

Muslim Women Empowerment In Miss Hijab Indonesia Instagram Content: Analysis Of Social Media Content On The @Officialmisshijabindonesia Instagram Account

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ABSTRACT

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The development of social media as a space for the formation of Muslim women's identity, particularly in religious-based beauty pageants such as Miss Hijab Indonesia, integrates aspects of beauty, intellect, and spirituality in digital representation. The problem addressed in this study is how Islamic femininity is portrayed in the Instagram content of @officialmisshijabindonesia. This study aims to understand the construction of Muslimah Empowerment in social media through content analysis. The method used is a descriptive qualitative approach with content analysis of posts within a specified period, employing a constructivist paradigm and categorization based on the concept of Muslimah Empowerment according to KH Husein Muhammad, which is divided into four aspects: tauhid and gender equality, modern Muslimah jihad, emancipatory fiqh, and empowered Muslimah. The results of this study show a consistent pattern of representation in portraying Muslim women, including winners and finalists of Miss Hijab Indonesia, as active and empowered figures through captions, visuals, and narratives containing educational, inspirational, and da'wah values. The content of Miss Hijab Indonesia may include more than one category of empowerment that are interconnected. The conclusion of this study is that the Instagram account @officialmisshijabindonesia not only represents the standard of Muslim women's beauty but also constructs Muslimah Empowerment that consistently integrates Islamic values with modern digital identity.

INTRODUCTION

In the contemporary digital era, beauty pageants have significantly expanded in Indonesia. These competitions no longer focus solely on physical attractiveness but also assess intellectual capacity, personality, and attitude (Septiana, 2022). One notable example is **Miss Hijab Indonesia**, a Muslimah-based beauty pageant established in 2019 under PT Putra Anta Gemilang and affiliated with Glamour Look Pageant. Initially emerging from a modeling school in Surabaya, the competition evolved from focusing exclusively on modeling to incorporating women's

empowerment programs such as public speaking and advocacy training. According to its National Director, the pageant emphasizes four core values: *Manner, Integrity, Smart, and Salihah*. Thus, Miss Hijab Indonesia positions itself as a platform that promotes not merely physical beauty but also intellectual capability, da'wah engagement, and role modeling among Muslim women.

The emergence of Muslimah beauty pageants reflects the influential role of digital media in shaping and representing women's identities. Media and women are intrinsically interconnected, as media often

portrays women as aesthetic subjects with compelling life narratives (Wahyuni et al., 2021). Female representation in film, advertising, and digital platforms is socially constructed, frequently reinforcing culturally specific beauty standards (Ayuningrum & Daulay, 2024). For instance, Korean women are commonly represented with fair skin, while African women are portrayed with exoticized skin tones. Such repetitive representations contribute to culturally embedded standards of beauty.

The rapid development of digital media, particularly social media platforms such as Instagram and TikTok, has intensified identity construction. The digital era enables women to actively present and reproduce their identities online (Husna & Fahrimal, 2021). Social media functions as a stage where femininity is continuously constructed and labeled (Sujatmiko et al., 2024). In this context, Muslim women are not merely objects of representation but active subjects who negotiate and redefine their identities. This shift reflects a transition from passive femininity toward empowered Muslimah identity.

Femininity itself refers to socially constructed understandings of womanhood shaped by cultural norms and intergenerational transmission (Lestari & Andika, 2024; Maulida, 2021). It is not innate but culturally produced. Femininity also serves as a form of self-expression in public spaces (Mecca, 2019), characterized by values such as social sensitivity, gender awareness, and relational engagement (Wahyudin, 2025). Within Islamic contexts, femininity intersects with religious norms and moral obligations, requiring Muslim women to balance social expectations with Islamic teachings (Rahmanidinie & Faujiah, 2022).

Instagram plays a central role in this identity formation process. Data from NapoleonCat (January, year unspecified in manuscript) reports approximately 91 million Instagram users in Indonesia, with 54.2% female users predominantly aged 18–34. This demographic dominance suggests that Instagram functions as a significant space for constructing and circulating Muslim female identities. Beyond personal accounts, institutional and community accounts consistently display organized representations of femininity.

The Instagram account **@officialmisshijabindonesia**, active since 2019, consistently publishes content featuring finalists, winners, educational materials, national celebrations, and collaborative posts with pageant portals. Instagram today functions not only as an information platform but also as a medium for identity construction and collective expression (Sa'idah & Nisrina, 2024;

Sitaesmi, 2022). Through visual presentation, modest fashion styling aligned with Islamic dress codes, makeup aesthetics emphasizing modesty, and da'wah-oriented captions, Miss Hijab Indonesia constructs a model of ideal Islamic femininity centered on *Manner, Integrity, Smart, and Salihah*. These values reflect empowerment that integrates moral integrity, intellectual capacity, and social responsibility within Islamic teachings.

Previous studies have provided different interpretations of Muslim women's representation in digital media. Baulch and Pramiyanti (2018) demonstrate that digital platforms provide opportunities for Indonesian Muslim women to negotiate fashion, religious identity, and public participation. Similarly, Mutiara (2023) highlights the role of organizational digital media in promoting progressive Muslim women's identities. Nevertheless, emphasizing visibility and participation as indicators of empowerment leaves an important conceptual problem unresolved. Increased digital visibility does not necessarily eliminate normative expectations concerning beauty, modesty, piety, morality, and social respectability. Muslim women may gain greater opportunities for self-representation while simultaneously being encouraged to conform to an idealized identity that requires them to be attractive, modest, intelligent, religious, and socially active. Furthermore, previous studies have predominantly examined individual users, informal communities, or general organizational media, providing limited explanation of how formal institutional accounts systematically select, repeat, and legitimize particular representations of Islamic femininity. Therefore, the research gap lies not merely in the limited study of Muslimah beauty pageants, but in the insufficient conceptual explanation of how institutional digital representation may simultaneously expand Muslim women's visibility and standardize the characteristics of ideal Muslim womanhood.

LITERATURE REVIEW

Muslimah Empowerment in Islamic Perspective

The concept of *Muslimah Empowerment* in this study is grounded in Islamic feminist thought, particularly the perspective of KH Husein Muhammad. In *Islam Agama Ramah Perempuan*, he argues that Islam upholds *tauhid kesetaraan* (the unity of equality), emphasizing that men and women are equally created by God and possess equal moral and spiritual standing (Muhammad, 2021). This principle is rooted in Qur'anic theology, particularly Surah An-Nisa (4:1), which affirms that humanity was created from a single

soul. Thus, gender equality in Islam is not a modern construct but a theological foundation.

Husein Muhammad conceptualizes Muslimah empowerment through three interconnected principles: ***Tauhid Kesetaraan (Unity of Equality), Contemporary Women's Jihad, and Emancipatory Fiqh***. *Tauhid Kesetaraan* positions women's empowerment as an act of devotion to God rather than a rejection of religious nature. This view aligns with the ideas of Musdah Mulia, who advocates gender justice and humanitarian values within Islamic discourse (Aqib, 2019). Empowerment, therefore, is framed as a theological commitment to justice (*'adl*) and equality, not as secular resistance to religion.

Islam's humanistic orientation further strengthens this framework. Hasbi Ash-Shiddieqy describes Islam as *insaniyah* (humanistic), aiming to enhance human dignity and prevent oppression (Gunawan, 2017). This perspective rejects all forms of injustice and affirms equal human worth, providing ethical legitimacy for women's active participation in social life.

The second principle, women's jihad, reinterprets jihad beyond the narrow understanding of warfare. Contemporary scholarship defines jihad as striving for justice, welfare, and the eradication of oppression (Yaqin, 2020; Tamam, 2024). Within this framework, Muslim women are entitled to engage actively in da'wah, advocacy, and social issues. Husein Muhammad frames this as *cultural jihad*, where women contribute to social transformation while maintaining Islamic ethics. The hijab, in this context, is not a symbol of subordination but an expression of spiritual consciousness and moral commitment (Muhammad, 2021).

The third principle, Emancipatory Fiqh (*Fiqh Emansipatoris*), advocates reinterpretation of Islamic jurisprudence to ensure justice and equality. It resonates with *fiqh al-nisa'*, which views women as equal subjects of divine law regardless of socio-cultural constructs (Ramona et al., 2023). This approach is consistent with the maqasid al-shariah framework developed by Imam Al-Shatibi, which emphasizes the protection of religion, life, intellect, lineage, and property as fundamental human needs (Nijal & Ningsih, 2019). Through this lens, Muslimah empowerment integrates moral integrity, intellectual

capacity, and public engagement within Islamic objectives of social welfare (*maslahah*).

In summary, Muslimah empowerment, according to Husein Muhammad, represents a movement rooted in spiritual awareness, social justice, and theological equality. It constructs an empowered Muslim female identity that remains faithful to Islamic principles while actively engaging in public and digital spaces. This theoretical framework provides the foundation for analyzing how Islamic femininity and empowerment are represented in contemporary media contexts.

Islamic Femininity in Gender Perspective

Femininity is a gender construct shaped by socio-cultural norms and transmitted across generations (Hadi, 2021). It distinguishes masculine and feminine traits through socially embedded expectations rather than biological determinism. Within Islamic feminist discourse, Amina Wadud critiques male-centered Qur'anic interpretations and proposes a *tawhidic paradigm* emphasizing spiritual equality between men and women (Wadud, 2021). For Wadud, Islamic femininity is not defined by biological softness but by moral and spiritual responsibility as *khalifah* (vicegerent) on earth. This perspective aligns with Islamic empowerment frameworks that ground gender justice in theological equality rather than secular liberalism.

From a broader gender theory perspective, femininity is performative and socially learned. Drawing on the work of Judith Butler and Toril Moi, femininity is produced through repeated acts, behaviors, and embodied practices that conform to cultural expectations (Hapsari, 2020; Ratu & Latifah, 2024). In Indonesian society, femininity is often associated with softness, obedience, and moral guardianship, while masculinity is linked to leadership and authority. R.W. Connell further explains how gender hierarchies generate hegemonic masculinity, positioning femininity as subordinate within patriarchal structures (Bahardur, 2024; Rahmania et al., 2023). Thus, femininity is continuously constructed through social norms, media representation, and power relations.

Within Islamic contexts, femininity intersects with religious prescriptions, particularly regarding modesty and hijab. Qur'anic guidance (e.g., Al-Ahzab: 59)

frames hijab as a marker of modesty and moral responsibility. However, Islamic femininity extends beyond dress codes to include virtues such as obedience, patience, piety, and moral integrity (Nur'aeni, 2020). In digital media, hijab functions not only as religious obligation but also as identity performance and symbolic capital (Mustami, 2015; Kusuma, 2023). Studies show that Instagram-based hijaber communities construct a standardized image of the ideal Muslim woman—modestly dressed, aesthetically styled, youthful, and spiritually expressive (Baulch & Pramiyanti, 2018). Hijab thus operates simultaneously as a marker of piety, self-protection, and digital self-branding (Sukendro et al., 2016; Harris & Kurniati, 2021).

The mediatization of Islamic femininity increasingly integrates *soft da'wah* strategies—religious storytelling, Qur'anic quotations, and subtle calls to action, embedded within visually appealing content (Zulaecha et al., 2023; Abdul Aziz, 2020). This convergence of modest fashion, moral narrative, and digital aesthetics produces a contemporary model of Muslim femininity that combines syar'i symbolism, moral respectability, and inspirational branding. Consequently, Islamic femininity in digital spaces is not merely a theological construct but a socially and technologically mediated performance that shapes emerging standards of Muslimah identity

Construction of Muslimah Identity in Social Media

Media functions not merely as a channel for information dissemination but as a powerful arena for identity construction through text, images, and video (Maimunah & Satwika, 2021). In Indonesia, media representations have long contributed to standardized ideals of femininity, often associating beauty with physical attributes such as fair skin, slim body shape, and height (Sahan & Witarti, 2021). Within patriarchal contexts, women are frequently positioned as objects of representation, shaped by cultural stereotypes and male-dominated perspectives (Rani Zubaida, 2021). Such repeated portrayals influence women's self-perception and reinforce socially constructed norms of femininity.

The rise of social media has shifted this dynamic. Women, particularly Muslim women, are no longer merely represented but actively participate in constructing their own digital identities. Platforms

such as Instagram provide visual and textual tools, fashion styling, photography, captions, and hashtags, that enable Muslimah users to present themselves as religious, modern, and empowered (Pramiyanti, 2019). The concept of "*modest yet empowered*" captures this hybrid identity: women who maintain Islamic dress codes while expressing confidence, professionalism, and public engagement. This aligns with findings by Karakavak & Özbölük (2023), which suggest that Instagram transforms hijab from a purely religious symbol into a medium of aesthetic branding and self-representation.

Digital identity construction operates not only through visuals but also through narrative strategies. Captions function as interpretive frames that connect images with moral reflection, beauty discourse, or empowerment messages (Pramiyanti, 2019; Imay Indari & Ilah, 2025). Hashtags further categorize and circulate content within broader thematic communities, facilitating collective identity formation (Dwityas et al., 2023). Through these repetitive visual-textual practices, a standardized model of the "ideal Muslimah" emerges, pious, aesthetically refined, socially aware, and inspirational.

In this context, the slogan **MISS (Manner, Integrity, Smart, Shalihah)** promoted by Miss Hijab Indonesia represents a reformulation of the *modest yet empowered* paradigm. It operationalizes Islamic femininity into measurable moral and intellectual attributes, reinforcing how social media institutional accounts systematically construct Muslimah identity. Therefore, examining Instagram content becomes essential to understanding how contemporary standards of Islamic femininity are produced, circulated, and normalized in digital culture.

Taken together, the literature suggests that Muslimah empowerment, Islamic femininity, and digital identity construction should not be examined as separate concepts. Islamic feminist perspectives emphasize theological equality, agency, intellectual development, and women's participation in public life, while gender performativity explains how femininity is repeatedly produced through dress, behavior, language, bodily presentation, and social expectations. Social media further mediates this process by combining visual aesthetics, religious symbols, captions, hashtags, and institutional repetition to construct recognizable standards of Muslim

womanhood. However, digital visibility should not automatically be interpreted as empowerment, because the same content that promotes women as educated, confident, religious, and socially active may also require them to conform to idealized standards of beauty, modesty, morality, and piety. In this context, the MISS framework—Manner, Integrity, Smart, and Shalihah—can be understood not only as an empowerment model but also as an institutional mechanism that defines and legitimizes particular characteristics of the ideal Muslimah. Therefore, this study critically examines whether the Instagram content of Miss Hijab Indonesia expands Muslim women's agency and public participation or simultaneously standardizes the forms of Islamic femininity considered worthy of visibility and recognition.

METHOD

Research Approach

This study employs a qualitative content analysis approach to examine the representation of Muslimah empowerment in digital media. Content analysis, originally introduced by Harold D. Lasswell, is a systematic technique used to analyze symbolic messages and communication patterns within media texts. It enables researchers to identify themes, meanings, and structures embedded in communication content.

According to Liamputtong (2020) and Braun & Clarke (2022), qualitative content analysis focuses on categorizing patterns and interpreting meanings within textual and visual data. This method is particularly suitable for social media research, as it allows for the examination of both visual elements (images and videos) and narrative components (captions and hashtags), as well as the relationship between them in constructing meaning (Yusanda et al., 2021).

Research Location

This study does not focus on a physical location but is conducted within a digital environment. The research setting is situated in the online space, particularly on the Instagram platform. Data collection and analysis were carried out through digital observation and documentation of content published on the @officialmisshijabindonesia account.

The subject of this research is the Instagram account @officialmisshijabindonesia, which actively produces content related to Muslim women's identity, empowerment, and social engagement.

The object of this research is the representation of Muslimah empowerment within the account's digital content, including how empowerment is constructed, communicated, and visually represented through posts.

Data Collection Techniques

This study employs three qualitative data collection methods:

1. Observation : Observation was conducted using a non-participant approach, where the researcher systematically observed the content without direct involvement.
2. Documentation : was used to collect and organize relevant data from the Instagram account. This includes screenshots, visual content (images and videos), captions, and hashtags associated with each post.
3. Literature Review : A literature review was conducted to support the theoretical framework of the study. This involves collecting, evaluating, and analyzing relevant academic sources such as books, journal articles, and previous studies.

RESULT

The Instagram account @officialmisshijabindonesia represents a national-level Muslim beauty pageant platform that actively promotes its finalists and winners through consistent digital engagement. Established in January 2018 alongside the preparation for the Miss Hijab Indonesia 2019 event, the account has since functioned as a central medium for disseminating information related to pageant activities. The content primarily highlights the journeys, achievements, and advocacy initiatives of finalists and titleholders, reflecting their roles in various social, educational, and empowerment-oriented programs at the national level.

Miss Hijab Indonesia itself carries an advocacy-based mission, emphasizing community

engagement and social contribution during the winners' tenure. Through its Instagram presence, the platform consistently shares "Muslimah inspiration" content, reaching approximately 24,000 followers. Despite its early establishment, the account experienced significant growth during the COVID-19 period around 2021, driven by consistent content production and ongoing annual pageant activities. This sustained digital presence has contributed to increasing visibility and audience engagement over time.

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Based on these conceptual foundations, this study proceeds to analyze selected Instagram content by examining both thematic representation and audience engagement. The analysis focuses on 16 selected posts, consisting of photo/carousel and video (Reels) content, evaluated through interaction metrics such as likes, views, and shares. These data are further categorized according to the framework of Muslimah empowerment to identify patterns of representation and digital engagement.

Table 1. Research corpus

No.	Jenis Konten	Link Konten
1	Reel	https://www.instagram.com/reel/DSXebtmEhdM/?igsh=MWNwYjBmZ3UxY3BqYg==
2	Reel	https://www.instagram.com/reel/DSWU1JfE9V2/?igsh=bG5wNTlrZzl0ZHly
3	Reel	https://www.instagram.com/reel/DRetAPsgVMP/?igsh=MTZmYWl5Y3ZtbXNtZQ==
4	Reel	https://www.instagram.com/reel/DRJkYTFk5oZ/?igsh=bGtuaXVhaHViY3M3

5	Reel	https://www.instagram.com/reel/DQG0ylCEc3l/?igsh=MW1lMGwxc2lxaGxheQ==
6	Reel	https://www.instagram.com/reel/DOlue2OEepS/?igsh=Y2xtNGdyanpzaTA5
7	Reel	https://www.instagram.com/reel/DOlty1BkTQR/?igsh=MTU5emF1YtIxMXM5ZA==
8	Reel	https://www.instagram.com/reel/DNDj4-US_Tp/?igsh=NTBpb2RuZXJwYTAw
9	Reel	https://www.instagram.com/reel/DJ8KMT0S_ZS/?igsh=MXU5YjJ0M245dTEyaQ==
10	Reel	https://www.instagram.com/reel/DJEaKtNyTr7/?igsh=ejh5YmpxbHZnczFp
11	Carousel	https://www.instagram.com/p/DliQo36pal3/?img_index=2&igsh=eHU0MWVyzWVzcG1q
12	Carousel	https://www.instagram.com/p/DG4IIneymIA/?img_index=3&igsh=MXBiNXV3NzBzZXI3cg==
13	Carousel	https://www.instagram.com/p/DLd2kLlSxzb/?igsh=MWgzNmpsb3VqdHl0bw==
14	Carousel	https://www.instagram.com/p/DF9_cy3JPw3/?igsh=ZW15QXB6bDVxcnFj
15	Carousel	https://www.instagram.com/p/DLbVWfMJxcP/?igsh=MWtuYXF2aHdxcmxjdW==
16	Reel	https://www.instagram.com/reel/DG7z3-oJxcO/?igsh=MWlxcGhwM3NiNzczNg==

This table presents the distribution of analyzed Instagram content from @officialmisshijabindonesia, consisting of reels and carousel posts with varying levels of engagement, including views, likes, and shares. The findings indicate a wide range of visibility, from approximately 5,000 to over 80,000 views, with likes reaching hundreds and shares in the tens, reflecting moderate to high audience interaction. Most content highlights the activities and advocacy of Miss Hijab Indonesia winners, packaged in an inspirational format and often utilizing Instagram's collaboration feature to expand reach and audience exposure. This engagement pattern

suggests the effectiveness of narrative-driven content in promoting Muslimah empowerment and attracting audiences interested in pageantry and social impact. Furthermore, the data reveal emerging patterns in how the account constructs and communicates its branding and representation of winners, raising critical questions about the extent to which the platform embodies genuine empowerment. To address this, the study categorizes the content based on KH Husein Muhammad's framework of Muslimah empowerment, including tauhid and gender equality, modern Muslimah jihad, emancipatory fiqh, and empowered Muslimah. These categories provide an analytical structure to systematically examine how empowerment values are represented across different content types.

DISCUSSION

Monotheism and Gender Equality

The categorization results consist of five contents, including two reels and three carousel posts, which fall under the category of *tauhid and gender equality*. These contents predominantly depict the active involvement of Miss Hijab Indonesia winners in social activities, positioning Muslim women as public figures who engage beyond domestic spaces. The representation highlights that Muslim women are capable of participating in public life while maintaining their religious identity.

Reel 4 presents a recap video of activities conducted by Miss Hijab Indonesia 2025, uploaded through a collaboration feature with one of the finalists. The content shows the winners acting as speakers at an Islamic boarding school in Pasuruan, East Java. This is reinforced by the caption: *"We are very proud of the visit of Miss Hijab Indonesia to our boarding school. Hopefully, the knowledge and inspiration shared will benefit and motivate the students to continue growing."* The caption emphasizes the educational and motivational role of Muslim women in religious institutions. This content reflects the concept of *tauhid* as a theological foundation for justice, where gender equality is embedded within the recognition of human dignity as equal before God.

Similarly, Reel 10 features Miss Hijab Indonesia 2024, Wynona Salsabila Hafiz, acting as a moderator in an official event organized by the Indonesian

Ministry of Religious Affairs. The caption states: *"This event serves as a space for synergy between cultural values and Islamic da'wah. Wynona represents the spirit of Manner, Integrity, Smart, and Shalihah."* This content illustrates women's participation in governmental and religious discourse, aligning with the Qur'anic principle (QS. At-Taubah: 71) that men and women are mutual allies in promoting good. It reflects KH Husein Muhammad's perspective that rejects gender-based subordination and emphasizes partnership.

Carousel 2 highlights women's roles in education, economy, and social sectors in commemoration of International Women's Day. The caption reads: *"Today, we celebrate the strength, courage, and extraordinary roles of women... It is time to unite to create a more equal and inclusive world."* This content explicitly addresses gender inequality and promotes inclusivity. However, rather than presenting equality as a theoretical claim, it demonstrates it through documented activities of Miss Hijab Indonesia winners across sectors, reflecting *tauhid* as a lived social practice.

Carousel 3 showcases an advocacy seminar organized by Miss Hijab Indonesia in collaboration with Rumah BUMN Jakarta, focusing on financial literacy for women and support for local SMEs. The caption emphasizes empowerment through economic participation: *"This collaboration aims to empower SMEs, improve women's financial literacy, and promote the 'Aku Pakai Lokal' movement."* This content aligns with the concept of *tauhid* as strengthening human potential and social responsibility.

Carousel 4 presents Miss Hijab Pendidikan Indonesia 2024 as a speaker in a university seminar titled *"Find Our Passion and Purpose in Life."* The presence of a large academic audience reflects the positioning of Muslim women as intellectual agents. This reinforces the idea that knowledge production and dissemination are not gender-restricted but based on intellectual capacity, consistent with KH Husein Muhammad's view of equality grounded in *tauhid*.

Across these contents, a recurring pattern emerges in which Miss Hijab Indonesia winners are consistently represented as speakers, moderators, organizers, and advocates. Unlike conventional beauty

pageants that emphasize physical appearance, this platform highlights intellectual engagement, social contribution, and leadership. These representations construct Muslim women as active agents in public discourse.

From the perspective of KH Husein Muhammad, *tauhid* extends beyond theological acknowledgment of God to include the recognition of human equality. The analyzed content reflects this principle by portraying Muslim women as individuals with equal capacity for responsibility, leadership, and social contribution. The emphasis on the MISS values (Manner, Integrity, Smart, Shalihah) further reinforces this construction, highlighting intellectual and moral qualities over physical attributes.

Moreover, the representation challenges stereotypes of beauty pageants as objectifying women's bodies. Instead, Miss Hijab Indonesia redefines beauty through integrity, knowledge, and social engagement. Women are positioned as subjects rather than objects, actively shaping their roles in society.

Overall, the *tauhid and gender equality* category demonstrates that Instagram functions as a platform for constructing and disseminating Muslimah empowerment. The content not only reflects Islamic values but also operationalizes them through visible practices. This aligns with KH Husein Muhammad's framework, where equality is realized through active participation in social life, rooted in the principles of justice, humanity (*insaniyah*), and divine unity.

Jihad Muslimah Modern

The categorization of this dataset resulted in six pieces of content, consisting of five reels and one carousel post, all of which reflect the theme of *modern Muslimah jihad*. Reel 3 highlights an advocacy narrative addressing educational inequality in Indonesia's 3T regions (underdeveloped, frontier, and outermost areas). The video features Miss Hijab Social Indonesia, Atika Hamid, delivering a speech accompanied by visual footage of children living in these regions. Uploaded through a collaborative feature between @atikahamiid and @officialmisshijabindonesia, this content represents a form of resistance against structural injustice in education. Within the framework of KH Husein Muhammad, such efforts exemplify *jihad* not as

physical struggle, but as a commitment to social justice and equality, particularly in addressing disparities in access to education.

Reel 6 presents a campaign-based narrative from the #muslimahbersuara initiative, performed by a finalist of Miss Hijab Indonesia 2026. The video includes a speech stating: "*Independence is not only about a heroic past, but also about our courage today to do good, even in small and simple ways. Let Muslimah voices become a light to nurture Indonesia through knowledge and action.*" This narrative reframes nationalism through a

Reel 8 further develops this symbolic dimension by presenting a parody of Indonesian female national heroes in commemoration of Independence Day. The video concludes with a reflective question about the true meaning of independence, reinforced by the caption: "*Freedom is something whose values we must continue to preserve, and whose meaning we must continue to strive to fully realize.*" This content integrates contemporary social issues through visual inserts of media headlines, positioning Muslim women as reflective subjects of national discourse. Within this context, jihad becomes a form of cultural and symbolic resistance, aligning with Karakavak and Özbölük (2023), who argue that Instagram redefines the hijab not merely as a religious symbol but as a medium of intellectual and social expression.

The carousel content (Carousel 5) shifts the focus toward intellectual and educational jihad through literacy advocacy. The post documents a literacy movement conducted in collaboration with TBM Suka Baca during National Education Day at an orphanage in Tangerang. The caption reads: "*Miss Hijab is not merely a symbol, but a driver of literacy and advocacy—spreading inspiration to love knowledge, voice values, and build a brighter future.*" This illustrates how Muslimah empowerment is enacted through knowledge dissemination and community engagement. In line with Yaqin (2020), jihad here is understood as an effort to promote welfare and eliminate oppression, particularly through education. It also reflects the *modest yet empowered* framework (Baulch & Pramiyanti, 2018), where Muslim women maintain religious identity while actively contributing to social development.

Reel 11 complements this framework by explicitly addressing gender stigma. Through affirmational text overlays and documentation of Miss Hijab Indonesia's activities, the content emphasizes women's right to be respected and to participate in public life. The caption states: *"For years, Miss Hijab Indonesia has continued to contribute by providing a platform for hijab-wearing women to create and thrive."* This narrative positions the platform as a space of resistance against restrictive gender norms.

Collectively, these six contents construct a coherent pattern of *modern Muslimah jihad* manifested in three interconnected dimensions: educational jihad (addressing inequality and promoting literacy), narrative jihad (reframing social and cultural discourses), and cultural-symbolic jihad (challenging gender stereotypes through representation). Instagram, in this context, functions not merely as a medium of communication but as a site of ideological production where Muslim women negotiate identity, agency, and social responsibility.

Fiqh Emancipatory

The categorization of *fiqh emancipatory* content identifies four key posts that collectively emphasize advocacy for justice and the liberation of marginalized groups, particularly women. According to KH Husein Muhammad, emancipatory fiqh seeks to dismantle discriminatory traditions and reposition women as equal subjects within Islamic discourse (Haque et al., 2022). This perspective is further aligned with the framework of *maqasid al-shari'ah*, which prioritizes social benefit and justice, especially for marginalized communities (Anshor et al., 2023). These principles are reflected in the content of @officialmisshijabindonesia, where visual narratives and captions function as vehicles for promoting gender justice within an *إسلامي* framework.

Carousel 2 presents a campaign for International Women's Day, inviting audiences to join a live discussion. The caption states: *"Women are not merely complements; women have significant roles and important contributions."* This message, reinforced across multiple slides featuring documentation of Miss Hijab Indonesia's activities, symbolizes resistance against structural inequality and affirms women's agency through visible achievements. Similarly, Carousel 1 documents the

Top 3 finalists' official visit to the Indonesian Ministry of Religious Affairs. The caption explains: *"Trio Navina proudly introduced and voiced social issues at the Ministry of Religious Affairs... representing Indonesian hijab-wearing women while discussing regional challenges and advocacy programs."* This content reflects emancipatory fiqh by positioning Muslim women within formal institutional spaces, engaging in dialogue, and advocating for social change.

Reel 11 further strengthens this narrative through a compilation of social activities accompanied by a critical caption: *"For years, many women's steps have been doubted due to interpretations and religious norms. Yet, in the spirit of Islam, justice, welfare, and the pursuit of knowledge apply to all, without gender hierarchy..."* This statement explicitly challenges patriarchal interpretations of fiqh and reaffirms that Islamic jurisprudence is dynamic (*ijtihad-based*) and must consider women's lived experiences. In line with KH Husein Muhammad's thought, this reflects a reinterpretation of fiqh that promotes equality and rejects rigid, gender-biased frameworks.

Meanwhile, Carousel 3 highlights a financial literacy webinar aimed at empowering women and MSMEs. The caption notes: *"This event serves as a collaborative space... to learn simple financial management, build a healthy financial mindset, and promote local products."* This content represents the practical implementation of *maqasid al-shari'ah*, particularly *hifz al-mal* (protection of wealth), by enhancing women's economic capacity and independence. It demonstrates that emancipatory fiqh is not merely discursive but also action-oriented, addressing real socio-economic challenges faced by Muslim women.

Overall, these contents illustrate a consistent pattern in which @officialmisshijabindonesia constructs a modern Muslimah identity grounded in emancipatory fiqh. The platform integrates advocacy, institutional participation, and socio-economic empowerment, aligning with broader reinterpretations of Islamic law as proposed by scholars such as Amina Wadud, who emphasizes a holistic and contextual reading of the Qur'an in addressing contemporary gender issues (Majidah, 2020). In this context, social media operates as a space of interpretation and negotiation, where Islamic values are rearticulated to

support gender justice. Thus, emancipatory fiqh within this account not only challenges patriarchal norms but also reinforces Muslimah empowerment as an ethical, intellectual, and socially engaged practice rooted in Islamic principles.

Muslimah Empowerment

The categorization of *Muslimah empowerment* content resulted in six posts with diverse forms of advocacy and impact. In line with KH Husein Muhammad's perspective, Islam upholds justice and gender equality, where feminist movements are understood as efforts to eliminate discrimination and promote social justice (Rizki et al., 2025). This framework is reflected in the content of @officialmisshijabindonesia, where Muslim women are consistently portrayed as active agents who inspire, educate, and contribute to society through various forms of engagement.

Reel 2 captures a moment from the Grand Final of Miss Hijab Indonesia 2026, featuring a finalist delivering a confident and articulate speech. The caption states: *"A beauty pageant is not just about looks, but about voices and ideas."* This content challenges conventional beauty standards by emphasizing intellectual and communicative abilities. It aligns with Baulch and Pramiyanti's concept of *modest yet empowered*, where empowerment is expressed through inspiration and self-representation in digital media. Similarly, Reel 9 highlights the advocacy speech of Miss Hijab Indonesia 2024, reinforced by the caption: *"It was about amplifying my message of empowerment and sharing our values globally."* The use of English here signifies a global outreach, positioning Muslimah empowerment within an international discourse while maintaining modest Islamic identity.

Reel 1 demonstrates empowerment through humanitarian action, documenting Miss Hijab North Sumatra's involvement in flood relief efforts in Aceh Tamiang. The caption expresses gratitude and social responsibility: *"We extend our deepest gratitude to all donors... this trust has been delivered directly to those affected."* This reflects Muslim women's role as agents of resilience and community care, consistent with KH Husein Muhammad's emphasis on social responsibility as a form of empowerment. Meanwhile, Reel 5 showcases the dedication of Miss Hijab

finalists during National Santri Day, portraying them as *"religious, intelligent, creative, and socially impactful."* This aligns with the principle of *mu'asyarah bi al-ma'ruf*, which emphasizes ethical and beneficial social relations.

Carousel 3 focuses on economic empowerment through a financial literacy seminar for women and MSMEs. The caption highlights collaborative learning: *"This event serves as a space to learn simple financial management, build a healthy financial mindset, and promote local products."* This reflects the integration of Islamic values such as *amar ma'ruf nahi munkar* into practical empowerment initiatives. Likewise, Carousel 5 documents a literacy movement conducted during National Education Day, with the caption: *"Miss Hijab is not merely a symbol, but a driver of literacy and advocacy..."* This content positions Muslim women as facilitators of knowledge and education, reinforcing the idea that access to knowledge is a fundamental right regardless of gender.

Overall, these six contents demonstrate a consistent pattern of Muslimah empowerment that combines social action, intellectual engagement, and digital representation. KH Husein Muhammad conceptualizes Muslim women as moral and social subjects who actively embody *tauhid-based equality* in public spaces. This is further reinforced by the *modest yet empowered* framework (Baulch & Pramiyanti), where modest appearance coexists with active participation and influence. The recurring slogan *MISS (Manner, Integrity, Smart, Shalihah)* encapsulates this construction, representing an ideal Muslimah identity that is ethical, intelligent, socially engaged, and spiritually grounded. Thus, @officialmisshijabindonesia functions not only as a platform for representation but also as a space where empowered Muslimah identity is continuously constructed and normalized in the digital public sphere.

CONCLUSION

The analysis of Muslimah empowerment within the @officialmisshijabindonesia account reveals a consistent representation of empowered Muslim women through the activities of its finalists and winners. Using KH Husein Muhammad's framework, the findings are categorized into four dimensions: *tauhid and gender equality*, *modern Muslimah jihad*, *emancipatory fiqh*, and *Muslimah empowerment*. Across these categories, Muslim women are constructed as active subjects rather than passive objects, occupying public roles as speakers, facilitators, and social advocates. The principle of *tauhid* is reflected in various domains social, educational, and gender relations, demonstrating an Islamic foundation for equality. Furthermore, the content incorporates narratives of contemporary jihad, framed as advocacy, education, and resistance to stigma, positioning Muslim women as agents of justice and inclusivity. These representations are reinforced through contextual interpretations of Islamic law aligned with *maqasid al-shari'ah* (Al-Shatibi), particularly *hifz al-din*, *hifz al-'aql*, *hifz al-nafs*, and *hifz al-mal*. Visually, the account consistently portrays modest yet confident Muslim women, while captions employ inspirational, advocative, and educational tones. This reflects the institutional slogan *MISS (Manner, Integrity, Smart, Shalihah)*, which encapsulates a model of modern Muslimah identity that is both pious and publicly engaged. Overall, the content demonstrates a concrete digital practice of Muslimah empowerment that aligns with KH Husein Muhammad's thought, the *modest yet empowered* concept, and the ethical objectives of Islamic law.

Author Contribution

Dio Nurkholis conducted all stages of the research, including conceptualization, research design, data collection, analysis, and manuscript writing. The author applied relevant theoretical frameworks, carried out representational analysis, and developed the overall discussion. Augustin Mustika C., S.I.Kom., M.A., supervised the study by providing academic guidance, critical feedback, and refinement of the theoretical and structural aspects of the manuscript. All authors approved the final version of the manuscript.

Declaration of interest

The authors confirm that there are no financial or personal conflicts of interest that could have affected the objectivity or outcomes of this study.

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