HIJAB COSPLAY TO HIJAB FASHION INDUSTRY IN INDONESIA

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Abstract
A few years back, the hijab fashion has a significant development both in Indonesia and the world, including Japan. The emergence of various young designers such as Dian Pelangi, Jenahara, and Hana Tajima has a high contribution to introduced hijab fashion to audiences. Japan itself held the first fashion show for Muslim women in 2016. In line with hijab fashion progress, in the cosplay world also has the same phenomenon in several years back which known as Hijab cosplay. The problem is, whether hijab cosplay can evolve into a part of hijab fashion industry. The study was conducted with in-depth interviews and observation in informants’ social media accounts: Facebook and Instagram. The result showed that hijab cosplay industry is still a household industry. Generally, has not become the main source of income and consider as a freelance job. Nevertheless, there is a great opportunity for hijab cosplay hijab to thrive into hijab fashion industry both national and international scale.

Keywords: hijab cosplay, hijab fashion industry, Indonesian hijabi, Japan pop culture,

Introduction
“What is hijab? How it goes? Why do women wear hijab? Why do some women not wear hijab? Is it symbol of women oppression? Can women be creative although wrapped by hijab?” might be questions that surfaced in some audiences who do not encounter frequently with hijab. Hijab (حجاب) or headscarf is an Arabic word means “cover”. Cover the head is showing modesty. Muslim women who choose to wear hijab have a variety of reasons. Some women wear hijab as a sign of love to God because God has instructed women to wear it in Al-Qur’an or the holy book of Muslims that include life guidance revealed from God to Muhammad through angel Gabriel. Meanwhile, some Muslim women do not cover their head as personal choice for many reasons. Culturally, Indonesia has no custom of cover the whole body including the head (Brenner in Hisham et al, 2015). In Indonesia, Islam encounter with local culture proved not to have a confrontation. Since the arrival of Islam is accompanied by ethics of preach. In the case of covering awrah (the intimate parts of the human body must be covered by clothing), Islam acculturates with local custom to cover the awrah. In Java, for example, women still wear Kebaya while adding veil to cover the hair (Hisyam et al, 2015: 23).
There are various name referred to hijab. In Indonesia, this terminology used around 2010s when there is a paradigm shift to hijab. During the New Order era (1966-1998), hijab is called a veil or jilbab in Indonesian language. Even though actually jilbab is an Arabic word means a garment or a dress, Indonesian absorbing the word as head scarf or veil. The hijab term then use in 2010s when modernity hits jilbab and create a new phenomenon called hijab style.

In New Order era or during the reign of Indonesia’s 2nd president, Soeharto, it was very rare to find Muslim women wearing jilbab. Muslim women who wear hijab were still limited to religion teacher, student of Islamic university, and wife also daughter of Islamic religious leader. The head cover style was slighty to a cloth draped over the head and sometimes the neck was still visible.

There are several reasons why headscarf was less familiar in Indonesia during early days of Indonesian independence. Soeharto regime that ruled since 11 March 1966 view Islam and communism as threats. The “smiling general”, the nickname pinned to Soeharto, then promoted Pancasila as the basic principle and national ideology. Then, Soeharto defined two national vigilance concepts called the two extremes; the extreme left (communist) and the extreme right (Islam) (Hisyam et al, 2015: 43). Communist ideology and political Islamist were suppressed, and carefully watched by the government.

One of the consequences, on 17 March 1982 the Director General of Education and Intermediate Affairs, Prof. Darji Darmodiharjo, SH., issued a decree Number 052/C/Kep/D.82 on National School Uniforms who’s led to the ban on jilbab in schools. The students who wearing the veil were expelled from school (Mantovani, This is Gender, No Year). The prohibition of the jilbab raised the reaction among the Muslim community. This led to a jilbab revolution movement marked by the demonstration of thousands of students from 60 Islamic institutions in Bandung. The demonstration held on 21 December 1989 in Padjajaran University demands freedom of wearing the jilbab. During the 1980s, Islam in Indonesia was known as “the majority but technically minority” (ICMI, No Year). Islamic symbols were repressed as minimally as possible in social and political sphere. Jilbab was banned in the 1980s. The symbol of Kaaba was forbidden to be used by United Development Party (PPP). During that period, Islam
accepts Pancasila as the sole principle in various socio-political organizations. Despite being a national vigilance, it does not mean that Indonesia was an anti-Islamic state. Islam was distinguished as a political force and as religion. The New Order was tougher to radical Islam (Rafika, 2009). In other words, the Islamic political movement was a thing to watch out for. The New Order was still tolerant of moderate Islam. The restrictions on political Islam have led to a tendency to focus on the intellectual and cultural movement that tried to positively interpret the facts of the restrictions. The movement of Islam was more often done in the form of cultural da’wah (preaching Islam).

In the late 1980s, Muslim clothing began to appear as the result of cultural da’wah which done through the habituation of the use of attributes and symbols in Muslim daily life Islam during at home, office and mosques (Hisyam, et al: 2015). During the 1990s, Islam movement started to bloom and entrenched. One of the enhancements was indicated by the establishment of several Islamic organizations such as the Association of Indonesian Muslim Intellectuals (ICMI) in 1990 under the lead of B.J Habibie who was Minister of Research and Technology at that time. The establishment of ICMI proved to have a significant influence on the process of “santrinization” of religious elites and rulers (Arsyad et al, 2017: 228). Muslim finally entered the ranks of government that was previously dominated by non-Muslim and the Abangan.

Moreover, Soeharto who has been known as genuine Abangan who embrace Kejawen,2 surprised the public when suddenly performed the Hajj in 1991 (Arsyad et al., 2017: 228). Soeharto was often seen as unfriendly to Islam, especially in the early days of the New Order, on the other hand became familiar with Islam, especially after 1990 or at the end of his reign. This change occurred because Soeharto considered Islam to be a stronger political base in the future. For his political interests, Soeharto had to reconcile with the rising power of Islam (Matanasi, Tirto, 10 March 2017). Furthermore, according to Robert Hefner, a researcher of Islam in Indonesia, Soeharto’s change was influenced by an analysis of the situation and political needs. From the first time, Soeharto was intent to use ICMI for his own political purposes and in an effort to gain support from the Islamic community (Hefner: 2000).

Subsequent to Hajj undertaken by Soeharto, political policies and constellations gradually changed. The construction hundreds of mosques in all provinces, establishment of Muamalat Bank as a sharia and Islamic festival have been held. One of the festivals was Lautan Jilbab or A Sea of Veils inisiated by Emha Ainun Najib to remove the jilbab stigma as something unfamiliar and frightening. The most encouraging, the jilbab ban was revoked. This was marked with decree SK 100/C/Kep/D/1991 on freedom of wearing the jilbab formally signed in 1991. The students were finally free to wear jilbab at school. In the opening of Muhamadiyah congress in Banda Aceh in 1995, Soeharto even proclaimed himself as Muhammadiyah seeds in Indonesia which gained trust to lead national development (Dahlan, Tempo, 5 August 2015). He also hoped not to disappoint the Muhammadiyah people.

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1 From Indonesian language word “santri” means a devout and correct Javanese Muslim, in contrast to the Abangan classes. Clifford Geertz (Magnis-Suseno, 1981: 15-18), identified three main cultural streams in Javanese society, (i) The santri, more likely an urban citizen and tend to be oriented to the mosque, the Qur’an, Islamic canon law (Sharia), (ii) The Abangan tend to be from village backgrounds who absorb Islam, animism and Hinduism, shaping a culture of animist and folk traditions, and (iii) The Priyayi are the traditional bureaucratic elite and were strongly driven by hierarchical Hindu-Javanese tradition, they were colonial civil service and now the administrators of the modern Indonesian republic

2 Kejawen is adhering to the spirituality of the Javanese people based on the tradition of ancestors. It is like the way of life which could be adopted by any follower of formal religion
“I am a Muhammadiyah seed that planted in Indonesia, and Alhamdulillah gained the trust of Indonesian people to lead national development. Hopefully, what I do does not disappoint the Muhammadiyah people” (Soeharto).3

The development of hijab in Indonesia further has many interesting notes. One of them, fatwa or an Islamic legal pronouncement of hijab in Indonesia was just done in the Reform era (Hisham et al., 2015: 39-42). Indonesian Ulema Council (MUI) issued a fatwa of MUI No. 287 of 2001 regarding pornography and porno-action in which mentioned about awrah. In point two it mentioned, "Letting the awrah open and/or wearing tightly or transparently clothes both for print and for visualization is haram or forbidden” ⁴. In point seven also described the explanation of the awrah that is “Showing awrah which is the body part between navel and knee for men; and body parts other than the face, palms, and soles for women is haram, except in things justified by syar’î”⁵ or i or fulfill the sharia/religious principle in Islam. The eight point mentions “Wearing transparent or tight clothing that show curves is haram” (MUI, 2015: 440/441 in Hisham et al., 2015: 41).

Two years after MUI’s fatwa, the Legal Affairs Committee and Reform Council Muhammadiyah (Majelis Tarjih dan Tajdid Muhammadiyah ⁷) issued a fatwa number 13 year 2003 which in terminology states the jilbab is (i) women’s clothing that can cover the head, chest, and back, and (ii) a kind of shirt that can cover the whole body. Furthermore, Muslim women who do not wear a jilbab during her life are included in the group of people who do not fulfill the command of Allah and Prophet Muhammad (Hisham et al., 2015: 40).

**Methode**

This research used a descriptive qualitative method with in depth-interview and observation at Japanese festival which was attended by hijab cosplayer at Japan Otaku Matsuri (JOM) in Subang-Malaysia on 29-30 April 2017, Bandung Lautan Costume at Terrace Cikapundung-Bandung on 7 May 2017, and Gelar Jepang Universitas Indonesia in Depok on 5 August 2017. This research also conducted secondary data collection related to the hijab fashion industry in Indonesia. The data obtained then analyzed descriptively by describing and analyzing facts to gain an understanding and answer to the proposed research problem.

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3 In Indonesian language: “Tanpa tedheng aling-aling, saya ini bibit Muhammadiyah yang ditanam di bumi Indonesia; dan alhamdulillah memperoleh kepercayaan masyarakat Indonesia untuk memimpin pembangunan nasional. Semoga apa yang saya lakukan ini tidak mengecewakan warga Muhammadiyah” (Suara Muhammadiyah No. 15 Year 100).

4 In Indonesian language: “Membiarkan aurat terbuka dan/atau berpakaian ketat atau tembus pandang dengan maksud untuk diambil gambarnya baik untuk dicetak maupun untuk divisualisasikan adalah haram”

5 In Indonesian language: “Memperlihatkan aurat yakni bagian tubuh antara pusat dan lutut bagi laki-laki dan bagian tubuh selain muka, telapak tangan, dan telapak kaki bagi perempuan adalah haram, kecuali dalam hal-hal yang dibenarkan oleh syar’î”

6 In Indonesian language: “Memakai pakaian tembus pandang atau ketat yang memperlihatkan lekuk-lekuk tubuh adalah haram”

7 *Tajrih* means justified preference. Meanwhile *tajdid* means renew, this term refers to conscious efforts to bring about the renewal of religious faith and practice, emphasizing strict adherence to the prescriptions of the Qur-an and the precedents of the prophet Muhammad.
Hijab Fashion in Indonesia

The spread of hijab in Indonesia has been growing rapidly since 2010. Before 2010, the word "jilbab" was more commonly used, then after 2010 the word "hijab" more widely used to explain the Muslim headscarf. The use of the "hijab" term is believed to be influenced by the establishment of a young female community named Hijabers Community (HC) in 2010. Afterward, in 2011 Hijabers Mom Community (HCM) was established. This community was intended for married women who wear hijab. Founders of HCM and HCM both are fashion designers. They are Jenahara for HC and for HCM are Irna Pearl, Monika Jufry, Hannie Hananto, Jeny Tjahyawati, and Najua Yanti.

The trend of the hijab industry seems to have broken Peter L. Berger's view of the relation of modernity and religion. According to Berger, the more modern society will experience secularization. In other words, they leave religion. The increasing problems of life in the modern era make people return to religion (Hisyam et al, 2015: 45). Religion provides a soothing concept such as patience, sincere, optimistic, also concept that God protection.

There are two motives the reason of young people wear hijab; the eagerness to fulfill religious orders and the desire for modern life (Hisyam et al, 2015: 50). In Indonesia, hijab is considered fashionable and contemporary nowadays. Hijab also illustrate an effort to integrate the religiosity and modern life. The various fashionable designs offered are likely accepted by the Muslim world. This makes hijab popularity increase in society.

There are various reasons why Muslim women wear hijab. As quoted from the BBC (December 5, 2016), Dwi Handa, an Instagram fashion influencer with almost 400k followers, states that initially, she felt unable to express herself while wearing the hijab because the veil model was very limited. As the time goes by, the hijabers could finally express themselves and consider hijab as a creation. "As Muslim women wearing hijab, we also can be designers and fashion icons. Now, we are able to be creative hijabis." (Dwi Handa)

In line with Handa, Meliani Siti Sumartini, metal music guitarist, wears hijab not only to follow Islam obligation but also to look different to be easily recognized by others (Budhi, BBC, 23 November 2016). She enjoys playing a metal song with her guitar to show that hijab does not limit someone's activities. "Wearing the hijab is an obligation, but that does not mean all our activities are limited, as long as we do positive things, that's no problem. Wearing hijab does not mean I become the perfect person, this part of the process. There are a lot of women who play metal guitar, but metal music guitarist who wears hijab is not that many. I want to show that Muslims can mingle" (Meliani Siti Sumartini).

There is also stigma related to hijab model in Indonesia for some group. The stylish hijab model, for example, is considered less appropriate according to sharia. Quoted from the BBC (December 5, 2016), Inayah Wahid, the daughter of the 3rd President of

8 In Indonesian language: “Kita bisa menjadi perempuan Muslim dengan memakai jilbab, juga menjadi perancang dan ikon busana. Sekarang kita bisa menjadi hijabis yang kreatif.”

9 In Indonesian language: “Pakai jilbab itu wajib, tapi bukan berarti semua aktifitas kita dibatasi, selama yang kita lakukan hal positif, ga masalah. Bukan berarti juga dengan memakai jilbab saya sudah menjadi orang yang benar, ini bagian dari proses. Perempuan yang bermain gitar metal sudah banyak, tapi belum banyak yang main gitar metal dan memakai jilbab. Saya ingin tunjukkan muslim itu bisa tetap berbaur.”
Indonesia Abdurrahman Wahid, stated that as the hijab develops, the pressure on women to wear the hijab is even greater. In other words, women who do not wear hijab are considered less Islamic. More interestingly, hijabi who are fashionable and wear makeup are also considered less Islamic by other groups who use different style of hijab. "Ironically, when women who are not wearing hijab are considered lower level or less Islamic than women who wear it. But then, hijabi who wear flower ornaments and makeup, also considered less Islamic by other groups who use different style of hijab. Sometimes, people look at the other worstly."10

The Emerge of Hijab Cosplay

The popularity of hijab not only reaches fashion world but also fandom community like Japan popular culture enthusiast. From hijab manga to hijab cosplay are new phenomena that emerged as a result of the widespread use of hijab in public. At first, hijab was seen as something traditional then transform into something stylish and trendy.

In the mid-2000s, some hijabi has seen wearing Yukata or Japan traditional costume and anime character to the Japan festival in Indonesia. However, it was unnoticeable because quite a rare sight and only appears in limited festivals. Yet, this phenomenon might become a growing embryo of hijab cosplay. Afterward, in 2012, hijab cosplay start to stealing attention to the cosplay community in Indonesia and in 2014, the public became more familiar with the hijab cosplayer (Rastati, 2015). The popularity of hijab cosplay is also supported by the emergence of communities that focuses on hijab cosplay. Some of them are Hijab Cosplay Gallery (HCG) and Islamic Otaku Community (IOC). Hijab cosplay also received more attention from Instagram celebrity named Queen of Luna.

Cosplay (abbreviation of costume play) is a hobby where participants dress up as a character from manga, anime and video games; meanwhile hijab cosplay means cosplaying without take off their hijab. This is the new phenomenon at the Japanese festival, which are Muslim cosplayers who ingeniously integrate their hijab into their character outfits. This phenomenon began to appear in Indonesia around 2011-2012 and start to develop in 2014 (Rastati, 2015). This is due to cosplayers who wear hijab wants to keep channeling their hobby. Certain techniques are used to disguise hijab by mimicking accessories or hairstyles of the original anime characters as closely as possible without taking off the hijab. The movement received various reactions from the community.

The emergence of hijab cosplay as a new phenomenon indeed attract other controversy. What happen in hijab fashion also experienced by the hijab cosplayer. The pressure experienced by the hijabi is also experienced by hijab cosplayers. The only difference is hijab fashion’s pressure occurs in the general population, meanwhile hijab cosplay occurs within the fandom community. Those who support the hijab cosplayer claimed that cosplay is an activity for everyone regardless of race, age, and faith. Everyone can do cosplay since it does not belong to only one group. For the opposite side, cosplay is a place to release personal believe because cosplay is a place to show someone’s skill to

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10 In Indonesian language: "Ironis yah, ketika perempuan yang tidak berkerudung dianggap lebih rendah, atau tidak cukup Islam, dibanding dengan perempuan yang menggunakan jilbab. Tapi kemudian, perempuan yang menggunakan jilbab, lalu memakai riasan bunga-bunga, memakai make-up, tetap dianggap kurang Islam, oleh kelompok lain yang misalnya menggunakan jilbab dengan gaya yang berbeda. Kadang-kadang semua orang seperti saling memandang orang lain itu buruk.”
animate the behavior of characters. Furthermore, character in manga and anime are rarely shown its religious background. By adding religious symbols, hijab cosplay seems drawn the character to religion.

According to my previous research, there are three responses or attitudes on hijab cosplay which are supporting, neutral and do not supporting (Rastati, 2015). For people who support hijab cosplay, they think hijab cosplay is something new and interesting because hijab cosplayers have more obstacles in creating costume. It is not easy work to mimicking the hair or headpiece with hijab. It takes extra creativity and money to make the costume. For neutral side, they argue that the basic function of hijab is to cover awrah; therefore, as long as hijab cosplay still holds the same function it can be done. Different opinion came from party who oppose it. Hijab cosplay had created a controversy because it is considered to mix religion and pop culture cosplay. Moreover, they think that hijab cosplay is not a cosplay because a cosplayer supposed to create a costume that totally looks like the character. However, hijab cosplayers are failed to represent the anime character through custom, sometimes their costumes look weird and ruin the essence of the character. The quality of their costumes is bellowing standard, it is a failure. Despite all opinion on hijab cosplay, they are all agreeing that hijab cosplay had changed the world of cosplay. Now, everybody can do cosplay, regardless they wear hijab or not. Hijab cosplay, in fact, has given opportunity to Muslim woman to express themselves and be creative with cosplay.

Indonesia has actually hosted the first hijab cosplay event in 2015 (Alawi, Asylum Online, May 25, 2015). The event named UIN Matsuri was organized by the State Islamic University (UIN) Nihon Club on May 24, 2015, at the State Islamic University of Sunan Gunung Djati (UIN SGD), Bandung. In particular, this event held hijab cosplay contest which one of the juries was Pinky Lu Xun, Indonesia's first cosplayer and international level cosplayer. Ange Putri was lined up as the winner of this cosplay hijab race. However, this event received less media attention.

Hijab cosplay achieved significant international sensation since the Japan Otaku Matsuri (JOM) held at USJ Summit Subang, Malaysia on 29-30 April 2017 organized by Hijab Cosplay Gallery and Otaku Server. The event was touted as the first event in Malaysia that introducing on Hijab/Muslim cosplay. Bringing two well-known hijab cosplayers from Indonesia as guest stars, namely Ange Putri and Sindi Yanti, this event was widely discussed in international media such as Reuters, Independent, HuffingtonPost, Japan Today, and Al Jazeera. Based on an interview with Kira, one of the organizers of JOM, there were several reasons why JOM received a lot of media coverage: (i) JOM's tagline as the first hijab cosplay event in Malaysia, (ii) massive activities in social media such as doing hijab and makeup tutorial for cosplay, and (iii) JOM has hijab cosplay panel which is rare to find. These three compositions managed to attract international attention.

Hijab Fashion and Hijab Cosplay as an Industry

The high hijab and market capitalization provide tremendous benefits for the hijab entrepreneurs. The new Indonesian hijab designers have emerged such as Dian Pelangi and Jenahara. There are also Indonesian designers who basically not a Muslim-wear designer but started to launch their Muslim clothing line collection such as Barli Asmara with clothing line “B by Barli Asmara” in 2013 and Ivan Gunawan with Manjha Hijab in 2017. In the international level, Hana Tajima, a British-Japanese designer, is working with UNIQLO to fill the hijab fashion market.

According to Global Business Guide Indonesia (GBG Indonesia, 2016), the hijab market in Indonesia can be divided into three segments: (i) a simple and practical veil that various colours and models at affordable prices used by 60-70% of Indonesian women, (ii) the shariah veil which is longer and is available in conservative colours such as white, black and brown used by 10% of Indonesian women, and (iii) the fashionable veil used by urban, middle-class women that come in a variety of colours and styles and is sold at premium prices. Furthermore, hijab market still dominated by the first segment.
which are simple and practical veil that can be purchased from 50,000 IDR to 200,000 IDR.

The Indonesian government is targeting to become a mecca for Muslim fashion in 2020 which discourse by Indonesia Islamic Fashion Consortium (IIFC). According to Warta Ekspres (2015), the export value of Indonesian fashion products in the period of January-July 2014 amounted to USD8.47 billion. Currently, Indonesia Muslim fashion is ranked third with a value of USD7.18 billion, after Bangladesh worth USD22 billion and Turkey worth USD14 billion (News Export, 2015)

The growth of Muslim fashion in Indonesia might be a good way to show the positive image to the hijabi or women who wear hijab. Since in the average Westerner's mindset, the hijab has become a symbol of oppression that synonymous with 9/11 and also misogyny (Flores, World Hijab Day, January 2, 2014). Sheena Krisnawati, the founder of Indonesia Hijab Fest, arguing that Indonesia is more creative and has a variety of hijab models compare to neighbor countries (Natashi, Go Muslim, May 3, 2017). However, the international event in Indonesia is not as many as in Malaysia which is able to cooperate with world Muslim designers. Fashion festival is a place to establish strong relationships with buyers, especially from overseas. Despite many obstacles faced by the hijabpreneur, as lack of capital, the government also needs to commit to continuing support the Muslim fashion industry.

"Hijabpreneurs who want to take part in the big event especially on the international scale is still constrained by the fund. Either not enough money, some are still afraid for mass production by adjusting the 4 seasons of the world. Just try it, I think they have a great potential in hijab industry." (Sheena Krisnawati)

Then, how about hijab cosplay potential of cosplay hijab as hijab industry? Although there is no exact number of hijab cosplayers in Indonesia, but through the member of Hijab Cosplay Gallery (HCG) and the Islamic Otaku Community (IOC) also observation in several Japanese festivals, it can be estimated that hijab cosplayer can reach 100s people. By joining the community, hijab cosplayer able to channeling their hobby with other cosplayers without no longer feel alone. This community become a place to gather and share knowledge especially in costume making and hijab style.

22-year-old hijab cosplayer named Minami mentioned that besides as a hobby, hijab cosplay can also be an investment through the costume since it can be sell to other fellow cosplayers. “I think this is an exciting and profitable hobby. Although the profit is not big enough, but I can establish networking with other hijab cosplayers.”

In line with Minami, Makoto who has been cosplay for three years, admitted that she able to get extra money from making a costume. Some of her old costume still hit the market. “As time goes by, I gain my weight haha and my old costume become so tight. Then I decided to sell it online. For preloved (second) costume, I sell it around IDR200,000 to IDR500,000. If calculated from the cost of making a costume, selling

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11 An event of hijab, bazaar, talk show and sharing sessions that are routinely conducted annually in various regions of the archipelago by presenting various Indonesian designers

12 In Indonesian language: “Hijabpreneur yang mau mengikuti event besar apa lagi skala internasional itu masih terkendala dengan modal. Entah memang belum cukup modal atau pun mereka masih takut untuk mass production dengan menyesuaikan 4 musim dunia, padahal semua dicoba saja, potensi mereka menurut saya sangat bagus di industri hijab”

13 In Indonesian language: “Menurut saya ini hobi yang asik dan mendatangkan keuntungan karena kostum cosplaynya bisa dijual lagi. Yah walaupun untungnya ngga terlalu banyak, tapi saya jadi bisa kenalan sama teman-teman hijab cosplayer lainnya
preloved items is not profitable, it's like a side job. But for me, being able to wear the costume for several times and it still manage to sell it, I feel lucky enough and happy.”14 Risa that has been cosplay for two tears, also stated business costume among fellow hijab cosplayer is a common thing. “Because not all hijab cosplayers have a skill to make their own costume. That's why some of them will purchase it to more skillful hijab cosplayer. One costume around IDR600k to million. Depends on the difficulty and accessories”15 Furthermore, Risa added, for now the hijab cosplay costume making still limited in the cosplayer community. It has not been able to be a big industry because the number of costume maker also limited. However, in the future, she is convinced that the business of costume making can be increased in line with Indonesian hijab industry which growing significantly.

Conclusion
The growth of country’s fashion industry of a country reflects the people’s fashion choices. This show how people constructed their lifestyle either personal choice or follow the trend. As Muslim predominantly country, Indonesia has the potential to become the mecca of Muslim fashion that inspire the world fashion. Supported by talented local designers, purchasing power parity, abundant raw materials, and government support, this retail sector will able to expand significantly. Hijab revolution in Indonesia which spread from the society to the cosplay community has created various types of new hijab. Started with creativity, Muslim women now can determine their headscarf styles. Not only that, the opportunity to become a hijab fashion icon also wide open.

The rise of hijab cosplay in Indonesia also has a positive impact to the development of hijab fashion. Interaction between the hijab cosplayer through offline and online community provide the opportunity to share information not only about their hobby but also costume making tips in accordance with sharia. Although the hijab cosplay costume making is still limited to the fan community, but this movement are able to encourage other hijabi to remain creative in fashion and hobby also not see hijab as barrier.

References


14 In Indonesian language: “Lama kelamaan berat badan saya naik haha, kostum jadi sempit. Jadi ya saya jual aja via online. Untuk barang preloved, masih bisa jual Rp200.000 sampai Rp500.000. Kalau dari modal awalnya sih jual kostum preloved itu ngga untung, kerja sampingan aja. Tapi buat saya sih, bisa pakai kostum itu beberapa kali trus masih bisa dijual, ya rasanya saya lumayan beruntung dan seneng”

15 In Indonesian language: “Soalnya gak semua anak-anak cosplayer bisa bikin kostum sendiri. Makanya banyak juga yang pesan ke hijab cosplayer lain yang jago jahit. Kalau satu kostum harganya bisa Rp600.000 sampai jutaan. Tergantung tingkat kesulitan dan seberapa banyak aksesorisnya”


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