudin, and Eko Surbiantoro, ‘Implikasi Pendidikan Dari Al-Quran Surat An-Nur Ayat 30-31 Tentang Perintah Menjaga Pandangan Terhadap Pendidikan Akhlak’.

⁵⁵ Dicky Mohammad Ilham, Aep Saepudin, and Eko Surbiantoro, ‘Implikasi Pendidikan Dari Al-Quran Surat An-Nur Ayat 30-31 Tentang Perintah Menjaga Pandangan Terhadap Pendidikan Akhlak’.

⁵⁶ Abdul Qadir Ar-Rahbawi, *Panduan Lengkap Shalat Menurut Empat Imam Madzhab*, I (Pustaka Al-Kautsar, 2008).

wives, who, after the Prophet's death, were prohibited from remarrying according to Surah Al-Ahzab verse 53.⁵⁷

Slide twenty discusses the importance of jewelry as something that beautifies, but emphasizes that there are limits to adornment so as not to be excessive. If you adorn yourself excessively, it can actually look inappropriate or even strange, such as wearing too many rings or excessive makeup to the point of becoming a joke. Slide twenty-one displays an image of *mumun* accompanied by an emoticon. Slide twenty-two contains a quotation from the Qur'an, Surah Al-A'raf verse 31, about the recommendation to dress neatly, eat and drink in moderation, as well as prohibitions against excess, with explanatory interpretations from Al-Biq'a'i and Sheikh Syarawi emphasizing that the commands to adorn oneself and eat and drink must be accompanied by a non-excessive attitude, both in dress and food consumption.⁵⁸ Slide twenty-three contains a message criticizing the habit of excessive dressing up, especially among women, which is considered to make one's appearance unnatural and instead highlight one's shortcomings. This message is also supported by quotations from the Qur'an and the opinions of scholars, as well as warnings not to dress excessively and to prioritize simplicity.⁵⁹ Slide twenty-four contains an explanation that in the Qur'an, adornment (*zinah*) should not be excessive except for one thing, namely faith embedded in the heart, as explained in Surah Al-Hujurat verse 7. The main message is that the best clothing is piety and that it must always be increased in the heart.⁶⁰

Slide twenty-five explains the interpretation of Surah An-Nur verse 31 regarding the command for women to cover the front of their bodies with a *khimar*. Al-Ascholy explains the meaning of the verb “ضرب” which means “to hit something with force”. This verse indicates that the *khimar* must completely cover the front of the body, not just be left hanging behind as was the custom of women in the days of ignorance. It is also explained that the next verse discusses who is allowed to see women's adornments (*zinah*). Al-Ascholy states that this is a matter of *fiqh*. It's easy.⁶¹ Slide twenty-six discusses the uniqueness of the commandment of *hijab* in the Qur'an, specifically in Surah Al-Ahzab verse 59.⁶² Al-Ascholy highlights the order of mention in the verse, starting with the Prophet's wives, then his daughters, then the *ummah* as a sign of the importance of implementing a legal prescription in Islamic law starting from the Prophet's own family. It is also mentioned that the law for the Prophet's family is more severe than for ordinary people. Al-Ascholy emphasizes that the lives of the Prophet's wives must reflect prophetic and scholarly lives, not worldly lives.

Slide twenty-seven explains Surah Al-Ahzab verse 28, when the Prophet Muhammad was commanded to offer his wives a choice between a luxurious worldly life or a life of simplicity with him. If they chose the world, they would be divorced in a good

⁵⁷ M. Alhafidh Akbar, Abd Wahid, and Taslim HM Yasin, 'The Digital Turn in Hadith Studies: Ethical Foundations and Strategic Directions', *El-Sunan: Journal of Hadith and Religious Studies*, 3.1 (2025), doi:<https://doi.org/10.22373/el-sunan.v3i1.6274>.

⁵⁸ Jihan Rahmawati, 'Kontribusi Asy-Sya'rawi Terhadap Perkembangan Tafsir (Kajian Terhadap Kitab Tafsir Asy-Sya'rawi)', *Al-Mustafid*, 1.1 (2022), pp. 39–49, doi:10.30984/mustafid.v1i1.471.

⁵⁹ Dicky Mohammad Ilham, Aep Saepudin, and Eko Surbiantoro, 'Implikasi Pendidikan Dari Al-Quran Surat An-Nur Ayat 30-31 Tentang Perintah Menjaga Pandangan Terhadap Pendidikan Akhlak'.

⁶⁰ Siti Fahimah, 'Etika Komunikasi Dalam Al-Qur'an: Studi Tafsir Surat Al-Hujurat Ayat 1-8', *Madinah: Jurnal Studi Islam*, 1.2 (2014), pp. 95–108, doi:10.58518/madinah.v1i2.153.

⁶¹ Al-Ascholy, 'Sorotan Postingan Bajih Pada Akun @ismailascholy'.

⁶² Dawam Mulahdori and others, 'Moderasi Beragama Dalam Dunia Fashion: Tinjauan Tafsir Al-Mizan Karya Thabathaba'i Pada Surat Al -Ahzab Ayat 59', *Jurnal Studi Ilmu Alquran Dan Tafsir*, 1.2 (2025), pp. 1–18, doi:10.47134/jsiat.v1i2.128.

manner.⁶³ Al-Ascholy also explained the meaning of the word “Jamil” (beautiful) in the Qur’an, which always appears in the context of difficulties, such as in divorce, patience, and forgiveness. This means that the Qur’an teaches that in any difficult situation, one must remain beautiful and not do evil. Slide twenty-eight contains an explanation of the Qur’anic verse from Surah Al-Ahzab verse 29 along with its translation and brief interpretation.

Slides twenty-nine to thirty-two show the conversation between the Prophet Muhammad and Sayyidah Aisha. Slide thirty-three tells how the Prophet Muhammad was very happy with Aisha’s answer when the verse about the test for his wives was revealed, then the Prophet conveyed Aisha’s answer to his other wives until they gave the same answer. This highlight also emphasizes that being the Prophet’s wife was difficult, because there were threats and promises from Allah that were doubled specifically for them. Slide thirty-four explains that the Prophet Muhammad had settled his family affairs so that his wives were not interested in the world, so that the teachings or laws conveyed were easy for the ummah to follow. In essence, the hijab is not just a trend, but a rule that was originally applied in the family and then became a characteristic of Muslim women, reinforced by Allah’s exhortation that the head of the family protect himself and his family from the fire of hell (Qs. At-Tahrim: 6).

Slide thirty-five, Al-Ascholy said that if every family instilled religious values properly, there would be no need for public religious lectures or preaching to improve society. However, because not all families are like the Prophet’s family, public lectures are still needed. At the end, Al-Ascholy also asked about how Allah closed the verses about the hijab. Slide thirty-six displays verses about repentance. Slide thirty-seven contains the message that Allah knows humans’ shortcomings in covering their aurat, and the solution is to repent without feeling that one is already righteous. Whether one wears the hijab or not, everyone is urged to continue to ask for forgiveness and improve themselves. It is also explained that at the end of the verse about hijab, Allah closes it with forgiveness and compassion, so that if one repents and wears hijab, then past mistakes will surely be forgiven by Allah (Qs. Al-Ahzab: 59).⁶⁴

In the last slide, Al-Ascholy shared a quote from Ibn Ajibah’s interpretation, which quoted Imam Malik’s opinion. The final message was, “If you are righteous, it will be easy for the king to forgive you” (Qs. Al-Isra’: 25), complete with an emoticon.⁶⁵ The final sections of the highlight content on the Instagram account @ismailascholy, which discusses the theme of hijab through a sequence of explanations of Qur’anic verses accompanied by references to classical Islamic scholars. In this section, Ismail Al-Ascholy delivers a concluding message by emphasizing the importance of spiritual awareness in understanding the command to cover one’s ‘awrah. He cites the view of Ibn ‘Ajibah, who in turn refers to the opinion of Imam Malik regarding the significance of individual piety and the vast mercy of God toward those who sincerely repent. This message is further reinforced by reference to QS. Al-Isra’: 25, which affirms that God is fully aware of the inner condition of human beings and is Most Forgiving toward those who return to Him. From the perspective of thematic Qur’anic interpretation (*tafsir maudhu’i*), this content illustrates that the discussion of hijab is not merely understood as a normative issue of

⁶³ Ririn Astutiningrum, *Menapak Jalan Surga Para Muslimah Terdahulu (Kisah Hebat Wanita Penghulu Surga, Istri Para Nabi, Dan Wanita Asbabunnuzul)* (Elex Media Komputindo, 2023).

⁶⁴ Astutiningrum, *Menapak Jalan Surga Para Muslimah Terdahulu (Kisah Hebat Wanita Penghulu Surga, Istri Para Nabi, Dan Wanita Asbabunnuzul)*.

⁶⁵ Al-Ascholy, ‘Sorotan Postingan Bajih Pada Akun @ismailascholy’.

Islamic jurisprudence, but is also closely related to the moral and spiritual dimensions of Islamic teachings.

Comparison of the Two Instagram Accounts of Ismail Al-Kholilie and Ismail Al-Ascholy

Ismail Al-Kholilie and Ismail Al-Ascholy are public figures who are active in spreading Islamic preaching and education. Although both are known through their Instagram accounts, there are differences and similarities that can be observed from their highlights and interactions with their followers.⁶⁶ Both individuals exhibit distinct characteristics, both in their approach to conveying messages and the influence of the content they post, making them inspirational references for many of their followers.

This subsection compares the construction of thematic Qur'anic interpretation (tafsir maudhu'i) on the Instagram accounts of @ismaelalkholilie and @ismailascholy by focusing on four main aspects: content format, linguistic style, interpretive orientation, and methodological approach. The comparison aims to examine how scholarly authority, communication strategies, and platform logic interact in shaping the interpretation of hijab within the digital public sphere.

In terms of format, both accounts utilize Instagram highlights as a curated space for organizing thematic discussions on hijab, allowing audiences to revisit the material repeatedly. Nevertheless, the narrative structure presented by each account differs significantly. The content produced by Ismail Al-Kholilie tends to follow a concise and argumentative structure that can be described as thesis clarification. His posts typically begin with a normative statement regarding the obligation of covering the 'awrah, followed by supporting arguments derived from Qur'anic verses, prophetic traditions, or classical scholarly opinions, and conclude with clarifications addressing potential misconceptions.

In contrast, the content of Ismail Al-Ascholy demonstrates a layered narrative structure. His presentation usually begins with an introductory reflection or contextual remark, followed by a gradual explanation of Qur'anic verses and interpretive insights, occasionally interspersed with humor or rhetorical engagement, and ends with a moral or spiritual conclusion. Consequently, Al-Kholilie's format emphasizes argumentative clarity and conciseness, whereas Al-Ascholy's format highlights narrative progression and communicative engagement.

Language Style and Digital Rhetorical Strategies

The two accounts also differ in their linguistic style and rhetorical strategies. Al-Kholilie predominantly employs a formal-popular style in which fiqh and tafsir terminology appears prominently, although still presented in a communicative manner. His rhetorical approach positions the audience as readers who require a clear doctrinal foundation, thereby emphasizing the authority of textual references and scholarly consensus.

Conversely, Al-Ascholy tends to employ a popular-intellectual style, characterized by the use of everyday language, light humor, emoticons, and expressive statements. These rhetorical devices function to reduce the psychological distance between the preacher and the audience. Despite the conversational tone, Al-Ascholy frequently incorporates

⁶⁶ Muzayyin, Mazidaturrofi'ah, and Achmad Wafiq Fakhurrozi, 'Interpretasi Surah An-Nas Oleh Muhammad Ismail Al-Ascholy (Sebuah Analisis Terhadap Tafsir Lisan Dalam Kajian Ngaji Tafsir Ala NU Bersama Lora Ismail Al-Ascholy)', *El-Mu'jam: Jurnal Kajian Al-Qur'an Dan Al-Hadis*, 5.1 (2025), pp. 102–13, doi:10.33507/el-mujam.v5i1.2833.

interpretive explanations and analytical reflections, enabling his content to remain intellectually grounded while accessible to a wider digital audience.

Interpretive Orientation within Thematic Tafsir

From the perspective of thematic Qur'anic interpretation, both accounts demonstrate an effort to connect several Qur'anic verses related to hijab into a coherent thematic framework. Verses such as Q.S. An-Nur (24):31, Q.S. Al-Ahzab (33):53 and 59, and Q.S. Al-A'raf (7):26 are frequently referenced as foundational texts for discussing modest dress and ethical conduct. However, the interpretive orientation of each account differs. Al-Kholilie tends to frame the discussion of hijab primarily as a normative-legal issue, focusing on the juridical status of covering the hair and body, the boundaries of 'awrah, and the authority of classical scholarly interpretations. His thematic interpretation therefore moves from Qur'anic verses toward juridical conclusions grounded in Islamic legal scholarship.

Meanwhile, Al-Ascholy approaches the topic from a broader ethical and spiritual perspective. While still acknowledging the legal dimension of hijab, he frequently situates the discussion within the larger framework of moral discipline, modesty, spiritual consciousness, and personal transformation. His thematic interpretation thus moves from Qur'anic verses toward moral reflection and socio-spiritual implications.

Another important difference lies in the methodological use of scholarly authority. Al-Kholilie demonstrates a pattern of authority-based argumentation, where references to classical scholars and authoritative texts function as the primary basis for establishing normative conclusions. In this approach, scholarly authority serves as a mechanism for reinforcing interpretive stability and safeguarding doctrinal clarity.

In contrast, Al-Ascholy employs a more integrative interpretive approach, in which references to classical tafsir literature are combined with linguistic insights, analogies, and contextual reflections. In this model, scholarly authority does not merely function as a legitimizing device but also as a dialogical resource that facilitates broader moral and spiritual understanding.

Implications for Religious Literacy in Digital Spaces

These differences in format, language, interpretive orientation, and methodology ultimately shape distinct forms of religious literacy among audiences. The content of Al-Kholilie tends to encourage normative religious literacy, guiding audiences to understand hijab primarily as a juridical obligation grounded in authoritative scholarship. In contrast, the content of Al-Ascholy promotes a more reflective and contextual religious literacy, encouraging audiences to interpret hijab as part of a broader ethical and spiritual framework within Islamic teachings. Overall, the comparison reveals that thematic Qur'anic interpretation on Instagram does not operate through a single interpretive model. Instead, it evolves in response to the communicative style of the preacher, the expectations of digital audiences, and the structural logic of social media platforms. The differences observed between these two accounts therefore illustrate how digital da'wah practices reflect broader epistemological orientations in contemporary *tafsir*.

The comparison above indicates that although both Instagram accounts address the same thematic issue, namely the Qur'anic discourse on hijab, they employ different strategies in presenting and interpreting the topic. These differences are reflected in the structure of the content, linguistic style, interpretive orientation, and the methodological use of scholarly authority. While one account tends to emphasize normative legal clarification grounded in classical scholarship, the other adopts a more narrative and

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reflective approach adapted to the communicative dynamics of digital audiences. To present these distinctions more systematically, the following table summarizes the key comparative indicators identified in this study, including content format, argument structure, Qur’anic references, rhetorical strategies, scholarly sources, communicative objectives, patterns of audience interaction, and their implications for religious literacy in digital spaces.

Table. Comparative Analysis of Thematic Qur’anic Interpretation Approaches on Two Instagram Accounts

No	Indicator	Ismail Al-Kholilie (@ismaelalkholilie)	Ismail Al-Ascholy (@ismailascholy)
1	Content Format	The content is presented concisely and argumentatively through several highlight slides that directly address the legal aspects of hijab. The structure is compact and focuses on clarifying the concept.	The content is delivered in a more extended and narrative format through a sequence of slides that gradually build explanations, reflections, and interpretive insights.
2	Argument Structure	The argument follows a normative–deductive pattern, beginning with a legal assertion or scholarly consensus and then supported by scriptural evidence and references to classical works.	The argument follows a narrative–reflective pattern, starting with contextual remarks or rhetorical questions and gradually developing toward Qur’anic explanation and moral reflection.
3	Key Qur’anic Verses Referenced	Primarily focuses on verses directly related to the obligation of covering the ‘awrah, such as QS. An-Nur: 31 and QS. Al-Ahzab: 59, which serve as the main legal foundation.	In addition to the main hijab-related verses, it also incorporates other verses such as QS. Al-A‘raf: 26 on clothing and QS. Al-Isra’: 25 on spiritual awareness, thereby constructing a broader thematic framework.
4	Language and Rhetorical Devices	Uses a relatively formal and argumentative style, with explicit references to fiqh and tafsir terminology. The emphasis lies on clarity of evidence and firmness of conclusions.	Employs a more communicative and popular style, often incorporating light humor, emoticons, and analogies that help audiences better understand the message.
5	Scholarly References	Frequently cites classical Islamic scholars and juristic authorities such as Imam Nawawi, Yusuf al-Qaradawi, and Ibn ‘Ashur to reinforce the legal legitimacy of the interpretation.	Combines classical tafsir references with literary explanations and socio-religious reflections, including citations from scholars such as al-Tabari, al-Qurthubi, and Ibn ‘Ajibah.
6	Primary Message Orientation	Emphasizes normative clarity regarding the obligation of hijab and the importance of relying on authoritative	Emphasizes moral and spiritual awareness, presenting hijab as part of ethical conduct and personal piety.

		scholarly sources.	
7	Audience Interaction	Audience interaction occurs indirectly through comment sections or follow-up clarifications in subsequent slides.	The content is designed to be more dialogical through rhetorical questions, humor, and expressive language that invites emotional engagement from audiences.
8	Implications for Religious Literacy	Encourages normative religious literacy, guiding audiences to understand hijab primarily as a juridical obligation within Islamic law.	Encourages reflective and contextual religious literacy, helping audiences interpret hijab within broader ethical, social, and spiritual dimensions.

Based on the comparative analysis presented in the table above, this study offers a theoretical contribution to understanding the transformation of thematic Qur'anic interpretation within digital spaces. The findings demonstrate that *tafsir* disseminated through social media does not follow a single, uniform interpretive model; rather, it develops through diverse communicative patterns shaped by the characteristics of digital preachers and the structural logic of social media platforms. In this context, the study proposes two conceptual models of thematic interpretation in social media environments: “guarded thematic tafsir” and “adaptive thematic tafsir.”

The model of guarded thematic tafsir, as reflected in the content of Ismail Al-Kholilie, emphasizes the preservation of the authority of classical Islamic scholarship by positioning Qur'anic verses and authoritative scholarly references as the primary basis for constructing normative arguments.⁶⁷ This model tends to maintain interpretive stability and provides doctrinal clarity in addressing religious issues such as hijab. In contrast, the model of adaptive thematic tafsir, as demonstrated in the content of Ismail Al-Ascholy, represents a more flexible and contextual approach that integrates classical tafsir references, moral reflection, and popular communication strategies suited to the characteristics of social media audiences.⁶⁸

Accordingly, this study highlights that social media functions not merely as a medium for disseminating religious messages but also as a site for the production of new forms of religious epistemology. Within this environment, thematic Qur'anic interpretation undergoes methodological adaptation through the interaction between scholarly authority, digital communication strategies, and audience dynamics within the social media ecosystem.

C. Conclusion

This study demonstrates that the interpretation of Qur'anic teachings on hijab within digital spaces is shaped not only by textual references but also by the communicative strategies adopted by digital preachers. Through a comparative analysis of the Instagram accounts of Ismail Al-Kholilie and Ismail Al-Ascholy, the research confirms that both actors employ thematic Qur'anic interpretation (*tafsir maudhu'i*) but articulate it through

⁶⁷ Lilik Umami Kaltsum and Ahmad Syaifuddin Amin, ‘The Development of Qur'anic Thematic Exegesis in Indonesia: Historical Landscape and Shifts of Authority’, *Jurnal Studi Ilmu-Ilmu Al-Qur'an Dan Hadis*, 25.2 (2024), pp. 296–319, doi:10.14421/qh.v25i2.5422.

⁶⁸ Jauhar Azizy, Mohammad Anwar Syarifuddin, and Hani Hilyati Ubaidah, ‘Thematic Presentations in Indonesian Qur'anic Commentaries’, *Religions*, 13.1 (2022), pp. 1–15, doi:10.3390/re113020140.

different interpretive orientations and communication styles. Al-Kholilie tends to emphasize a guarded interpretive model grounded in classical jurisprudential authority and textual clarity, presenting hijab primarily as a normative religious obligation supported by references to classical scholars. In contrast, Al-Ascholy adopts a more adaptive interpretive approach that integrates classical references with narrative engagement, moral reflection, and interactive communication strategies suited to digital audiences. These findings indicate that social media functions not merely as a channel for disseminating religious teachings but also as a dynamic arena in which *tafsir* is reconstructed through the interaction between scholarly authority, digital communication practices, and audience engagement. Consequently, the study confirms that digital da'wah contributes to the diversification of interpretive models in contemporary Qur'anic discourse.

Despite these findings, this study has several limitations. First, the analysis is limited to two Instagram accounts and focuses primarily on highlight content related to hijab, which may not fully represent the broader spectrum of digital Qur'anic interpretation across different platforms and influencers. Second, the study emphasizes textual and visual content analysis without incorporating audience reception or engagement data that might reveal how such interpretations are understood by followers. Future research is therefore recommended to expand the scope by examining multiple digital platforms, incorporating audience perception studies, and applying interdisciplinary approaches that combine Qur'anic studies, digital religion, and media communication. Such efforts would contribute to a more comprehensive understanding of how Qur'anic interpretation evolves within the rapidly changing landscape of digital religious communication.

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