

Cross-Cultural Aesthetics: Integrating *Abaya* and K-Fashion in Contemporary Muslim Fashion Design

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Abstract

Acculturation in fashion arises as a result of globalization, fostering the integration of local and global cultural elements to create a modern style that adheres to Sharia principles. Two prominent forms of fashion that exemplify this cultural acculturation are the *abaya* and K-fashion. This article seeks to analyze how young Muslim Gen Z navigates the acculturation of *abaya* and K-fashion, particularly in their adaptation to local culture and Islamic Sharia guidelines. Additionally, the article underscores the necessity for government support for local fashion industry players who blend global trends, such as K-fashion and *abaya*, with a distinctly local cultural approach. This support may encompass training, financing, and promotion in international markets. Moreover, the article examines the role of globalization in developing a unique identity for Muslim women and its implications for the fashion industry. The research employs a descriptive qualitative methodology with an anthropological lens, utilizing modeling strategies that encompass attention, retention, reproduction, and motivation. Data for this study were collected through interviews, journals, books, and digital communication platforms, including WhatsApp and Instagram. The results demonstrate that preferences in Muslim women's fashion are heavily influenced by exposure to social media (attention), which drives individuals to purchase these fashion products (retention). The diverse options available can be tailored to align with Islamic norms and Sharia principles (reproduction), thus motivating individuals to curate their fashion collections (motivation).

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INTRODUCTION

Some time ago, a netizen with the account @devi.ika24 commented on a photo uploaded by an influencer, preacher and former film actor *Ketika Cinta Bertasbih* with the words “*Thank you Anna Althafunnisa, I started wearing my hijab because of your elegance*”. In addition, various similar things that happen on social media prove the platform's influence, such as the emergence of *hijab* styling trends from influencers that are quickly adopted by their followers, viral Outfit of the Day (OOTD) videos with modest fashion styles that then become a dress reference, and increased consumer interest in local or foreign brands after being introduced through promotional content by Muslim Women celebrities (Syadiyah et al., 2024). Social media serves as the main platform to showcase fashion and build self-image. Platforms such as Instagram and YouTube accelerate the spread of trends, expand the influence of influencers, and create virtual communities that make fashion a part of identity and religious expression (2024). In addition, many similar things happen on social media that show how much influence it has on people's dressing preferences. Social media is not only a space for sharing visual content, but also a space for cultural production that shapes aesthetic tastes, values, and norms (Ramadhan & Ekawardhani, 2024). Social media algorithms actively recommend content based on users' interests, accelerating the virality of trends and shaping repeated exposure to certain styles. Features such as likes, shares and comments reinforce social validation, making modest fashion and *hijab* styling trends introduced by influencers quickly adopted and followed by audiences (2023). This process not only creates a new image of

fashionable piety, but also positions social media as a new authoritative space in determining the visual identity of contemporary Muslim women (2024c).

This phenomenon shows the increasingly strong position of the Muslim fashion industry in Indonesia, which now acts not only as a consumption product but also as a form of cultural expression and belief (Syadiyah et al., 2024). Driven by global influence through social media and easy access to international fashion, non-local fashion has become a symbol of modernity and spirituality, which has also adapted and innovated to suit local preferences (Syaepu & Sauki, 2021). As the largest Muslim country, Indonesia is experiencing rapid development in the industrialization of the Islamic market (Tempo, 2023). In this context, the role of young people becomes significant, serving as political-economic drivers that support the growth of the Islamic market. After reformation era in Indonesia, the emergence of micro-celebrities in Indonesia shows how a strong Islamic discourse is adopted as an identity, which is further promoted through social media. By constantly displaying piety and religious identity performance, micro-celebrities not only strengthen the public image of Islam but also pursue popularity that can ultimately provide economic benefits (Annisa, 2018). In line with this statement, Janmohamed explains in his book that advances in online commerce and the growth of dynamic blog networks have facilitated the establishment of startups while accelerating the expansion of the Muslim fashion market. With the development of social media platforms and the widespread accessibility of smartphones, designers and bloggers now have the capability to pioneer trends on an international level. The existence of visual platforms such as Instagram allows them to transcend language and cultural barriers, expanding their reach and influence globally (Janmohamed, 2017). Social media also facilitates the rapid and widespread exchange of information, becoming the main channel for people to obtain, share and respond to information. With its interactive and participatory nature, social media allows the dissemination of content that is not only commercial, but also cultural and ideological, including Islamic values (Suryani et al., 2020). In addition, social media also plays an important role in shaping fashion styles and inspiring Muslim women to express themselves through *hijab* and fashionable clothing (Marie-Louise Nosch, 2021).

New trends in Muslim fashion now combine classic style with comfort and elegance. Key changes in the preferences of middle-class Muslim consumers include an increase in the application of Sharia values and a tendency to choose clothing that is more *aurat* 'genitals'-covering according to Islamic principles. These changes reflect a stronger awareness of religious observance and an increasingly rational attitude towards dressing. Muslim fashion now not only preserves cultural heritage but also appreciates the beauty of global Muslim fashion traditions, such as the *abaya*, which continues to be updated to be relevant to the times while instilling Islamic values for future generations (Muhammad Aufin & Nunuk Indarti, 2023). The *abaya*, whose origins are not known for certain but is believed to have been around for about 4,000 years, was originally worn by Muslim women in Arabia to cover their curves and protect themselves from unwanted glances. Today, *abayas* and *hijabs* have evolved into fashion elements with a modern twist in various colors and styles. Not only popular in Arab countries, *abaya* is also in demand in Indonesia, where the majority of the population is Muslim, even attracting the attention of non-Muslim women thanks to the creativity of designers who continue to present innovations in their designs (wolipop.detik.com, 2014). Another new trend in Muslim fashion is K-fashion, a fashion that combines casual, simple dressing, and eye-catching color combinations, able to give an elegant impression to the wearer (Kompasiana, 2021). South Korea is known as one of the countries that has successfully spread its culture to various parts of the world through various products, such as music, drama, television shows, lifestyle, skincare, fashion, and various other industrial products (Purba et al., 2023). Inspiration from K-fashion is also adapted with an Islamic touch so that it is in accordance with the principle of clothing that covers the genitals '*aurat*', while still offering an elegant contemporary look. Modern Muslim fashion, with inspiration from Korea, opens the opportunity to present a style that is globalized without abandoning Islamic values (Farabi & Syam, 2024). Likewise, clothing

such as *abaya*, makes a style that is more modern, stylish, and close to international trends that are also accepted by the younger generation.

A comprehensive search of the academic literature on cultural acculturation shows that a variety of studies have been conducted. However, there is still a significant research gap, namely the absence of in-depth studies that explore the expression of Islamic identity through the medium of fashion, especially among Gen Z. One aspect that has not been widely touched upon is the acculturation process between *abaya* as a symbol of modest fashion from the Middle East and K-fashion. One aspect that has not been widely discussed is the acculturation process between *abaya* as a symbol of modest fashion from the Middle East and K-fashion from South Korea in the context of Muslim fashion in Indonesia. This article aims to answer the problem by analyzing how these two cultural elements are adopted and adapted by the younger generation of Muslims, especially in relation to local culture and Islamic sharia principles. In addition, this article also explores the role of cultural globalization in shaping Muslim fashion identity, as well as its impact on the development of the halal fashion industry at the national and global levels.

METHODS

This research uses a descriptive qualitative method with a socio-cultural approach. Qualitative research is conducted by involving direct observation to collect the information needed (Endah Marendah & Syafruddin, 2023). Researchers go to the field to observe phenomena naturally. In this context, the researcher observes how *abaya* and K-fashion are adapted and modified by their users while still referring to the norms and principles of Sharia. The data sources of this research were obtained from interviews, journals, books, and web, digital-based communication such as WhatsApp and Instagram. As for getting respondents' answers, it is arranged based on the modeling strategy. According to Bandura (1986), the modeling strategy is a strategy in counseling that uses the learning process through observation of the model and changes in behavior that occur due to imitation (Arif Ainur Rofiq, 2017). The informants in this study were selected by purposive sampling, which is a technique for selecting informants based on special characteristics determined by the researcher. This method is commonly used in experimental research or case studies, where researchers select individuals who have certain criteria or experiences that are relevant to the research objectives. This technique aims to obtain more in-depth and specific information related to the topic being researched. The criteria for informants in this study are female users and fans of *abaya* and k-fashion, with a total of four informants: two *abaya* users and two k-fashion users. Researchers collected data from informants through in-depth interviews in order to find out the informants' perspectives and find answers that are relevant to the problem under study. In addition to interviews, researchers also conducted observations in order to strengthen the data and provide a thorough understanding from which conclusions can be drawn.

The theory that underlies the argument of this research is the acculturation theory of John W. Berry. Berry formulates four acculturation strategies: integration, assimilation, separation, and marginalization. Integration strategies occur when individuals retain their cultural identity while actively participating in the dominant culture. Assimilation occurs when the individual gives up his or her culture of origin and fully adopts the dominant culture. Separation is characterized by efforts to maintain the culture of origin while avoiding engagement with the dominant culture. Meanwhile, marginalization occurs when individuals no longer maintain their culture of origin and also do not engage with the dominant culture (Phinney et al., 2006).

RESULTS AND DISCUSSION

Exploring User Perspectives on the Integration of *Abaya* and Korean Fashion

This study uses John W. Berry's theory which argues that acculturation is a process of psychological and cultural change that occurs when individuals or groups from different cultural backgrounds interact with each other continuously. In this process, individuals or groups must adjust to the dominant culture without necessarily losing their original identity (Phinney et al.,

2006). Based on the data collected from both *abaya* and K-fashion informants, the research results will be described based on modeling theory, as follows:

Attention

The Attention component includes questions that focus on the reasons why *abaya* attracts attention and is an attraction for its users. From the results of the interview on November 20, 2024, both informants said that interest in *abaya* arose because of the transformation of a more stylish and contemporary model.

My interest in *abaya* started when I was in college, after seeing the trend of *abayas* that were more modern, stylish, and elegant—very different from the conventional *abaya* I used to know (Informant 1, 2024).

I started to become interested in *abayas* toward the end of my undergraduate studies. I was already used to wearing *gamis*, but *abayas* had a different kind of appeal. Their designs are simple, yet they still carry distinctive characteristics (Informant 2, 2024).

Abaya is in demand because of its ever-evolving design innovations, presenting a simple, distinctive, elegant, and stylish impression. The modernization of the *abaya* not only maintains sharia values but also meets the needs of the younger generation for fashion that is relevant to contemporary lifestyles, making it a perfect blend of tradition and modernity.

As for K-fashion as clothing with a modern, casual style, and also has a funny impression, the informants' answers are as follows.

I started to become interested in Korean fashion after being introduced to Korean dramas by my brother in 2016. At the time, I found myself drawn not only to the storylines, but also to the styles and fashion the characters wore (Informant 3, 2024).

My interest in K-fashion began in 2016, alongside my growing enthusiasm for K-pop music (Informant 4, 2024).

The conclusion of the informant's answer shows that there is a strong global influence on interest and preference for K-fashion. This is because social media and digital platforms allow easy access to international fashion trends, including fashion styles featured in Korean dramas and the K-pop music industry. As a result, the interest in K-fashion developed through the content presented and the attraction to modern, casual, and funny styles of dressing. It illustrates how globalization affects fashion adaptation at the local level.

Retention

The retention component includes visualization and verbalization which explains how informants remember the *abaya* observed and then stored in individual memory which is then implemented. Retention contains the action of implementation of the results of attention. From the interview results, it is known that social media has a great influence in promoting a product.

To deepen my interest, I look for information about *abaya* on social media, one of which is Instagram. There, I can find the latest *abaya* models and how to mix and match them with other fashion (Informant, 2024).

Other informants explained with different reasons as follows:

After having a tendency in this fashion, I want to buy and collect it so that I can wear it for both formal and non-formal events (Informant 2, 2024).

The K-fashion informant answered as follows:

I started to find out about Korean fashion either on a page that discusses fashion or e-commerce that I can, suitable and safe to wear (Informant, 2024).

Buying dupe K-fashion in e-commerce or offline stores at a much more affordable price (Informant 4, 2024).

From all informants, it can be seen that through visualization, they can well remember the preferred clothing models by photographing and keeping a memory of the design. Meanwhile, through verbalization, they store behavioral descriptions in the form of specific steps, which drive the decision to mix styles, collect, and even buy the clothes.

Reproduction

In order for the observed behavior to be realized, individuals must be able to produce it. This component explains how informants perceive *abaya* in their environment, whether it is in accordance with existing norms and rules. The following are the answers from the informants:

In my environment, wearing *abaya* is well accepted because it is considered in accordance with religious and cultural norms. *Gamis* with a wide cut in accordance with the Shari'a are not tight. *Abaya* is now considered a fashion choice that is polite and still fashionable (Informant 1, 2024).

Abaya is basically the same as *gamis* in general that have long been circulating in Indonesia, it's just that it has a slightly different design and is certainly in accordance with the values and norms that apply in my environment because it is seen as good, polite, and covering the genitals 'aurat' (Informant 2, 2024).

In contrast to K-fashion which comes from this Korea, K-fashion is basically worn by Korean women who do not wear *hijab*. But in Indonesia with creative and innovative consumers can mix and match without losing the value of K-fashion itself.

Actually, not all Korean fashion, especially clothes, can be used by me who wears the *hijab*, especially my environment which is arguably Islamic, but there are still those that can be mixed and matched so that they are safe and can be used by *hijab* friendly people. But there are some *hijab* women who push too hard to wear K-fashion that should not be worn by a Muslim woman and end up looking like they do not fit the norm (Informant 3, 2024).

Most modern K-fashion is too vulgar and there needs to be a minimum age limit for wearing. But nowadays there are many innovations in mix and match open K-fashion so that it can also be used by *hijab* women. The traditional K-fashion such as *hanbook* is elegant and closed so that it is *hijab* friendly and suitable for the majority of Indonesia's Muslim population (Informant 4, 2024).

The answers from the two *abaya* informants can be seen that *abaya* is a large size robe that certainly covers the curves of the body that are well known by many Muslim women, because it is considered in accordance with the norms and values that apply to Muslim fashion. K-fashion, on the other hand, still has to be selected and reviewed for its appropriateness for use by *hijab* women. Informants as religiously observant servants and understand how to dress properly as Muslim women are certainly able to modify Korean style according to the stipulated Sharia.

Motivation

Motivation in this case includes the encouragement or reasons for informants to imitate the *abaya* worn by the model so that they are motivated to wear this fashion. The following are the interview results from the informants:

I wear *abaya* because it is suitable, comfortable and suits my body shape. *Abaya* gives the impression of being fashionable and polite, which is in accordance with the self-image I want to show (Informant 1, 2024).

The main factor is still covering the genitals '*aurat*' but choosing clothes that have a better design and follow trends. The fabric is also acceptable in the Indonesian climate because maybe the designers adjust it (Informant 2, 2024).

Abaya is the main choice because it combines comfort, politeness, and fashionable style in accordance with the principle of covering the genitals '*aurat*' and modern trends. With its innovative design and materials suitable for Indonesia's tropical climate, the *abaya* not only meets the needs of sharia but also becomes an expression of graceful and confident self-image, making it a relevant and flexible choice for modern Muslim women. Likewise, the answers of K-fashion informants explain the motivation in having K-fashion as their fashion style.

There is no specific motivation, but I am interested in using Korean fashion because it is simple, casual, nice and cute. I think it's suitable for me to wear. Also because I just want to improve the models of clothes that I usually wear, so it's not boring (Informant 3, 2024).

For me, K-fashion can make my fashion character seem more stylish, trendy and confident to wear. Very young type anyway (Informant 4, 2024).

From the answers of the two informants, K-fashion has a strong appeal among young people because it offers a simple, casual, modern, and innovative style, with a combination of fresh colors and attractive designs. This style not only meets aesthetic needs, but also provides a sense of confidence, allowing young people to express their identity and creativity. K-fashion is a medium to update everyday looks so that they are not monotonous, while reflecting dynamic and trendy characters. More than just a fashion trend, K-fashion serves as a symbol of modern lifestyle and a tool to show personality as well as cultural affiliation in the era of globalization.

Based on the results of the interviews that have been conducted and linked to John W. Berry's acculturation theory, the informants show a tendency to undergo the acculturation process through integration and separation strategies. The integration strategy can be seen from their ability to adapt global cultural elements, such as K-fashion and modern *abayas*, while still maintaining local values and sharia principles. Meanwhile, the separation strategy is reflected in the attitude of some informants who choose to maintain a consistent sharia dress style without being too much influenced by global trends that are not in line with their religious values.

Acculturation of Abaya and K-Fashion in Muslim Fashion Industry

Acculturation and Fashion

Relevant research by Lastri Khasanah said that acculturation is an important bridge to create harmony between the universal values of religion and the uniqueness of local culture. This process not only enriches national cultural treasures but also strengthens the sense of unity in the midst of diversity. Therefore, understanding and appreciating the dynamics of acculturation in Indonesia can be a strategic step in building social harmony and strengthening the nation's identity in the era of globalization (Khasanah, 2022). Acculturation usually involves the process of accepting elements of foreign culture by a group of people who already have their own culture, without erasing their original cultural identity. This process can take place through various forms of interaction, such as

trade, migration, or the exchange of ideas (Muasmara & Ajmain, 2020). Another relevant research that Noorhaidi Hasan in his article said that Muslim teenagers face a complex adaptation process, integrating modernity with Islamic traditions. They adopt fashionable *hijab* styles, utilize social media to share experiences, and actively adapt global culture to the local context. This forms a hybrid identity that combines religious values and openness to global influence. However, they are also faced with a dilemma between the demands of modernity and a commitment to tradition, prompting them to creatively seek a balance between the two (Hasan, 2016). Annisa in her article said that social media influences Islamic identity among the young generation of Indonesia (Annisa, 2018). Rohman and Ulinnuha said that influencers have an important role in promoting halal lifestyles and products as well as forming awareness of the importance of halal consumption. In addition to being product promoters, they also serve as agents of social change by presenting engaging and educational content to their followers (Rohman & Ulinnuha, 2022). Furthermore, Firda Silaturrohman explained that current fashion trends are increasingly influenced by social media algorithms, such as TikTok, Facebook, and Instagram. In addition, pop culture also plays a significant role in the development of fashion trends. The trend of Muslim clothing, for example, has now penetrated various social media platforms that are easily accessible to teenagers. The presence of online shopping applications on smartphones also makes it easier for them to find and buy various types of Muslim clothing that are currently popular. However, it is important to remember that in Muslim dress there are certain restrictions and rules that must still be considered to maintain the values underlying the style of dress (Silaturrohman et al., 2024).

Furthermore, Ulandari et al explained that globalization has brought major changes to fashion trends and clothing styles. Access to information, the influence of foreign cultures, and the urge to express themselves make many people interested in following global trends and experimenting with different styles. Even so, students still pay attention to ethics and politeness in dressing as part of the academic community. Fashion trends that keep changing every year are influenced by the desire to look different. The development of the fashion world itself is influenced by various factors, such as mass media, the entertainment world, the internet, and the business industry (Ulandari et al., 2024). In line with that, Farabi and Syam explained that the media provides an advantage in accessing popular cultural information such as K-fashion to the younger generation. K-Pop fans consider that K-fashion is a style of dressing that is simple, unique, cute, funny, and does not undergo changes in the fashion cycle so that it is comfortable to use even in tropical climates, which has an impact on the acculturation of K-fashion as a new phenomenon in community activities. Amanda Rohmah explained that the rapid advancement of technology has brought people into an increasingly modern era of globalization. This globalization has an impact on the increasing use of mass media in various circles. Mass media is now an inseparable part of daily life, from young people to adults. Through this media, various activities can be carried out easily. In addition to conveying the latest information that is being discussed, the mass media also plays a role in shaping individual behavior through the content displayed. These influences include the way of speaking, both in the use of language and intonation, as well as the style of dress adopted by society (Widyanita, 2022). Acculturation in this context is understood as a process of cultural mixing that involves adaptation and modification, with social media as the main catalyst. Through digital platforms, cultural elements from different parts of the world can spread quickly and widely, creating cross-cultural interactions without geographical boundaries. Social media allows its users to introduce, adapt, and integrate elements of foreign cultures into their daily lives, including in fashion. This phenomenon reflects how local culture and Islamic sharia principles can adapt to global elements, creating a unique Muslim fashion identity while making a significant contribution to the development of the halal fashion industry.

Muslim Fashion in the Age of Globalization

It cannot be denied that globalization has brought significant changes, especially in Muslim fashion. Globalization with the presence of its products, namely social media, presents many

diverse facilities offered ranging from social networks, videos, photos, news, or even other needs such as clothing that can be found through internet access and obtained easily. This convenience has resulted in the fulfillment of increased consumption of fashion (Diwanti & Budiayati, 2023). Globalization also provides wider access to fashion trends from around the world through social media and digital platforms. Globalization also has a significant and complex influence on Muslim fashion in Indonesia, including changes in the way people dress and the perception of Muslim fashion (Arizka et al., 2025). Nowadays, Muslim fashion models continue to evolve along with dynamic fashion designs and trends. This development is inseparable from innovation in the world of Islamic fashion, which is supported by the active role of creative and innovative Muslim designers and trendy consumers (Nurirvan et al., 2024). Increasingly, Muslim fashion designers in Indonesia are inspired by global trends, which encourage them to innovate to create modern and attractive designs. The incorporation of international fashion elements into local Muslim fashion has resulted in a variety of stylish models, keeping away the old-fashioned or outdated impression. This proves that Muslim fashion is able to compete in the global fashion market (Nur Amalina et al., 2022).

In the past, Muslim fashion was often perceived as a symbol of conservatism or lack of style. However, with the increasing popularity of modern and trendy Muslim fashion, this view has started to shift. Today, more and more Muslim women are confident in wearing Shariah-compliant clothing without sacrificing aesthetics and style. This change is supported by the advancement of technology, which opens up wide access to fashion information and inspiration, whether through social media, e-commerce, or other digital platforms. With this convenience, Muslim women are increasingly connected to global trends, allowing them to combine religious values with a dynamic and contemporary fashion sense (Maulina et al., 2023).

The halal fashion industry is growing rapidly as Muslim consumers become more aware of the importance of Sharia-compliant products and modern aesthetics (Fachruddin & Anwar, 2022). However, changes in fashion often pose a dilemma between following fashion trends and maintaining adherence to religious standards. The merging of local values with global influences in Muslim fashion reflects the shifting values and identities of Muslim women in the modern era (2024b). Cultural globalization allows women to access international fashion trends, inspiring a variety of Muslim fashion styles that combine traditional elements with global fashion. This shows women's efforts to express their cultural identity in a relevant way, where Muslim fashion not only functions as a religious obligation, but also as a symbol of emancipation and freedom of expression. Thus, Muslim fashion functions as a symbol of social change, reflecting the shifting values and identities of Muslim women in the global context (Fitriana Maghdalena & Zulkipli Lessy, 2024).

The use of Muslim fashion that follows global trends is a form of resistance to traditional norms, while creating space for individuals to assert their personal identity. Social media plays an important role in this process, enabling the exchange of inspiration and the formation of communities that support style expression (Anisatul Luthfia, 2024). Gen Z Muslims use fashion as a medium of identity expression in the midst of globalization, by adopting international trends that remain in accordance with religious values, such as stylish clothing that covers the genitals 'aurat'. The presence of modern Muslim fashion brands reflects creative efforts to reinterpret religious teachings in a contemporary context, combining traditional and modern elements. Muslim fashion is now not only an inclusive and dynamic means of self-expression, but also a tool to challenge stereotypes and integrate religious values with global trends (Syafira Azzahra, 2024).

Adaptation of Abaya

Abaya, which was originally typical of Middle Eastern culture, is now a popular trend among Indonesian Muslim women, in demand by various ages. *Abaya* is now a global Muslim fashion that not only offers comfort and compliance with Islamic law but is also able to compete with modern fashion at the global level. Its presence extends to international fashion events such as Dubai Fashion Week, making it a symbol of Muslim fashion trends in 2024. As one of the leading Muslim

fashions in 2024, the *abaya* combines classic style, comfort, and elegance, making it a top choice in Muslim fashion. (Oliviane Nuah, 2024). The transformation of the *abaya* from the traditional all-black design to a modern model with varied materials, motifs, and accessories reflects the change in the lifestyle of Muslim women who need flexible clothing. With a design that prioritizes modesty as well as style, modern *abaya* comes in a variety of models that can be adjusted to personal preferences, making it suitable for various events, ranging from daily activities, religious events, parties, to professional needs.

The development of the times has brought a great influence on various aspects of life, including the fashion industry, which is undergoing rapid changes in terms of increasingly varied colors, models, and materials. Manufacturers are constantly innovating creating new models to suit tastes by adapting traditional designs to meet local tastes and customer needs. Adaptation in the modern *abaya* world is not only seen in the design, but also in the choice of materials and details used. Now, the *abaya* is no longer limited to the materials used in Arabia but uses various types of fabrics that are lighter and more comfortable to wear on a daily basis. Modifications are also made to the collar, sleeves, and overall cut to give a fresher, more modern impression, and remain proportional to the wearer's body shape. This approach makes the modern *abaya* even more relevant and in demand by Gen Z Muslim women who want to look elegant without putting aside comfort (Inouiprint, 2024).

Muslim fashion is growing rapidly as the Muslim population grows into a potential market. This trend not only fulfills the need for sharia clothing, but also offers innovative designs that are relevant to the tastes of the younger generation, while opening up great opportunities for the fashion industry in the local and global market (Baznas, 2023). This trend answers the needs of Muslims who want to dress according to sharia while expressing their personal style. By offering innovative and quality designs, modern *abaya* is the key to success for Muslim fashion businesses to attract consumers and increase sales (Inouiprint, 2024). The existence of *abaya* has reached international fashion events such as Dubai Fashion Week. This is proof that this fashion has proven its ability to compete with other modern fashion and become a symbol of the 2024 Muslim fashion trend.

It can be concluded that the adaptation of *abaya* in Indonesia reflects the ability of traditional clothing to transform according to local needs without losing its original identity. By incorporating modern design elements such as lighter materials, bright colors, varied motifs, and innovative details, *abaya* has managed to attract Indonesian Muslim women from all walks of life. In addition to fulfilling the need for sharia-compliant and comfortable clothing, *abaya* has also become a fashionable and versatile choice, suitable for various occasions. This transformation not only strengthens its position as a symbol of global Muslim fashion but also shows how local culture is able to integrate international trends in daily life.

Modification of K-Fashion

K-fashion has become an interesting phenomenon among Indonesian teenagers, influenced by Korean culture such as K-pop and drama. This style not only reflects creativity but also becomes a means of identity expression and social communication. Teenagers use K-fashion to show personality, boost self-confidence and create a unique identity. Its appeal lies in modern designs, bright colors, and comfort that suits the tropical climate, making it practical and fashionable. Social media and influencers amplify its popularity, connecting teens with global trends and a wider community. K-fashion is now both a means of self-expression and a symbol of the era's identity (Narawati & Lisnawaty, 2022).

Indonesian teenagers are increasingly enthusiastically adopting elements of Korean fashion that are considered unique and stylish, making it part of their lifestyle. Clothing choices with bolder designs, such as crop tops, oversized clothing, and bright pastel color palettes, are becoming popular trends among young people. These combinations create a fresh and contemporary look, reflecting the spirit of creativity and boldness in fashion (Direktorat, 2024). Not only in clothing, the influence of K-fashion can also be seen in the choice of accessories. Mini bags with minimalist

designs, comfortable yet stylish sneakers, and other Korean trinkets complement the overall aesthetic. With this mix, teens manage to create a modern look that reflects their unique identity, while showing how global trends can be adapted into local culture (2024a).

K-fashion modification among Indonesian teens encourages creativity and introduces new styles, but it also has negative impacts. Some teens tend to ignore local cultural values and focus too much on outward appearances. In addition, the pressure to always follow the latest trends can trigger excessive consumerism and create a social divide among them. Education about the importance of balance between following trends, respecting local culture, and managing consumption wisely is something that needs to be considered (Aziza Kistikiwari Putri, 2020).

It can be concluded that the adaptation of K-fashion among Indonesian teenagers reflects the interaction between global influences and efforts to preserve local culture. High interest in Korean fashion gives teenagers room to express their creativity, but it is still important for them to respect and maintain indigenous cultural values. Awareness of local heritage should continue to be encouraged, along with an appreciation of innovation in modern fashion.

Positive Response to Global Fashion Trends

The existence of the fashion industry, especially *abaya* and K-fashion, has a positive impact that needs to be maintained and strengthened to support the development of these trends. Consumer interest, especially among teenagers, in *abaya* and Korean fashion continues to experience a significant increase. In Korean fashion, there is the Korean Wave (*Hallyu*) phenomenon which is the main catalyst in building a great attraction to the fashion style introduced by K-Pop idols and characters in K-Dramas. This style is considered attractive because it combines modern aesthetics with comfort, making it suitable for the preferences of the younger generation, including in the context of Indonesia's tropical climate. Research shows that many teenagers are inspired to adopt elements of K-fashion into their dressing style. Teens see it as a way to look more confident and trendy, with a touch of style that is considered unique and different from local trends. K-fashion offers flexibility in customization, from the choice of lightweight materials, oversize cuts, to fresh bright pastel colors. In addition, this style gives teenagers the opportunity to express their self-identity through fashion. Teens associate K-fashion with the global dynamics of pop culture, making it more than just a style choice, but also a symbol of affiliation with the wider community. (Jannah et al., 2023). Unlike the *abaya*, which is in great demand because the model suits the preferences of Muslim women gen z (Ilham, 2021).

This phenomenon reflects how global trends can be creatively adapted in a local context, creating a synergy between fashion, culture and personal expression. Of course, fashion industry players in Indonesia are responding to this trend by innovating in their product designs. Many local designers are now integrating typical K-Fashion elements, such as modern cuts, bright color palettes, and unique details, into their work. This move not only expands fashion choices for consumers but also increases the competitiveness of local products in the international market. For example, designers have begun to present collections of casual and simple K-Pop idol-style clothing, which can be easily combined with various accessories to create a stylish and flexible look (Narawati & Lisnawaty, 2022). *Abayas* that were previously known for their plain black designs are now evolving to become more diverse in terms of colors, shapes, and styles. Color variations such as pastels and earth tones, as well as material exploration from satin to linen, make *abaya* more flexible and comfortable for various occasions. Design innovations, such as asymmetrical cuts and modern accents, keep the *abaya* relevant to global trends, without losing its Islamic values. This transformation reflects the fusion of traditional culture with modern lifestyles, making the *abaya* a universal fashion choice that appeals to multiple generations (Abakiks, 2021). The massive consumption by *abaya* users, particularly K-fashion, has driven a positive market response. This phenomenon proves that fashion trends are not just about following the fear of missing out (Fomo) but also have significant economic and social impacts (Sari, 2015).

Negative Response to Global Fashion Trends

The adaptation and modification of *abaya* and K-fashion has had various impacts, not only positive, but also negative impacts that must be addressed in a balanced manner. Cultural globalization encourages the adoption of foreign dressing styles that often ignore local cultural values, threatening Indonesia's cultural identity. The pressure to follow trends creates a fear of being left behind, triggering consumptive behavior without taking into account long-term impacts (Pratamartatama & Fredline, 2024). The pressure for the younger generation to dress according to trends often comes from social norms and environmental expectations. In a society increasingly influenced by globalization, international fashion trends are the main reference point, creating the perception that modern clothing is a symbol of status and social acceptance. As a result, Generation Z is encouraged to follow the latest fashion, even though it may conflict with local cultural values. The inability to express cultural identity through traditional clothing can lower self-confidence, as they feel they have to adapt to the standards set by the wider society. In the long run, this can erode pride in cultural heritage and lead to an identity crisis among the younger generation who want to be accepted but are caught between two different worlds (Immanuel & Pannindriya, 2020).

Following global trends, such as K-Pop style, can create challenges for teenagers. Social media amplifies this influence by making the appearance of celebrities and influencers the standard, encouraging teens to follow trends for recognition and acceptance. While global trends can boost creativity and self-confidence, they often shift attention away from traditional values and dressing styles, reducing appreciation for local culture. In addition, the urge to constantly shop to keep up with fashion risks triggering excessive consumptive behavior. Teenagers need to be critical in choosing trends in order to maintain cultural identity in the midst of globalization (Gheona Priscilla Rannaesa, 2023).

In another view, *hijab* fashion among teenagers is more often considered as part of a lifestyle rather than a manifestation of religious values. This trend is influenced by the ideology of consumerism and popularism, which views Muslim clothing as a product with high selling value. The lifestyle of Muslim teenagers has changed, with a tendency to buy *hijab* or Muslim clothing solely to follow the trend. As a result, the spiritual aspect of Muslim dressing is displaced by the urge to look modern and up to date. If it continues, this trend has the potential to create a culture in *hijab* fashion that prioritizes trends over religious values. Environmental factors and mass media, including communities and products that follow trends, are the main triggers for this phenomenon (Widyanita, 2022).

CONCLUSION

The phenomenon of acculturation surrounding the *abaya* and K-fashion among Indonesian Muslims, particularly among Generation Z, illustrates the intricate cultural dynamics associated with globalization. This process involves the integration of foreign cultural elements into local norms, resulting in a distinctive synthesis that harmonizes modernity with religious values. The *abaya*, which has its origins in the Middle East, has transformed into a symbol of contemporary Muslim fashion in Indonesia, characterized by stylish and modern designs. Concurrently, K-fashion presents a unique and striking casual appeal, which is adapted to align with sharia values through innovative mix-and-match methodologies. The role of social media in disseminating this trend is significant, as it facilitates cross-cultural interaction and positions fashion as a vital medium through which individuals express their religious and cultural identities in a flexible manner within the context of globalization. This analysis specifically emphasizes the experiences and expressions of Generation Z Muslims in Indonesia, intentionally omitting an in-depth examination of the preferences or perspectives of older generations, such as millennials or baby boomers, who may interpret Muslim fashion trends differently. However, the adaptation of global styles also introduces several challenges. The imperative to remain current with fashion trends may lead to excessive consumer behavior, particularly among Generation Z, who may occasionally prioritize global trends over local cultural values. Although both the *abaya* and K-fashion have been adapted to conform to

Islamic principles, there exists a risk of diminishing Indonesia's cultural identity when global influences predominate. In certain instances, the reliance on international trends can precipitate a cultural identity crisis for adolescents caught between modernity and tradition. Consequently, a critical approach is essential when selecting fashion trends, including the implementation of educational initiatives aimed at managing the impacts of globalization judiciously. It is imperative that local fashion industry stakeholders continue to innovate while preserving the core elements of Indonesian culture. Designers must endeavor to integrate contemporary elements without compromising local essence, thereby creating products that are not only globally relevant but also reflective of their original cultural identity. Furthermore, social media platforms should be strategically leveraged to promote local cultural values while enhancing the creative expression of the younger generation through fashion. In this manner, the Muslim fashion industry in Indonesia can progress, not solely as a transient trend, but as part of a larger movement dedicated to fostering cultural sustainability in the face of globalization.

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