

**THE CONCEPT OF *SATRUL 'AURAH* ACCORDING TO  
HAMKA'S INTERPRETATION IN *AL-AZHAR*  
AND  
M. QURAIISH SHIHAB'S INTERPRETATION IN *AL-MIŞBĀH*  
(COMPARATIVE STUDY)**



**THESIS**

**Submitted to Ushuluddin Faculty in Partial Fulfillment of the requirement  
for the Degree of S-1 of Islamic Theology  
On Tafsir and Ḥadīts Department**

**by:**

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**SEMARANG**

**2015**

## DECLARATION

I certify that this thesis is definitely my own work. I am completely responsible for content of this thesis. Other writer's opinion or findings included in the thesis are quoted or cited in accordance with ethical standards.

Semarang, June 24 2015

The Researcher,

  
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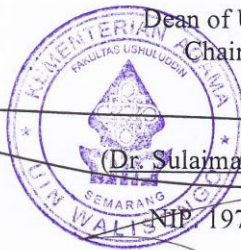
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## RATIFICATION

This paper was examined by two experts and passed on **June 23, 2015**. Therefore, this paper is accepted as one of the requirements for fulfilling undergraduate Degree of Islamic Theology.

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## **MOTTO**

“Get your honor by your clothes you use.”<sup>1</sup>

---

<sup>1</sup>That is coming from javanese proverb, “*Ajining rogo soko busono*”

## TRANSLITERATION SYSTEM<sup>2</sup>

### 1. Consonant.

Arabic	Roman		Arabic	Roman
ب	B		ظ	Ẓ
ت	T		ع	‘
ث	Th		غ	Gh
ج	J		ف	F
ح	Ḥ		ق	Q
خ	Kh		ك	K
د	D		ل	L
ذ	Dh		م	M
ر	R		ن	N
ز	Z		و	W
س	S		ه	H
ش	Sh		ء	A
ص	Ṣ		ي	Y
ض	Ḍ		ة	-a <sup>1</sup>
ط	Ṭ		ال	<sup>2</sup>

1 (-at construct state)

2 (article) al- and ‘l-

<sup>2</sup> Quoted from *Pedoman Penulisan Skripsi*, Fakultas Ushuluddin IAIN Walisongo,

## 2. Vowels.

Long		Doubled		Diphthongs		Short	
Arabic	Roman	Arabic	Roman	Arabic	Roman	Arabic	Roman
ا	Ā	ء	Iyy (final form i)	يَ	Ay or ai	---َ	A
ي	Ī	وُ	Uww (final form u)	وِ	Au or aw	---ِ	I
و	Ū					---ُ	U

## ACKNOWLEDGMENTS

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

All praises and thanks always we deliver unto Allah, the God of all universe, for his blessing in finishing this thesis. Furthermore, May *ṣalawāt* and *salām* always we convey be the last prophet, Muhammad peace unto him, his family and his *ṣaḥabah* who has taught wisdom and given *rahmah* for all mankind, especially the Muslims. This thesis is entitled The concept of *Satrul 'aurah* according to Hamka's Interpretation in *Al-Azhar* and M. Quraish Shihāb's Interpretation in *Al-Miṣbāḥ* (Comparative Study), submitted to Ushuluddin Faculty to Fulfill a requirement to gain Undergraduate Degree of S-1 of Islamic Theology on Tafsīr Ḥadīth, Walisongo State Islamic University Semarang.

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9. All off various participation who have helped, both morally and materially in the preparation of thesis. In the end, I realize that this writing has not reached perfection in the truest sense. However, I hope that this thesis can be useful for myself especially and also for the common reader.

Semarang, June 24 2015

The Researcer,

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## ABSTRACT

Human need clothes to protect and close themselves. Beside to cover the beauty of the body and protect the body from heat and cold, clothes is also an expression of status symbol in society. The concept of *satrul 'aurah* in the Al-Qur'ān is an interesting theme could be studied considering the urgent needs of the society on this matter. Many phenomenon that deviate from the rules of Islam in daily life application related to good and ideal dressing according to Islam. Many people who are currently with the Islamic wear, but saw their body curves. They covered his body, but with a very thin fabric so people can see what should not be viewed by anyone.

Then among the public, especially the youth, college students, and students of Islam, they always want to look fashionable and trendy according to the times. Urgent needs of the Muslim community about the concept of *satrul 'aurah* according to the Al-qur'ān, but also does not conflict with the customs and fashions.

They want to beautify their appearance, by using a quality outfit, a great model, and added the necessary trimmings without ignoring closing their genitalia.

In this study, researchers used a comparative descriptive analysis method. Descriptive method is investigated troubleshooting procedures by describing the object into the study based on the facts that appear or as they are. While the comparative method is to compare or check two things, in this case to find out the similarities and differences in the interpretation of Hamka with M. Quraish Shihāb on the concept of *satrul 'aurah*.

And the result of this study are a concept of *satrul 'aurah* according to the two interpreter. Both of them have familiar *tafsir* which use easy language for Indonesian people. And the other result is about relevance of the concept to Indonesia, custom, culture, mode, and life style.

## CHAPTER I

### INTRODUCTION

#### A. Background

*Satrul 'aurah* is one of primary needs for human being that must be fulfilled good and ideal. Beside to cover the beauty of the body and protect the body from heat and cold, it is also an expression of status symbol in society<sup>1</sup>. *Satrul 'aurah* is a manifestation of human nature that has sense of shame so there will appear a sense always trying to cover him. When private parts of body is appeared, and then there will be an urge to cover it up. The urge created by Allah SWT. in the human consciousness.<sup>2</sup> There are many verses in the Al-Qur'an which discuss about this, including:

يَبْنِي ۚ آدَمَ قَدْ أَنْزَلْنَا عَلَيْكُمْ لِبَاسًا يُورِي سَوَاءَ تَكُمُ وَرِيثًا ۚ وَلِبَاسُ  
التَّقْوَىٰ ذَٰلِكَ خَيْرٌ ذَٰلِكَ مِّنْ آيَاتِ اللَّهِ لَعَلَّهُمْ يَذَّكَّرُونَ ﴿٢٦﴾

*“Children of Ādam, we have created for you raiment which cover your nakedness and is a source of elegance, but the raiment of righteousness is the best. That is one of the Signs of Allah that they may take heed. (Al-A'rāf : 26).”*<sup>3</sup>

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<sup>1</sup> Muḥammad M. Quraish Shihāb, *Wawasan Al-Qur'an; Tafsīr Maudhu'i Atas Pelbagai Persoalan Umat* (Bandung: Mizan, 2007), h.205

<sup>2</sup> Unun Nasihah, *Kajian Semantik Kata Libās Dalam Al-Qur'an*(Yogyakarta: Skripsi UIN Sunan Kalijaga, 2012), h.1

<sup>3</sup> Muḥammad Zafrulla Khan, *Al-Qur'an Maid, Arabic text with a new translation* (Interlink Publishing Group, 1997), p.142

وَقَرْنَ فِي بُيُوتِكُنَّ وَلَا تَبَرَّجْنَ تَبَرُّجَ الْجَاهِلِيَّةِ الْأُولَىٰ وَأَقِمْنَ الصَّلَاةَ  
وَأَتِينَ الزَّكَاةَ وَأَطِعْنَ اللَّهَ وَرَسُولَهُ ۚ إِنَّمَا يُرِيدُ اللَّهُ لِيُذْهِبَ  
عَنكُمُ الرِّجْسَ أَهْلَ الْبَيْتِ وَيُطَهِّرَكُمْ تَطْهِيرًا ﴿٣٣﴾

*Stay at home and do not show off in the manner of the women of the days of ignorance, and observe prayer, and pay the zakat, and obey Allah and his Messenger, Allah desire to remove from you all uncleanness, members of the Household, and to purify you completely. (Al-Aḥzāb : 33)”.<sup>4</sup>*

From above verses, we could know that there are some function of dress and suggestion about rule of dress.

Mode and material of dress using continue to grow alongside human development. As explained above verses, firstly human were using a foliage to cover her body. Ādam and Eve have everused. That incident were happened after they broke the prohibition of Allah, that is reaching up to one of trees in the heaven, and then their ‘*aurah*’ have appeared. Then they tried to cover their nakedness with leaves which are in heaven.<sup>5</sup> The expert conclude that covering body is human nature that stated at the time when he has consciousness.<sup>6</sup>

The next development is human have got dress with leather and fiber of tree. Then, when people dare to hunt and kill animals. They make dress materials from plants such as cotton and fabric<sup>7</sup>.

---

<sup>4</sup> *Ibid*, p. 414

<sup>5</sup> Mujiyo Nur Kholis, *Kenapa Halal Kenapa Haram* .(Bandung: Mizan, 2009), h.79

<sup>6</sup> M. Quraish Syihab, *op.cit.*, h.209

<sup>7</sup> *Ibid*, h.211

Anyone who decorates or makes it well outward appearance, Allah will give him a *taufīq* to decorate his inner, and one of factors to decorate an inner is decorate a *zahr*.<sup>8</sup>

The concept of *satrul 'aurah* in the Al-Qur'ān is an interesting theme could be studied considering the urgent needs of the society on this matter.<sup>9</sup> Many phenomenon that deviate from the rules of Islam in daily life application related to good and ideal dressing according to Islam.

Beside the primary function of dress related to human needs, basic thing that researcher interested to examine this theme is when we look at the phenomenon of excessive dress mode development in the era of modernization and globalization.<sup>10</sup>

Why do people have the desire to look good in public, because basically Every person feels happy when he gets praise, including approbation from other gender. He will so happy when his appearance can amaze many people, especially after that he gets a variety of approbation words.<sup>11</sup>

However, the instinct is what allowed a Muslim to wear fashionable dress, always keep abreast of style regardless of the standardized dress has been taught by Islam. Many people who are currently with the Islamic wear, but saw their body curves. They covered his body, but with a very thin fabric so people can see what should not be viewed by anyone.

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<sup>8</sup> Mujiyo Nur Kholis, *op.cit.*, h.29

<sup>9</sup> The concept is an idea or notion. concept is etymologically derived from the word "concept" which means idea or ideas. In a large Indonesian dictionary concept means idea or sense abstracted from concrete Events.(Departemen Pendidikan Nasional, Kamus Besar Bahasa Indonesia, (Jakarta: Balai Pustaka, 2005), p.558).The Al-Qur'ān is a guide for Muslims, the instructions in our life in this world, in terms of instructions, problems of our daily lives. As a good Muslim, we must study it and apply it and teach it to others or the generation after us.

<sup>10</sup> Khalid bin Abdurrahman Asy Syayi, *Bahaya Mode* (Jakarta: Gema Insani Press, 1999), h.10

<sup>11</sup> *Ibid*, h.11



Prophet, states that in the last days, some people among the Muslims living in luxury. Regrettably, their wives dressed but almost naked. Then he suggested that we condemn women. Most of them are dressed deliberately highlighting the parts of his body which can cause lust.<sup>12</sup>

Then about culture, social and cultural differences often Muslim community raises many opinions about the appropriate attire to the teachings of Islam.

In the Middle East, men generally wear long frocks like the robe, but in Indonesia ordinary men wear sarong or trousers. Next, the woman in the Middle East generally dresses hijab. In Indonesia, most of the women wearing pieces of dress like *kebaya* or other open models. Only, the conditions in Indonesia have changed. Already a lot of Muslim women who use the shirt or headscarves (channel length) equipped with a hood.

The Prophet was born in Arab, the Al-Qur'ān also born in Saudi, then popped the question. Are all things Arab equated with Islamic teachings. Lots of debate on this subject, there are some who say that we should dress according to Islam, according to what is taught by our Prophet is covered with dress, wear veils, in part else there is to say that although Islam derived in Arabic, but Islam can not be identified with symbolism and Arab culture. In a sense, we do not have to emulate all things Arabic.

Then among the public, especially the youth, college students, and students of Islam, they always want to look fashionable and trendy according to the times. Urgent needs of the Muslim community about the concept of *satrul 'aurah* according to the Al-qur'ān, but also does not conflict with the customs and fashions.

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<sup>12</sup> Mujiyo Nur Kholis, *op.cit.*, h.76

They want to beautify their appearance, by using a quality outfit, a great model, and added the necessary trimmings without ignoring closing their genitalia.

There are so many models of dress that can be worn men, including suits, office wear, and shirts. As for women there are hundreds of models of dress.

The development of Muslim fashion now is not only belonging to women. The teens today many Muslims choose dress as everyday dress. Muslim dress for teens are different from adult female Muslim dress. Muslim dress for teenagers processed from lightweight material and are made with models that are tailored to his activities as a dynamic and energetic teenager.<sup>13</sup>

All models can be used for closing the genitalia and size a bit loose so that the curve of her body did not appear. Prophet Muḥammad. Said that Allah is pleased when His pleasure looks at a person who acquired it. He recommends that people who have a sufficient property you want to buy nice dress and beautiful, not meant to be a luxury and extravagance. It was a proof of gratitude to Allah for the blessings he has given to us.<sup>14</sup>

Then about why the researcher would like to examine this theme in the interpretation of *Al-Azhār* and *Al-Miṣbāḥ*, as we know the interpretation of *Al-Miṣbāḥ* is a representation of the Indonesian modern interpretation, written with background of Indonesia's diverse society, so hopefully can give the answers with Indonesian Islamic breathe.

And *Al-Azhār* is representation of the Indonesian ancient interpretation, also written with background of Indonesia's diverse society but in past era, so this interesting to be discussed about past era and modern era.

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<sup>13</sup> Asosiasi Perancang Pengusaha Mode Indonesia, *Busana Muslim Remaja* (Jakarta:PT Gramedia Pustaka Utama), h.12

<sup>14</sup> Mujiyo Nur Kholis, *op.cit.*, h.83

And both of them discussing in depth the theme so obtained clear answers on a theme. Both of them have similarities, use same methodology and color of interpretation. The interpretation is also using language easily understood by the public circles, so they can be studied by the circles, intermediates or among intellectuals or experts in exegesis.

From above reason and consideration, the researcher takes the research “The Concept of *Satrul ‘Aurah* According to Hamka’s Interpretation In *Al-Azhār* and M. Quraish Shihāb’s Interpretation In *Al-Miṣbāḥ* (Comparative Study).

## **B. Statement of Problem**

Departing from the above description, this study will focus on the formulation of the problem as follows:

1. What are similarities and differences between concept of *satrul ‘aurah* according to Hamka in *Al-Azhar* and M. Quraish Shihāb in *Al-Miṣbāḥ*?
2. How is the interpretation and its relevance to *satrul ‘aurah* in Indonesia?

## **C. Aim and Significance of Research**

Related to the above problem formulation, academically this research aims:

1. To analyze and describe what is similarities and differences between concept of *satrul ‘aurah* according to Hamka in *Al-Azhar* and M. Quraish Shihāb in *Al-Miṣbāḥ*.
2. To analyze and describe how is the interpretation and its relevance to *satrul ‘aurah* in Indonesia.

This study is expected to have some significance that can be described as follows:

1. Provide a little treasure of thinking about how the concept of *satrul 'aurah* in accordance with the Al-Qur'ān.
2. This study is expected to be useful to raise human consciousness concerning the dress code, especially women because a lot of debate on this subject.
3. With the understanding of this case, at least, can be a benchmark for young people who want to look beautiful, gorgeous, fashionable fit the times but not contrary to the teachings of the Al-Qur'ān.
4. Can provide insights and treasures of knowledge in this field, especially for writers and readers in general.

#### **D. Prior Research**

Before the researchers conducted the study "The Concept of *Satrul 'Aurah* According to Hamka's Interpretation in *Al-Azhar* and M. Quraish Shihāb's Interpretation in *Al-Misbah*)", the researcher with all existing capabilities attempt to trace and explore the results of the study, including:

Arief Saefullah, thesis of UIN Sunan Kalijaga Yogyakarta in 2010 with the title "*Etika berpakaian perspektif al kitab dan al Al-Qur'ān*". This thesis discusses how the dress code is described in the book and Al-Qur'ān. Comparing between the two, how the differences and similarities according to the dress code of the Bible and Al-Qur'ān. Equation dress code in the book and Al-Qur'ān lies in: First, dress good, polite and correct and symbolizes simplicity. Secondly, the dress are not allowed to wear a transparent material and reveal the shape of the body. Third, do not resemble men's dress. Fourth, for women hooded required. The difference is found in Al-Qur'ān in providing

clarity about the limits within the provisions of, and this is not done by the book al. For example, Al-Qur'ān ordered for women to veil reached down to his chest, while al book just ordered for hooded and not explain about limitation.<sup>15</sup>

Thesis of Siti Mariatul Kiptiyah, *Pakaian di Dalam Al-Qur'ān (Studi Tematik)*. UIN Sunan Kalijaga Yogyakarta 2014. This paper discusses what kind of dress that is contained in the Al-Qur'ān al. Al-Qur'ān describe how each of these types of dress, what dress the body, what dress the spiritual, whatever the form of physical and spiritual dress listed in Al-Qur'ān. What are the functions of dress in the Al-Qur'ān, how the terms of a garment can be said *shar'ī*, how general and special dress classification of a number of terms in the Al-Qur'ān about dress.<sup>16</sup> While this research will explain about how to dress well according to M. Quraish Shihāb and Hamka and its relevance to clothing in Indonesia which has many custom, culture, and lifestyle.

Unun Nasihah, *kajian semantik kata libās dalam al Al-Qur'ān*. UIN Sunan Kalijaga Yogyakarta 2013. It talks about what the meaning of existing words in *libās* Al-Qur'ān, what variations he said, what implications (semantic implications inherent in the word *libās* Al-Qur'ān towards life. *Libās* word meaning dress imposed, mixing, tranquility, good deeds, embarrassed, covered, disrupt and others. *Libās* word in Al-Qur'ān has meaning or confuse the mix, tranquility, dress, and good deeds. From this basic meaning, we can know that the word *libās* has many meanings depending on which word is the word *libās* used. *Lam, ba'*, sin which means mixing sin or interpenetration. Dress *libās* because the object was said to be attached to and mixed with the wearer. Evening also called *libās* because darkness has covered someone like also dress. Husband also said *libās* wife because both are mixed or overlap ugliness

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<sup>15</sup> Arief Saefullah, *Etika berpakaian perspektif al kitab dan Al-Qur'ān* (Yogyakarta: Skripsi UIN Sunan Kalijaga, 2010), h.100

<sup>16</sup> Siti Mariatul Kiptiyah, *Pakaian di Dalam Al-Qur'ān Studi Tematik*. (Yogyakarta: Skripsi UIN Sunan Kalijaga, 2014), h.152

respectively. Piety is also called *libās* greatly affect a person's personality from all sides. Fear and hunger are also referred to as both have been included *libās* life apostates against Allah.<sup>17</sup>

Muhammad M. Quraish Shihāb, *Wawasan Al-Qur'ān; Tafsīr Maudhu'i Atas Pelbagai Persoalan Umat*, (Bandung: Mizan, 2007). He explains, of the many verses of Quran that talk about dress, can be found at least four functions of dress, that is cover *as-sau'at* or genitalia, dress is as jewelry, dress is as protection (piety), and dress is as pointer as identity.<sup>18</sup>

Umi Saidah, thesis of Tarbiyah Faculty of IAIN Walisongo Semarang 2011. *Konsep al Al-Qur'ān tentang jilbab dan relevansinya dengan tujuan pendidikan islam*. The concept of veil in the Al-Qur'ān that order the women to cover the head, neck to their chest with a veil, also called on the faithful men and women *muslim* to adorn themselves with jewelry piety, not to say in a voice seductive, stimulating and fishing lust, remained in the house, do not go out except in a situation that really needs to be, not *tabarruj*, not openly, regular prayers, practice regular charity, and obey any subject that is prescribed by Allah to His apostles to what is to him. The relevance of the concept of Al-Qur'ān on the veil with the aim of Islamic education that is their suitability in human moral formation that leads to the Islamic personality to always strengthen the faith and piety, so that it becomes a useful people to the state and religion and the pursuit of happiness of the world and the hereafter. In the formation of the human personality both are interrelated.<sup>19</sup>

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<sup>17</sup> Unun Nasihah, *Kajian Semantik Kata Libās Dalam Al-Qur'ān*(Yogyakarta: Skripsi UIN Sunan Kalijaga, 2012), h.154

<sup>18</sup> Muhammad M. Quraish Shihāb, *Wawasan Al-Qur'ān; Tafsīr Maudhu'i Atas Pelbagai Persoalan Umat*, (Bandung: Mizan, 2007), h.170

<sup>19</sup> Umi Saidah,, *Konsep Al-Qur'ān tentang jilbab dan relevansinya dengan tujuan pendidikan islam* (Semarang: Skripsi Fakultas Tarbiyah IAIN Walisongo, 2011), h.62

M. Quraish Shihāb, *Jilbab, Pakaian Wanita Muslimah, Pandangan 'ulamā' Masa Lalu dan Cendekiawan Kontemporer*. This book talk and explain about the argument of ancient and modern intellectual thinking about veil. What thing can be basic reason so an intellectual make opinion. The author explain deeply here.<sup>20</sup>

## **E. Methodology of Research**

This study focuses on the substantive data library (library research) or by the method of documentation.<sup>21</sup> Method of documentation that is looking for data about things or variables that form, notes, transcripts, books, newspapers, magazines, agendas and so on. The next step is after the data was collected followed by analyzing the data that descriptive and qualitative. The way is after the data is collected and then select the data based on relevance to the problem under study. Then analyzed by describing the data in accordance with the original data.

### **1. Data Resource**

Sources of data obtained from books, journals, articles and other so that there is a link to do with this theme. Source of data used by the researchers include the source of primary data and secondary data sources.

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<sup>20</sup> M. Quraish Shihāb, *Jilbab, Pakaian Wanita Muslimah, Pandangan 'ulamā' Masa Lalu dan Cendekiawan Kontemporer* (Jakarta: Lentera Hati, 2004)

<sup>21</sup> Method of documentation that is looking for data about things or variables that form, notes, transcripts, books, books, newspapers, magazines, agendas and so on.(DR. Suharsimi Arikunto. *Prosedur Penelitian, suatu pendekatan praktik* (Jakarta: Rineka Cipta, 1991), h.177

#### a. Primary Data Sources

The primary data source that researcher uses is the book of *Tafsīr Al-Azhār* written by Hamka and the book of *Tafsīr Al-Miṣbāḥ* written by M. Quraish Shihāb.

#### b. Secondary Data Sources

Secondary data sources are derived from sources other subjects, such as books, magazines, journals, and so on, not the original *Tafsīr Al-Azhār* and *Tafsīr Al-Miṣbāḥ*, but the books that contain a comments and examines that books (*Al-Azhar* and *Al-Miṣbāḥ*) .

### 2. The Method of Collecting Data

As mentioned previously, the data collection methods used in this study is a method of documentation, which is looking for data about things or variables that form, notes, transcripts, books, newspapers, magazines, agendas and so on.<sup>22</sup>

### 3. The Method of Analyzing Data

In this study, researcher used a comparative descriptive analysis method. Descriptive method is investigated troubleshooting procedures by describing the object into the study based on the facts that appear or as they are. While the comparative method is to compare or check two things, in this case to find out the similarities and differences in the interpretation of Hamka with M. Quraish Shihāb on the concept of *satrul 'aurah*.<sup>23</sup>

The steps, that are first, researcher collected all data related to the theme that is narrowed to the formulation of the problem. Then the data

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<sup>22</sup> Suharsimi Arikunto. *Prosedur Penelitian, suatu pendekatan praktik* (Jakarta: Rineka Cipta, 1991), h.177

<sup>23</sup> Arief Saefullah, *Etika berpakaian perspektif al kitab dan Al-Qur'ān*(Yogyakarta: Skripsi UIN Sunan Kalijaga, 2010), h.33



will be selected so as to facilitate researchers to analyze. Once the data is analyzed, then the researcher of the contents or results expressed or concept generated a series of such studies. Working with data, organize data, sort it into manageable units, synthesize, search for and find patterns, discovering what is important and what is learned, and deciding what can be told to others.<sup>24</sup> And then compare between two sources, *Al-Azhār* and *Al-Miṣbāḥ*.

## F. System of Writing

Broadly speaking, this study as follows:

The first chapter is the introduction. In this chapter the researcher attempts to provide an outline of the issues to be investigated and steps will be taken in researching. These steps contains background problem, which describes the initial description of the problems associated with the researchers carefully, contain further formulation of the problem, purpose and significance of the research literature review, research methods and systematic writing.

The second chapter, discusses an overview of *satrul 'aurah*, history of *satrul 'aurah* in terms of religion and the main function of *satrul 'aurah* itself. The discussion contained in this chapter aims to deliver research on the analysis form the basis for this discussion of theory in this study, originated from this to obtain a good analysis and description.

The third chapter is a description of the figure of Hamka and M. Quraish Shihāb. And also an explanation of *Al-Azhār* and *Al-Miṣbāḥ*. This discussion covers the background of the socio-historical and theological in the course of their lives. It is intended to determine the effect of previous ideas and thoughts influence as a leader in this field.

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<sup>24</sup> Lexy J. Moleong, MA. *Metodologi penelitian kualitatif, Edisi Revisi* (Bandung: PT. Remaja Posdakarya, 2013), h.248

The fourth chapter contains the similarities and differences of interpretation between Hamka and M. Quraish Shihāb about *satrul 'aurah* and its relevance to Indonesia which has many custom, culture, and lifestyle.

The fifth chapter is the concluding chapter, which contains the conclusions of the research in response to the issues of which have been described previously. And contains suggestions and appeals that are built, and useful to society.

Page bibliography is the inclusion of the references used by the researcher. It is very important in order to maintain validity and authenticity of the reference used in the writing of this research.

## CHAPTER II

### OVERVIEW ON *SATRUL 'AURAH*

#### A. History of *Satrul 'Aurah*

Dress is basic human needs beside food and shelter (home). In seeking the origin of dress we necessarily assume that once upon a time our primitive ancestors did not wear any dress at all. Even nowadays, in our own country, at sports, in the ball room, and on the stage. The garments worn, or some of them, may be reduced to the minimum that the rules of society appear to demand.<sup>1</sup>

Human need dress to protect and close themselves. But along with the development of human life, dress is also used as a symbol of status, position, or the position of a person who wears it. Development and other types of dress depend on the customs, habits, and cultures that are typical of each.

Dress also provides a hygienic barrier, keeping toxins from the body and limiting transmission of germs. Dress has evolved over time.

In the old days, people did not wear dress as we know it today. To shelter from the cold, they use leaves, bark or animal skin. Maybe just a matter of shame when it has not been disputed. But the cool air that is in question. The leaves will be easily torn while bark can certainly injure the wearer. Animal skin, if it is dry and hard as plywood if it is moist smell bad. Sooner or later people recognize fur woven into fabric. Following roselle fiber, cotton, cobwebs, nylon and so on. The latest development is a synthetic thread woven from foam.

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<sup>1</sup> Wilfred Mark Webb, *The Heritage of Dress, being notes on the history and evolution of clothes* (London: E. Grant, 1907), p.6

Today the weavers continue to develop weaving techniques with the most advanced weaving machines and sewer improvements to the science mode. Differences in climate will bring different fashions. Although model was loaded with dress on ethics and aesthetics, but the idea remains the same, namely to protect themselves from the influence of the wearer's natural environment. That is why the dress in various parts of the world is different depending on the climate.<sup>2</sup>

All people whenever and wherever, they felt dress is much needed. Nudists group who organized undress, felt need, not least when they feel the sting of the cold. *Tuareg* Community in the Sahara desert, north Africa cover their entire body with dress to protect them from the heat of the sun and sand in the desert plain flew open. People living in the polar wear thick leather to warm their bodies.

On the west coast of Africa, where dress are not necessity owing to the heat, bracelets are worn in such numbers by the native belles as to cover a large part of the forearm, while anklets rise nearly to the knee. Again, in New Guinea the women of some tribes who do not indulge in a single scrap of dress, still wear ornaments on their heads and round their necks.<sup>3</sup>

Someone who is in the interior of Papua for example when wearing sheaths hundreds of years ago, must have felt there was an element of beauty as well as the presence of a developed country diplomat who was wearing a coat on a special occasion. An Africa woman who stabbed her lips, India woman who punched his nose or most women perforating both ears, it tries to show the beauty of what they do and wear. On the other hand, a person who has a stigma or a scar on his body, trying to wear certain dress to cover it. Formerly fat is a sign of well-being and that favored by many women, but now

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<sup>2</sup> Arief Saefullah, *Etika berpakaian perspektif al kitab dan al Al-Qur'an*, (Yogyakarta: Skripsi UIN Sunan Kalijaga, 2010), h.36

<sup>3</sup> Wilfred Mark Webb, *op.cit.*, p.9

many of them are willing to refrain from eating and drinking and do not exercise too hard to look slim and lean. Similarly, the size of the beauty of the changing and vary from one society to another.<sup>4</sup>

Basically dress that developed today in society is the development of basic forms of dress on western civilization. However, western dress present on the growing contribution of the three cultures of ancient Greece, Roman and Christian. In dress, there is a grade that is promoted or communicated by its display,<sup>5</sup> dress could adorn the body.<sup>6</sup> Along with the times, the dress had been amended in accordance with the development of science, technology and art. There have been thousands of styles of costumes during the history of world. Some have remained with us and are constantly being revised in whole or part. These costumes that have stood the test of time are period styles or costumes, and are valuable for us to know in order that we may use them in creating new styles or fashion.<sup>7</sup>

In prehistoric times, people do not know the dress as they are today. Humans live by hunting, farming and nomadic from one place to another by exploiting what they get from the surrounding environment. When they hunt wild animals, they get two things that are very important, meat consumption and animal skin to cover her body. At that time the new man thinks to protect the body from environmental influences such as insect bites, the influence of air, or in climate weather and other things that are harmful.<sup>8</sup>

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<sup>4</sup> Arief Saefullah, *op.cit.*, h.37

<sup>5</sup> Malcolm Barnard, *Fashion Sebagai Komunikasi* (Yogyakarta: Jalasutra, 2011), h. 6

<sup>6</sup> Emily Burbank, *Woman As Decoration* (New York: Mead and Company, 1920), p.51

<sup>7</sup> William H. Dooley, *Dress and Style for dressmakers, milliners, buyers, designers, students of dress, and stylists* (New York: D.C. Heath and Company, 1930), p.88

<sup>8</sup> Arief Saefullah, *op.cit.*, h.38

The way that that done to protect the human body is different in accordance with the surrounding natural environment. In the area of air-conditioned, the human close the body with skin of animals, especially when hunting, such as the woolly sheep. Leather is cleaned first of the meat and the fat and then dried. This is usually done by women.

According to archaeologists and anthropologists, the earliest possible dress consisted of fur, leather, leaves or grass-covered, wrapped or tied around the body, because the fabric is beginning to deteriorate quickly compared to stone, bone and other. Therefore archaeologists have identified early sewing needles, bone and ivory dress on early human estimated 30.000 BC, found near Konstenki, Russia in 1988. The fiber used in dress was found in a prehistoric cave in Georgia. Fiber is thought to originate from the year 36.000 BC. Scientists still do not agree on when people started wearing dress.

Ralf Kittler, Manfred Kayser and Mark Stoneking, anthropologists at the Max Planck Institute for Evolutionary Anthropology, has performed an analysis of human genetic, body lice that indicates that the original outfit today is about 107.000 years ago.<sup>9</sup> Body lice is an indicator of wear, because most men have body hair and lice rarely need dress for human survival. Their study showed the invention of dress may have coincided with the northern migration of modern homo sapiens away from the heat of the climate of Africa, thought to have begun between 50.000 and 100.000 years ago. However, studies using the same genetic estimate that dress originated around 540.000 years ago. In short, until now, there is a lot of different things about it.

Dress can provide the psychological impact of the wearer. Try to attend the party wearing Everyday dress, you will definitely feel awkward. Instead, you will be confident when wearing special clothe. Dress can also give the psychological impact of the beholder. The judge in the State wear wig cap to affect authority before attending the conference. In Indonesia, for example,

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<sup>9</sup> Arief Saefullah, *op.cit.*, h. 38

there are people who deliberately wear a turban, in order to give the impression of piety or religious perseverance. Similarly, dress impact of the wearer and the beholder.

### **B. *Satrul 'Aurah* in the Perspective of Religion**

Dress play a major role in determining a person's image. Moreover, the dress are a mirror of identity, status, gender, has a symbolic value and an expression of a certain way of life. Dress also reflect the history, power relationships and the differences in the views of social, political and religious. In other words, dress is the skin of our social and culture. Dress can be seen as an extension of the body, but in fact he was not part of the body. Dress are not only able to connect the body with the outside world, but at the same time separating the two. Let us remember how often we stand in front of the mirror carefully choose which dress are appropriate for a given purpose. This model dress for the occasion, this model of dress for this occasion. Consciously or not, we have great hopes that the dress can describe precisely our identity. Through dress, we define and express themself.<sup>10</sup>

Simply, dress is something that used to cover the body, either of fabric, cotton and leather.<sup>11</sup> Anthropologists and psychologists state that dress turned out to contain a very complex meaning. To understand the both opinion of expertise areas, we must rule out various theories on the dress has evolved in modern times. The most common and most logical reasoning is people dressed because they cover the body.

Dress is one of the basic human needs of all ages. Forms, models, dress and materials are constantly evolving over time. If today we know

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<sup>10</sup> Henk Schulte Nordholt, *Outward Appearances, trend, identitas, kepentingan* (Yogyakarta: LKiS Pelangi Aksara, 2005), h.v

<sup>11</sup> Abdul Halim Mahmud Abu Syuqqah, *Busana dan Perhiasan Wanita Menurut Al-Qur'āndan hadits, terjemah Mudzakir Abdussalam* (Bandung: Mizan, 1998), h. 16

different types of dress are divided according to function and shape, if observed, we will find there are several types of dress mentioned in the Bible. That is the first dress worn by first man, *Ādam* and *ḥawā*. Allah design dress is made from leather and is still used in some communities around the world. It looks simple enough with a length up to the knees or ankles. some call *simlah*, the width of a piece of cloth fitted hood, wool and camel hair. Poor people use it as a major dress during the day and as a blanket at night. *Simlah* is used *Shem* and *Japheth* to cover the nakedness of Noah, their father. as well as dress, if necessary *simlah* can also be used for packing goods. Jubbah usually made of knitted material and silk. Its use is the most respected and influential in society. This type of dress Ya'jub given to his son Joseph.<sup>12</sup>

Israel wear begged (dress made of a blend of wool and knitted fabrics) for the Events in the house. Isaac and Rebekah tells Jacob to wear this as their best dress. Israel considers begged as a sign of dignity of the person and begged to be used by members of respectable families known. After the temple ceremonies set, then only the priests wore begged.

Along with the development of culture, found a wide variety of styles and fashions that closely related to religion, customs and local culture. Thus, wherever the place of culture will continue to move forward to influence the form and fashion. Since the first man knew the dress, the main function of dress is to cover the body of a symbol or a symbol of status in society. So it turns out the way they dress is a manifestation of human nature that has a sense of shame that is always trying to cover her body. Therefore, no matter how simple the culture of a nation, an effort to cover the body with dress that is always there. Dress describes, articulates, and makes metaphors of the human body. Inexorably, dress is window through which we perceive the body as constructed from a reconciliation between the impulse to modesty and the

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<sup>12</sup> Arief Saefullah, *loc.cit.*



desire to express oneself through one's physical presence. <sup>13</sup>Dress made a symbol of religious adherents to achieve a life in accordance with the rules of his religion. Islam prefers terms such as ethics and aesthetics.

In the teachings of Islam, when *hajj* or *umrah* men wearing dress that are not sewn, women are not allowed to cover her face. In Egypt, there is a group of orthodox Christian monks wear footwear that Even black. They let their black beards and hair unraveling without cut. They feel that the black dress are peace full. The black color is retained by them until they go to the grave. Buddhism also assigns a specific color and dress. In Iran, you see that there are clergy wearing a white turban and also a black turban. It was to distinguish between the two.<sup>14</sup>

### **C. The Main Function of *Satrul 'Aurah***

One of the main objectives of the dress is to keep the wearer feel comfortable. In hot climates dress provides protection from sunburn or a variety of other impact, whereas in cold climates thermal insulation properties are generally more important.

Dress also could make appearance well. Naturally, you can't judge what is best for you until you know something about yourself. You should know how you look and how you feel in order that you can choose your dress, your hair, even your make up so that they seem to belong to you. The only way to obtain this information is to analyze yourself. And remember it should be a candid examination so you will really know what you are.<sup>15</sup>

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<sup>13</sup> Richard Martin & Harold Koda, *Bare Witness* (New York: The Metropolitan Museum of Art, 1996), p.3

<sup>14</sup> Arief Saefullah, *op.cit.*, h.44

<sup>15</sup> Mildred Graves Ryan & Velma Philips, *Clothes For You* (New York: D. Appleton-Century Company, Inc., 1947), p.2

There, was born the traditional dress, regional and national like dress for the official, celebrations, and certain dress for professions, and dress for worship. However, it should be noted that most of religion were effected by culture of the community. Every race has some form of religion.<sup>16</sup> Religious communities were considering the conditions that make the customs are not inconsistent with its values as one of the legal considerations. *Al-'adah muhakkimah*, so the formula presented by the experts of Islam. It is possible according to the experts, that the dress may be prescribed or recommended by a religion are born from a culture that flourished at the time. But clearly, moral, aesthetic tastes and history of the nation participated create bonds specifically for members of the community, among others, to produce dress and favorite colors. Indeed, the element of beauty and moral dress can't be removed, but there is a society that emphasizes the beauty of the elements on the side of morality.

In western, the beauty is priority and a moral element, Even if they are considering, they were not infrequently have changed very much from religious moral guidance. West influence to east is very big, so there are also people who follow the east-west fashion even against religious values and culture of the people. Meanwhile, some communities east, more the Moslems who took the completely opposite direction with the western world. They prioritize the elements of moral and religious values can be there Even among those who ignore it altogether, both in terms of the development of society (concerning the sense of beauty) and in terms of a license granted from religion.<sup>17</sup>

In other side, dress is also a way of discrimination and the hegemony lasted. Since the colonial period, the Netherlands deliberately politicizing dress, differ between whites with the natives and the native one another. Each

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<sup>16</sup> William H. Dooley, *op.cit.*, p.86

<sup>17</sup> Arief Saefullah, *op.cit.*, h.46

tribe must wear dress of each tribe and live in a particular area. With complex rules, they are not allowed to reside outside of the area that has been determined by the Dutch authorities. Dutch outfit into something forbidden worn by the natives. The dress of elite politic are not allowed used by ordinary people. In the next period, the dress used by the Indonesian government in power to control power through uniform.<sup>18</sup>

This discrimination of outward appearance, with what people distinguish themselves from others and, in turn, is identified as a specific group, supported by the colonial mentality. This theme is a record of the history of colonial mentality that emphasizes cleanliness and order that they think is not owned by the natives. They consider themselves as a mentor of civilization. Something that comes from the west is primary thing.<sup>19</sup>

Also about political influence, political refers to the acts or conduct of the heads of the government, king, queen, etc., or to the policies of the government that rules the community, state or country. If we glance over the history of civilization, we shall find that political Events like The French Revolution dominated the minds of men and women to such an extent that they refused to wear the costumes of the nobility.<sup>20</sup>

Judging from the aspect of religion, the history of dress can't be separated from *Ādam* and *ḥawā* disobeyed Allah by eating the forbidden fruit, in the end they were naked. They were busy looking for a cover nakedness. They covered their body with foliage surroundings.

Basically, the main function of the human dress is to cover the body from the sun and the cold air that feels comfortable for the wearer. This function as a cover is very clear. However, the function of changing dress

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<sup>18</sup> Henk Schulte Nordholt, *op.cit.*, h.v

<sup>19</sup> *Ibid.*, h.vi

<sup>20</sup> William H. Dooley, *op.cit.*, p.85

abreast of human life continues forward. With such conditions are also used to protect from the bad environment.<sup>21</sup>

#### **D. *Satrul 'Aurah* in Indonesian Culture**

In the process of modernization, problem almost can't be limited, social, economic, cultural and others. The development from traditional become more modern, also seen on dress culture in Indonesia. Dress worn by a person, has meaning and messages, even dress is no longer just serves as a protector of the body but also to demonstrate their social status in the society.

On the other hand, the dress can also distinguish a person's position and status in society. Makeup is always present to complete the beauty of the dress, so that dress can cause a sense of confidence to the wearer.<sup>22</sup> In general makeup of Indonesian people is inspired from the world view and belief prevailing in society. All people in the world have a culture, one of the components of culture is the value. Value is a reference or referral held as a guide the behavior of each member of a particular community or cultural group.<sup>23</sup>

It can we look at the behavior of people in the outlying place. For example, they decorate their ears up big holes and tattooed their bodies with various traditional motifs. That was evidence how strong the influence of cultural values, customs and way of life toward a growing form of dress in society.

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<sup>21</sup> Arief Saefullah, *op.cit.*, h.47

<sup>22</sup> Goet Poespo, *Fashion coordinate, padu padan busana*, (Yogyakarta: KANISIUS, 2001), h.26

<sup>23</sup> DR. Alo Liliweri, M. S., *Makna budaya dalam komunikasi antar budaya*, (Yogyakarta: LKiS, 2007), h.37

Dress is an important aspect that reflects the moral aspects and personal integrity. While ethic can provide the framework needed by each person to implement a code of ethics and morals. Society without ethics is a society that is ready to be destroyed. Therefore, ethics is a condition for the existence of a social community.<sup>24</sup> Then how do we apply it in their dress.

Dress are worn must be polite dress, not flashy, reflecting a good personality, does not give rise to controversy and is not contrary to morals and *akhlāq*. Dress are worn when working is not same with dress outside working time. Dress code needs to be emphasized, especially in carrying out official duties. Dress worn must be clean, matching, appropriate and reflects the personality of person. Beautiful dress, beautiful, attractive, may be used but does not contradict with the ethical guidelines of a society and religion.<sup>25</sup>

Indonesian nation known well as a nation that has a lot of culture. Our nation has a diverse ethnic, culture, religion, and customs. All of that can be seen in the daily life of Indonesian society. For example, traditional ceremonies, traditional houses, traditional dress, songs and dances, musical instruments and food. The cultural wealth needs to be studied to increase the love and pride of the homeland. Tolerance in differences needs to be developed through daily activities.

Modern era began with the industry revolution in western countries. The effects of the revolution are very powerful and go on nearly all the nations of the world, including in Indonesia. The Industry Revolution gave the birth of technology in many aspects of human life among garment/ fashion. The elements of the old life that was rooted in the society got injections of modernism, then got up and oriented to the West.

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<sup>24</sup> DR. Alo Liliweri, M. S., *loc.cit.*

<sup>25</sup> Abd. Rahim & Abd. Rashid, *Agenda perubahan pengurusan sumber manusia*, (Kuala Lumpur: Maziza SDN. BHD., 2006), h.24

Regarding culture and dressing lifestyle in Indonesia, modern influences from the west is very strong, often we see, whatever is produced by fashion designers in the west, in a short time will be seen in Indonesia through various print and electronic media. And then these modes will go to Indonesia, and people will wear the dressing mode.

Indonesian people already have a dress culture since previous time, has become richer with various options, so a new tradition was born in dressing, that is categorization of dress for various need or event. Even traditional dress now modified with modern touches to match the demand of time.

In addition, fashion dress from the west is a fashion trend which is growing, and most Indonesian people do not want to miss out on it. Even, they just do not care to the code of ethic in dress which actually exist in the society environment. They are very attentive to fashion and design trends evolve. Because in the design there is a value that reflects the lifestyle of the people that can not be separated in daily life.<sup>26</sup> This, shows that in the modern world, lifestyle helps determine the attitudes and values and social status.

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<sup>26</sup> Agus Sachari, *Budaya visual Indonesia*, (Jakarta: Erlangga, 2007), h.194

## CHAPTER III

### HAMKA AND M. QURAIISH SHIHĀB: BIOGRPHY AND THEIR *TAFSĪR* BOOKS

#### A. Verses and Interpretation About *Satrul 'Aurah* In *Al-Qur'ān*

##### 1. Verses

###### a. *Al-A'rāf*: 26

يَبْنِي ۚ آدَمَ قَدْ أَنْزَلْنَا عَلَيْكَ لِبَاسًا يُورِي سَوَاءَ تَكُمُ وَرِيشًا<sup>ط</sup>  
وَلِبَاسُ التَّقْوَىٰ ذَٰلِكَ خَيْرٌ<sup>ج</sup> ذَٰلِكَ مِّنْ ءَايَاتِ اللَّهِ لَعَلَّهُمْ  
يَذَّكَّرُونَ ﴿٢٦﴾

###### b. *An-Nūr*: 31

وَقُلْ لِلْمُؤْمِنَاتِ يَغْضُضْنَ مِنْ أَبْصَرِهِنَّ وَتَحْفَظْنَ فُرُوجَهُنَّ وَلَا  
يُبْدِينَ زِينَتَهُنَّ إِلَّا مَا ظَهَرَ مِنْهَا<sup>ط</sup> وَلْيَضْرِبْنَ خُمُرَهُنَّ عَلَىٰ  
جُيُوبِهِنَّ<sup>ط</sup> وَلَا يُبْدِينَ زِينَتَهُنَّ إِلَّا لِبُعُولَتِهِنَّ أَوْ ءَابَائِهِنَّ  
أَوْ ءَابَاءَ بُعُولَتِهِنَّ أَوْ أَبْنَائِهِنَّ أَوْ أَبْنَاءَ بُعُولَتِهِنَّ أَوْ

<sup>1</sup> Mohammad Taufiq, *Al-Qur'ān in Word* Ver 1,3

إِخْوَانِهِنَّ أَوْ بَنِي إِخْوَانِهِنَّ أَوْ بَنِي أَخَوَاتِهِنَّ أَوْ نِسَائِهِنَّ أَوْ مَا  
 مَلَكَتْ أَيْمَانُهُنَّ أَوْ التَّبَعِينَ غَيْرَ أُولَى الْإِرْبَةِ مِنَ الرِّجَالِ أَوْ  
 الطِّفْلِ الَّذِينَ لَمْ يَظْهَرُوا عَلَى عَوْرَاتِ النِّسَاءِ <sup>ط</sup> وَلَا يَضْرِبْنَ  
 بَأْرَ جُلُوهنَّ لِيُعْلَمَ مَا تُخْفِينَ مِنْ زِينَتِهِنَّ <sup>ج</sup> وَتُوبُوا إِلَى اللَّهِ جَمِيعًا أَيُّهَ  
 الْمُؤْمِنُونَ لَعَلَّكُمْ تُفْلِحُونَ <sup>٢</sup>

c. Al-A'rāf: 31

يَبْنِي ءَادَمَ خُدُوًا زَيْنَتَكُمْ عِنْدَ كُلِّ مَسْجِدٍ وَكُلُوا وَاشْرَبُوا وَلَا  
 تُسْرِفُوا إِنَّهُ لَا يُحِبُّ الْمُسْرِفِينَ <sup>٣</sup>

d. Al-Ahzāb : 33

وَقَرْنَ فِي بُيُوتِكُنَّ وَلَا تَبَرَّجْنَ تَبَرُّجَ الْجَاهِلِيَّةِ الْأُولَى <sup>ط</sup> وَأَقِمْنَ  
 الصَّلَاةَ وَآتِينَ الزَّكَاةَ وَأَطِعْنَ اللَّهَ وَرَسُولَهُ <sup>ج</sup> إِنَّمَا يُرِيدُ اللَّهُ  
 لِيُذْهِبَ عَنْكُمُ الرِّجْسَ أَهْلَ الْبَيْتِ وَيُطَهِّرَكُمْ تَطْهِيرًا <sup>٤</sup>

<sup>2</sup> Ibid

<sup>3</sup> Ibid

<sup>4</sup> Ibid



e. *Al-Muddathir*: 4

وَتِيَابِكَ فَطَهَّرَ<sup>5</sup>

## 2. *Asbābun Nuzūl*

a. *Al-A'rāf*: 26

The researcher did not find anything about *asbābun nuzūl* of this verse.

b. *An-Nūr*: 31

*Ibnu ḥātim* tells , from *Muqātil* that they got the news that Jabir bin 'Abdillāh reported that *Asmā' bintu Martsad* when its time, was in the palm garden. Suddenly some women went into the garden without wearing dress so their jewelry were looked (bracelet), also seen breasts and their hair. Then this verse came down.<sup>6</sup>

c. *Al-A'rāf*: 31

Muslim narrated from *Ibnu 'Abbās* that in *jāhiliyyah* period, there was a naked woman in *ka'bah* (*ṭawaf*), her genitals covered only with a fabric. While *ṭawaf*, she was saying a poem, "Today is partially or completely visible, and the visible part, I do not make it halal".<sup>7</sup>

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<sup>5</sup> *Ibid*

<sup>6</sup> Jalaluddin As Suyuthi, *Sebab turunnya ayat Al-Qur'ān*, (Jakarta: Gema Insani, 2008), h.403

<sup>7</sup> *Ibid*, h.246

d. *Al-Aḥzāb* : 33

The researcher did not find anything about *asbābun nuzūl* of this verse.

e. *Al-Nur*: 31

*Ibnu Jarīr* told from a person who came from *Haḍramaut* that there was a woman put two silver bracelets and wearing jade, then she walked across many people and she hit his feet to the ground, then there was a sound stole people's attention. Then this verse came down .<sup>8</sup>

f. *Al-Muddathir*: 4

When there was Events of *Quraish* people, there was people who asked about who is *Muḥammad*. One of them answered, he is enchanter, once again answered shaman, a poet and so forth. Once again said, what was brought by *Muḥammad* it was magic learned from the ancients. After these events, prophet came back to home and feel sad, he covered her head with a blanket. Then this verse came down, verse 1 until verse 7.<sup>9</sup>

3. *Munāsabah āyah*

a. *Al-A'rāf*: 26

After discussing about *Ādam* and *ḥawā*, and gives signal that they will have a child, then this verse gives guidance to the children of *Ādam*.

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<sup>8</sup> *Ibid*, h.403

<sup>9</sup> *Ibid*, h.603

Perhaps, this verse and the next verse which started began with a call, "O son of *Ādam*", is a continuation of the last verse explanation that informs about life, death, and resurrection of all human beings. So this verse includes what is conveyed by Allah to the descendants of *Ādam* through *Ādam*. The following message is the explanation of *ni'mah* from Allah, among others, about the available of dress that can close their *'aurah* and a warning to prohibit enter in a devil persuasion, and an order to ornate when worship to Allah.

*Sayyid Quṭb* explained that this is a marker stop of several markers stops are found in this *surah*. It is a marker stops long enough after the last episode of the story of the human story. Each marker stop seemed notices, to pause, reflect on the lessons that can be drawn from this episode, before we go to see the next episode in the long journey of man. Thus, according to *tafsīr Al-Miṣbāḥ* explanations.<sup>10</sup>

c. *Al-A'rāf*: 31

Researcher did not find a detail explanation about *munāsabah* of this verse. In *tafsīr Al - Misbah*, it clarifies that before this verse is the verse which explains that Allah commanded *al-qisṭ* and straighten face in every mosque.<sup>11</sup>

d. *Al-Aḥzāb* : 33

Researcher did not find a detail explanation about *munāsabah* of this verse. In *tafsīr Al-Misbah*, it clarifies that before this verse is the verse which contains about giving guidance to wives of the Prophet

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<sup>10</sup> M. Quraish Shihāb, *Tafsīr Al-Miṣbāḥ, pesan, kesan, dan keserasian Al-Qur'ān*, (Jakarta: Lentera Hati, 2012), h.67

<sup>11</sup> *Ibid*, h.6

regarding the polite words, then continued with this verse, which contains guidance on the actions and behavior.<sup>12</sup>

e. *An-Nūr*: 31

Researcher did not find a detail explanation about *munāsabah* of this verse. In *tafsīr Al - Misbah*, it clarifies that before this verse is the verse which contains the command to the prophet to give the message for *mu`min*, then continued with this verse that contains the same command, but addressed to *mu`minah*.<sup>13</sup>

f. *Al-Muddathir*: 4

This is the second instruction received by the prophet in *tablīgh* activities, after the first guidance in the third verse emphasized, must makes *takbīr* become a special thing, is just to Allah. And this verse states to clean dress, however are you.<sup>14</sup>

4. Interpretations of Classic, Middle, and Contemporary Interpreter

a. Classic Interpreter

❖ *Tafsīr Ibnu ‘Abbās*

According to *Ibnu ‘Abbās*, "*rīsyān*" means the treasure. It means that dress also has a function as an ornament and beautify. It is true that the major function of dress is to close the genitals as mentioned in the verse (dress that close your badness). This interpretation does not conflict with the interpretation of the

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<sup>12</sup> *Ibid*, h.263

<sup>13</sup> *Ibid*, h.526

<sup>14</sup> *Ibid*, h.553

meaning of "*rīṣyan*" with the meaning of wealth, because wealth is a medium used to get dress as jewelry and comfortable life.<sup>15</sup>

“And not allowed woman to reveal her jewelry except what is appeared”, what appears is what is visible from a woman's dress. Thus *Ibnu Mas'ūd* argues that it is visible dress. Others say that the definition is a tool that looks like women's jewelry, like eye shadow, hand paint and ring. Meanwhile, according to *Ibnu 'abbās*, as narrated by *Ibnu Jarīr*, the meaning of jewelry is visible face, eye shadow, hand painting, and ring.<sup>16</sup>

“Take your jewelry when entering the mosque”, the intention is to use your dress are good, worthy in every time of worship to Allah, like *ṭawaf* or prayer. This command as a criticism of *jāhiliyyah* society's belief before islam which took off his dress while performing *ṭawaf*. Because they do not want to do *ṭawaf* except with dress that are never used for sin before, or *ṭawaf* with naked.<sup>17</sup>

The verses mean are you do not often get out while wearing ornate and fragrances as well as habits of *jāhiliyyah* people who do not have science and religion. This all is to avoid the ugliness and the causes that brought to him. After Allah *Subḥānahū wa Ta'ālā* ordered to *taqwā* for them, and ordered parts of *taqwā*, they were ordered to stay home and forbidden to *tabarruj* (dress when out of the house) as *jāhiliyyah* habits.<sup>18</sup>

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<sup>15</sup> 'Abdullāh Ibn 'Abbās Muḥammad al-Fīrūzabādī. *Tanwīr al-Miqbās min Tafṣīr Ibn 'Abbās*, (Jordan: Al-Bayt Institute for Islamic Thought, 2007), p.160

<sup>16</sup> *Ibid*, p.159

<sup>17</sup> *Ibid*, p.367

<sup>18</sup> *Ibid*, p.390

This verse is a warning to people of Prophet *Muhammad* about the habits of society at that time. According to *Ibnu 'abbās*, formerly women were told to walk among the crowd and hit his legs so that sound of his leg bracelet. It aims to attract the attention of men who hear it. Prohibition to hit their feet where the intention is situated jewelry should be hidden from people other family.<sup>19</sup>

❖ *Tafsīr Ar-Rāzī*

There are two faces of interpretation in this verse, firstly, this verse showed to Adam and *ḥawa* when lowered into the earth and live in it. Furthermore, Allah revealed all the needs for both, one of them is dress, which on the one hand to cover the nakedness like religion orders, on the other hand as a jewelry as the fulfillment of needs. Secondly, when Allah tells us that Adam and *ḥawa* fell to the earth naked, then both use the leaves to cover nakedness. It means, whatever any material of dress, could have two functions, covering genitalia and decorating functions for themselves.<sup>20</sup>

What is meant with *zīnah* in this verse is the entire female body shape, so in this case, Allah forbid the women to show all parts of the body that is attractive by covering his private parts with dress. And the meaning of “except usually looked” is something which usually seen, such as face, hands, because Islam is a tolerant religion, then these parts should not be closed because it is not the genitalia. Because this verse is actually a command to close the genitals when worship. After Allah mentioned *zīnah* in a very broad category, then Allah ordered women not to show their *zīnah*

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<sup>19</sup> *Ibid*, p.706

<sup>20</sup> Al-Razi, *Mafatih al-Gaib*, (Beirut: Dar al-Fikr, 1981), p.54

(jewelry) which should not be seen by the public. Should be hidden from the public.<sup>21</sup>

This verse is a warning for *jāhiliyyah* people's habit who *tawaf* nakedly. They believe that by releasing the dress, they can be separated from sin as separated from the dress they use. While the definition of *zīnah* is dress, it can be seen from the verse "And you do not (women) show your jewelry, means dress. Although the verse uses the word *zīnah* but the dress in question also must keep a close genitalia."<sup>22</sup>

Stay for silent on where you live, and do not show your jewelry as practiced by *jāhiliyyah ula* people. *Jāhiliyyah al-ūlā* is *jāhiliyyah* at the time of prophet *Nuḥ's* life, and *jāhiliyyah ukhrā* are they who live afterwards.<sup>23</sup>

According to *Ibnu 'abbās* and *Qatadah*, at past time, a women were told to walk among the crowd and hit his legs so his leg bracelet was sound. It aims to attract the attention of men who hear it. So through this verse Allah rebuked the habit "so they know what should be hidden from their adornments". When forbidden to listen to the sound of adornments is prohibition to show the jewelry. In addition, women were not allowed to issue a loud sound because their sounds are very potential cause a scandal. So the scholar of *fiqh* even make *makrūh* for a woman who *ādzan*.<sup>24</sup>

In this verse, Allah tells the Prophet to purify her dress from dirt and unclean. This because of some possibilities, first by

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<sup>21</sup> *Ibid*, p.208

<sup>22</sup> *Ibid*, p.65

<sup>23</sup> *Ibid*, p.210

<sup>24</sup> *Ibid*, p.210

*Shāfi'ī*, this was a notice that the prayer is not valid except uses clean dress. Then the second, according to 'Abd Ar-Raḥmān ibnu Zaid, in the past, *kāfir quraish* society does not keep their dress from unclean, then Allah sent an order to Prophet to teach them keeping dress from unclean. And third, narrated that one day *kāfir* people were dropping a goat feces to prophet and attached to his dress, then the Prophet returned to his house with a feeling of sadness and this verse came down.<sup>25</sup>

b. Middle Interpreter

❖ *Tafsīr At-Tabarī*

In *Al-A'rāf* verse 26, interpreter has explained that Allah has made dress for human, and gave him as a gift. *Libās*, meaning is all types of dress that are used to close the genitals. So that was narrated by *Muḥammad ibnu Amr, Al-Muthannā, Ibnu Wakī'* and others.

In *An-Nūr* verse 31, interpreter has explained that Allah forbids Muslims for show jewelry to people of the opposite sex. There are two jewelry, the first is commonly seen jewelry like rings and eye shadow. While the second is unusual looked jewelry, like a bracelet on foot, necklaces and so on. *At-ṭabarī* said that the opinion of the most appropriate in terms of this *ta'wil* is the statement which the purpose of this verse is face and two hands.

In *Al-A'rāf* verse 31, *At-Tabarī* does not speak or says much about the explanation of this verse. He just explain about the

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<sup>25</sup> *Ibid*, p.192



chronology of decline of this verse, he refers to *ḥubaib ibnu Yaḥyā bin 'Arabī, Amru ibnu 'Alī, Ibnu Wakī'* and others.

In *Al-Aḥzāb* verse 33, interpreter has explained that they wear dress then show off to people in crowd. *At-Tabarī* refers to *Bishr*, he said, if you go out of the house, so you don't makeup and act like *jāhiliyyah* people. *Jāhiliyyah* woman walk by showing off her body. Then Allah forbid wives of the Prophet do like that, so do us, as well as other *muslims*.<sup>26</sup>

In *An-Nūr* verse 31, *At-Tabarī* interprets, they are not allowed to wear their jewelry in the legs, then they walk, and it would invite the attention of others. Invite the attention of other, it is forbidden.

In *Al-Muddathir* verse 4, interpreter has explained that most *ta`wīl* stated, the meaning of this verse is do not stain dress with bad deeds and falsehood. *Ta`wīl* refers to *Muḥammad ibnu Sa'd, Abu Kuraib, Sa'īd ibnu Yaḥyā* and others.

#### ❖ *Tafsīr Al-Kasyāf*

According to *Zamakhsharī*, what is meant by *rīsyān* is dress that has elements of aesthetics and beauty. This phrase is borrowed from the term *rīsyān* (plumage), because feather for bird is as dress also as jewelry. The point is that Allah made garments to man for two functions, the first dress as a cover nakedness, second is as a tool to beautify themselves. Beautify themselves with dress is not wrong destination, like Allah said "for your ride and jewelry"

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<sup>26</sup> Al Imam Abu Ja'far Muhammad bin Jarir bin Yazid bin Katsir bin Ghalib Ath Thabari, *Jami'ul Bayan An Ta'wil Ayi Al-Qur'an*, (Jakarta: Pustaka Azzam, 2012), h. 223

(*An-Nahl*: 8), "and for you to animals that vehicle there is valor"  
(*An-Nahl*: 6).<sup>27</sup>

Women were also instructed not to show her jewelry except what appears. The definition of adultery is what is considered as jewelry for a woman. There are two kinds of jewelry, jewelry which looks like eye shadow, rings and same kinds of jewelry which may be disclosed to public, while jewelry which to be vague such as bracelets, necklaces, and others should not be shown except to the groups mentioned in the verse. Because the jewels are located on the body which should not be shown.<sup>28</sup>

(Take your jewelry) or ornate yourself by using beautiful dress (every time you enter in mosques) to perform prayers or *tawaf*. Because at *jāhiliyyah* period, people do *tawaf* nakedly and leave their dress behind *masjidil ḥarām*. They argue that it is impossible to worship to Allah by dress that we used to sin. What is meant by the beautiful dress are dress that are wearable, so it is advisable for someone to worship with best shape when worship to Allah.<sup>29</sup>

A woman should stay at home, and does not ornate first *jāhiliyyah* people. The first *jāhiliyyah* is *jāhiliyyah* at prophet *Ibrahim* period, that time a women were running out of the house using home dress (not enclosed) to seek the attention of a man.<sup>30</sup>

Actually the prohibition is to show where the jewelry placed, so it is not allowed to show the jewelry is not allowed to

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<sup>27</sup> Zamakhshari, *Al-Kasyaf* (Riyad: Al-Maktabah Al-Ubaikan, 1998), p.435

<sup>28</sup> *Ibid*, p.290

<sup>29</sup> *Ibid*, p.438

<sup>30</sup> *Ibid*, p.65

show the place where the jewelry was attached. Therefore, prohibition from Allah to hit in the leg as that they should not hit their jewelry place, means the place where they attach jewelry.<sup>31</sup>

(And clean up your dress) is a command to always clean the dress from unclean. Thus, because the cleanliness of the dress is requirement for the validity of prayer. In addition, the cleanliness of dress is also an important thing though outside of worship (*ṣalāh*). There is also the opinion that the meaning of the verse is a command to clean the soul from all the despicable acts.<sup>32</sup>

#### c. Contemporary Interpreter

##### ❖ *Tafsīr Al-Manār*

What is meant in this verse is Allah has created for human needs to fulfill dressing needs with different types of materials, such as cotton, animal hair, silk and so on and teach them instinct to create dress, so they can make the dress as genitalia cover and jewelry. This verse also implies that decorate with dress used is something which is permissible. Such as a test for human like was mentioned in *sūrah Al-Kahfī* (we make what is on earth as an ornament to find out who has good activity among them). So Allah knows human attitude with that adornments, whether they will be grateful when using them, feeling quite within the limits allowed by law. Do people who lose will feel patient, and so on.<sup>33</sup>

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<sup>31</sup> *Ibid*, p.291

<sup>32</sup> *Ibid*, p.252

<sup>33</sup> Rasyid Ridha, *Al-Manar* (Kairo: Dar al-Manar, 1947), p.259

In this verse, Allah instructed to every moslem to wear good dress in every worship to Allah. Absolute command shows that beautiful dress is dependent on the habits of a society in decorating themselves, so Muslim in the performance of worship is sincere, no coercion and excessive. This command also serves as the efforts carried out by the ethics of Islam dress, which previously has not been dressed with a decent, or even naked. Then dressing as a cover nakedness well as jewelry is a moral idea brought by this verse.<sup>34</sup>

❖ *Tafsīr Al-Jawāhir*

The point is a woman should not show their *khāfi* jewelry to men who are not *maḥrām*, such as ankle bracelets, leather dyes which exist at the foot, earring, rings in the ears, a necklace around the neck, except what looked, such as dress, rings, eye shadow, skin dye which exist on the palms.<sup>35</sup>

It is the command of the Prophet to his wife to be simple, stay living at home, and do not show your jewelry like *jāhiliyyah* people. In this verse are specified in *jāhiliyyah al-ūlā*, while *jāhiliyyah al-ukhrā* is people who entered in *islām* but *fāsiq*.<sup>36</sup>

And do not hit their feet, the meaning is to hit the foot of women so leg bracelet sound, and every person knows that the woman are using the anklet. This command is more than just close the genitals, even is a command to prohibit sound of women go out

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<sup>34</sup> *Ibid*, p.383

<sup>35</sup> Tantawi Jauhari, *Al-Jauhar fi Tafsir al-Quran al-Adzim*, (Mesir: Mustafa al-Babi, 1351 H), p.10

<sup>36</sup> *Ibid*, p.26

and be heard by people who are not *maḥrām*. Because in the past, women are usually hit his leg when walking to take out sound of leg bracelets and attract men.<sup>37</sup>

Need to know that the meaning of clean dress is clean yourself of being an honest and keep promises like most Arabic wear. They often talk about clean dress person, are honest person and always keep their promises, if there is a liar, he will be called as dirty dress men. This word using is still going on to this day in some *islām* countries such as Egypt.<sup>38</sup>

❖ *Tafsīr Fī Dhilāl Al-Qur'ān*

In *Al-A'rāf* verse 26, interpreter has explained that Allah gave an order for them to wear dress to cover their nakedness. Then this closing to the body is as decoration and beauty to replace the bad naked and disgusting. *Libās* interpreted as dress to cover.

In *An-Nūr* verse 31, interpreter has explained that jewelry such as bracelets, necklaces and part of body that jewelry adhere. Part of a woman's body must be keep properly, because if not, it will cause stimulation of men that caused the worst event.

In *Al-A'rāf* verse 31, interpreter has explained that Allah commanded them to wear jewelry, namely dress that has been passed down to them, wear nice dress every want to do worship, such as *ṭawaf* and so on. They should wear it and not leave it not be used.

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<sup>37</sup> *Ibid*, p.11

<sup>38</sup> *Ibid*, p.291

In *Al-Aḥzāb* verse 33, interpreter has explained that Islam came to change the view of human to woman, woman who previously was considered as satisfier tool only. Thus was the assumption in the *jāhiliyyah* time. Interpreter refers to some person, among them are *Mujāhid*, *Qatadah*, and *Muqātil ibnu ḥayyan*. *Mujāhid* said, women go out and walk among men. That is the description of *jāhiliyyah tabarruj* in the pass. Then *Qatadah* said that they walked with coquettis and Allah forbids that action. While *Muqātil bin ḥayyan* said, *tabarruj* is put veil over the head but without a string, so their ears and neck looked.<sup>39</sup>

In *An-Nūr* verse 31, interpreter has explained that this verse explains, Allah knows how the human heart. Many men who appeared lust when looking at women's dress, dress that invite attention. And Allah forbids this.

In *Al-Muddathir* verse 4, interpreter has explained that in this verse, the interpreter did not say much, he explained whatever the chronology of this verse decline, it explained, this verse told to clean the dress we wear.

## **B. Hamka and Tafsīr *Al-Azhar***

### **1. Biography of Hamka and His Works**

Hamka was a poet, scholar, author, and politician. He's a lot of change of poetry and poems, writing literature and books of religious breath. The activities of this writing, he wrote at a relatively young at the age of 17 years. Works of Hamka is generally readable because the language used is beautiful and charming every reader and it is easy to

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<sup>39</sup> Sayyid Quthb, *Tafsir Fi Zhilalil-Qur'an*, (Jakarta: Robbani Press, 2003), h. 233

understand it. The books are written by Hamka stretches of issues of history, philosophy, Sufism, *fiqh*, romance and so on. Hamka has authored a book of approximately 150 books.<sup>40</sup>

His full name is Prof. Dr Haji ‘*Abdul Mālik ibnu ‘Abdul Karīm Amrullāh ibnu ‘Abdullah ibnu Ṣalāh*, or known by the call Hamka. He was born in a village called stem river close to the lake *Maninjau* West Sumatra. He was born on February 17, 1908 which coincides with the 14th of Muharram 1326 H. Mrs. *Siti Safiyyah* is his mother. Hamka’s father was a scholar world at that time, he is *Shaikh ‘Abdul Karīm ibnu Amrullāh* is the first Indonesian to receive the degree of Doctor Honoris Causa from the University of Al- Azhār University in Egypt. *Karīm Amrullāh* is a reformer in Minangkabau and in Indonesia who founded the *iṣlāḥ (tajdīd)* in Minangkabau return from the land of Mecca in 1906. As such, Hamka has been educated in a family environment that upholds the values of Islam.<sup>41</sup>

Hamka’s educational experience only up to second grade. He then choose to study religion and Arabic in Sumatra (*Tawālib*), founded by his father. Hamka never get a diploma, whether primary, secondary, or college. He was largely self-taught in many ways, ranging from religion to the nation, from the literature, sociology, philosophy, and political good that comes from Islam and from the west. Works of Albert Camus, William James, Freud, Toynbee, Jean Startre, Karl Marx, and Pierreh Loti he had also learned. Although it does not have a diploma, Hamka has been a teacher and rector at some universities, and even his name immortalized as the name of the college like Prof. Dr. HAMKA Muḥammadiyah University Jakarta. Because talent is strong, he could reach popularity in various

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<sup>40</sup>Yuyun Affandi, Lc.MA., *Konsep Demokrasi Menurut Pandangan Hamka dalam Tafsīr Al-Azhār* (Semarang: Puslit IAIN Walisongo, 2010), h.46

<sup>41</sup> Siti Lestari, *Pemikiran Hamka Tentang Pendidik dalam Pendidikan Islam*, (Semarang: Skripsi IAIN Walisongo, 2010), h. 52

fields. Writing talent appears to have carried since childhood as a legacy from his father who was also a writer.

Due to special intellectual talents, Hamka then grew and became a great scholar respected, often referred to as a one of the great scholars of Southeast Asia. Properties and breadth of his knowledge is very grand and tall, he was a humble, he was also a pious servant of Allah, a wise scholar, a preacher who his speeches are very alluring. Blood of the parents as a reformer of Islam making Hamka learned better since childhood are already familiar with the talks about the world of science. When father had discussions with colleagues who pioneered Islamic youth movement in Minangkabau turns unknowingly firmly planted in his heart.<sup>42</sup>

After some time living with brother, in July 1925 Hamka return home to West Sumatra. He returned home to his father in Gatangan, Padang panjang. There in later he founded the Tabligh Assembly Muḥammadiyah. Since that, then the history of gait Hamka to the organization founded by KH. Ahmad Dahlan. After two years of work in his hometown, in February 1927 Hamka headed to Mecca. Towards the implementation of the pilgrimage takes place, Hamka with others prospective haji founded the Association of the East Indies. This organization had aim to provide religious instruction, especially the rituals of Hajj, the prospective haji from Indonesia.<sup>43</sup>

In addition for haji, his departure was also to be used to gain knowledge to stay there for half a year. While reviewing the science of religion in various Islamic religious leaders who teach at *Baitul Haram*, Hamka working on a printing press to meet their daily living expenses. He had returned to their homeland in June 1927 and went straight to the field.

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<sup>42</sup> Siti Lestari, *loc. cit*

<sup>43</sup> M. Yunan Yusuf, *Corak Pemikiran Kalam Tafsīr Al-Azhār* ( Jakarta: Panjimas, 1990), h.47



There he went to the plantation area is around the eastern coast of Sumatra to be a religious teacher. This work was done for five months. In late 1927, he had to return to his hometown in Padang Panjang.<sup>44</sup>

Beside busy lecturing activity Hamka also published numerous works of romance. At the age of seventeen years, she has published her first book *Khātibul Ummah*. The story of haji trip he wrote in the newspaper *Pelita Andalas*. In 1928, he published the Age of Progress magazine, in 1932 he published a magazine called *Al Mahdi*. In 1936-1943 Hamka became chairman of Community Guidelines magazine editor in Medan, a magazine that never reached the highest rating before the second world war.

Slowly but surely, the intellectual ability and the ability of writing also honed, especially after he led the magazine Community Guidelines and Islamic Guidance (1938-1941). Various religious articles and short stories written by so clear language and logic. Writing talent as a writer for the past decade also evolved simultaneously with the ability of a good speech.

In this era of successful completion of the work Hamka novel "*Di bawah Lindungan Ka'bah*" (1938), "*Tenggelamnya kapal Van Der Wick*" (1939), The contents of various novel it seems clear have been effected by from personal experience when he went to Mecca and spent many time as a religious teacher in the plantation workers in East Sumatra.<sup>45</sup>

In this period there is one work. The book, published in 1939 was given the title of Modern Mysticism. Hamka in this book had criticized the tendency of various schools of Sufism negative view on life world. Sufism is much used as a way to isolate themself from life peace world. Hamka

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<sup>44</sup> Yuyun Affandi, Lc.MA., *op.cit.*, h.49

<sup>45</sup> Roudhotul Jannah, *Pemikiran Hamka Tentang Nilai-nilai Pendidikan Budi Pekerti*, (Salatiga: Skripsi STAIN, 2015), h. 29

in this book trying to change that perception. He called positive mysticism must not be asceticism. He said, be true Muslims rather than abstain from the world, but go directly into it. This book is in great demand by the public.

Towards the recognition of sovereignty, after the achievement of *Roem Royen* Agreement in 1949, he decided move from West Sumatra to Jakarta. This time Hamka pioneering career as a civil servant in the Ministry of Religion class that time was held by KH. Abdul Wahid Hasyim. Seeing his intellectual ability, ministers of religion allowed Hamka to give lectures at some *islam* universities, both in Java and outside Java. Some colleges that had become a place of teaching, among others, PTAIN in Yogyakarta, Jakarta Islamic University, Faculty of Law and Philosophy at Padang Panjang Muḥammadiyah, Indonesian Muslim University (UMI) in Makassar, and the Islamic University of North Sumatra (UISU) in Medan. Uniquely in the middle of busy life as a teacher in various University, Hamka had time to write a biography of his father '*Abdul Karīm Amrullāh*. He said he wrote this book is as a dedication to his father who was very courageous.<sup>46</sup>

Among teaching activities at various universities, Hamka reiterated his departure for the haji to the holy land. Same with the departure of Haji which is done 24 years before, he left for Mecca, this time accompanied by his travels to other countries in the area of the Arabian Peninsula. Hamka itself greatly enjoyed his trip. Especially when he was in Egypt, he made time to meet various Egyptian writers who had long known through his writings, such as Hussein and Fikri Abadah. They meet, exchange ideas and interest in literature and life of the people as a whole.

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<sup>46</sup> Yuyun Affandi, Lc.MA, *op. cit.*, h.51

Similarly, the return of his first haji, after returning from a trip to sharing in countries of middle east, the inspiration to create works of literature grows back. Those was born then some works such as novels, Bath Light in the Holy Land, and in the valley of the Nile, and in River side Dajlah. For many literary critics, many of them mention that, Hamka in writing of his work heavily influenced by Egyptian poet. It seems to be understood because it is often stated amazed at some of the pyramid country author's works, one of which is *Al-Manfaluti*.<sup>47</sup>

In Hamka life, not only for worship and fight alone. But he also wrote, therefore, could be seen in public interest on future generations. The works of famous Hamka, among others, in the field of language and literature, as has been mentioned that Hamka was a famous poet and humanist at the time of the Central Library. So many essays he was on the field, like *Laila Majnun*, *Kepentingan Melakukan Tabligh*, *Majalah Tentara*, *Majalah Al Mahdi*, *Mati Mengandung Malu*, *Di Bawah Lindungan Ka'bah*, *Tenggelamnya Kapal Van Der Wijk*, *Di Dalam Lembah Kehidupan*, *Merantau ke Deli*, *Terusir*, *Tuan Direktur*, *Di jemput Mamaknya*, *Keadilan Ilahi*, *Cemburu*, *Di lembah Cita-cita*, *Mahdi Cahaya di Tanah Suci*, *Di tepi Sungai Dajlah*, *Menunggu Beduk Berbunyi*, *Ayahku*, *Pribadi*.

*In addition Hamka also authored books concerned with religion and philosophy, because Hamka is a scholar and also a philosopher of religion. Therefore, many of his works are well known such as Khātibul Ummah, Adat Minangkabau dan Agama Islam, Ringkasan Tārikh Ummah Islam, hikmah Isrā' Mi'rāj, Falsafah Hidup, Lembaga Hidup, Negara Islam, Islam dan Demokrasi, Revolusi Agama, Sesudah Naskah Renville, Pedoman Mubāligh Islām, Agama dan Perempuan, Muḥammadiyah Melalui Tiga Zaman, 1001 Soal Hidup, Pelajaran Agama Islam, Islam dan*

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<sup>47</sup> *Ibid.*, h.52

*Kebatinan, Sejarah Umat Islam, Lembaga Hilmat, Falsafat Ideologi Islam, Kedudukan Perempuan dalam Islam, Keadilan Sosial dalam Islam, Perkembangan Tasawuf dan Pangkalnya, Tasawuf Modern, Mengembalikan Tasawuf ke Pangkalnya, Tafsir Al-Azhār 30 juz.*

Many books had been authored by Hamka beside books who had authored and published in the magazine published. He did this on the basis of willingness without expecting wages and services, on the contrary he did for the love of Allah, through compassion for fellow human beings.<sup>48</sup>

## 2. *Tafsir Al-Azhār*: Method and Pattern

In 1952 he got the opportunity to visit United States for Organization duty. Hamka came to the country as invitation of USA from State Department. He visited various places, such as the State of California to give lectures related to religion. This visit was only an appetizer visit only. After that, then he is often invited to it, either at the invitation of the State concerned and comes as a member of the delegation of representing from Indonesia.

At that time Hamka then into Konstituante Agency representing Masyumi Party of election results *Muhammadiyah*, 1955. He was nominated to represent the electoral district in Central Java Masyumi. In this body Hamka shrill against guided democracy. At an Event in London, in 1958 he publicly gave a speech rejection of the idea of Sukarno's Guided Democracy.

In the heat of debate, Hamka at that year also had received an invitation to be a member of the Indonesian delegation to attend the symposium Islam in Lahore. After that, then he visited again to Egypt. In

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<sup>48</sup> *Ibid*, h.59

this occasion he was honored Causa field (HC) from University Al-Azhār, Cairo. At the forum, he delivered his inaugural address as extraordinary professor at the topic of discussion about the influence of *Muḥammad ‘Abduh* in Indonesia. On this occasion, Hamka outlined the rise of Islamic teaching reform in Indonesia, ranging from the emergence of *Ṭawālib* Sumatra, *Muḥammadiyah*, *Al-Irsyad*, and the Islamic Union. Doctorate incredible as this turned out the receipt again sixteen years later, in 1974 at the University Kebangsaan, Malaysia. This degree is delivered by Malaysian Prime Minister Tun Abdul Razak. While providing a degree, the prime minister said in his speech that Hamka no longer just the precious of Indonesia, but also has become the pricious of the nations of Southeast Asia.<sup>49</sup>

The old order led by President Sukarno into politics as a commander. At the time of Indonesia Sukarno wanted truly independent. He calls for the movement against western imperialism, which is referred to as neo-colonialism force new. On the one hand, this works pretty good idea. Indonesia has become an important position and become one of the central force non-aligned movement. However, on the other side of the economic recovery was not able to run properly. Political differences, especially between the nationalists and Islamic worsen, which then reach peak when speaking of the State constitution becomes clogged. Both parties support the idea of anti and Islamic countries are not able to continue to successfully reach an agreement. And Hamka present in the debate arena. Unfortunately, President Sukarno not wait to see the argument. By reason of a serious threat of disintegration of the nation, Sukarno on 5 July 1959 and then issued a Presidential Decree, which

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<sup>49</sup> Maysaroh, *Pendidikan Akhlak dalam Al-Qur’an, Studi Atas Penafsiran Hamka*, (Jakarta: UIN Syarif Hidayatullah, 2015), h. 15

include the states dissolve the Constituent Body and return to the state constitution in 1945.<sup>50</sup>

Hamka said: "I am the one who should thank that hold me, because for two years in custody and in the hospital friendship, I have managed to fabricate *Tafsīr Al-Quran* which I can't resolve within 20 years beyond the prisoners". In addition, a few years later Hamka also recognized that this is a book of commentary works best. Once out of her custody and set aside to devote more time in religious matters, such as the morning lecture, lecture by RRI, TVRI and build the mosque of *Al-Azhār* . In 1967 he was gotten out by President Suharto.

In 1975, Hamka was trusted to sit as chairman of the Indonesian *Ulamā`* Council (MUI). Various parties for some time in doubt, it was accepted, it would not be able to face the New Order government policy interventions to Muslims who was running with very massive. However, Hamka dismissed that doubts by taking steps to choosing the Mosque of *Al-Azhar* as a center of MUI than an office at *Istiqlāl* Mosque.

Hamka decided to get out himself from MUI on May 21, 1981 because of a lot of pressure experiences, it related to political polemic about Islamic fatwa. He died in Jakarta, July 24, 1981 at the age of 73 with leave many works (books).<sup>51</sup>

*Tafsīr Al- Azhar* is using analytical methods / techniques, which is a method of interpretation which interprets to explain the content of verses of *Al-Qur'ān* from a variety respects with regard verses that sequence contained in this method is associated with an explanation about the meaning and content of the verse, interpellation verses with a letter, *Asbābun nuzūl*, suggests hadiths related to the paragraph.

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<sup>50</sup> *Ibid*, h.55

<sup>51</sup> Hamka, *Studi Islam* (Jakarta: Pustaka Panjimas, 1983), h.vii

The opinions of the commentators which may be colored by the educational background and skills. On the other hand, the interpretation of *al-Azhār* can be categorized using the method which is a form of interpretation *ijmāli* deciphering paragraph in accordance with the order of a brief but clear, with a very simple language, so it can be digested by the common people as well as by experts. Style of *Tafsīr Al-Azhār* is using the literary style of civic culture, which is a mode of interpretation that explains verses of the *Al-Qur'ān* which are directly related to people's lives (*ādābi ijtīmā'ī*) as well as efforts to combat diseases or problems of a society based on verses by arguing user the language that easily understood but beautiful sounds.<sup>52</sup>

### 3. Interpretation On *Satrul 'Aurah*

#### a. Good dressing is cover '*aurah*

*Al-A'rāf: 26*

#### ❖ Interpretation of *Al-Azhār*

O children of *Ādam*, the arrangement has given clear explanation that Prophet *Muḥammad* was not sent to the Arab alone, but to all mankind for all descendants who in antiquity had already tightened train this country or this earth. Not to men only because of the children of *Ādam* are male and female.

Verily We have sent down to you the dress that will cover your genitals and your jewelry and *taqwā* dress. With the arrangement of this verse, we can reconnect with the verse, thanks to our grandmother out of heaven, that is because he has to know

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<sup>52</sup> Fatkhur Rohman, *Berbakti Kepada Orang Tua Menurut Penafsiran Hamka dalam Tafsīr Al-Azhār dan Hasbi Ash Shidiqy dalam Tafsīr An Nur* (Semarang: Skripsi IAIN Walisongo, 2010)

what the meaning of both pubic genitals. They were embarrassed, so they took leaves from heaven to cover the genitals. Here already imagined that embarrassed his self is the first man to be self-consciousness. But after they were committed in the world and the have a child, sent dress by Allah. That is sent to them revelation or inspiration, so as to set the dress just enough to cover the genitals. Then revealed that dress will also be jewelry. It appeared that the man also given guidance from Allah SWT. how to wear dress for jewelry, so the human knows about beauty.<sup>53</sup>

- b. Good dressing is which has no jewelry show

*An Nur (24) ayat 31*

❖ Interpretation of *Al-Azhār*

Warning to women, in addition to maintaining eyesight and maintain public, plus more, their adornment should not be on display except only real. The ring finger, face and hands, that's a real jewelry. That is simple and not flashy and seductive. Then explained also that let shawl (crippled) which has indeed available in the head is covered to the chest.

In this verse was told to wrap shawl to "*juyūb*" means "hole" which opened the chest that show the base of breast. Sometimes it was closed but it hole making it as open as well. In this verse already hinted at how great the role taken by the woman's breasts in causing impotence. The good women will bring the end of the shawl to her chest lest open, as this will cause the interest of men and causing them to lose control over them.

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<sup>53</sup> Hamka, *Tafsir Al-Azhar*, (Surabaya: Yayasan Latimojong, 1981), juz 8, h. 234-235



The back is opened, chest, thighs, for what purpose? People told politely, but she "commanded " to look. Man became naughty. Everything stance, swing and sway, as if asking the opponent, as if asking held. Held various ethics that men behave towards the fact that there is in front of his eyes. People will not be able to control themselves anymore.

Our Prophet *Muḥammad* had told *Asmā` binti Abū Bakr Aṣ-ṣiddīq*:

"O *Asmā`*! Indeed women when it came his menstruation time, not seen from him except this. (then he intimated his face and his hands)!".

How else? Cover well and live respectable.<sup>54</sup>

- c. Good dressing is to wear beautiful dress

*Al-A`rāf: 31*

❖ Interpretation of *Al-Azhār*

'*Children of Ādam, wear your jewelry when enter the mosque*'. By submitting an appeal to all the children of *Ādam*, we can make understanding that the religion of Islam is not specific to a single nation, but it is true that *Muḥammad*. The mercy to all the world, men and women. Here commanded them, he told us all that if we go to a mosque, it means that we have to kneel and pray for the origin of the mosque is a place of prostration, let us wear jewelry. That is let to wear appropriate dress.

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<sup>54</sup> *Ibid*, juz 18, h. 208-209

In addition we can also make understanding, when the sons of *Ādam* had to go into the mosque, let them take the jewelry first. Do not just go in vain.

We have been advised, that the cause of the decline of this verse is that *jāhiliyyah* people come into *masjidil ḥarām* and *ṭawāf* nakedly. In this verse Allah has described not only get into the *masjidil ḥarām*, even into all let ornate mosque in advance. Maintain the atmosphere of the mosque because he prayed to Allah and a gathering place for pilgrims. And if we further deepen the understanding of the mosque is a place of prayer prostrate to Allah, Even in his own home, should provide a special place for prayer, so that where the riches and honor hygiene maintained. And when the prayer will pray to wear regular dressing so apparent that they will face Allah, we really adorn ourselves.<sup>55</sup>

- d. Good dressing is which does not imitate *jāhiliyyah* people.

*Al-Aḥzāb: 33*

❖ Interpretation of *Al-Azhār*

"And stay in your home". That is, let the wives of the Prophet looked at that house, even a house of her husband, that's where he lived a peaceful and safe. There in *mawaddatan* and *raḥmatan*, that is love and affection. Being a respectable housewife. "And do not decorate with *jāhiliyyah* ornate".

Due to *jāhiliyyah* women in past, if they make up, look more beautiful, moreover, decorated to make it more appealing to people. Ornate order to look more plump. So male eyes look glare. Decorated like calling asking held. So if the teachings of the

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<sup>55</sup> *Ibid*, juz 8, h. 249-250

Prophet have been received, Faith has been lodged in the chest but ornate Islamic, decorated modestly, ornate who are not conspicuous.

It is not described in this paragraph what "fashion" is. Or shape of women's dress nations what to wear, the Arab or Persian. It is a guideline to be used at each time and every place with the Islamic community. Not discussed whether women's dress must be in accordance with the model in the Arabian Prophet, or a skirt or dress brackets European models in Minang, *kebaya* in Malaysia, or *kebaya* in Java. Who became the principal is "do not make up like *jāhiliyyah* people", but according to Islamic modesty line. So it is no wonder if the connection is called the verse: "And establish regular prayer and give alms to you and obey Allah and His Messenger". For prayer, charity and obedience execute any command of Allah and the Messenger and stop prohibited, will have a great effect on dress and ornate way.<sup>56</sup>

- e. Good dressing is which is not flashy

*An Nur: 31*

❖ Interpretation of *Al-Azhār*

Islam recognizes aesthetics (beauty) and art. But let the beauty and artistry that arise from the subtlety of humanity, not of the will of veterinary in man it.

The beauty is not to show themselves and nude or seductive as if the attitude and gesture said: "hold me".

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<sup>56</sup> *Ibid*, juz 22, h. 39-40

In other side, do not stomping feet to the ground so as not to be known by the hidden jewels.

What a profound purpose of this paragraph, if examined with the size of psychology. Well known in the matter of sex fantasy is sometimes sharper than reality. Lust of someone dreamer could arise only because of seeing women heel, more than seeing his own body. This is dealt with by experts in the modern soul at length. Do not stomping feet in order not to be seen hidden jewels. What its mean. What this mean is that any attitude that contain an "attraction " for men "intoxicated" and be of limited, if you admit a good woman.

Finally Allah's command closes with a call:

"And forgive you all to Allah, faith people, that you might receive glory"

Now comes the statement: "Did the *Al-Qur'ān* gives clues to how should dress? Is now the dress worn by Mecca women now days has obey the instructions of *Al-Qur'ān*? Namely that only visible his eyes?<sup>57</sup>

The *Al-Qur'ān* does not make up the detail about it. The *Al-Qur'ān* is not a fad! The *Al-Qur'ān* does not close the sense of beauty (aesthetics) of human and artistic taste. Islam is a fad man in the West and in the East. In Pakistan or in Scandinavia. Shape and cut whatever dress to mankind by space and time. Emphasized by Islam is the faith of existing guidelines in the chest and attitudes are governed by faith courtesy. Form of dress is included in the culture room, and culture is determined by space and time added with intelligence. for example Indonesian women, because they have to

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<sup>57</sup> *Ibid*, juz 18, h. 211-212

wave era, gradually or exchange *kebaya batik* cloth with dress in the West, as it has been uneven today, Islam is not going to interfere.<sup>58</sup>

f. Good dressing is with clean dress

*Al-Muddathīr: 4*

❖ Interpretation of *Al-Azhār*

"And your dress, you shall wipe". Sharing is also the interpretation of the commentators on this dress cleaning purpose. But here we just take the simple interpretation, the words of the Prophet himself. "Cleanliness was one corner of the faith." (by *Imām Aḥmad* and *At-Tirmidzī*).

He is the Messenger of Allah will deal with the crowd, with the leaders of his people or with anyone. Cleanliness is one of the important subjects to attract people's attention. Cleanliness of great dress influence the attitude of life itself. Health raises self esteem, which is a very important thing is maintained by people who want to erect delivered *da'wah* to society. Dirty dress cause his own soul also tangled. Every human being will feel yourself dear how much influence the clean dress to itself and to the human heart that surrounded us. That is why, after the Islamic *Shari'a* stand, the Prophet always advocated cleanliness. And he always cleans his teeth, rubbing and brushing with a kind of wood grain, which is known as the Iraq scented wood. And he likes to use perfume. Especially when going to Friday prayers.<sup>59</sup>

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<sup>58</sup> Hamka, *loc. cit.*

<sup>59</sup> *Ibid*, juz 29, h. 223

### C. M. Quraish Shihāb and *Tafsīr Al-Miṣbāḥ*

#### 1. Biography of M. Quraish Shihāb and His Works

Prof. Dr Muḥammad M. Quraish Shihāb, M.A. born in Rappang, South Sulawesi, on February 16, 1944.<sup>60</sup> This expert of interpretation has hold an MA for specialization in interpretation of the *Al-Qur'ān* at Al-Azhār University of Cairo, Egypt in 1969. In 1982 earned a doctorate in the field of sciences of the *Al-Qur'ān* with graduated Summa Cum Laude with first-class honors from the same university.<sup>61</sup>

His dedication in the field of education is to become a rector of IAIN Syarif Hidayatullah Jakarta in 1992-1998. Their work is not limited in the academic field. He served as Chief of MUI (center) from 1985 to 1998, members of the MPR 1982 to 1987 and from 1987 to 2002, and in 1998, believed to be the Minister of Religious Affairs. He is also known as a very productive writer. More than 20 books have been born out from his hand. Among the most legendary "*Membumikan Al Al-Qur'ān* (Mizan, 1994), *Lentera Hati* (Mizan, 1994), *Wawasan Al-Qur'ān* (Mizan, 1996), and *Tafsīr Al-Miṣbāḥ* (15 volumes, Lentera Hati, 2003). His figure is also often appear in various media to give a splash of spiritual and intellectual. Its main activity now is Lecturer (Professor) for State of Islamic University (UIN) in Jakarta and Director of the Center for the Study Quran (PSQ) Jakarta.<sup>62</sup>

He comes from an educated Arab descent. His father, Prof. KH. 'Abdurrahmān Shihāb is a scholar and professor of interpretation. 'Abdurrahmān Shihāb regarded as one of the prominent educators who

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<sup>60</sup> Mu'arafah Saifullah, *Penafsiran M. Quraish Shihab Terhadap Ayat-ayat Pelestarian Lingkungan*, (Yogyakarta: Skripsi Universitas Ahmad Dahlan, 2014), h. 15

<sup>61</sup> Muḥammad M. Quraish Shihāb, *Mukjizat Al-Qur'ān* (Bandung: Mizan, 2013), h.230

<sup>62</sup> Muḥammad M. Quraish Shihāb, *Membumikan Al-Qur'ān. Fungsi dan peran wahyu dalam kehidupan masyarakat* (Bandung: Mizan, 2003), h.7

have a good reputation among the people of South Sulawesi.<sup>63</sup> Contribution in the field of education is proofed from its efforts to build two colleges in Ujung Pandang. He also noted as a former rector at the two universities, UMI 1959-1965 and 1972-1977 IAIN.<sup>64</sup>

As the son of a great teacher, M. Quraish Shihāb get initial motivation and love for the field of study seed interpretation of his father, who often take their children to sit together. At the times like this, he expressed his religious advices.<sup>65</sup>

M. Quraish Shihāb has struggled for love of *Al-Qur'ān* at the age of 6-7 years. He must follow the teachings of *Al-Qur'ān* which was held by his own father. In addition to reading *Al-Qur'ān*, his father also outlines the face of the stories in the *Al-Qur'ān*. This is where the seeds of love for the *Al-Qur'ān* began to grow.<sup>66</sup>

Formal education was starting from elementary school in Makasar. After that he went to secondary school in the city of Malang while studying at *Pondok Pesantren Dārul ḥadīth al-Falaqiyah*. To deep their Islamic studies M. Quraish Shihāb sent by his father to *Al-Azhār*, Cairo in 1958 and received in the second grade of *thanawiyah*. After that he continued his study at *Al-Azhār* University, the faculty was in the department of *Uṣūluddīn, Tafṣīr and ḥadīth*. In 1967 he won the LC ( level S1 ). Two years later, M. Quraish Shihāb earned an MA in the same

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<sup>63</sup> Dewi Thoharoh, *Strategi Dakwah M. Quraish Shihab Dalam Buku “Membumikan Al-Qur'an”*, (Semarang: Skripsi IAIN Walisongo, 2010), h. 47

<sup>64</sup> Mohammad Nor Ichwan, *Prof. M. Q. Shihab Membimbing Persoalan Gender* (Semarang: Rasail Media Group, 2013), h.26

<sup>65</sup> Muḥammad Quraish *op. cit.* .h.19

<sup>66</sup> Islah Gusmian, *Khazanah Tafṣīr Indonesia* (Jakarta: TERAJU, 2003), h. 80

department with a thesis entitled "*At-Tashi'ī I'jāz Al-Qur'ān Al-Karīm (miracle of the Al-Qur'ān Al-Karīm from Legal)*".<sup>67</sup>

To realize his dream, he studies in interpretation. In 1980 M. Quraish Shihāb back to study in his university before, Al-Azhār University, especially in the study of interpretation on *Al-Qur'ān*. It only took two years for a doctoral degree in this field. The dissertation is under title "*Nazm Ad-Durār Wa Al-Biqā'ī Tahqīq Dirasah*" (*Study on the Book of Nazm Ad-Durār [Rangkaian Mutiara] by Al Biqai*) successfully retained the award *Mumtāz Martabah Ash Neural Ma'a Al-ūlā* (Bachelor Models With Outstanding Achievement).

Around 1984 was a new chapter for the second phase of M. Quraish Shihāb to continue his career. For that he moved the task of IAIN Makassar to Faculty of Uşūluddīn IAIN Jakarta. Here he was actively teaching field '*Ulūmul Qur`ān and tafsīr*' in S1, S2, and S3 until 1998. In addition to carrying out a duty as a lecturer, he was also believed to occupy the post of Rector of IAIN Jakarta for two periods (1992-1996 and 1997-1998).

M. Quraish Shihāb presence in the capital city of Jakarta that has given a new atmosphere and was warmly welcomed by the public. Based on a solid scientific background, he traveled through formal education and supported by the ability to express opinions and ideas in a simple language, straight forward, rational and moderate trend of thought, he appeared as a speaker and writer accepted by all levels of society. This lecture activities carried out in various large mosque in Jakarta and in various television stations, such as RCTI and Metro TV.<sup>68</sup>

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<sup>67</sup> Mohammad Nor Ichwan, *op. cit.*, h.28

<sup>68</sup> *Ibid.* h.32



M. Quraish Shihāb is not the only expert Quran in Indonesia, but the ability to translate and convey messages of the *Al-Qur'ān* in the context of contemporary and modern times make it better known and more superior than the other experts.

M. Quraish Shihāb stressed the need of contextual understanding of divine revelation and not solely fixated on textual meaning that the messages contained can be used in real life.

He is an educator minded commentators (*mufasssir*). His capability in the field of interpretation is to be immortalized in the field of education. Position as Vice Rector, Rector, Minister of Religious Affairs, Chief of the MUI, Advisor to the Minister of Education, Member of the Advisory Board of Education, are all closely related to educational activities. In other words he is a scholar who use his capability to educate people. He did also with a good attitude and personality, he has a qualitie as a teacher or educator. Simple appearance, *tawadlu*, saying to everyone, honest, trustworthy, and firmly in principle is a part of the attitude that should be owned by a teacher.<sup>69</sup>

There are many works of him, like *Tafsīr al-Manār, Keistimewaan dan Kelemahannya (Ujung Pandang, IAIN Alauddin, 1984), Menyingkap Tabir Ilahi, Asmā` al-ḥusnā dalam Perspektif Al-Qur'ān (Jakarta: Lentera Hati, 1998), Untaian Permata Buat Anakku (Bandung: Mizan 1998), Pengantin Al-Qur'ān (Jakarta: Lentera Hati, 1999), Haji Bersama M. Quraish Shihāb (Bandung: Mizan, 1999), Sahur Bersama M. Quraish Shihāb (Bandung: Mizan 1999), Panduan Puasa bersama M. Quraish Shihāb (Jakarta: Penerbit Republika, Nopember 2000), Panduan Shalat bersama M. Quraish Shihāb (Jakarta: Penerbit Republika, September 2003), Anda Bertanya, M. Quraish Shihāb Menjawab Berbagai Masalah Keislaman (Mizan Pustaka), Fatwa-Fatwa M. Quraish Shihāb*

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<sup>69</sup> *Ibid*, h.34

*Seputar Ibadah Mahdah* (Bandung: Mizan, 1999), *Fatwa-Fatwa M. Quraish Shihāb Seputar Al Al-Qur'ān dan Hadits* (Bandung: Mizan, 1999), *Fatwa-Fatwa M. Quraish Shihāb Seputar Ibadah dan Muamalah* (Bandung: Mizan, 1999), *Fatwa-Fatwa M. Quraish Shihāb Seputar Wawasan Agama* (Bandung: Mizan, 1999), *Fatwa-Fatwa M. Quraish Shihāb Seputar Tafsīr Al-Qur'ān* (Bandung: Mizan, 1999), *Satu Islam, Sebuah Dilema* (Bandung: Mizan, 1987), *Filsafat Hukum Islam* (Jakarta: Departemen Agama, 1987), *Pandangan Islam Tentang Perkawinan Usia Muda* (MUI & Unesco, 1990), *Kedudukan Wanita Dalam Islam* (Departemen Agama), *Membumikan Al-Qur'ān; Fungsi dan Kedudukan Wahyu dalam Kehidupan Masyarakat* (Bandung: Mizan, 1994), *Lentera Hati; Kisah dan Hikmah Kehidupan* (Bandung: Mizan, 1994), *Studi Kritis Tafsīr al-Manar* (Bandung: Pustaka Hidayah, 1996), *Wawasan Al-Qur'ān; Tafsīr Maudhu'i atas Pelbagai Persoalan Umat* (Bandung: Mizan, 1996), *Tafsīr Al-Qur'ān* (Bandung: Pustaka Hidayah, 1997), *Secercah Cahaya Ilahi; Hidup Bersama Al-Qur'ān* (Bandung: Mizan, 1999), *Hidangan Ilahi, Tafsīr Ayat-ayat Tahlili* (Jakarta: Lentera Hati, 1999), *Jalan Menuju Keabadian* (Jakarta: Lentera Hati, 2000), [Tafsīr Al-Mishbah](#); *Pesan, Kesan, dan Keserasian Al-Qur'ān (15 Volume, Jakarta: Lentera Hati, 2003)*<sup>70</sup>, *Menjemput Maut; Bekal Perjalanan Menuju Allah SWT.* (Jakarta: Lentera Hati, 2003), *Jilbab Pakaian Wanita Muslimah; dalam Pandangan 'ulamā` dan Cendekiawan Kontemporer* (Jakarta: Lentera Hati, 2004), *Dia di Mana-mana; Tangan Tuhan di balik Setiap Fenomena* (Jakarta: Lentera Hati, 2004), *Perempuan* (Jakarta: Lentera Hati, 2005), *Logika Agama; Kedudukan Wahyu & Batas-Batas Akal Dalam Islam* (Jakarta: Lentera Hati, 2005), *Rasionalitas Al-Qur'ān; Studi Kritis atas Tafsīr al-Manar* (Jakarta: Lentera Hati, 2006), *Menabur Pesan Ilahi; Al-Qur'ān dan Dinamika Kehidupan Masyarakat* (Jakarta: Lentera Hati, 2006),

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<sup>70</sup> Anisa Khabibatus Sholihah, *Nilai-nilai pendidikan karakter pada Q.S. Al-An'am ayat 151-153 dan implementasinya dalam PAI, Telaah Tafsir Al-Mishbah karya Quraish Shihab*, (Yogyakarta: Skripsi UIN Yogyakarta, 2013), h. 33

*Wawasan Al-Qur'ān Tentang Dzikir dan Doa (Jakarta: Lentera Hati, 2006), Asmâ' al-Husnâ; Dalam Perspektif Al-Qur'ān (4 buku dalam 1 boks) (Jakarta: Lentera Hati), Sunnah-Syiah Bergandengan Tangan! Mungkinkah?; Kajian atas Konsep Ajaran dan Pemikiran (Jakarta: Lentera Hati, Maret 2007), Al-Lubâb; Makna, Tujuan dan Pelajaran dari al-Fâtihah dan Juz 'Amma (Jakarta: Lentera Hati, Agustus 2008), 40 Hadits Qudsi Pilihan (Jakarta: Lentera Hati), Berbisnis dengan Allah; Tips Jitu Jadi Pebisnis Sukses Dunia Akhirat (Jakarta: Lentera Hati), M. Quraish Shihāb Menjawab; 1001 Soal Keislaman yang Patut Anda Ketahui (Jakarta: Lentera Hati, 2008), Doa Harian bersama M. Quraish Shihāb (Jakarta: Lentera Hati, Agustus 2009), Seri yang Halus dan Tak Terlihat; Jin dalam Al-Qur'ān (Jakarta: Lentera Hati), Seri yang Halus dan Tak Terlihat; Malaikat dalam Al-Qur'ān (Jakarta: Lentera Hati), Seri yang Halus dan Tak Terlihat; Setan dalam Al-Qur'ān (Jakarta: Lentera Hati), M. Quraish Shihāb Menjawab; 101 Soal Perempuan yang Patut Anda Ketahui (Jakarta: Lentera Hati, Maret 2010), Al-Qur'ān dan Maknanya; Terjemahan Makna disusun oleh M. Quraish Shihāb (Jakarta: Lentera Hati, Agustus 2010), Membumikan al-Qur'ān Jilid 2; Memfungsikan Wahyu dalam Kehidupan (Jakarta: Lentera Hati, Februari 2011), Membaca Sirah Nabi Muḥammad SAW, dalam sorotan Al-Quran dan Hadits Shahih (Jakarta: Lentera Hati, Juni 2011), Do'a al-Asmâ' al-Husnâ (Doa yang Disukai Allah SWT.) (Jakarta: Lentera Hati, Juli 2011), Tafīr Al-Lubâb; Makna, Tujuan, dan Pelajaran dari Surah-Surah Al-Qur'ān (Boxset terdiri dari 4 buku) (Jakarta: Lentera Hati, Juli 2012)<sup>71</sup>*

## 2. *Tafsīr Al-Miṣbāḥ* : Method and Pattern

*Al-Miṣbāḥ*, first written was in Cairo Egypt on Friday, 4 *Rabī'ul Awwal* 1420 H, coinciding with the date of June 18, 1999 M. The complete

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<sup>71</sup> Anisa Khabibatus Sholihah, *loc. cit.*

interpretation is named: *Tafsīr Al-Miṣbāḥ, Pesan Kesan dan Keserasian Al-Qur'ān*. This commentary (*tafsīr*) was written when the M. Quraish Shihāb was serving as Ambassador in Egypt, Somalia and Djibouti. Position as Ambassador offered by *Mr. Baḥruddīn Yūsuf ḥabībī* while still serving as President. Although at first he was reluctant to accept the job, but in the end the task was done.<sup>72</sup>

According to his testimony that at the beginning of this commentary of *Al-Miṣbāḥ* would be written in a more simple and straight forward. He planned this commentary would be written no more than three volumes. But, when the *Quraish Shihab* started to writing, because of his love to *Al-Qur'ān* which later earned him a spiritual satisfaction, then this interpretation could be present in amounts beyond surprise, which reached 15 volumes.

With this much amount, it is no wonder if he later felt that during this writing, a lot of time was consumed, not only for himself, but also for his family. Even sometimes family helped typing a few articles and tidy. He said as follows:

"In the "isolation" was not uncommon wives and children who accompanied the author to be willing to sacrifice the times they should enjoy with her husband or father. Even sometimes they helped typing some tidying up writing articles or later incorporated in this commentary."<sup>73</sup>

Before writing this commentary, in fact he has also written a book commentary though only one volume, namely *Tafsīr Al-Qur'ān Al-Karīm*. This commentary was written in 1997 and published by the *Library Hidāyah*, now publishing Mizan.<sup>74</sup> However, this interpretation is less

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<sup>72</sup> Mohammad Nor Ichwan, *op.cit.*, h.35

<sup>73</sup> M. Quraish Shihāb, *Tafsīr Al-Miṣbāḥ , Pesan Kesan dan Keserasian Al-Qur'ān*, (Jakarta: Lentera Hati, 2006), h.ix

<sup>74</sup> *Ibid*, h.645

public interest because it is too wordy in the description of the understanding of vocabulary, and in the end he did not continue that effort. Based on these experiences, in the interpretation of *Al-Miṣbāḥ* he seeks to serve the purpose of discussion based on the main theme of letters. Those, it would appear how harmonious verses of *Al-Qur'ān* on every letter with the theme.

*Tafsīr Al-Miṣbāḥ* until now has been getting approval good for readers. Writing this interpretation, overall could be finalized on Friday, 8 Rajab 1423 H, coinciding with the date of 5 September 2003 M.

'Abdul ḥay Al Farmawī mapped into four kinds of interpretation methods, methods *tahlili*, *ijmali*, *muqarin*, and *maudlu'i*.<sup>75</sup> In this interpretation in *Al-Miṣbāḥ*, the method used is *tahlīlī* (analytic) method,<sup>76</sup> obstruction shape of commentaries that seeks to reveal the content of the *Al-Qur'ān*, in its various aspects, in this form are arranged in order of verses in *Al-Qur'ān*, then give an explanation about vocabulary, global meaning of the verse, correlation, *Asbābun nuzūl*, and other things that are thought to help to understand *Al-Qur'ān*.<sup>77</sup>

Before writing commentary of *Al-Miṣbāḥ*, M. Quraish Shihāb has produced works with *tahlīlī* method, namely the interpretation *Al-Qur'ān*. But her discussion of the interpretation that accommodates the study of language (vocabulary) are relatively more common than the rules of interpretation makes the work more suitable for consumption for people who knows Quran. While for 'awām person, the work is less attractive and memorable rambling.

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<sup>75</sup> Abdul Hayy al-Farmawy, *Metode Tafsīr Maudh'iy* (Jakarta: PT. Raja Grafindo Persada, 1996), h.11

<sup>76</sup> Nashruddin Baidan, *Metodologi Penafsiran Al-Qur'ān* (Yogyakarta: Pustaka Pelajar, 1998), h.31

<sup>77</sup> Abdul Hayy al farmawi. *op.cit.* h.12

In terms of style, interpretation of *Al-Miṣbāḥ* more inclined to literary culture and social patterns (*ādābi ijtimā'i*), the pattern of interpretation that seeks to understand the texts of the *Al-Qur'ān* in a way suggested phrases Quran carefully, further explains with a beautiful and interesting language, then the commentators trying correlate the texts studied with the reality of social and cultural systems.

The style of this interpretation is a new style that attracts readers and foster a love of *Al-Qur'ān*.<sup>78</sup> According to *Muḥammad ḥusain Adh-Dhahabī*, in spite of its shortcomings, this interpretation pattern suggests the beauty of the language sought (*balaghah*) and the miracle of the *Al-Qur'ān*, explains the meanings and suggestions intended, revealing the laws of nature and the social order which it contains, help solve any problems that faced by Muslims in particular and humanity in general.<sup>79</sup>

### 3. Interpretation On *Satrul 'Aurah*

#### a. Good dressing is which cover '*aurah*

*Al-A'rāf*: 26

“Children of *Ādam*, We have created for you raiment which covers your nakedness and is a source of elegance, but the raiment righteousness is the best. That is one of the signs of Allah that they may take heed.”<sup>80</sup>

#### ❖ Interpretation of *Al-Miṣbāḥ*

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<sup>78</sup> Said Agil Husein al-Munawar, *Al-Qur'ān Membangun Tradisi Kesalehan Hakiki*, (Jakarta: Ciputat Press, 2002), h.71

<sup>79</sup> Mohammad Nor Ichwan, *op.cit.*, h.60

<sup>80</sup> Muḥammad Zafrulla Khan, *Al-Qur'ān Maid, Arabic text with a new translation* (Interlink Publishing Group, 1997), p.142

Messages of this verse and the following the verse is divine submission of His favors, among others the availability of dress that can cover their nakedness, and a warning not to be involved in a satanic seduction, as well as his command to make up when worship to Allah.

Any clear relationship selected this verse said ' O children of *Ādam*, human sons and daughters of *Ādam* from the first son of his descendants until the last child is We Almighty Allah has sent down to you dress, namely preparing fabric to cover nakedness, the nakedness of the outward and inward deficiencies that you can use every day."

*Libās* word is everything that is used, either cover the body, head or worn on a finger and arm such as rings and bracelets.

*Ṭāhir Ibnu 'Ashūr* has been commenting on this verse that Allah inspired *Ādam* to hide his nakedness. This was later imitated by his descendants. Favors humanity reminded of it to remember that it is the legacy of *Ādam* .and this will encourage them to be grateful. Therefore further *Ibnu 'Ashūr*, this verse uses the word "We have lowered" to show the benefits of utility dress.<sup>81</sup>

b. Good dressing is which has no jewelry show

*An-Nūr: 31*

*Direct the believing women to restrain their looks and to guard their senses and note to disclose any part of their beauty or their adornments, save that which is apparent thereof. They should draw their head coverings across their bosoms, and should not disclose any part of their beauty or their adornments*

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<sup>81</sup> M. Quraish Shihāb, *Tafsīr Al-Miṣbāḥ, pesan, kesan, dan keserasian Al-Qur'ān*, (Jakarta: Lentera Hati, 2012), vol. 4. h.67-68

*save to their husbands or to their fathers, or the fathers of their husband or their brothers or the son of their brothers or the sons of their sisters, or gentlewomen, or their maidservants, or such attendants who have no knowledge of the relationship between the sexes, nor should they strike their feet on the ground in such manner as to disclose their ornaments which they ought not to disclose. Turn ye to Allah all together, O believers, that you may prosper .*<sup>82</sup>

❖ Interpretation of *Al-Miṣbāḥ*

After the last verse ordered Prophet Muḥammad to advise *mu`minīn*, now a similar command is intended to be delivered to *mu`minah*. This verse states, say to *mu`minah*: "Let them hold their views and maintain their genitals, as well as an order to *mu`minīn* to hold it, and beside that, they do not reveal the decoration of their body parts which can stimulate the male except that ordinary looked of it or unless the visible without intent for shown like face and hands.

Furthermore, because one of the principal ornament of women is chest, this verse continues "and let them wrap their veils to their chest and also O Prophet command them, do not reveal the beauty of their body.

The content of this verse fragment advised that the chest is closed with hoods (head cover). Does this mean that the head (hair) also should be closed? The answer is, "yes". Thus logical opinion, especially when it was realized that the hair is an ornament or crown for women. This verse does not mention explicitly the need for the hair is closed, it does not seem worth mentioning. Do not they have to wear a veil which the goal is to cover her hair? Exactly, it has been argued by this word "*illā mā zahara minhā*" is

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<sup>82</sup> Muḥammad Zafrulla Khan, *op. cit.*, p.341



in addition to the face and both hands, legs and hair as well. *Ibnu 'Ashūr* said like that.

Above, has stated that *zīnah* is something that makes something else wonderful (jewelry). While scholars (*'ulamā'*) divide it into two kinds. There are *khilqiyyah* (physically attached at a person) and there is also *muktasabah* (can be pursued). According to *Ibnu 'Ashūr*, who are physically attached at the face, palms, and half of the second arm, while the effort (can be pursued) is beautiful dress, jewelry, eye shadow. Exactly, the *Al-Qur'ān* uses the words *zīnah* in the sense of dress. Legal experts and interpreter, *Ibnu 'Arabī* found the *khilqiyyah* is mostly the bodies of women, especially the face, both wrists, elbows up to the shoulders, breasts, two legs, and hair. While, ornate decoration that is sought is the normal thing that used as a garnish for women, beautiful dress and jewelry that is colorful, eye shadow, brush, and so on. *Khilqiyyah* decoration that can be tolerated is an ornament that when closed resulting can be a difficult situation for women, such as the face, palms, and feet, his opponent is hidden ornaments or should be closed as part of both legs, wrists, shoulders, neck and upper chest and ears.

*Muhammad Ṭāhir Ibnu 'Ashūr*, the expert from Tunisia who was recognized his authority in the field of theology, wrote in his book. *Maqāṣid ash-sharī'ah*, we believe that the customs or culture of the society should not be as in a same position to be forced against the indigenous another in the name of religion, can't be enforced even against it anyway.<sup>83</sup>

*Al-Qur'ān* and *As-Sunnah* definitively prohibit any passive or active activity performed when suspected to cause a stimulation of lust

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<sup>83</sup> M. Quraish Shihāb, *op. cit.*, vol. 8. h. 526-527

(*shahwāt*) to the other. Whatever the form of the activity, even the sound of anklets also banning when it may cause stimulation to other than the husband. Here there is no bargaining.<sup>84</sup>

c. Good dressing is to wear beautiful dress

*Al-A'rāf: 31*

*"Children of Ādam, put your minds and bodies in a state of tidiness at Every time and place of worship and eat and drink but be not immoderate, surely He loves not the immoderate".<sup>85</sup>*

❖ Interpretation of *Al-Miṣbāḥ*

Children of *Ādam*, wear your beautiful dress at least in the form close the genitals because opening it should be bad. Do it in Every entering and being in the mosque, the mosque both in the sense of a special building.

While '*ulamā*' said that this verse was revealed when some of the Companions of the Prophet intended to imitate *al-Hummas* groups, groups of the *Quraish* tribe and its descendants are very passionate to do *ṭawaf* unless wearing new dress that have never been worn commit sin, and are very strict in choosing foods and the levels when the pilgrimage. While the companions of the Prophet said, "we are more reasonable to do so from the *al-hummas*". Verse above down rebuke and provide guidance on how that should be done.<sup>86</sup>

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<sup>84</sup> M. Quraish Shihāb, *loc. cit.*

<sup>85</sup> Muḥammad Zafrulla Khan, *op. cit.*, p. 143

<sup>86</sup> M. Quraish Shihāb, *op. cit.*, vol. 4. h. 87-88

d. Good dressing is which does not imitate *jāhiliyyah* people.

*Al-Aḥzāb* verse 33

"Stay at home and do not show off in the manner of the women of the days of ignorance, and observe prayer, and pay the zakat, and obey Allah and His Messenger. Allah desires to remove from you all uncleanness, members of the Household and to purify you completely."<sup>87</sup>

❖ Interpretation of *Al-Miṣbāḥ*

Allah says: And besides, you still live in your home unless there is a need to come out that can be justified by custom or religion and give great attention to you and your household do not dress, the ornate, and behave like the *jāhiliyyah* people and perform it continuously and properly praying, both *wājib* and *as-sunnah*, and pay the poor are perfectly obligation of *zakāh* and obey Allah and His Messenger in all His commands and prohibitions. Verily Allah and His guidance is not at all concerned but not another purpose only wish is eliminate from your sin and corruption and depravity, *Ahlul Bait*, and cleanse you a thorough cleansing.

*Tabarrajna* word and *tabarraḥ* drawn from *baraḥa* means looks and rising. From here then he understood also in the sense of clarity and transparency because such a state that something that looks and height.

Prohibition to *tabarruj* its means 'don't show jewelry' in the general sense is usually not displayed by a good woman or wearing something unusual wear, such as dress up excessively, or run waddle, and so on. Revealing something that is usually not

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<sup>87</sup> Muḥammad Zafrulla Khan, *op. cit.*, p. 414

revealed unless the husband can invite admiration of other men who in turn can invite stimulus or cause disruption of the nosy.

The word *Jāhiliyyah* drawn from the word ignorant used the *Al-Qur'ān* to describe a condition where people ignore the values of the Divine teachings, doing things that are not fair, rights to boost appetite, temporary interests, and shortsightedness. Therefore, the term itself does not refer to the period before Islam, but the point where the characteristics of communities that are contrary to the teachings of *islam*, anytime and anywhere .

The verse above qualifies *Jāhiliyyah* with *al- ūlā*. That is the past. An assortment of interpretations of the past. There are pointing the time of Prophet *Nuḥ*, or before *Ibrāhīm*. It seems more appropriate the period before the advent of Islam brought by Prophet Muḥammad, during that period, people ignore divine guidance. On the other hand, the existence of what is called "past ignorance" implies the existence of "ignorance later". This is of course after the time of Prophet Muḥammad. The present was assessed by *Sayyid Quṭb* and many other 'ulamā` as modern ignorance.<sup>88</sup>

e. Good dressing is which is not flashy

*An-Nūr verse 31*

" nor should they strike their feet on the ground in such manner as to disclose their ornaments which they ought not to disclose. Turn ye to Allah all together, O believers, that you may prosper "<sup>89</sup>

❖ Interpretation of *Al-Miṣbāḥ*

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<sup>88</sup> M. Quraish Shihāb, *op. cit.*, vol. 11. h. 263-265

<sup>89</sup> Muḥammad Zafrulla Khan, *op. cit.*, p. 342

After the last piece of verse which prohibits the clear appearance, now hide the appearance of prohibiting states and in addition they also do not do anything that could attract the attention of men, for example with their feet pull the ground who wear an anklet or other decorations to make it known that they hide jewelry their limbs due to the sound that was born from the way they run it, and that in turn stimulates them. Likewise, they do not wear fragrances that can stimulate anyone around him.

It is necessary to carry out this determination, which may occasionally can't be executed perfectly. Therefore, if occasionally there is a short age, correct and realize and remember you all to Allah, believers, men and women, and consider guidance is the guidance that you prosper in achieving worldly happiness and hereafter.

The word adultery is something that makes more beautiful and good, or in other words jewelry.

*Khumur* word is the plural form of the word *khimār* is a long headgear. Since the first, women use headgear, it's just that most of them do not use it to close but let wrapped around their backs. This verse ordered them to cover their chests with the long hood. This means that the veil was placed in the head because from the beginning was work like that, then extended down to cover the chest.<sup>90</sup>

*Juyūb* word is the plural of *jayb* that hole in the collar which is used to insert the head in order to wear dress, which meant it was the neck to the chest. From this *jayb* partially chest can often appear.

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<sup>90</sup> M. Quraish Shihāb, *op. cit.*, vol. 8. h. 528

*Al Biqā'i* get the impression from the use of the word *ḍaraba* usually interpreted to mean hitting or putting something quickly and earnestly at his word *walyaḍribna bi khumūrihinna*, veils that should be placed in earnest for the purpose of covering it. Even the letter *ba'* in the word *bi khumūrihinna* understood by '*ulamā`*' as *al-ishāq*, namely participation. It is to be stressed again that the veil is not separated from the body that should be closed.<sup>91</sup>

f. Good dressing is with clean dress

*Al-Muddathir* verse 4

*“and purify those around thee.”*<sup>92</sup>

❖ Interpretation of *Al-Miṣbāḥ*

*Thiyāb* word is the plural form of the word *tṣaub*/ dress. In addition to that meaning, it is used also as *majāz* with meanings, such as heart, soul, business, body, character family, and wife.

*Ṭahhir* word is a form of word order *ṭahhara* which means cleaning of dirt. This word can also be understood in the sense *majāz*, which purify themselves from sin or offense.

Authors tend to choose a second opinion makes the word in the sense of the essential, not only because of the nature of the rule which states that "the word is not transferred to the figurative sense (*majāz*) unless the intrinsic meaning or is not appropriate and there are strong indications to assign meaning *majāz*", but also because watching *nuzūl* context is cause of this paragraph that explains it, when the decline. Prophet Muḥammad saw knees and

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<sup>91</sup> M. Quraish Shihāb, *loc. cit.*

<sup>92</sup> Muḥammad Zafrulla Khan, *op. cit.*, p. 589

fell to the ground because of afraid to *Jibrīl* (so naturally lead his dirty dress).

History explains that the most preferred dress of the Prophet and the most often used is the white dress. This is certainly not just because of the color of the heat ward is a general climate in Mecca and the surrounding areas, but also reflects the wearer pleasure to cleanliness because little affected stains white dress that will soon appear. Before being appointed to the Prophet, he also has been known as a very crave cleanliness. Not all types of food eaten. Onions, for example, because it has an unpleasant smell, avoid. In fact, it is recommended to his friends not to visit the mosque when just eating onions. Stains and dirt that pollute the wall (the mosque) cleaned in order to set an example to his people. His dress, though not luxurious even torn, his own sewing and always looks neat and clean. It is an innate trait since his childhood, later confirmed by the study of the Koran to the success of community development tasks. Because a person in charge of leading and guiding people should get sympathy and to provide an example to them. And it is this which sought the attention of the Prophet by the paragraph above and this one also required on everyone, especially those who carry out tasks of society.<sup>93</sup>

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<sup>93</sup> M. Quraish Shihāb, *op. cit.*, vol. 14. h. 553-554

## CHAPTER IV

### COMPARISON OF INTERPRETATION ON *SATRUL 'AURAH* BETWEEN HAMKA AND M. QURAISH SHIHĀB

#### A. Similarities and Differences of Interpretation on *Satrul 'Aurah* Between Hamka and M. Quraish Shihāb

The concept of *satrul 'aurah* is needed to address concerns and development issues in society. There are several points that researcher produce in this study build dress concept which is good and right.<sup>1</sup> These points are expected to become the standard criteria to dress according to Islamic *Shari'a*. These points are, a good dress is a dress to wear dress which covers the genitalia. Furthermore, should not reveal one's ornament of the attire users. Dress in appropriate and beautiful, not decorate like the *jāhiliyyah*, is wearing dress then exhibited to the people on the streets in masses. Dress good and right is dress which does not invite the attention of others.<sup>2</sup> And wear clean dress is a requirement in the dress code which is good and right.

Responding on current issues related to cultural and social, today, the culture which is growing around us is the original culture of our region /culture which comes from our country, and foreign cultures originating from outside of country that will slowly erode and eliminate native culture. Ranging from dress, music, art, and another. At this time, the dress we wear Everyday are mostly coming from foreign cultures. Start of pants, suits, ties, jubbah, hijab, veil, and others. There are only few people who still retain wearing native dress in Everyday activities. On this, Hamka and M. Quraish Shihāb stated that

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<sup>1</sup> How is the procedure of *satrul 'aurah*.

<sup>2</sup> Given the security for a woman. When woman intentionally or not has invited the attention of around her, the woman security is feared will be threatened .



there is no problem with it. We may dress like an Arab, Pakistan, American, British and others with no record of norms that come out of the line of Islam as close the genitals and so forth. If there are conflicting values, then we as Muslims are forbidden to wear that dress.

Then the development of fashion mode, Hamka and M. Quraish Shihāb states as well as cultural and social issues. We are allowed to wear dress with any fashion mode that developed in the community. Classic mode style, modern, stylish officials, musicians and others. There is no problem about it, with the same record as the previous social cultural issues that no contrary values from Islam.

*Al-Qur'ān* has been put down in Arab, there are some people who argue that Muslims should wear what has been used by the Arabs. This is because there is the notion that whatever we wear, it should refer to our role model, our reference, a reference Muslim world, that is our prophet Muḥammad. M. Quraish Shihāb replied, by quoting *Ibnu 'Asyūr* in his opinion of *Maqāsid ash-sharī'ah*, he said that the customs of a people should not be forced against another in the name of religion, while the style of dress our Prophet is Arabic because he was born in Saudi Arabia. Not much different from Hamka opinion, he said that the form of dress included in the room culture. And the culture is determined by space and time. Islam will not interfere in that area.

In today's age, many young people and even adults want to look trendy with the dress they wear. They want to perform according to Islamic law but not obsolete, while dress fashion is constantly changing and evolving, western culture became stronger, non-Islamic culture is increasingly taking the position here. Hamka and M. Quraish Shihāb only explained how Muslims dress properly. They do not explain how Muslims dress well but not obsolete in the sense to continue to follow the trend dress that growing in society. On this, the researcher found, in fact many solutions offered in this case. If we

look, there are many modes of Islamic dress developed at this time. For example, a lot of fashion hijab developed at this time, fashion of *jilbab* and so forth. As a good Muslim, we should follow modes like it because it is an Islamic mode that must be maintained on growing western fashions which are evolving (mode with a lot of norms that deviate from Islam).

After we see a concept that refers to the Quraysh and Hamka, we know that *kalām* of Allah is so full of it. How not, *Al-Qur'ān* talk about all the problems that exist in this world, including dress. Talking about the ethical, aesthetic, and erotic in dress, the concept has explained everything. Here there is a significant difference between Islam in the west. Westerners prefer the erotic, aesthetic later, after it then ethical in dress. While Islam, the first thing that must be met that is ethical, then the aesthetic, and the last is erotic. For example, in western movies often we encounter portraits of how the western dress. For women, very often they use dress with lot of exposed body parts. They only wear dress with the chest slightly open, and the other kind. They are not so concerned with ethical in dress, they prefer the erotic above other things (aesthetic and ethical).

This is contrast with Islam, Islam prefers ethical then other things follow. Hamka and M. Quraish Shihāb explain the concept so perfect. Among the points that build concept , all have covers on ethical and aesthetic, but not with erotic.<sup>3</sup> This is because in Islam, erotic is only allowed on his or her soulmate like husband or wife. Erotic will only lead to chaos and other crimes, because very inviting lust or *nafsu* of person. For example, a woman walking

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<sup>3</sup> This is consistent with the purpose and primary function of dress that was made. At Chapter II, researcher has explained how the beginning of the history of *satrul 'aurah*, history of *satrul 'aurah*, the main function of *satrul 'aurah*, why should there is dress, and so forth. In ancient times people dressed as it aims to cover the body, protects the body from the heat from the sun and from the cold weather. Then also to cover the body, because people feel embarrassed when an intimate part of her body visible because it is caused by human consciousness as what has happened with *Ādam* and Eve when covered her body with leaves that are in heaven.

This is in accordance with the primary function of dress, namely as a cover body, body protector, as jewelry and as an indicator of identity.

in a crowd with dress slightly open. This will invite a lot of attention from men around her, while the woman has already has a husband . What happens when there is a man who teased her , whether the husband of the woman would be respond after learning his wife was in teased by other men . From here chaos will arise and give birth to other crimes .

Explained in *Al-Miṣbāḥ* and *Al-Azhār* on the interpretation of dress. From it, we can analyze that in verse 26 of *Sūrah al-A'rāf*, "Allah revealed dress". M. Quraish Shihāb interpreted this verse, Allah has revealed the material for human dress to cover their nakedness. This is suitable with commentary of *Rasyid Ridho* in *Al-Manar*, he said that what is meant in this verse is Allah has created for human needs to fulfill dressing needs with different types of materials, such as cotton, animal hair, silk and so on and teach them instinct to create dress, so they can make the dress as genitalia cover and jewelry.<sup>4</sup> While Hamka interpreted this verse that Allah has revealed the inspiration, that inspiration arises from the human consciousness to cover their nakedness. There is little difference between the two interpretations, which is between material and inspiration. But both have similarities that dress is to cover the human body.

In *Sūrah An-Nūr* verse 31, "Let them show their ornaments". M. Qurayṣh Shihāb interprets this verse, are prohibited from revealing their ornaments that their bodies can stimulate the male except the usual look of it or unless it looks without the intent to be shown (face and hands). This was really correct with commentary of *Quraish Shihab* in *Tafsir Al-Lubab*.<sup>5</sup> It deals with the problems that exist in society. Many *muslim* societies are dressed by using Islamic identity but could not bring the good name of Islam. They are using Islamic identity but by using so thin and tight dress so that the shape and curves can be seen by others. They dressed but like naked. While Hamka

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<sup>4</sup> Rasyid Ridha, *Al-Manar* (Kairo: Dar al-Manar, 1947), p.259

<sup>5</sup> M. Quraish Shihab, *Al-Lubab, Makna, Tujuan, dan Pembelajaran dari Surah-surah Al-Qur'an*, (Tangerang: Lentera Hati, 2012), h. 598-599

interprets this verse, do not reveal their adornment except real like the ring, face and hands. Hamka interprets this verse, the word "ornament" is the usual jewelry such as rings.<sup>6</sup>

In verse 31 of *Sūrah al-A'rāf*, both *tafsīr* tend to have the same interpretation. Wearing dress that are beautiful and deserve, revealing when it will enter the mosque. Wear jewelry when they wanted to enter the mosque. This does not mean we should be outside the mosque dressed carelessly. *Al-Manar* has also explained that in this verse, Allah instructed to every moslem to wear good dress in every worship to Allah. Absolute command shows that beautiful dress is dependent on the habits of a society in decorating themselves, so Muslim in the performance of worship is sincere, no coercion and excessive. This command also serves as the efforts carried out by the ethics of Islam dress, which previously has not been dressed with a decent, or even naked. Then dressing as a cover nakedness well as jewelry is a moral idea brought by this verse.<sup>7</sup>

*Sūrah Al-Aḥzāb* verse 33, M. Quraish Shihāb interprets, do not make up such *jāhiliyyah* person, do not expose jewelry or wearing something unusual wear, such as excessive dress or run waddle and so on.<sup>8</sup> Not much to Hamka interpretation, he interprets, do not like the ignorance, decorated to make it look prettier stand to attract the attention of others. Women should be covering chest and hair.<sup>9</sup>

*An-Nūr* verse 31, "Do not stomping .. ". both tend to be the same that do not call attention. How to run them do not invite attention so as not to stimulate others. All action must have attitude for men, it should be limited. It also deals with the phenomenon of fashion garments from age to age. Most of

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<sup>6</sup> Hamka, *Hamka Membahas Soal-soal Islam*, (Jakarta: Panjimas, 1983), h. 172

<sup>7</sup> Rasyid Ridha, *op. cit.*, p. 383

<sup>8</sup> M. Quraish Shihab, *op. cit.*, h. 223

<sup>9</sup> Hamka, *op. cit.*, h. 164

Indonesian society is a society of Islam, but they are heavily influenced by the culture of the west, including in terms of dress. They use fashion that was deliberately designed that way to attract people's attention, with a thin and tight dress. Even fashion Islamic dress such as headscarves, also can be influenced by the west. Evidently, now many dress veil but with very thin material of the dress.

*Al-Muddathīr* verse 4, wear clean dress. Between M. Quraish Shihāb and Hamka, both tend to be the same. Used dress is dress white apostles. Because the color is not only counteract the heat of Mecca. However, reflecting the cleanliness of the wearer, as there are few stick to the dress will look. Hamka narrates the hadith narrated by Imam Ahmad and *At-Tirmidhī*. Cleanliness is half of faith. Cleanliness is one of the reflection factor of one's self. Dress cause a person's soul will become tangled.<sup>10</sup>

Then on the cultural and social differences, both agreed that the customs of a people can't be enforced against the other in the name of religion. Although Islam was born in Arabic, the *Al-Qur'ān* was revealed in Arab, but the dress does not have the same problem. Not about fashionably dressed Arab, Persian, Indonesian. Dress according to the teachings of Islam courtesy line. Form of dress is included in the cultural space. And culture is determined by space and time. And Islam will not interfere in such affairs.

## **B. The Interpretation of Hamka and M. Quraish Shihāb and Its Relevance to *Satrul 'Aurah* in Indonesia**

The Researcher has explained how is the concept of *satrul 'aurah* (the procedure of how to dress properly) according to M. Quraish Shihāb and Hamka. There are several points that build the concept, that are good dressing is which cover *'aurah*, good dressing is which has no jewelry show, good

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<sup>10</sup> M. Quraish Shihab, *op. cit.*, h. 447

dressing is to wear beautiful dress, good dressing is which does not imitate *jāhiliyyah* people in dressing, good dressing is which is not flashy, good dressing is with clean dress.

Then on the relevance of dress in Indonesia, as we all know, Indonesia is a country which is built from a variety of ethnic, cultures, and customs. In term of dress, Indonesia has a lot of types, modes and forms. This happens because each ethnic has his own traditional dress, while there are so many ethnic in Indonesia. Indonesia is also built on a wide variety of religions, it caused Indonesia become a moderate and tolerant country in many things in Everyday life, including in term of dress. Indonesia does not apply the rules or the source of one religion in dressing.

Some points must be considered in Indonesia in dressing are, good dressing is with decent dress, the dress are not flashy, dressing which reflects the good personality, the dress which do not cause a controversy, dress which do not conflict with the moral that applied in the society environment.

Here there are some differences between the concept which brought by the Hamka and M. Quraish Shihāb with the concept or the rules that applied in Indonesia. There are several things that need to be noticed more, it is about *'aurah*. Quraish and Hamka emphasizes on closing *'aurah*, while the norm in Indonesia did not like that. Indonesia emphasizes on dressing well and decent. And about decent, it is a subjective matters relating to the community. In the city, a woman wearing dress with short sleeves and short pants covering the knees, this is dressing decently in that environment. In corner of Borneo, a woman wearing dress with just cover the chest and private body, this is a decent dress in that environment. Will be a difference when there is a woman in the city, dressing with covering the chest and private body only, so this include an impolite dress. Same dress, used in a different environment, it will be resulting a different perception and view.

The relevance of the interpretation of the Quraish Shihab and Hamka with dress in Indonesia will be explained more below, that is regarding a customs, culture, fashion, and lifestyle of the people in Indonesia.

#### 1. Custom and culture

Culture is a complex composite of assumptions, behavior, myths, metaphors, and various other ideas that became the one to determine what it means to be a member of a particular community.<sup>11</sup>

The relevance of interpretation of Hamka and Quraish Shihab with customs and culture, what brought by Quraish Shihab and Hamka have some differences, one among them is about *'aurah* and decent which has been described previously. Many traditional dress in Indonesia, deliberately made opened, such as the hands, neck, and ears. This custom dress does not cover *'aurah* like what dress brought by Quraish shihab and Hamka. Then about showing jewelry, Quraish shihab and Hamka did not agree, while in Indonesia the fact is a lot of custom dress, its design indeed showed ornaments, necklaces, bracelets, earrings and so on. Means there is a contradiction between the two. What is brought by Quraish shihab and Hamka, is not relevance with this problem.

Then about beauty and cleanness, both of them have no significant difference. Quraish shihab and Hamka interpret good dressing is with beautiful and clean dress, as well as the customs and culture in Indonesia. Cleanness and beauty are things that are emphasized in these days. There is no problem about them in Indonesia. It is very relevance.

Then about culture which imitate *jāhiliyyah* (wear dress then disclose to the public) and one other point, that is inviting the attention of

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<sup>11</sup> Nurjanah, *Analisis Budaya Organisasi dan Pengaruhnya Terhadap Kinerja Karyawan*, (Jakarta: Skripsi UIN Syarif Hidayatullah, 2008), h. 18

others around him. This points seem has become a culture in Indonesia. When we watch a TV program, a lot of us find programs like that, that is TV programs that broadcast the dress models walked on stage then watched by many men. This is contrary to what has been interpreted by the Quraish shihab and Hamka.

## 2. Mode

Mode is a range or shape or style of latest and followed by the community.<sup>12</sup>

In Indonesia, modes of dress worn in daily activities, are fashions that come from outside. This occurs because the foreign cultures have entered in Indonesia. Each new mode coming from outside will easily enter Indonesia. And the problem here is these modes is a mode that comes from the west and west is a country which has very different cultural values from Islam.

Modes of dress in Indonesia is a common fashion and jewelry shows a person's body shape. Many modes are deliberately designed opened form to reveal their body shape. It is included in the area of ethic, esthetic, and erotic. They become a foundation how someone dressing. Which one will take precedence over the other.

Indonesian people like to follow the trend of western dress. Whereas Western people prefer erotic and aesthetic than ethical (in dress). This is contradiction with religion, include Quraish shihab and Hamka who teaches ethics first, then esthetic and erotic followed behind. According to both interpretation of these interpreter, it is not true that someone wearing

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<sup>12</sup> Alfiyah, *Hubungan Antara Persepsi Tentang Busana Muslimah dengan Gaya Berpakaian, Studi Fakultas Ekonomi Universitas Ahmad Dahlan Yogyakarta*, (Yogyakarta: Skripsi UIN Yogyakarta, 2008), h. 13



opened dress to show the shape and beauty of the body. And this is often the case in Indonesia.

### 3. Lifestyle

Lifestyle is a pattern (duration, intensity, quantity) use of time, space and goods in social life. Lifestyle formed within a social spaces, in which the synthesis occurs between activities shopping and pleasure.<sup>13</sup>

Lifestyle is a reflection of one's personality. When we look at the phenomenon in Indonesia in term of dress, we know how is the change of the meaning and purpose of one's dressing. In ancient era, person were dressing to cover the body and protect it from the hot sun and cold weather. This is different now. Now, someone dressings with clean and beautiful, the beauty is a factor which is highly preferred. Even forgetting the true meaning of the function of dress, which cover the body. People does not prefer to cover the body, they prefer the beauty when viewed by others.

According to the interpretation of Quraish shihab and Hamka, when someone is dressing, it must not be for him to show or display to general public. It is also in dressing with the aim to invite the attention of the general public. While both of these things are things that often happened in Indonesia, that is in Everyday life. They wear dress, ornaments, deliberately to attract the attention of others, deliberately to show off to others. They want to be regarded as a beautiful, handsome. They deliberately wear expensive dress, it aims to show that their status or degree is high. Thus, the Indonesian people's lifestyles in the present when dressing.

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<sup>13</sup> Siti Murdaningsih, *Gaya Hidup Konsumtif dan Pencitraan Diri Pelajar Pengguna Handphone di SMAN 1 Sambu Boyolali*, (Surakarta: Skripsi Universitas Sebelas Maret, 2008), h. 12

When we are talking about Quraish shihab and Hamka with Indonesia, there are two basic things which is different, that is Islam and Indonesia. Quraish shihab and Hamka are an Islamic leader who carry the values of Islam while Indonesia is a country which is not only built with one certain religion. From the things that have been described by researcher, there are several points which are relevant and not relevant in dressing, the concept of Hamka and Quraish shihab with the norms that exist in Indonesia. Some relevant points are, first, good dressing is to wear beautiful dress. And the second point, that is good dress is to wear clean dress. These two things are very relevant, consider between Islam and Indonesia upholds the value of these two things.

Then, the modes of Indonesian Islamic dress, Quraish shihab and Hamka also explained. Previously we have to know the modes of existing and developing Indonesian Islam dress such as *sarong*, *koko*, *cap*, *jubah*, *hijab*, veil (*cadar*), Arabic modes dress, and others. Both the interpreter did not make it as a problem. We may dress like Arabs, like the Egyptians, like the Palestinians, Even as the west, but must comply with the limits that have been taught by Islam to us, that is what has been described in the concept of *satrul 'aurah* previously.

In Indonesia, there are people who wear Arabic dress mode, western mode, and Indonesian mode, and their religion is Islam. Many forms of fashion, but one religion. When we are talking about Islamic dress, we must refer to Islam. And what brought by the Quraish shihab and Hamka is very relevance when applied in Indonesian Islamic dress norms. It means, when we are deciding to follow, we have to apply its norms and laws.

## CHAPTER V

### CLOSING

#### A. Conclusion

##### 1. Similarities and Differences of Interpretation On *Satrul 'Aurah* Between Hamka and M. Quraish Shihāb

Broadly speaking, there is an equation of interpretation between them and also there are some differences in regard to *satrul 'aurah*. The equation, in terms of cleanliness, both interpret explain that Muslims should do *satrul 'aurah* by wearing clean and beautiful dress, prohibited to make up such an ignorant person (*jāhiliyyah* people) who wearing an unusual decoration. They deliberately decorated to attract the attention of others. They must not invite the attention of other men from the way they walk, like a waddle and so forth.

While the differences between the two, that are Allah revealed dress for *satrul 'aurah*. Hamka interprets that Allah has revealed the inspiration, that inspiration arises from the human consciousness to cover their genitalia. While M. Quraish Shihāb interprets, Allah has revealed the material for human dress to cover their genitalia. There is little difference between the two interpretations, which is between inspiration and material. But both have similarities that dress is to cover the human body. And also about showing an ornament, Hamka interpretes, women are prohibited to reveal their adornment except real like the ring, face and hands, or usual jewelery such as rings. While M. Quraish Shihāb interprets that women are prohibited from revealing the ornaments of their bodies that can stimulate the male except the usual look of it or unless it looked without the intent to be shown (face and hands). It deals with the problems that exist in society. Many Muslim societies are dressing by using Islamic identity but could not

bring the good name of Islam. They are using Islamic identity but by using so thin and tight dress so the shape and curves of body can be seen by others. They dressed but like naked.

## 2. The Interpretation of Hamka and M. Quraish Shihāb and Its Relevance to *Satrul 'Aurah* in Indonesia

How is the concept of *satrul 'aurah* according to Hamka and M. Quraish Shihāb has been explained by researcher. There are several points that build the concept, that are *satrul 'aurah* which cover *'aurah*, *satrul 'aurah* is which has no jewelry show, *satrul 'aurah* by wearing beautiful dress, *satrul 'aurah* which does not imitate *jāhiliyyah* people, *satrul 'aurah* which is not flashy, *satrul 'aurah* by wearing clean dress.

While some points must be considered in Indonesia in *satrul 'aurah* are, decent dress, not flashy, reflects the good personality, does not cause a controversy, does not conflict with the moral that applied in the society environment.

Things that have been described by researcher, there are several points which are relevant and not relevant, the concept of Hamka and Quraish shihab with the norms that exist in Indonesia. Some relevant points are, first, *satrul 'aurah* by wearing beautiful dress. And the second point, that is *satrul 'aurah* by wearing clean dress. These two things are very relevant, consider between Islam and Indonesia upholds the value of these two things.

**B. Suggestions**

After doing this research, the results obtained by researchers is not an absolute truth but still need a lot of other considerations. This study is a portrait and a small idea, fruit of researcher thinking about this problem. It would be nice if further research can be extensive discussion, both material and subject to be studied.

For further study, the researchers hope that other aspects can be argued the science, can provide a benchmark of that topic more in developing this study.

This research is expected to provide new scientific especially in addressing the phenomenon looked and dressed the phenomenon today. For the development of science, this study is expected to contribute to it.

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### Organization Experiences

- General Secretary of IMPARA UIN Walisongo Semarang 2010/2011
- General Secretary of HMI Iqbal Walisongo Semarang 2011/2012