

THE MEANING OF *TABARRUJ* IN THE PERSPECTIVE OF INDONESIAN MUFASIRS (SCHLEIERMACHER HERMENEUTICS ANALYSIS)

¹Riza Lailaturohmah, ²Eka Prasetiawati, ³Ikhwanuddin

^{1,2,3}Universitas Ma'arif Lampung

e-mail: rizarohmah5@gmail.com, prasetyaeka41@gmail.com,
ibnudaim@gmail.com

Abstract

This article discusses tabarruj from the perspective of Indonesian mufasirs. Nowadays, women are often considered tabarruj when they leave the house adorned. However, not all women understand this. As a first step in contributing to the existing problems, we try to respond to the phenomenon with theological glasses, namely contextual interpretation of tabarruj verses. However, we limit this research to QS. al Nur [24] : 31, QS. al Nur [24] : 60 and QS. al Ahzab [33] : 33 by Hamka and Bisri Mustafa. The method used is thematic method by making Schleiermacher's hermeneutics as the analysis knife. This research looks for how the Indonesian mufasir views tabarruj and what if the interpretation is read through Schleiermacher's hermeneutic criticism. The result of this study is the concept of tabarruj according to the interpretation of Hamka and Bisri Mustafa is that it does not stop at the meaning of adornment. But more than that, both of them present the context of adornment that should be done by a woman. So if you look at the current social setting in Indonesia, this interpretation is still relevant to be applied.

Keywords: *Tabarruj, Indonesian Mufasir, Schleiermacher Hermeneutics*

Abstrak

Artikel ini membahas tentang *tabarruj* perspektif mufasir Indonesia. Dewasa ini, wanita kerap dianggap *tabarruj* saat keluar rumah dengan berhias. Namun, tidak semua wanita memahami akan hal tersebut. Sebagai langkah awal dalam berkontribusi terhadap problem yang ada, penulis berusaha merespon fenomena tersebut dengan kacamata teologis yakni penafsiran secara kontekstual terhadap ayat-ayat *tabarruj*. Kami membatasi penelitian ini pada QS. al Nur [24] : 31, QS. al Nur [24] : 60 serta QS. al Ahzab [33] : 33 oleh Hamka dan Bisri Mustafa. Adapun metode yang digunakan adalah metode tematik dengan menjadikan hermeneutika Schleiermacher sebagai pisau analisisnya. Penelitian ini mencari bagaimana mufasir Indonesia tersebut memandang *tabarruj* dan bagaimana jika penafsiran tersebut dibaca melalui kecamata hermeneutika

Schleiermacher. Adapun hasil dari penelitian ini berupa konsep *tabarruj* menurut penafsiran Hamka dan Bisri Mustafa ialah tidak berhenti pada makna berhias. Namun lebih dari itu, keduanya menampilkan konteks berhias yang semestinya dapat dilakukan oleh seorang wanita. Jika melihat setting sosial yang ada di Indonesia saat ini, penafsiran tersebut masih relevan untuk diterapkan.

Kata Kunci : *Tabarruj*, Mufasir Indonesia, Hermeneutika Schleiermacher

INTRODUCTION

Women are creatures created by Allah who are unique and have strong characteristics so that they can maintain their existence wherever they are. (Hidayah, 2021). They play an important role in welfare, from the smallest things, namely the family environment, to the biggest things, namely within the state. (Efendi, 2013) Even Islam emphasizes that national identity has a close relationship with the figure of women. Because, a mother has a central role in forming a person's character. (Mulyani, 2018) Like the poetry of Hafiz Ibrahim (1871-1932):

الْأُمُّ مَدْرَسَةٌ. إِذَا أَعَدَّتْهَا أَعَدَّتْ شَعْبًا طَيِّبَ الْأَعْرَاقِ
الْأَوَّلَى

Meaning: 'Mother is the first school. If you prepare it well, then you have prepared a nation that is good at its core' (Mulasi, 2021)

However, behind her efforts to maintain this unending existence, within a woman there is also an unresolved problem, namely that a woman is often associated with the term *tabarruj* which tends to be considered to have a negative connotation by some people who hear it. In general, *tabarruj* is defined as the activity of women showing off their beauty and jewelry to attract the attention of the general public. (Alawiyah, 2022) So those who have activities outside the home are often considered *tabarruj* women. Because it is a woman's nature to stay at home and protect herself from views other than her mahram. This is in accordance with the hadith of the Prophet which reads:

الْمَرْأَةُ عَوْرَةٌ فَإِذَا خَرَجَتْ اسْتَشْرَفَهَا الشَّيْطَانُ

Meaning: 'Women are aurat. When he comes out, Satan adorns him (in the eyes of men).' (Al Imam al Hafidz Abi

'Isa Muhammad bin 'Isa al Tirmidzi, 1996, p. 463)

From the statements above, we can see that *tabarruj* is a prohibited act. This matter is in accordance with the word of Allah SWT in QS. al Ahzab [33] : 33. This verse discusses the prohibition of adorning yourself as was done by jahiliyah women in ancient times. (Lajnah Pentashihan Mushaf al Qur'an, 2019) In matters of adornment, Islam has determined the rules that must be obeyed. These rules are called decoration ethics, used to set limits for a Muslim woman in decorating. (Mar'atul Lathifah, 2019). Because after all, Islam is known as a religion that upholds and respects the values of beauty, neatness and cleanliness. (Wati, 2018) So, in fact, Islam recommends that you be able to decorate and beautify yourself appropriately and still pay attention to the existing limits for worshiping and getting Allah's approval. (Umu Aiman et al., 2019). A woman must also continue to wear polite and good clothes. (Rohmawati, 2021). Regarding this, there are no

verses that explain explicitly about clothing fashion itself, be it Arabic clothing or trendy clothing from western countries or even traditional Indonesian clothing. Every place definitely has a culture that can influence a woman's habit of dressing up. (Khasanah, 2021) Therefore, the author is interested in conducting research on *tabarruj* based on Indonesian interpreters using a Schleiermacher hermeneutic approach in order to explore a complete interpretation of *tabarruj* in Indonesia. In this research, researchers will present 2 Indonesian commentators, namely Bisri Musfata and Hamka. The selection of the two interpreters relies on socio-cultural differences which are expected to be able to display the socio-cultural role that surrounds the interpreter in interpreting the verses of the Koran. Al-Ibrîz is a tafsir that was born in an Islamic boarding school-based environment, while al-Azhar was born in a general-based environment in urban society. (Gusmian, 2015)

LITERATURE REVIEW

Actually, a lot of research has been done on *tabarruj*. Inna Wardatun Jamilah wrote a thesis entitled "Restrictions on women's activities in the public sector in the context of *Tabarruj*: a comparative study of the interpretations of Asy-Sya'rawi and Wahbah Az-Zuhaili in Surah Al-Ahzab verse 33." (Jamilah, 2021) Ismi Mar'atul Lathifah in his thesis entitled "*Tabarruj* According to KH. Bisri Mustofa and Quraish Shihab (Comparative Study of Tafsir Al-Ibriz and Tafsir Al-Misbah)". (Mar'atul Lathifah, 2019) Yuliana Restiviani wrote a journal entitled "Women and *Tabarruj* from the perspective of al-Qur'an (Study of Surah al-Ahzab verse 33)". (Restiviani, 2020) M. Hasbi Umar and Abrar Yusro also wrote a journal entitled "Islamic Perspectives on *Tabarruj* in the Interpretation of Ulama", (M. Hasbi Umar & Abrar Yusra, 2020) as well as many other written works Others about *Tabarruj* can be found in various media.

However, as far as the author found in related research, there are differences between the research that

the author conducted and previous research. On this occasion the author will only focus on the interpretation of *tabarruj* according to Indonesian interpreters in the QS. al-Nur [24] : 31, QS. al-Nur [24] : 60 and QS. al-Ahzab [33]: 33 uses Schleiermacher's hermeneutic approach. A hermeneutic approach is used in this research because an interpretation must be born with the influence of the author's psychology. Meanwhile, the author's psychology is influenced by the socio-cultural surroundings. (Wahyudi & Fadilah, 2018). Understanding the interpretation of *tabarruj* according to Indonesian interpreters, for example, the step that must be taken is to examine the social setting when the text appeared. So it will be possible to understand precisely whether this interpretation is still relevant when used today.

RESEARCH METHODS

In this research, the author used a qualitative method by exploring library research sourced from various documents in the form of books, journals, research, tafsir

books, as well as other people's thoughts that are in accordance with the related theme. (Sugiyono, 2022)

As for qualifying the verses that discuss *tabarruj*, the author uses the thematic interpretation method and uses Schleiermacher's hermeneutics as a tool for analysis.

Schleiermacher's hermeneutics is hermeneutics which was coined by Friedrich Daniel Ernst Schleiermacher or familiarly known as Schleiermacher, who was a German thinker. Schleiermacher is a hermeneutic figure who adheres to the objectivist school of hermeneutics, which means that this hermeneutic tries as much as possible to reveal the original meaning of a text. In summary, to be able to produce the original meaning, Schleiermacher created two steps. The two steps that must be taken are grammatical hermeneutics and psychological hermeneutics. (Bagir, 2003) Grammatical hermeneutics is the process of understanding through linguistic aspects. In this step there are several principles that must be

considered. First, understand the language used when the text is present. Second, pay attention to the meaning of the words before and after. Third, pay attention to the relationship between the whole and the part. (Millah & Luthfi, 2021). In this research, these three principles can be realized through the meaning of *tabarruj*, asbab al nuzul, as well as munasabah between verses that discuss *tabarruj*.

Meanwhile, psychological hermeneutics is a text analysis process that focuses on the contents of the mind of the text creator. Because a text is an expression of its creator as a response to what he is experiencing or has experienced. (Aulanni'am & Saputra, 2022). At this stage, Schleiermacher introduces 2 methods. First, the method by which someone understands other people by transforming themselves into the author. Second, where someone understands other people by comparing the author with other people who have similar values. (Syamsuddin, 2017). In this writing,

the researcher will compare two Indonesian mufasir figures, namely Bisri Mustafa and Hamka.

RESULTS AND DISCUSSION

Grammatical Hermeneutics

Tabarruj has the meaning of showing off her beauty and jewelry to other people. (Lustyowati, 2018) Al-Fairuz explains in the al-Muhit dictionary that *tabarruj* is the act of women showing their jewelry to men. (Restiviani, 2020) Almost the same in the al-Muhit dictionary. Munjid defines *tabarruj* as the act of a woman showing off her jewelry and beauty to the opposite sex. (Ma'luf, 1956, p. 31) Likewise in al-Munawwir's dictionary. (Berliana Sofa & Faridah, 2020) Meanwhile in al-Mufradât fî garîb al-Qur'ân explains that *tabarruj* comes from the word بُرْجُ which means palace, while بُرُوجُ is interpreted as a star in the sky and can also be a strong fortress. This means that a woman who reveals her clothes has revealed the beauty that is within her because stars are a symbol of beauty. (Al Ashfahani, 2017, p. 161)

The verses that touch on *tabarruj* in the Koran include:

First, Al-Nur [24] : 31

وَقُلْ لِلْمُؤْمِنَاتِ يَغْضُضْنَ مِنْ أَبْصَارِهِنَّ وَيَحْفَظْنَ فُرُوجَهُنَّ وَلَا يُبْدِينَ زِينَتَهُنَّ إِلَّا مَا ظَهَرَ مِنْهَا وَلْيَضْرِبْنَ بِخُمُرِهِنَّ عَلَى جُيُوبِهِنَّ وَلَا يُبْدِينَ زِينَتَهُنَّ إِلَّا لِبُعُولَتِهِنَّ أَوْ آبَائِهِنَّ أَوْ آبَاءِ بُعُولَتِهِنَّ أَوْ أَبْنَاءِهِنَّ أَوْ أَخَوَاتِهِنَّ أَوْ لِحَوَانِهِنَّ أَوْ بَنِي إِخْوَانِهِنَّ أَوْ بَنِي أَخَوَاتِهِنَّ أَوْ نِسَائِهِنَّ أَوْ مَا مَلَكَتْ أَيْمَانُهُنَّ أَوِ التَّابِعِينَ غَيْرِ أُولَى الْأَرْبَةِ مِنَ الرِّجَالِ أَوِ الطِّفْلِ الَّذِينَ لَمْ يَظْهَرُوا عَلَى عَوْرَاتِ النِّسَاءِ وَلَا يَضْرِبْنَ بِأَرْجُلِهِنَّ لِيُعْلَمَ مَا يُخْفِينَ مِنْ زِينَتِهِنَّ وَتُوبُوا إِلَى اللَّهِ جَمِيعًا أَيُّهَ الْمُؤْمِنُونَ لَعَلَّكُمْ تُفْلِحُونَ

The *tabarruj* context shown in this verse is وَلَا يُبْدِينَ زِينَتَهُنَّ إِلَّا مَا ظَهَرَ مِنْهَا which is the prohibition on showing one's jewellery. except for jewelry that is usually visible when someone is doing work and it would be troublesome if they had to cover it when doing activities, for example rings. (az-Zuhaili, 2013, p. 493) Those who are allowed to see jewelry other than what is normally visible are the mahram. (Yunus, 1988)

Because the revelation of this verse is as explained by Muqatil bin Hayyan, he said "A report has come down to us from Jabir bin 'Abdillah al Ansari, he said that Asma' bin Marstad was in his place, namely in the village of Bani Haritsah. There

he saw women not wearing proper clothes so that their anklets, breasts and hair could be seen. Then Asma said, 'This kind of habit is really bad'. So Allah revealed this verse." (Abdullah Bin Muhammad Bin Abdurahman Bin Ishaq al Syeikh, 2004)

This verse certainly has a correlation with the previous verse, namely QS. al Nur [24] : 30. This verse states that a person must ask permission to enter another person's house. Because when someone enters someone else's house, they have the potential to see their private parts or other private things belonging to that person. For this reason, a guest must also take care not to violate honor and do other prohibited things. Just as a woman takes care not to show her jewelry and reveal the parts of her body where the jewelry is placed, even though these parts are not usually seen by someone other than her mahram. (az-Zuhaili, 2013, p. 495)

As for the interpretation of QS. al Nur [24] : 31 that is:

In interpreting this verse, Hamka stated that a woman's obligation is not only to protect her eyesight and take care of her genitals. Moreover, they also have to limit themselves to showing off jewelry that is usually visible, including rings wrapped around their fingers, face and hands, that is the jewelry that can be shown. They also have to cover their chests by extending the hijab worn on their heads. Nowadays it is very difficult for women to do this because they have been enslaved by western fashion and have been under the control of fashion experts. Men have an obligation to guard their views, be gentle with women but open the doors of their desires wide. By wearing open clothes they seem to say to the opposite sex 'hold me'.

Decorating so beautifully is not prohibited in Islam but must be directed at the right person, namely the husband. If it's other than her husband, then a woman must guard against that. It is also not permissible for women to stamp their feet to reveal jewelry that should not be

visible. This can also cause vibrations in the opposite sex. Even though the consequences are not always visible, a person's imagination often cannot be controlled. Because it cannot be denied that men will tremble when they see a beautiful woman, and vice versa. This is natural and Islam does not stifle these feelings. Therefore, at the end of this verse there is a call to repent so that a Muslim can maintain honor, restrain himself, and maintain a clean heart. (Hamka, 2015a, pp. 292–295)

In his book, Bisri Mustafa explains that a woman should not show the jewelry she wears except what is normally visible. According to him, what is usually visible on women is the face and palms of the hands. Therefore, someone who is not a mahram is allowed to see the face and palms of the hands as long as it does not cause slander. Although in this case, he also explained other opinions that require someone to cover their face. However, according to him, this only applies in Mecca and not in Indonesia. So if you look at the

conditions in Indonesia, it is permissible to show your face and palms.

Next, Bisri explained the prohibition on stomping for women who wear ankle bracelets. This is because it will attract men's attention to the woman. Not only that, women who wear ankle bracelets and don't stamp their feet will still hear the sound of the bracelet, even though it's faint. So according to him, ankle bracelets can be worn, but only when he is in front of the mahram. If women use it outside the home, it will attract attention from non-mahram people. (Mushtofa, n.d., pp. 1143–1145)

From these two commentators we can understand that feeling attracted to the opposite sex is natural. One cannot avoid it. However, what must be paid attention to is the intention to attract the opposite sex in various ways, namely excessively decorated, stomping your feet, even wearing clothes that seem to beg to be held. It is not explicitly explained what clothing to wear. So there's no problem if you want to follow existing

trends. However, you still have to limit yourself from being enslaved by fashion without considering the lines of modesty in Islam.

Second, Al-Nur [24] : 60

وَالْقَوَاعِدُ مِنَ النِّسَاءِ الَّتِي لَا يَرْجُونَ نِكَاحًا فَلَيْسَ عَلَيْهِنَّ جُنَاحٌ أَنْ يَضَعْنَ ثِيَابَهُنَّ غَيْرَ مُتَبَرِّجَاتٍ بِزِينَةٍ وَأَنْ يَسْتَعْفِفْنَ خَيْرٌ لَهُنَّ وَاللَّهُ سَمِيعٌ عَلِيمٌ

In this verse, the word الْقَوَاعِدُ comes from the word الْقَاعِدَةُ, which refers to people who are menopausal or who have not remarried. (Al Ashfahani, 2017, p. 211). According to the majority of scholars, it means old women who are weak and do not do any work because of their age. More than that, Rabi'ah said that what was meant was an old woman who, if someone saw her, would feel disgusted. (Al Qurthubi, n.d.) So it is not a sin if they take off their outer clothing, namely the hijab, without the intention of showing the beauty of their body and beauty. However, if they continue to take care of themselves, it will be better for them. (Ath-Thabari, 2007) According to Quraish Shihab, this verse is related to the previous verse in the QS. al-Nur [24] : 31. This verse explains the obligation for a person to take care of

something that must not be shown to anyone other than his mahram. He believes that this verse prohibits *tabarruj* for a Muslim woman. However, in this verse, there are concessions for women who are elderly. Namely a woman who has stopped menstruating and has no desire to get married. So the two have a correlation with each other. (Mar'atul Lathifah, 2019)

As for the interpretation of QS. al Nur [24] : 31 that is:

This verse is intended for women who have entered the gates of old age. The age at which she no longer wants to get married, she no longer menstruates and she also has no desire to commit adultery. So they were loosened enough to be able to take off their outer clothing, but only because they didn't do it on purpose. Because old age usually makes a person forget to cover what should not be visible. However, their bodies are still considered intimate, so it is not appropriate for them to show off what they have on purpose, such as

dyeing their hair, wearing heavy make-up and showing off their jewelry. They must have the awareness that they are no longer young. Therefore, the faith they planted from a young age is a helper when they are in such a situation. At a young age, they should be able to be good examples for their children and descendants, maintain their authority, and be good at carrying themselves so that they can be respected role models both within their families and in front of other people. (Hamka, 2015b, p. 331)

In his interpretation, Bisri explained that older women have leeway in being able to show their face and hands even in front of ajnabi men. However, the law for maintaining one's private parts is the same as for young women. Because according to him, the emergence of lust cannot be hindered by age. Old women can also still be the cause of a man's lust. (Mushtofa, n.d., p. 1163)

From these two pilgrims, we can see that there is leeway for older women to remove their outer clothing.

However, note that if the woman accidentally reveals herself and has forgotten how to cover her private parts. If she is still conscious and has other wishes or desires, the laws that apply to the old woman are still the same as the laws that apply to young women. As an older woman, you should take care of yourself so that you can be a good role model. Because lust cannot be hindered by age. For men, even older women can still cause lust.

Third, QS. al-Ahzab [33] : 33

وَقَرْنَ فِي بُيُوتِكُنَّ وَلَا تَبَرَّجْنَ تَبَرُّجَ الْجَاهِلِيَّةِ الْأُولَىٰ وَأَقِمْنَ الصَّلَاةَ وَآتِينَ الزَّكَاةَ وَأَطِعْنَ اللَّهَ وَرَسُولَهُ إِنَّمَا يُرِيدُ اللَّهُ لِيُذْهِبَ عَنْكُمُ الرِّجْسَ أَهْلَ الْبَيْتِ وَيُطَهِّرَكُمْ تَطْهِيرًا

The meaning of *تَبَرُّجَ الْجَاهِلِيَّةِ الْأُولَى* is the *tabarruj* of formerly ignorant women. In the past, ignorant women performed *tabarruj* by walking between men who were not their mahrom, swaying and spoiling. So women are prohibited from doing the same things that the ignorant women did. (Abdullah Bin Muhammad Bin Abdurahman Bin Ishaq al Syeikh, 2004, p. 478)

From this verse, Ibn 'Abbas states that in ancient times, namely in the era between Prophets Noah and Idris, there were a group of people who lived in coastal areas and another group who lived in mountainous areas. Mountain men have handsome faces while women are ugly. Meanwhile, beach women have beautiful faces and men are ugly. One day the devil came to a man and transformed into a small child who was willing to become the man's servant. Then the devil made a flute to make a beautiful sound they had never heard before. When they heard the sound, they were amazed because of its beauty. Finally, they made a celebration that brought each other together and attracted the attention of each other. When they gathered, the mountain men's attention was attracted to the beautiful beach woman, then they told their friends about it. As a result, the men approached the woman and despicable adultery occurred. (Abdullah Bin Muhammad Bin Abdurahman Bin Ishaq al Syekh, 2004)

If you pay attention, this verse is in accordance with the verses before and after it, namely QS. al-Ahzab [33] : 32 and 34. In QS. al-Ahzab [33] : 32 states that the prophet's wife had special privileges and position. Furthermore, verse 33 states things that must be done by the prophet's wife, including being prohibited from performing *tabarruj* and verse 34 which requires the prophet's wife to pay attention to what they have to read at home and have the essence to always maintain good deeds. (Dimiyati, 2022) If you look at the munasabah between these verses, then this verse is actually a special guidance for the Prophet's wives not to behave like women in the era of ignorance. However, commentators say that this verse applies universally to all Muslim women until now. (Khasanah, 2021)

As for the interpretation of QS. al-Ahzab [33] : 33 that is:

In his interpretive work, Hamka interpreted that the Prophet's wife should stay at home. Because the house that a woman shares with her

husband is a place where love and affection grow. It is not appropriate for a woman to leave the house with *tabarruj* to look more attractive in front of other people and as if she is asking to be held. This is the same as if they are dressed but naked, especially if they intend to make a man other than their husband crazy about them. Women can still decorate themselves, but they must be decorated in an inconspicuous manner, politely and in an Islamic manner. As for what kind of clothing you should wear, it is not specified that you have to dress in a traditional Arab gamis, traditional Malay kebaya or western fashion trends. So these guidelines can be used at all times and in every place that has different cultures. The main point is to decorate according to the lines of Islamic modesty. The existence of awareness about the limits of clothing and how to decorate is certainly influenced by the level of obedience to Allah and the Messenger. (Hamka, 2015b, pp. 208–209)

In interpreting this verse, Bisri reveals that in this increasingly recent era, women's behavior is increasingly irregular. They are often decorated but with decorations that are far from Islamic guidance. They wear clothes but it's like they're not wearing clothes. They prefer to wear clothes with models that, when worn, make their chest and back visible. There are also those who wear a headscarf but with a thin cover so that it is see-through and you can see what is supposed to be covered. Some women also wear a headscarf with it just draped. (Mushtofa, n.d., p. 1457)

From the two commentators we can conclude that decorating is not the main problem at hand. However, it is the way women dress up that moves away from Islamic guidance that must be considered. In their interpretations, these two commentators do not emphasize that going out is considered *tabarruj*, but it is indeed better for women to be at home. If it is necessary to leave the house and decorate, it must be in line with Islamic modesty.

Psychological Hermeneutics

In this case, we will examine the psychological condition of the interpreter when interpreting a verse. Hamka and Bisri are two interpretive figures in Indonesia. Hamka's real name is Abdul Malik. He was born in West Sumatra on February 17 1908 to Abdul Karim Amrullah or Haji Rasul and Safiyah. (Abduh, 2019). So later he was known as Hamka after his Hajj. Hamka is an abbreviation of Abdur Malik Karim Amrullah. His father was a great cleric in Minangkabau. In his movement, he denied and did not agree with the practices of the tarekat even though his father, Muhammad Amrullah, was the leader of the Naqshbandiyah tarekat and his mother, who was Hamka's grandmother, was an activist in the arts. (Eksan, 2020, p. 2) Then in 1929 he married Siti Rahmah ("Metode Dakwah Dalam Al-Qur'an (Studi Penafsiran Hamka Terhadap Qs. an-Nahl," 2015) Meanwhile, Bisri's real name was Mashadi which was later changed to Bisri Mustofa after he completed the Hajj. He was born in

1915 in the village Sawahan Gg. Palen Rembang, Central Java. He was born to Zainal Mustofa and Chodijah. Zainal was the son of Podjojo or Yahya. He was a rich trader. He was a very generous trader. (Fahmi, 2019a) Even though he was not a kiai, he really loves ulama and kiai. His wife is Ma'rufah who is the daughter of one of his teachers named Kholil. (Sidik, 2020)

Hamka's education began in his family environment. His father emphasized him to follow in his footsteps. He was sent to the village school until he was 7 years old. After that, he was educated by his father at home until he was 15 years old. In 1916 he was enrolled in the evening diniyah school founded by Zainuddin Labai el Yunusi. In 1924 he went to study in Java with the destination city of Yogyakarta. There he took part in many Muhammadiyah and Islamic Syarikat activities. Then there he studied a lot, including with Ki Bagus Hadikusumo, Cokroaminoto, he also exchanged with Fakhruddin. (Zain, 2019, p. 140). Then he continued his

journey to Pekalongan for approximately 6 months and met A.R Sutan Mansur. Then at the age of 17, he returned to Minang and became a leader in his community. In 1927, he went to Mecca to perform the Hajj and to gain knowledge from the scholars there.

Meanwhile, Bisri's education began when he studied at Ongko 2. There he completed 3 years of school and graduated with a certificate. Simultaneously with his studies at Ongko 2, he recited the Koran with his older brother, Zuhdi. Then in 1926, he was ordered by his older brother to study and lodge with Kiai Kholil in Kasingan. There he felt uncomfortable and decided to leave the Islamic boarding school. However, in early 1930, Bisri was ordered to return to the cottage. In 1932, he asked Kholil for permission to move to the Termas Islamic boarding school, but was not permitted. In 1936 he went to Mecca for the Hajj. There he studied with Bakir, Umar Hamdan al-Maghribi, Maliki, Sayyid Amin, Hasan

Masysyath, Alawie, Abdul Muhaimin. (Huda, 2005, p. 17)

Next, Hamka began writing and produced various works in 1927. The first work he produced was about Sumatra Thawalib and the Islamic reform movement led by his father. In this year, he began to pursue journalism. After that, he also wrote other works including Si Sabariyah, Laila Majnun, Under the Protection of the Ka'bah, The Sinking of the Van Der Wijck Ship, and many other works he created. However, his article entitled 'The Sinking of the Van Der Wijck Ship' received various criticisms from readers. According to them, a scholar is not worthy of writing a romance like that. (Eksan, 2020, pp. 46–47) Then he provided clarification through writing which explained that the essence of the romance was actually to explore customs that were considered old-fashioned, polygamy, promiscuity and the existence of social discrimination. From this work, he was also accused of plagiarizing a French work entitled *Sous Les Tilleus*. Things got worse in 1961, he was

again accused of being involved in the plot to assassinate Soekarno. Until finally he was declared a prisoner in 1964. Previously, from 1962-1964 he only managed to write one and a half chapters in the tafsir al Azhar. However, during the approximately 2 years he was detained, he actually had plenty of time to complete his greatest work, namely the interpretation of Al Azhar. His work still exists even though he died in 1981 during the month of Ramadan. (Hidayat, 2015) He is known as one of the scholars who initiated Islamic modernization. He is a journalist, writer, editor and scholar who has access to broad knowledge. Not only is he known in Indonesia, but he also takes part in various international events related to institutional and state affairs. (Eksan, 2020, p. 67) One piece of evidence that shows that he is a modern cleric and has knowledge in various scientific fields is when interpreting QS. al Nur [24] : 31 in al Azhar regarding *tabarruj*, namely that he was able to draw this verse into various aspects including philosophical, scientific and social.

Scientifically, he stated that attraction to the opposite sex is natural as the interrelationship between males and females but they must be able to limit each other. Then, philosophically, he stated that excessive restrictions between men and women would actually make hidden desires and become more dangerous. Therefore, the relationship between men and women naturally and getting along with each other well is one of releasing lust little by little. (Hamka, 2015a, pp. 4924–4925)

Bisri Mustafa is a scholar who has also produced many works. Apart from being a big figure in NU, he also played an important role in the political realm of his time. However, in carrying out his duties he was involved in a case of accusations of forgery of signatures and embezzlement which resulted in him being under house arrest for approximately 1 year (1949-1950). In conditions like this, he actually used it as best as possible, namely producing various written works including the Friday Sermon, August 17 sermon,

translation of Jurûmiyyah, Imrîti, Qawâ'idul l'râb, to Alfiyah Ibnu Mâlik. Even though he is known as a figure from a boarding school background which in fact has traditional education, his thinking is not old-fashioned. In fact, he is known as a moderate. He has produced various works including Tafsir al-Ibrîz, al-Iktsîr, translation of Bulûgh al-Marâm, translation of the hadith Arba'in Nawawi and many others. (Huda, 2005, p. 69) His book of tafsir, namely al-Ibrîz, is a collection of lectures which was successfully compiled into a masterpiece and still exists today. This book discusses laws adapted to the context that existed at that time. This book was completed in 1960. One of his students, Ahmad Basori, stated that the book was originally Bisri's explanation when teaching his students, which was then collected and published by Menara Kudus. According to Ma'rufah, the book was written in 1964 after the birth of his last daughter. (Sholikhan, 2017) His work is still useful even though he died in 1977 in Semarang Hospital due to illness. (Fahmi, 2019b) He was

a contextualist and thinker. moderate, also often finds breakthroughs for the benefit of situations that are often confined by fiqh idioms that are less flexible and rigid in reading a problem. One interpretation that shows that he is a contextual person is when he interprets the QS. al Nur [24] : 31 namely the obligation to cover and it is forbidden to show the face and palms of the hands to the opposite sex for Arab women. He clearly stated that this did not apply in Indonesia, because he looked at the social conditions that existed in Indonesia. In Arabic, it is still forbidden even though it will not cause slander. This is in accordance with the culture that exists in each place. (Mar'atul Lathifah, 2019)

CONCLUSION

Tabarruj is interpreted as the activity of women who deliberately show off their beauty, beauty and jewelry even though they should not be shown. Schleiermacher's hermeneutics finds relevance when faced with the concept of *tabarruj* as interpreted by Indonesian

commentators. Because the meaning of a person's interpretation of something cannot be separated from the background of the interpreter. After going through 2 stages of analysis, namely Grammatical and Psychological Hermeneutics, it resulted in the concept of *tabarruj* in Indonesia. What is interpreted as *tabarruj* according to Hamka and Bisri does not just stop at someone leaving the house dressed up. Moreover, you have to understand the essence behind it. If a woman goes out dressed but at a reasonable level, does not reveal what should be covered and still pays attention to the lines of modesty in Islam, then this is permissible. Because after all, Islam is known as a religion that really appreciates and upholds the values of beauty, grooming and cleanliness. However, every woman must know the existing limits. As for the limits of clothing worn as long as it still covers one's private parts, it is not determined in what style one has to dress. In line with existing fashion trends, a woman should not be enslaved by them. The meaning of

tabarruj by the Indonesian commentators above is influenced by the social conditions when the commentators interpret the verses regarding *tabarruj*. As we discussed previously, Bisri and Hamka created their work in Indonesia. So even though they are big figures in different organizations, their interpretations are relatively consistent. The culture that applies in Indonesia is different from the culture that applies in other countries, including Arabia. So when explaining *tabarruj* it does not mention a person's obligation to cover their face. Because it only applies in Arabic and not in Indonesia. So if you look at the conditions in Indonesia, it is permissible to show your face and palms. So the interpretation of the two commentators is still relevant to the social conditions that exist in Indonesia today. We thank LP3M Lampung University for facilitating this research.

REFERENCE

Abduh, A. M. (2019). *Biografi dan pemikiran Hamka tentang nasionalisme tahun 1950-1975* [Diploma, UIN Sunan Gunung

- Djati Bandung].
<https://etheses.uinsgd.ac.id/21819/>
- Abdullah Bin Muhammad Bin Abdurahman Bin Ishaq al Syeikh. (2004). *Tafsir Ibnu Katsir* (M. Abdul Ghoffar, A. Mu'thi, A. I. Al-Atsari, & M. Yusuf Harun, Trans.). Pustaka Imam Asy-Syafi'i.
- Al Ashfahani, A. R. (2017). *Al Mufrodat Fi Gharib Al Qur'an* (R. Nurhadi, Ed.; A. Z. Dahlan, Trans.). Pustaka Khazanah Fawa'id.
- Al Imam al Hafidz Abi 'Isa Muhammad bin 'Isa al Tirmidzi. (1996). *Al Jami' al Kabir: Vol. jilid 2* (cet. 1). Dar al Gharb al Islami.
- Al Qurthubi, I. (n.d.). *Tafsir al Qurthubi*. Pustaka Azzam.
- Alawiyah, M. (2022). *Konsep Tabarruj Dalam Al-Qur'an Dan Konstektualisasinya Dalam Kehidupan Sosial Di Era Modern*. [Undergraduate, Universitas Islam Negeri Kiai Haji Achmad Siddiq Jember]. <http://digilib.uinkhas.ac.id/12358/>
- Ath-Thabari, A. J. M. bin J. (2007). *Tafsir Ath Thabari*. Pustaka Azzam.
- Aulanni'am, & Saputra, A. T. (2022). Hermeneutika Psikologis Schleiermacher dan Kemungkinan Penggunannya dalam Penafsiran al-Qur'an. *Al-Wajid: Jurnal Ilmu Al-Quran Dan Tafsir*, 2(1), Article 1. <https://mail.jurnal.iain-bone.ac.id/index.php/alwajid/article/view/1660>
- az-Zuhaili, W. (2013). *Tafsir al-Munir* (A. Y. Ihsan & M. Badri, Eds.; A. H. al Kattani, Trans.). Gema Insani.
- Bagir, H. (2003). Hermeneutika Dan Teks Agama. *Tarjih*, 6(1).
- Berliana Sofa, E. & Faridah. (2020). Studi Penafsiran Makna *Tabarruj* Dalam Tafsir Ath-Thabari Dan Al- Jami' Li Ahkam Al—Qur'an. *Al Karima*, 04(02).
- Dimyati, S. H. (2022). *Konsep Wanita Karier Dalam Q.s Al-Ahzāb Ayat 33 Perspektif Tafsir Al-Misbah* [Diploma, IAIN Ponorogo]. <http://etheses.iainponorogo.ac.id/20940/>
- Efendi, A. (2013). Eksistensi Wanita Dalam Perspektif Islam. *Muwazah: Jurnal Kajian Gender*, 5(2). <https://doi.org/10.28918/muwazah.v5i2.347>
- Eksan, D. P. (2020). *Buya Hamka: Teladan dan inspirasi penuh*

- talenta* (Cetakan pertama). C-Klik Media.
- Fahmi, I. (2019a). Lokalitas Kitab Tafsir al-Ibriz Karya KH. Bisri Mustofa. *Islamika Inside: Jurnal Keislaman Dan Humaniora*, 5(1), Article 1. <https://doi.org/10.35719/islamikainside.v5i1.36>
- Fahmi, I. (2019b). Lokalitas Kitab Tafsir al-Ibriz Karya KH. Bisri Mustofa. *Islamika Inside: Jurnal Keislaman Dan Humaniora*, 5(1), Article 1. <https://doi.org/10.35719/islamikainside.v5i1.36>
- Gusmian, I. (2015). Tafsir Al-Qur'an Di Indonesia: Sejarah Dan Dinamika. *Nun*, 1(1).
- Hamka. (2015a). *Tafsir al-Azhar: Diperkayakan dengan pendekatan sejarah, sosiologi, tasawuf, ilmu kalam, sastra, dan psikologi*. Gema Insani.
- Hamka. (2015b). *Tafsir al-Azhar: Diperkayakan dengan pendekatan sejarah, sosiologi, tasawuf, ilmu kalam, sastra, dan psikologi*. Gema Insani.
- Hidayah, H. (2021). Keistimewaan Perempuan Dalam Surah an Nisa. *Al-Munqidz: Jurnal Kajian Keislaman*, 9(2: Mei), Article 2: Mei. <https://doi.org/10.52802/al-munqidz.v9i2>
- Hidayat, U. T. (2015). Tafsir Al-azhar: Menyelami Kedalaman Tasawuf Hamka. *Al Turas*, 21(01).
- Huda, A. Z. (2005). *Mutiara pesantren: Perjalanan khidmah K.H. Bisri Mustofa* (Cet. 1). Pustaka Kita ; LKiS: Distribusi, LKiS Pelangi Aksara.
- Jamilah, I. W. (2021). *Batasan aktifitas wanita di sektor publik dalam konteks Tabarruj : Studi komparasi penafsiran Asy-Sya'rawi dan Wahbah Az-Zuhaili dalam Surah Al-Ahzab ayat 33* [Undergraduate, UIN Sunan Ampel Surabaya]. <https://digilib.uinsa.ac.id/48248/>
- Khasanah, M. (2021). Adab Berhias Muslimah Perspektif Ma'nā-cum-Maghzā tentang *Tabarruj* dalam QS Al-Ahzab 33. *Al-Adabiya: Jurnal Kebudayaan Dan Keagamaan*, 16(2), Article 2. <https://doi.org/10.37680/adabiya.v16i2.920>
- Lajnah Pentashihan Mushaf al Qur'an. (2019). *Al Qur'an dan Terjemahannya* (Edisi

- Penyempurnaan* (2019). Kementrian Agama RI.
- Lustyowati, D. W. S. (2018). *Makna tabarruj dan kontekstualisasinya di era kontemporer* [Undergraduate, UIN Sunan Ampel Surabaya]. <https://digilib.uinsa.ac.id/24480/>
- M. Hasbi Umar & Abrar Yusra. (2020). Perspektif Islam Tentang *Tabarruj* Dalam Penafsiran Para Ulama. *Jurnal Literasiologi*, 3(4). <https://jurnal.literasikitaindonesia.com/index.php/literasiologi/article/view/124>
- Ma'luf, L. (1956). *Al-Munjid fi al-Lughat*. al-Maktabah al-Katsulikiyyah.
- Mar'atul Lathifah, I. (2019). *Tabarruj Menurut Kh. Bisri Mustofa Dan Quraish Shihab (studi Komperatif Tafsir Al-Ibriz Dan Tafsir Al-Misbah)*. Institut Ilmu al Qur'an (IIQ) Jakarta.
- Metode Dakwah Dalam Al-Qur'an (studi Penafsiran Hamka Terhadap Qs. an-Nahl: 125). (2015). *Lentera*, 17(02). http://journal.uinsi.ac.id/index.php/lentera_journal/article/view/438
- Millah, M., & Luthfi, H. (2021). Bertafsir Ala Schleiermacher. *Misykah*, 6(1), 50–61.
- Mulasi, S. (2021). Peran Madrasatul Ula Dalam Pembentukan Kecerdasan Spiritual Anak. *Genderang Asa*, 02(01).
- Mulyani, S. (2018). Peran ibu dalam pendidikan karakter Anak menurut Pandangan Islam. *An-Nisa'*, 11(02).
- Mushtofa, B. (n.d.). *Al Ibriz Li Ma'rifat Tafsir al Qur'an al 'Aziz*. Menara Kudus.
- Restiviani, Y. (2020). Wanita Dan *Tabarruj* Perspektif Al Quran (kajian Terhadap Surat Al-Ahzāb Ayat 33). *Liwaul Dakwah: Jurnal Kajian Dakwah Dan Masyarakat Islam*, 10(1), 85–100.
- Rohmawati, R. (2021). *Pandangan Hamka Tentang Tabarruj Dalam Tafsir Al-Azhar*. IAIN Ponorogo.
- Sholikhah, M. (2017). *Pandangan Fiqih Kh. Bisri Mustofa Dalam Tafsir Al-Ibriz (kajian Ayat-Ayat Ibadah)*. IAIN Ponorogo.
- Sidik, F. (2020). Pemikiran Bisri Mustofa Tentang Nilai Pendidikan Karakter (kajian Surat Al-Hujurat Ayat 11-15 Tafsir Al-Ibriz). *Tawazun:*

- Jurnal Pendidikan Islam*, 13(1), Article 1.
<https://doi.org/10.32832/tawazun.v13i1.2980>
- Sugiyono. (2022). *Metode Penelitian Kualitatif* (S. Yustiyani Suryandari, Ed.; Cet. 5). Alfabeta.
- Syamsuddin, S. (2017). *Hermeneutika Dan Pengembangan Ulumul Qur'an* (Cet.2). Pesantren Nawesea Press.
- Umu Aiman, U., Latif, A., & Aminuddin, A. (2019). *Syari'at Berpakaian Yang Baik Dalam Al-Qur'an Surah Al-A'raf Ayat 26 (studi Tafsir Ibnu Katsir)* [Skripsi, UIN Sulthan Thaha Saifudin Jambi]. <http://repository.uinjambi.ac.id/2934/>
- Wahyudi, & Fadilah, N. (2018). Tinjauan Hermeneutis Terhadap Hadis Kepemimpinan Perempuan Dalam Islam. *Fikri*, 03(02).
- Wati, M. (2018). *Pemahaman Ayat-Ayat Tentang Tabarruj (Studi Pendekatan Tematik)* [Undergraduate, IAIN Curup]. <http://e-theses.iaincurup.ac.id/296/>
- Yunus, M. (1988). *Tafsir Quran Karim Bahasa Indonesia*. Klang Book Centre.
- Zain, F. (2019). *Nusantara Selepas Merdeka: Cabaran Agamawan dalam Membela dan Membangun Tanah Air*. Fakulti Pengajian Islam UKM.

Author: Riza Lailaturohmah, Eka Prasetiawati, Ikhwanudin