

Hijab Fashion Industries ‘Unveiled’

By: Danybell Farhad

“Like any other clothing, hijab has its regional and social characteristics. As for the quality of fabric and color can be identified not only the age and social status of its owner.”¹ Modern Turkey has been viewed as a *unique* multinational and multicultural Islamic country because of its secular state²—described as a paradigm of state ideology and the hegemonic (ruling of) public discussions in modern day Turkey.³

National reforms started questioning women’s equal opportunity in the social and political aspect of their lives, which then led Muslim women to be the first to acquire legal and social rights;⁴ however, the Turkish Republic began to discourage the wearing of headscarves, an item that became associated with rural migrant, lower-class society.⁵ In the 1980’s, nevertheless, the hijab in a political and cultural aspect had emerged with the rise of Islamic groups to power and the emergence of new entrepreneurial-conservative businessmen to build profit out of hijab fashion industries.⁶

The rise of hijab fashion industry is fundamentally associated with the rise of capitalism in Muslim-majority countries. However, the driving factors of Islamic fashion marketing rely on a variety of political, social, and religious narratives about the devout Muslim women’s access to

¹K.Zh. Monkebayeva, N.Zh. Baitenova, and A.A. Mustafayeva, "History of Appearance and Distribution of Hijab and its Types," in *Proceedings of World Academy of Science, Engineering and Technology*, No. 71, 1360

²NeclaArat, “Beijing and Beyond: Towards the Twenty-First Century of Women,” in *Women’s Studies Quarterly*, No. ½, 400

³ Yael, Yashin-Navaro, “*Faces of the state: Secularism and public life in Turkey*,” Princeton University Press, 6

⁴NeclaArat, “Beijing and Beyond: Towards the Twenty-First Century of Women,” in *Women’s Studies Quarterly*, No. ½, 400

⁵ Banu, Gokarikel and Anna, Secor, “Between fashion and tesettur: marketing and consuming women’s Islamic dress,” *Journal of Middle East Women’s Studies*, No. 3, 121

⁶ Banu, Gokarikel and Anna, Secor, “Between fashion and tesettur: marketing and consuming women’s Islamic dress,” *Journal of Middle East Women’s Studies*, No. 3, 121-122

fashion. Companies utilize a mix of consumerist marketing and appeal to modestly, couple with export of modern fashion products in regions of low tariffs to reach global audiences. As a result, Islamic hijab fashion industry has generated and expanded its markets domestically and internationally.

This paper will examine the factors that enable Muslim countries to continue to become major actors in the hijab fashion industry. The research question also touches on global and cultural fashion in terms of hijab because of its growing industry in Muslim countries. The marketing of hijabs in Muslim countries, such as in Turkey, is also analyzed on how the Islamic country tries to sell their tesettur apparel globally.

Contemporary Turkey is portrayed as an influential Muslim country—large market in textile—a major exporter of hijab fashion industries. Turkey continues to emerge in terms of capitalism from its exportation of tesettur apparels globally in Western and Middle Eastern markets, through hybrid fashion styles and complex sociopolitical dynamics.

The tesettur fashion industry in Turkey is referenced by Muslim countries as rising in capitalism—tesetturs are the reason for the rise in capitalism within Turkey and we must look at how certain textile industries are able to become major actors in the fashion industry and what influences their exportation of tesettur apparel globally.

Map ‘outline’ of the paper

The literature review introduces theory based on Muslim countries rising in capitalism: Eugenia Paulicelli and Hazel Clark’s article on “*The Fabric of Cultures: Fashion, Identity, and Globalization,*” looks at how International Relations, (theoretical approach on diverse ideas), and *fashion* correspond with one another. Additionally, the process of producing hijabs and the

factors that affect the economy within the Islamic culture and interpreting what a veil is and how it is referenced towards hijabs from different regions of Muslim countries is discussed.

Defining the term Islamic marketing and observing the increase in full proliferation of hijab fashion industries within Muslim countries is also analyzed. Lastly, the different types of hijabs and what makes them different in regards to historical, cultural-traditions, and the regional areas the veils have been developed within is demonstrated on the diversity of each hijab style through the following figures (images) presented.

The case study introduces an analysis on the marketing of hijabs within Muslim countries, such as in Turkey, discussing on how the Islamic country tries to sell their *tesettur* apparel globally. The observation focuses on Turkey experiencing a politically Islamic government and a rise in economic growth that allows a larger section of the population to engage in consumerism and capitalism.

The hijab is domestically a bigger market because it detached itself from politicization and remains apart of the popular culture—media made hijab a household item. The designs of *tesetturs* becoming a major actor in the hijab fashion industry is analyzed because of the production of textile industries in Turkey and how it demonstrates several *unique* styles through the market focusing on ‘cheering’ up hijab and portraying ‘*the hijab women*’ to be as beautiful as ‘*the secular women*,’ which made it much more appealing—not only to domestic audiences—but internationally as well.

Literature Review

Hijabs are in many ways an outcome of rising capitalism within the majority of Muslim countries in regards to reviewing theory based off of developing countries rising in capitalism. Islamic women want to express themselves through their identities, as well as too demonstrate

upper-class society. An understanding on why hijabs were originally portrayed for rural migrant, lower class Muslim women is reviewed in the development of hijab becoming a major actor in the fashion industry.

The relationship between Islam and capitalism has transitioned through movements of Islamic and neo-liberal consumerism.⁷ The movement on re-defining veiling is continuously challenging and evolving the old-stereotypical perspective society has of the term;⁸ however, veiling as a commodity of the fashion market industry is portrayed through self-expression and the representation of Muslim women adapting to new ideas of consumerism.⁹

International Relations and Fashion

An observation on Eugenia Paulicelli and Hazel Clark's article on "*The Fabric of Cultures: Fashion, Identity, and Globalization*," is viewed with regards to how International Relations, (theoretical approach on diverse ideas), and *fashion* correspond with one another. Through *fashion*, the authors portray an understanding of new cultures and individual lives as a 'privileged lens,'¹⁰ meaning *fashion* itself can institute consumers' identity through their desires and demand from the market.¹¹

⁷Banu, Gökariksel, and Ellen McLarney. "Muslim women, consumer capitalism, and the Islamic culture industry." *Journal of Middle East Women's Studies* 6, no. 3, 1

⁸Banu, Gökariksel, and Ellen McLarney. "Muslim women, consumer capitalism, and the Islamic culture industry." *Journal of Middle East Women's Studies* 6, no. 3, 3

⁹Banu, Gökariksel, and Ellen McLarney. "Muslim women, consumer capitalism, and the Islamic culture industry." *Journal of Middle East Women's Studies* 6, no. 3, 3

¹⁰Eugenia, Paulicelli, and Clark, Hazel, Eds. *The fabric of cultures: fashion, identity, and globalization*, 1

¹¹Eugenia, Paulicelli, and Clark, Hazel, Eds. *The fabric of cultures: fashion, identity, and globalization*, 1

It is a privilege to understand *fashion* since it's a cultural system of meanings—clothes are defined because of cultural mediation,¹² such as observing the real reason behind *Fashion Week*—designers increase their sales by showcasing their collections to new buyers and press.¹³ Individual tastes and choices influenced from the media, magazines, and other forms of *fashion*-public display are acquired through cultural mediation.¹⁴

“The impact fashion has, and has had, as a manufacturing industry and as a culture industry that shapes the identities of nations and cities, in a cross-cultural perspective within a global framework.”¹⁵

—Eugenia, Paulicelli, and Clark, Hazel, “The fabric of cultures: fashion, identity, and globalization.” (2009)

Understanding the perspective on Muslim women wearing hijabs is observed through (non) Muslim countries. The hijab has become an identity for Muslim women in regards to it symbolizing a cultural and religious, conscious decision-making on Muslim women wearing a hijab.¹⁶ The hijab has been portrayed as a protection for women from men in terms of

¹²Eugenia, Paulicelli, and Clark, Hazel, Eds. *The fabric of cultures: fashion, identity, and globalization*, 2

¹³ Huffington Post, “HuffPost Style” - http://www.huffingtonpost.com/serena-guen/international-relations-f_b_4895436.html

¹⁴Eugenia, Paulicelli, and Clark, Hazel, Eds. *The fabric of cultures: fashion, identity, and globalization*, 2

¹⁵Eugenia, Paulicelli, and Clark, Hazel, Eds. *The fabric of cultures: fashion, identity, and globalization*, 2

¹⁶Rhys H. Williams, and GiraVashi, "Hijab and American Muslim Women: Creating the Space for Autonomous Selves," *Sociology of Religion*, no. 3, 281

modesty and creating a Muslim identity.¹⁷ Additionally, the moral status of both genders would be affected because of Muslim women revealing ‘too much of the body.’¹⁸

Muslim women through self-expression and their opinions of gender difference portray veiling practice to have cultural (religious)¹⁹ influence from their personal or political perspective of the hijab—the hijab is a diverse definition within (non) Muslim society.²⁰ “The practice of hijab varies in tradition, style, and usage from country to country and culture to culture.”²¹

Muslim women highlighted the benefits of wearing a hijab and how it separates them from non-Muslims in terms of understanding and identifying the reasons for veiling.²² Such benefits Muslim women gain by wearing a hijab has been mentioned with regarding to men respecting them more²³—veiling prevents flirting or sexual attention towards Muslim women

¹⁷Rhys H. Williams, and GiraVashi, "Hijab and American Muslim Women: Creating the Space for Autonomous Selves," *Sociology of Religion*, no. 3, 281

¹⁸Rhys H. Williams, and GiraVashi, "Hijab and American Muslim Women: Creating the Space for Autonomous Selves," *Sociology of Religion*, no. 3, 281

¹⁹Jen'nan Ghazal, Read, and John P. Bartkowski, "To veil or not to veil? A case study of identity negotiation among Muslim women in Austin, Texas," *Gender & Society*, no. 3, 396

²⁰Jen'nan Ghazal, Read, and John P. Bartkowski, "To veil or not to veil? A case study of identity negotiation among Muslim women in Austin, Texas," *Gender & Society*, no. 3, 396

²¹Darnell, Cole, and Shafiqahmadi, "Perspectives and experiences of Muslim women who veil on college campuses." *Journal of College Student Development*, no. 1, 48

²²Rhys H. Williams, and GiraVashi, "Hijab and American Muslim Women: Creating the Space for Autonomous Selves," *Sociology of Religion*, no. 3, 282

²³Rhys H. Williams, and GiraVashi, "Hijab and American Muslim Women: Creating the Space for Autonomous Selves," *Sociology of Religion*, no. 3, 282

wearing a hijab. ²⁴The hijab is signified as a 'sexual purity' or abstinence based on a Muslim women's religious perspective. ²⁵

In other words, non-Muslim men understand the veils message in reference to a Muslim women's sexuality and the perception of 'sexual unavailability;' ²⁶however, the practice of veiling should not be referenced specifically on a Muslim women's sexual vulnerability but also on how wearing a hijab can be promoted as an equalizer between women and men. ²⁷ "Women who wear the hijab are not excluded from society. They are freer to move around in society because of it." ²⁸

The hijab is a cultural resource that does not only go against inequality but it also represents a Muslim women's traditional identity from the process of creating their own lives through the practice of veiling. ²⁹ Thus, the hijab is a fashion statement demonstrated along with

²⁴Rhys H. Williams, and GiraVashi, "Hijab and American Muslim Women: Creating the Space for Autonomous Selves," *Sociology of Religion*, no. 3, 282

²⁵Darnell,Cole, and ShafiqahAhmadi, "Perspectives and experiences of Muslim women who veil on college campuses." *Journal of College Student Development*, no. 1, 59

²⁶Darnell,Cole, and ShafiqahAhmadi, "Perspectives and experiences of Muslim women who veil on college campuses." *Journal of College Student Development*, no. 1, 59

²⁷Jen'nan Ghazal, Read, and John P. Bartkowski, "To veil or not to veil? A case study of identity negotiation among Muslim women in Austin, Texas," *Gender & Society*, no. 3, 405

²⁸Jen'nan Ghazal, Read, and John P. Bartkowski, "To veil or not to veil? A case study of identity negotiation among Muslim women in Austin, Texas," *Gender & Society*, no. 3, 405

²⁹Rhys H. Williams, and GiraVashi, "Hijab and American Muslim Women: Creating the Space for Autonomous Selves," *Sociology of Religion*, no. 3, 284

its religious and social meanings.³⁰ “While the veil carries a religious significance, it is a social symbol as well; women have come to use it to fulfill other needs.”³¹

Production of Hijabs & the Factors of the Economy

The process of producing hijabs and the factors that affect the economy is examined within the Islamic culture and interpreting the meaning of what a veil is and how it’s referenced towards hijabs from different regions of Muslim countries is also discussed.

The veil is politically defined as a symbol of religious and patriarchal oppression against Islamic women,³² while a dictionary definition describes it as a type of clothing that covers a woman’s hair (most of the face) with a cloth like material; however, the term hijab in Arabic is referenced as “to separate or to hide from sight.”³³ The definition of a hijab is not a term afflicted upon a female ‘sartorial practice’ and in the Qur’an—hijabs are not instituted towards a Muslim women’s clothing, nor it is used to describe a dress code against women.

However, from a historical and cultural tradition, the word hijab has been influenced among Muslim society as a proper women’s dress.³⁴ The several different types of hijabs presented are known to be factors that derive from religious interpretation, customs, fashion,

³⁰Rhys H. Williams, and GiraVashi, "Hijab and American Muslim Women: Creating the Space for Autonomous Selves," *Sociology of Religion*, no. 3, 285

³¹Rhys H. Williams, and GiraVashi, "Hijab and American Muslim Women: Creating the Space for Autonomous Selves," *Sociology of Religion*, no. 3, 285

³²NeclaArat, “Beijing and Beyond: Towards the Twenty-First Century of Women,” in *Women’s Studies Quarterly*, No. ½, 401

³³ Amer, Sahar, *What is Veiling?*, UNC Press Books, 12

³⁴ Amer, Sahar, *What is Veiling?*, UNC Press Books, 13

race, ethnicity, geographical location, and the political system of that society³⁵—each hijab has a different set of style of clothing to it that makes it not just a religious matter but because of culture and geography, the definition of the veil does not contain just one universal meaning that reflects upon all Muslim women.³⁶

In chapter one of Amer Sahars, “*What is veiling?: Understanding Veiling in Islamic Sacred Texts,*” discusses the ideology that Muslim women veil because of the strict-Islamic religious practice in terms of their family structure, as well as do to ‘political pressure.’

³⁷Observing Muslim women’s clothing with reference to the Islamic sacred text, such as the Qur’an, is discussed with regards to Islamic veiling within Muslim countries.³⁸

First, Sahar observes the term hijab and translates the following Qur’anic terms from scholars M.A.S Abdel Haleem and Arthur Arberry in regards to Muslim women and their dress code.³⁹ The term and the meaning of hijab is mentioned in the Qur’an only seven-times: Q 7:46; Q 17:45; Q 19: 16-17; Q 33: 53; Q 38: 32; Q 41: 5; Q 42:51.⁴⁰

Regarding the seven-times the term hijab has been mentioned in the Qur’an, about five of these terms do not observe women and the subject of the Islamic dress code;⁴¹ however, only two (Q 19: 16-17 and Q 33: 53) mention the term hijab in regards to Muslim women in general,

³⁵ Amer, Sahar, *What is Veiling?*, UNC Press Books, 13-14

³⁶ Amer, Sahar, *What is Veiling?*, UNC Press Books, 14

³⁷Amer, Sahar, *What is Veiling?*, UNC Press Books, 21

³⁸Amer, Sahar, *What is Veiling?*, UNC Press Books, 21

³⁹Amer, Sahar, *What is Veiling?*, UNC Press Books, 23

⁴⁰Amer, Sahar, *What is Veiling?*, UNC Press Books, 23

⁴¹Amer, Sahar, *What is Veiling?*, UNC Press Books, 23

but Q 19: 16-17 does not refer back to women's clothing.⁴² Scholars and other Muslims reference the Q 33: 53 verse as "the verse of the hijab," known as a revelation on the subject of Muslim women veiling—in regards to veiling as an Islamic duty.⁴³

The Islamic codes with regards to an ideological set of resources that constructs a Muslim women's identity, and such 'symbolic' relationship⁴⁴ between religion and market will emerge as a domestic factor that affects the economy of the Muslim country, which also institutes as a major actor in the hijab fashion industry.⁴⁵ The observation shifted to the Islamic codes because of influence from majority of Muslim countries, such as Egypt, describe the relationship between religion and other institutionalized-social structures and how it can be an influence towards a Muslim women's choice of consumption.⁴⁶

In Egypt, the *Pink Hijab* is a symbol of generations, deterring away from centuries of restrictions through the Islamic code and the redefining of 'what it means to wear a hijab from young Egyptian women's perception.'⁴⁷

"The change is visible in virtually every Muslim country. The young are shedding black and gray garb for clothing more colorful and even shape revealing, albeit still modest.

⁴²Amer, Sahar, *What is Veiling?*, UNC Press Books, 23

⁴³Amer, Sahar, *What is Veiling?*, UNC Press Books, 23

⁴⁴Sandikci, Ozlem, and Guliz, Ger, "Veiling in style: how does a stigmatized practice become fashionable?," *Journal of Consumer Research*, No. 1, 32

⁴⁵ Sandikci, Ozlem, and Guliz, Ger, "Veiling in style: how does a stigmatized practice become fashionable?," *Journal of Consumer Research*, No. 1, 32

⁴⁶ Sandikci, Ozlem, and Guliz, Ger, "Veiling in style: how does a stigmatized practice become fashionable?," *Journal of Consumer Research*, No. 1, 32

⁴⁷Robin, Wright, "The pink hijab," *Wilson Quarterly*, 49

Pink is the most popular hue. Women in their teens, twenties, and thirties also flavor their faith with shades of pastel blue, bright yellow, and rustic orange, occasionally trimmed with sparkles, tassels, or even feathers. Hijab stores from Gaza to Jakarta now carry everything from long denim dresses with rhinestone designs to frilly frock with matching scarves.”⁴⁸

—Robin Wright, “The Pink Hijab” (2011)

In the patriarchal Arab world—“For many young women from Muslim developing countries, the hijab has become now about liberation, not confinement.”⁴⁹—the veil for Egyptian women is symbolized as a mask demonstrating the ‘power struggle’ a Muslim Egyptian women faces against the dictatorship of Egyptian men in society.⁵⁰

This power struggle mentioned before is portrayed as a basic right for Egyptian women to have because the veil has emerged to become an equalizer between both sexes.⁵¹ Egyptian women should have the right to their own decision-making in the patriarchal Arab world.⁵² The several types of hijabs that exist in Muslim countries today have become a symbol for change⁵³—as well as protection from militants targeting Egyptian women because of the corrupt Western influences present in their Muslim society.⁵⁴ In short, veiling can have many meanings:

⁴⁸Robin, Wright, "The pink hijab," *Wilson Quarterly*, 49

⁴⁹Robin, Wright, "The pink hijab," *Wilson Quarterly*, 50

⁵⁰Robin, Wright, "The pink hijab," *Wilson Quarterly*, 50

⁵¹Robin, Wright, "The pink hijab," *Wilson Quarterly*, 50

⁵²Robin, Wright, "The pink hijab," *Wilson Quarterly*, 50

⁵³Robin, Wright, "The pink hijab," *Wilson Quarterly*, 50

⁵⁴Robin, Wright, "The pink hijab," *Wilson Quarterly*, 50

“[Headscarves] create a tent of tranquility. The serene spirit sent from God is called by a feminine name, ‘sakinah,’ in the Qur’an, and I understand why some Muslim women like to wear their prayer clothes for more than prayer, to take that sakinah into the world with them.”⁵⁵

—Mohja Kahf, “Spare Me the Sermon on Muslim Women” (2008)

The Islamic government policies promote certain type of textile industries can be an influence towards domestic factors, such as Iran, affect the economy of the Muslim country. Textile industries play an important role in the development of Muslim countries because it economically defines their share in international markets and competitiveness within its industries.⁵⁶

Thus, the demand for promotion of different styles in textile industries is rising in terms of *need* and having an organized economy in the outcome.⁵⁷ However, even though Iran has relative advantages in servicing its Islamic society in needs of textile, clothing, and exportation of markets⁵⁸—as their paramount obligation to its people—Iran fails in the achievement of a ‘good-standing’ position in the worlds economy.⁵⁹

The Iranians lack interdependence and lose millions in terms of their national economy; forty-percent of their products for textile industrial needs are distributed within its provinces

⁵⁵ Amer, Sahar, *What is Veiling?*, UNC Press Books, 21

⁵⁶Seidi, Mohsen, "Iran accession to WTO and its effects on textile industries," 164

⁵⁷Seidi, Mohsen, "Iran accession to WTO and its effects on textile industries," 164

⁵⁸Seidi, Mohsen, "Iran accession to WTO and its effects on textile industries," 164

⁵⁹Seidi, Mohsen, "Iran accession to WTO and its effects on textile industries," 164

import from Turkey, China, Dubai, and Australia.⁶⁰ Thus, when observing veiling practice and the Iranian youth, they frame veiling as a symbol of political and social issue, instead of religious matters.⁶¹ When in Iran, wearing dark chadors symbolizes and represents the Islamic Iranian society as whole in terms of respecting revolutionary values.⁶²

Nevertheless, the Iranian youth in contemporary Iran, “While wearing form-fitting overcoats, open-toes shoes, and ankle-revealing skirts, loose headscarves, t-shirts without collars, and shorts, the youth vandalize poster of Khomeini. This seemingly insignificant wardrobe choice is, in fact, a strong sign of disaffection with and lack of support for the Iranian regime.”⁶³

In regards to public or private fashion shows, the Iranians continues to practice veiling and the youth frames veiling as a symbol of political and social issue, instead of it correlating with religious matters.⁶⁴ However, religion demonstrated by (Iranian) Muslim fashion designers, display their Islamic values and sensibility by conducting fashion shows during mid-March because of the Iranian New Year *Norouz*.⁶⁵

⁶⁰Seidi, Mohsen, "Iran accession to WTO and its effects on textile industries," 164

⁶¹Ceriello, Caroline K, "Growing Against the Grain: Turkish and Iranian Youth on Religious-Secular Tensions," 121

⁶²Ceriello, Caroline K, "Growing Against the Grain: Turkish and Iranian Youth on Religious-Secular Tensions," 121

⁶³Ceriello, Caroline K, "Growing Against the Grain: Turkish and Iranian Youth on Religious-Secular Tensions," 121

⁶⁴Ceriello, Caroline K, "Growing Against the Grain: Turkish and Iranian Youth on Religious-Secular Tensions," 121

⁶⁵Amer, Sahar, *What is Veiling?*, UNC Press Books, 165

Islamic Marketing

Defining the term ‘Islamic marketing’ and observing the increase in full proliferation of hijab fashion industries within Muslim countries—Islamic studies, to business management, and other social sciences—Islamic marketing is a term that is described by Jonathan A.J. Wilson to be viewed as “very new, and reflective of an emergent phenomenon which stretches across the Muslim world and beyond.”⁶⁶

The development of a new Islamic culture industry has had positive outcomes in terms of its new market production revolving around ‘*the fashionable hijab*’⁶⁷ and other domestic factors, such as: advertising, media, business, and consumption.⁶⁸ Through the market industry, the construction of Muslim women and of their social norms and values are defined, re-defined, and represented from the perceptions of capitalism.⁶⁹

Wilson's editorial on Islamic marketing, “*The new wave of transformational Islamic marketing: Reflections and definitions*,” interprets the hijab as a headscarf that imposes religious obligations on Muslim women. Islamic veiling is referenced as fashionable clothing used to cover-up the essence of their beauty in day-to-day social interaction within the Muslim

⁶⁶Jonathan AJ, Wilson, "The new wave of transformational Islamic marketing: reflections and definitions," *Journal of Islamic Marketing* 3, no. 1, 6

⁶⁷Banu, Gökariksel, and Ellen McLarney. "Muslim women, consumer capitalism, and the Islamic culture industry," *Journal of Middle East Women's Studies* 6, no. 3, 1

⁶⁸Banu, Gökariksel, and Ellen McLarney. "Muslim women, consumer capitalism, and the Islamic culture industry," *Journal of Middle East Women's Studies* 6, no. 3, 1

⁶⁹Banu, Gökariksel, and Ellen McLarney. "Muslim women, consumer capitalism, and the Islamic culture industry," *Journal of Middle East Women's Studies* 6, no. 3, 2

community.⁷⁰ Thus, a model on the *three-points of definition* on Islamic marketing will be demonstrated in regards to becoming major actors, as well as looking over the increase in full proliferation of hijab fashion industries within Muslim countries:

1. Demonstrating a higher-Islamic marketing ‘perspective’ by being aware of the culture is an essential for becoming a major actor; also, viewing the opinions of other marketers and consumers is seen as a skill or trait to have, if one is associated within Islamic marketing.⁷¹
2. An understanding of the Islamic point of view in regards to ethical norms and values of how a Muslim woman demonstrates these social norms is knowledge in terms of becoming a major actor and exporter of hijab apparel.⁷²
3. Defining what veiling is through the Islamic codes of conduct, tradition, as well as government policies in Wilson’s model of Islamic marketing with regards to becoming major actors and observing the increase in full proliferation of hijab fashion industries within Muslim countries.⁷³

The hijab is a reason (domestic factor) for rising capitalism in Muslim countries and its *expressions* are examined throughout the research question—in regards to Islamic marketing in

⁷⁰Jonathan AJ, Wilson, "The new wave of transformational Islamic marketing: reflections and definitions," *Journal of Islamic Marketing* 3, no. 1, 9

⁷¹Jonathan AJ, Wilson, "The new wave of transformational Islamic marketing: reflections and definitions," *Journal of Islamic Marketing* 3, no. 1, 6-10

⁷²Jonathan AJ, Wilson, "The new wave of transformational Islamic marketing: reflections and definitions," *Journal of Islamic Marketing* 3, no. 1, 6-10

⁷³Jonathan AJ, Wilson, "The new wave of transformational Islamic marketing: reflections and definitions," *Journal of Islamic Marketing* 3, no. 1, 6-10

hijab fashion industries. The observation on the Islamic culture industry is a variety of Muslim women's identities depicted in terms of gender, class, and nationality.⁷⁴

Banu Gokarikel and Ellen McLarney's article, *Muslim women, consumer capitalism, and the Islamic culture industry*, suggests in the Islamic market fashion industry that veiling is a brand or label for Muslim women within developing countries. "Veiling transforms the iconic symbol of Muslim women and Islam into a commodity moving through the ever changing cycles of the global fashion industry."⁷⁵ Nevertheless, trying to produce a marketable image for Muslim women is tough to acquire because one must appreciate the Islamic code and consumer capitalism.⁷⁶

Hijab Regional Styles

When observing several types of hijabs and questioning their differences in regards to historical, cultural-traditions, and the regional areas the veils have been developed within—hijabs are increasing in variety and influence of which styles of blending colors, shapes, and designs⁷⁷—emerging in Muslim countries to become more or less popular in regards to the given time in the Islamic society.⁷⁸

⁷⁴Banu, Gökariksel, and Ellen McLarney. "Muslim women, consumer capitalism, and the Islamic culture industry," *Journal of Middle East Women's Studies* 6, no. 3, 6

⁷⁵Banu, Gökariksel, and Ellen McLarney. "Muslim women, consumer capitalism, and the Islamic culture industry," *Journal of Middle East Women's Studies* 6, no. 3, 7

⁷⁶Banu, Gökariksel, and Ellen McLarney. "Muslim women, consumer capitalism, and the Islamic culture industry," *Journal of Middle East Women's Studies* 6, no. 3, 6

⁷⁷Sandıkçı, Özlem, and Güliz Ger, "Aesthetics, ethics and politics of the Turkish headscarf," *Clothing as material culture*, 67

⁷⁸Sandıkçı, Özlem, and Güliz Ger, "Aesthetics, ethics and politics of the Turkish headscarf," *Clothing as material culture*, 67

“Achieving a beautiful and faithful look requires a creative and resourceful negotiation of the subjective meanings, social influences, and the fashion dynamics...”⁷⁹ The rise of hijab fashion industry is fundamentally associated with the rise of capitalism in Muslim-majority countries. However, the driving factors of Islamic fashion marketing rely on a variety of political, social, and religious narratives about the devout Muslim women’s access to fashion.

Through, *‘History of Appearance and Distribution of Hijab*, discussed by K.Zh.Monkebayeva, N.Zh. Baitenova, and A.A. Mustafayeva, demonstrate the history in the rise and spread of hijabs and its types ⁸⁰—in comparison to the observation proposed before—hijabs are portrayed as a symbol of practice for many reasons in terms of the local traditions and the regions custom. ⁸¹ In other Muslim regions, such as tropical countries, hijabs are veiled for protection from sand, dust, and sunlight. ⁸²

Thus, companies utilize a mix of consumerist marketing and appeal to modestly, couple with export of modern fashion products in regions of low tariffs to reach global audiences. As a result, Islamic hijab fashion industry has generated and expanded its markets domestically and internationally.

⁷⁹Sandıkçı, Özlem, and Güliz Ger, "Aesthetics, ethics and politics of the Turkish headscarf," *Clothing as material culture*, 66

⁸⁰K.Zh. Monkebayeva, N.Zh. Baitenova, and A.A. Mustafayeva, "History of Appearance and Distribution of Hijab and its Types," in *Proceedings of World Academy of Science, Engineering and Technology*, No. 71, 1360

⁸¹K.Zh. Monkebayeva, N.Zh. Baitenova, and A.A. Mustafayeva, "History of Appearance and Distribution of Hijab and its Types," in *Proceedings of World Academy of Science, Engineering and Technology*, No. 71, 1360

⁸²K.Zh. Monkebayeva, N.Zh. Baitenova, and A.A. Mustafayeva, "History of Appearance and Distribution of Hijab and its Types," in *Proceedings of World Academy of Science, Engineering and Technology*, No. 71, 1358



Figure 1. Hijab Style Abaya, Zipped Color Block abaya, *“One of our favorites from the new collection, we love everything about this stunning abaya. Simple details and color blocking done right, this long dress boasts contrasting hues in a flattering silhouette perfect for every body type,”*

Source: shukronline.com



Figure 2. Hijab Style Khimar, Azure Bliss Khimar exquisite abaya, *“The ultimate choice for a special day. Flowing styles in hue of teal features pleats on bodice and accentuated with crystal-embellished motifs deliver a sparkling finish. Azure Bliss also features a flattering fit and the shape falls beautifully by flaring at the skirt. Undeniably sophisticated, exquisite and elegant, wear yours with a crepe flower scarf and black or gold crystal clutch,”*
Source: khimaronline.co.uk



Figure 3. Hijab Style Chador, Street fashion for hijab Iranian styles; Humans of Iran, *“Iranian women have had their special way of wearing from the time that Islam was introduced to Iran. Nowadays they are trying to create an identity and maintain an Iranian style of hijab fashion, pretty much similar to many other Muslim countries. But what is an Iranian hijab style,”*

Source: dreamofiran.com



Figure 4. Hijab Style Burqa, Black Lycra readymade burqa, *“Embroidered with stone work, it comes along with Lycra mouth cover and faux georgette dupatta,”* **Source:** utsavfashion.com



Figure 5. Hijab Style Niqab, Lady at Gulhane Park in Istanbul, Turkey; Mohannad Khatib, *“Although the Niqab is not a required in Islam, many women opt to wear it. With the red tulips and the relaxing couple in the background, the Niqab Lady at Gulhane Park presented an interesting candid portrait.”* **Source:** ngm.nationalgeographic.com

Thus, demonstrated through images, the hijab style known as the *Abaya* (see Figure. 1) is a long traditional, cut-free dress that does not need a belt.⁸³ It is a type of veiling seen in (mandated) Arab countries and it's designed (traditionally in black) to be worn in public areas.⁸⁴ The *Khimar* is a mild form of head-cover (see Figure. 2) that varies in its 'length and mannerism'⁸⁵ but is a common headscarf veiled through out the Middle East, such as Turkey and by the European Muslim women.⁸⁶

However, the *Chador* (see Figure. 3) is portrayed to be an Iranian (version), traditional clothing for the Islamic (Persian) women.⁸⁷ It's a blanket that covers the entire body, also the individuals' choice of veiling the face with additional fabric—mostly in the colors white, blue, or black—including the head as well.⁸⁸ The *Burqa* (see Figure. 4) is mandated for women in Afghanistan and Northwest Pakistan in regards to revealing the eyes with a tightened net and

⁸³K.Zh. Monkebayeva, N.Zh. Baitenova, and A.A. Mustafayeva, "History of Appearance and Distribution of Hijab and its Types," in *Proceedings of World Academy of Science, Engineering and Technology*, No. 71, 1359

⁸⁴K.Zh. Monkebayeva, N.Zh. Baitenova, and A.A. Mustafayeva, "History of Appearance and Distribution of Hijab and its Types," in *Proceedings of World Academy of Science, Engineering and Technology*, No. 71, 1359

⁸⁵K.Zh. Monkebayeva, N.Zh. Baitenova, and A.A. Mustafayeva, "History of Appearance and Distribution of Hijab and its Types," in *Proceedings of World Academy of Science, Engineering and Technology*, No. 71, 1359

⁸⁶K.Zh. Monkebayeva, N.Zh. Baitenova, and A.A. Mustafayeva, "History of Appearance and Distribution of Hijab and its Types," in *Proceedings of World Academy of Science, Engineering and Technology*, No. 71, 1359

⁸⁷K.Zh. Monkebayeva, N.Zh. Baitenova, and A.A. Mustafayeva, "History of Appearance and Distribution of Hijab and its Types," in *Proceedings of World Academy of Science, Engineering and Technology*, No. 71, 1359

⁸⁸K.Zh. Monkebayeva, N.Zh. Baitenova, and A.A. Mustafayeva, "History of Appearance and Distribution of Hijab and its Types," in *Proceedings of World Academy of Science, Engineering and Technology*, No. 71, 1359

covering the head with a blanket.⁸⁹ Also, the veil is a long gown that hides the body with false sleeves and is usually made from cheap plastic in the color blue.⁹⁰

Lastly, the *Niqab* is termed as the Arabic ‘mask’ a form of veiling that only reveals the women’s eyes (see Figure. 5) and is designed to be a hat that would cover the hair and the face of the Muslim women.⁹¹ The color black is regulated in terms of dress code and can be attached like a veil—other forms and combinations of *niqabs* are based on local traditions of the region.⁹²

Reviewing the Factors

Hijabs are in many ways an outcome for rising capitalism within majority of Muslim countries in regards to theory based off of developing countries rising in capitalism. Islamic women want to express themselves through their identities, as well as to demonstrate upper-class society.⁹³ It is a privilege to understand *fashion* since it’s a cultural system of meanings—clothes are defined because of cultural mediation,⁹⁴ such as observing the real reason behind *Fashion*

⁸⁹K.Zh. Monkebayeva, N.Zh. Baitenova, and A.A. Mustafayeva, "History of Appearance and Distribution of Hijab and its Types," in *Proceedings of World Academy of Science, Engineering and Technology*, No. 71, 1360

⁹⁰K.Zh. Monkebayeva, N.Zh. Baitenova, and A.A. Mustafayeva, "History of Appearance and Distribution of Hijab and its Types," in *Proceedings of World Academy of Science, Engineering and Technology*, No. 71, 1360

⁹¹K.Zh. Monkebayeva, N.Zh. Baitenova, and A.A. Mustafayeva, "History of Appearance and Distribution of Hijab and its Types," in *Proceedings of World Academy of Science, Engineering and Technology*, No. 71, 1359

⁹²K.Zh. Monkebayeva, N.Zh. Baitenova, and A.A. Mustafayeva, "History of Appearance and Distribution of Hijab and its Types," in *Proceedings of World Academy of Science, Engineering and Technology*, No. 71, 1359

⁹³Banu, Gökarıksel, and Ellen McLarney. "Muslim women, consumer capitalism, and the Islamic culture industry." *Journal of Middle East Women's Studies* 6, no. 3, 1

⁹⁴Eugenia, Paulicelli, and Clark, Hazel, Eds. *The fabric of cultures: fashion, identity, and globalization*, 2

Week—designers increase their sales by showcasing their collections to new buyers and press.⁹⁵

The hijab is a cultural resource that does not only go against inequality but it also represents a Muslim women's traditional identity from the process of creating their own lives through the practice of veiling.⁹⁶

The hijab is a fashion statement demonstrated along with its religious and social meanings.⁹⁷ The veil is politically defined as a symbol of religious and patriarchal oppression against Islamic women,⁹⁸ while a dictionary definition describes it as a type of clothing that covers a woman's hair (most of the face) with a cloth like material; however, the term hijab in Arabic is referenced as "to separate or to hide from sight."⁹⁹

Muslim women veil because of the strict-Islamic religious practice in terms of their family structure, as well as do to 'political pressure,' is a stereotypical-ideology.¹⁰⁰ Thus, Muslim women veiling with regards to the Islamic sacred text, such as the Qur'an, Muslim women's clothing is defined.¹⁰¹

⁹⁵ Huffington Post, "HuffPost Style" - http://www.huffingtonpost.com/serena-guen/international-relations-f_b_4895436.html

⁹⁶Rhys H. Williams, and GiraVashi, "Hijab and American Muslim Women: Creating the Space for Autonomous Selves," *Sociology of Religion*, no. 3, 284

⁹⁷Rhys H. Williams, and GiraVashi, "Hijab and American Muslim Women: Creating the Space for Autonomous Selves," *Sociology of Religion*, no. 3, 285

⁹⁸NeclaArat, "Beijing and Beyond: Towards the Twenty-First Century of Women," in *Women's Studies Quarterly*, No. 1/2, 401

⁹⁹ Amer, Sahar, *What is Veiling?*, UNC Press Books, 12

¹⁰⁰Amer, Sahar, *What is Veiling?*, UNC Press Books, 21

¹⁰¹Amer, Sahar, *What is Veiling?*, UNC Press Books, 21

In Egypt, the *Pink Hijab* is a symbol of generations, deterring away from centuries of restrictions through the Islamic code and the redefining of ‘what it means to wear a hijab from young Egyptian women’s perception.’¹⁰² Veiling practice through the Islamic government policies, reference to the Iranian youth, frame veiling as a symbol of political and social issue, instead of religious matters.¹⁰³ When in Iran, wearing dark chadors symbolizes and represents the Islamic Iranian society as whole in terms of respecting revolutionary values.¹⁰⁴

The *three-points of definition* on Islamic marketing demonstrates how to become major actors, as well as how to look over the increase in full proliferation of hijab fashion industries within Muslim countries. The Islamic market fashion industry discusses veiling as a brand or label for Muslim women within developing countries. Hijabs portray as a symbol of practice for many reasons in terms of the local traditions and the regions custom.¹⁰⁵ Meanwhile, in other Muslim regions, such as tropical countries, hijabs are veiled for protection from sand, dust, and sunlight.¹⁰⁶

¹⁰²Robin, Wright, "The pink hijab," *Wilson Quarterly*, 49

¹⁰³Ceriello, Caroline K, "Growing Against the Grain: Turkish and Iranian Youth on Religious-Secular Tensions," 121

¹⁰⁴Ceriello, Caroline K, "Growing Against the Grain: Turkish and Iranian Youth on Religious-Secular Tensions," 121

¹⁰⁵K.Zh. Monkebayeva, N.Zh. Baitenova, and A.A. Mustafayeva, "History of Appearance and Distribution of Hijab and its Types," in *Proceedings of World Academy of Science, Engineering and Technology*, No. 71, 1360

¹⁰⁶K.Zh. Monkebayeva, N.Zh. Baitenova, and A.A. Mustafayeva, "History of Appearance and Distribution of Hijab and its Types," in *Proceedings of World Academy of Science, Engineering and Technology*, No. 71, 1358



Source: 4him.or.kr

Case Study on Turkey

The hijabs main purpose of serving protection by fencing away from the public eye has...“Evolved from local forms of clothing in accordance with the ideological and social norms of society,”¹⁰⁷ also, from the process of different periods between national and regional areas of Muslim countries.¹⁰⁸ Nevertheless, the hijab in a political and cultural aspect has emerged with the rise of Islamic groups to power and the emergence of new entrepreneurial-conservative businessmen to build profit out of hijab fashion industries.¹⁰⁹

When reviewing the case study on comparing the marketing of hijabs within Muslim countries, such as in Turkey, and how the Islamic country tries to sell their tesettur apparel globally—religion and the interdependence desire for the markets in the Islamic culture have

¹⁰⁷K.Zh. Monkebayeva, N.Zh. Baitenova, and A.A. Mustafayeva, "History of Appearance and Distribution of Hijab and its Types," in *Proceedings of World Academy of Science, Engineering and Technology*, No. 71, 1360

¹⁰⁸K.Zh. Monkebayeva, N.Zh. Baitenova, and A.A. Mustafayeva, "History of Appearance and Distribution of Hijab and its Types," in *Proceedings of World Academy of Science, Engineering and Technology*, No. 71, 1359

¹⁰⁹ Banu, Gokariksel and Anna, Secor, “Between fashion and tesettur: marketing and consuming women’s Islamic dress,” *Journal of Middle East Women’s Studies*, No. 3, 121-122

become domestic factors—deriving from the adaptation of ‘fashion marketing tools and the professionalization of *tesettur* stores in Turkey.’¹¹⁰

“Religion affects marketplace activities. Religious traditions and institutions can influence the rules of trade, prohibit or obligate the trade of certain products, and affect the time and place of markets...”¹¹¹ The demand for certain goods and services are met by the marketplace in regards to spiritual practice and beliefs.¹¹²

Thus, the markets paramount obligations are to serve and develop to meet the demand of the people through political and strategic mechanism, markets are able to influence society in terms of religion.¹¹³ Also, fast-fashion has emerged within Turkey as a change in the culture of fashion in regards to ‘ready-to-wear’ fast fashion—replenishment considerations are less popular—suppliers replenish between ‘selling seasons’ in regards to...

“Designs remain[ing] in the market region... Today’s buyers are different from the ready-to-wear buyers in that they have already freed themselves from what they call the ‘seasonal-collection trap,’ and consequently order many different items (but small quantities of each of these items) through the year.”¹¹⁴

¹¹⁰ Sandıkcı, Özlem, and Guliz Ger, “Veiling in style: how does a stigmatized practice become fashionable?,” *Journal of Consumer Research*, No. 1, 32

¹¹¹ Sandıkcı, Özlem, and Güliz Ger, "Constructing and representing the Islamic consumer in Turkey," *Fashion Theory* 11, no. 2, 191

¹¹² Sandıkcı, Özlem, and Güliz Ger, "Constructing and representing the Islamic consumer in Turkey," *Fashion Theory* 11, no. 2, 191

¹¹³ Sandıkcı, Özlem, and Güliz Ger, "Constructing and representing the Islamic consumer in Turkey," *Fashion Theory* 11, no. 2, 191

¹¹⁴ Nebahat, Tokatli, and OmurKizilgun. "From manufacturing garments for ready-to-wear to designing collections for fast fashion: evidence from Turkey." *Environment and planning. A* 41, no. 1, 148-150

The *tesettur* requires reconstructing from such, ‘fashion marketing tools,’ in order for it to be developed into a *soft tesettur*.¹¹⁵ Nevertheless, the proliferation and reconstructing of the *tesetturas* a clothing option by the market in the hijab fashion industry did not simply develop.¹¹⁶ The markets contemporary role in the demand increases of both ‘appeal and visibility’ for the *tesettur* is lead into the observation of interdependence in media and pop-culture as another domestic factor.¹¹⁷ “The reconstruction of individual fields of cultural production that reverberate within public understand of people’s place, and hence of their rights and entitlements, in a given society.”¹¹⁸

What is Tesettur?

“We believe that through following these tensions we can map out the relationship between a material object and the self, and understand how the headscarf and head covering practices embody the struggle between remaining faithful to the Qur’anic principles on religiously appropriate dressing and constructing a fashionable, beautiful and modern appearance.”¹¹⁹

¹¹⁵ Sandıkcı, Ozlem, and Guliz, Ger, “Veiling in style: how does a stigmatized practice become fashionable?,” *Journal of Consumer Research*, No. 1, 32

¹¹⁶ Sandıkcı, Ozlem, and Guliz, Ger, “Veiling in style: how does a stigmatized practice become fashionable?,” *Journal of Consumer Research*, No. 1, 32

¹¹⁷ Sandıkcı, Ozlem, and Guliz, Ger, “Veiling in style: how does a stigmatized practice become fashionable?,” *Journal of Consumer Research*, No. 1, 32

¹¹⁸ Sandıkcı, Özlem, and Güliz Ger, "Constructing and representing the Islamic consumer in Turkey," *Fashion Theory* 11, no. 2, 191

¹¹⁹ Sandıkcı, Özlem, and Güliz Ger, "Aesthetics, ethics and politics of the Turkish headscarf," *Clothing as material culture*, 61

The Muslim, yet secular societies, political issue with the headscarf began in Turkey in the 1980's because of its cultural reform associating with the transformation of the political headscarf in the large sectors of Turkish society.¹²⁰ *Vernacular politics*—a cultural-political ideology—is referenced with regards to Islamist movement in Turkey during the 1990's.

¹²¹Although, “The Islamist movement in Turkey in the 90's up to twenty-first century is a community and value centered political process that, despite its local roots, is able to draw large numbers of people of diverse background into national politics;”¹²² “Islamist mobilization, then, whether in Turkey or Iran, may not really be about religion...”¹²³

However, the rise of the headscarf as a symbol of political Islam is examined with reference to the strict reinforcement on the ban of religious clothing in schools and public space.¹²⁴ Thus, “Islamist feminist show, the movement toward a ‘conscious Islam’ and adoption of *tesettur* veiling as a distinguishing mark indicate a high concern for religion and its interpretation within society...”¹²⁵ Turkey entered the emergence of politicization within Islam and recognized

¹²⁰Banu, Gökariksel, and Anna Secor, "Islamic-ness in the life of a commodity: veiling-fashion in Turkey," *Transactions of the Institute of British Geographers* 35, no. 3, 315

¹²¹White, Jenny B. *Islamist mobilization in Turkey: A study in vernacular politics*. University of Washington Press, 6

¹²²White, Jenny B. *Islamist mobilization in Turkey: A study in vernacular politics*. University of Washington Press, 6

¹²³Christian, Pond, "Islamist Mobilization in Turkey: A Study in Vernacular Politics (review)." *Journal of Middle East Women's Studies* 1, no. 2, 146

¹²⁴Sandıkçı, Özlem, and Güliz Ger, "Aesthetics, ethics and politics of the Turkish headscarf," *Clothing as material culture*, 62

¹²⁵Christian, Pond, "Islamist Mobilization in Turkey: A Study in Vernacular Politics (review)." *Journal of Middle East Women's Studies* 1, no. 2, 146

the polarity between secularists and Islamists.¹²⁶ Up to now, veiling fashion is discussed as a ‘high-profile’ political debate in Turkey.¹²⁷

In the 1970’s, Turkey’s apparel industry became ‘well-developed’ in terms of their textile sector.¹²⁸ Since then, the liberalization of the Turkish economy has been successful because of Turkey’s relationship with Europe and the Custom Union, between the years 1959 to 1996, on the basis of apparel exportation.¹²⁹ “Although the *turban* continues to operate as a symbol of political Islam, it also circulates as an object of material culture, subject to various consumption and production dynamics.”¹³⁰

Turkey has a leading export economy; the Muslim country is the fourth largest apparel exporter in the world (WTO 2008).¹³¹ Through Istanbul Apparel and Textile Exporters’ Associations Bureau (ITKIB) had implemented export-oriented state policies—exporters must legally be registered¹³²—reported over 11,000 producing exportation from apparel firms with 14

¹²⁶Sandıkçı, Özlem, and Güliz Ger, "Aesthetics, ethics and politics of the Turkish headscarf," *Clothing as material culture*, 62

¹²⁷Banu, Gökariksel, and Anna Secor, "Islamic-ness in the life of a commodity: veiling-fashion in Turkey," *Transactions of the Institute of British Geographers* 35, no. 3, 316

¹²⁸Banu, Gökariksel, and Anna Secor, "Islamic-ness in the life of a commodity: veiling-fashion in Turkey," *Transactions of the Institute of British Geographers* 35, no. 3, 316

¹²⁹Banu, Gökariksel, and Anna Secor, "Islamic-ness in the life of a commodity: veiling-fashion in Turkey," *Transactions of the Institute of British Geographers* 35, no. 3, 316

¹³⁰Sandıkçı, Özlem, and Güliz Ger, "Aesthetics, ethics and politics of the Turkish headscarf," *Clothing as material culture*, 62

¹³¹Banu, Gökariksel, and Anna Secor, "Islamic-ness in the life of a commodity: veiling-fashion in Turkey," *Transactions of the Institute of British Geographers* 35, no. 3, 316

¹³²Banu, Gökariksel, and Anna Secor, "Islamic-ness in the life of a commodity: veiling-fashion in Turkey," *Transactions of the Institute of British Geographers* 35, no. 3, 316

billion dollars in apparel exports in 2007 (WTO 2008).¹³³“The initial uniformity of attire, characterized by the large scarf and the accompanying loose-fitting long overcoat, gradually transformed into heterogeneity of dressing styles, signaling the educated, young Islamist women. Textile companies catering to the Islamists developed rapidly...”¹³⁴

However, Turkey’s continues to rise as a leading export economy in the European apparel markets because of the capability to trade without tariffs, such as with Germany, the United Kingdom, France, and the Netherlands (IGEM 2009).¹³⁵“The unique assemblage of fashion and Islamic dress that we are calling veiling-fashion is one such area in which Turkish apparel firms have taken a leading role in design and branding.”¹³⁶

Also, “Adopting fashion marketing tools, some of these companies aggressively publicize their clothing lines through fashion shows, catalogues, and television and newspaper advertisements,”¹³⁷ because “These women spend a lot of time, money and effort to achieve their desired look, and use the headscarf as a means for projecting their aesthetic judgments, religious interpretations, and social positions.”¹³⁸

¹³³Banu, Gökariksel, and Anna Secor, "Islamic-ness in the life of a commodity: veiling-fashion in Turkey," *Transactions of the Institute of British Geographers* 35, no. 3, 316

¹³⁴Sandıkçı, Özlem, and Güliz Ger, "Aesthetics, ethics and politics of the Turkish headscarf," *Clothing as material culture*, 62

¹³⁵Banu, Gökariksel, and Anna Secor, "Islamic-ness in the life of a commodity: veiling-fashion in Turkey," *Transactions of the Institute of British Geographers* 35, no. 3, 316

¹³⁶Banu, Gökariksel, and Anna Secor, "Islamic-ness in the life of a commodity: veiling-fashion in Turkey," *Transactions of the Institute of British Geographers* 35, no. 3, 317

¹³⁷Sandıkçı, Özlem, and Güliz Ger, "Aesthetics, ethics and politics of the Turkish headscarf," *Clothing as material culture*, 62

¹³⁸Sandıkçı, Özlem, and Güliz Ger, "Aesthetics, ethics and politics of the Turkish headscarf," *Clothing as material culture*, 80



Women window-shopping on Fevzipasa Caddesi, the main commercial street of Faith, Istanbul

Source: Photograph by authors - Gokariksel and Secor

Media and the Household Item

The media's representation of images and advertisement is a domestic factor affects the economy in Turkey as a major actor in the hijab fashion industry. When looking at Turkish Islamic sociopolitical (social and political factors) movements, Muslim intellectuals have gained access to media technology to interpret 'textual communities' in regards to involving Islamic women in current debates and activities.¹³⁹

The rapid increase of Islamic principles, as well as the 'vision of life' is a domestic factor viewed from the media by young women, (distant generation from Islamic practice), which affects the economy as a major actor in the hijab fashion industry.¹⁴⁰ The observation on the

¹³⁹Yavuz, M. Hakan, *Islamic political identity in Turkey*, Oxford university press, 104

¹⁴⁰ Sandikci, Ozlem, and Guliz, Ger, "Veiling in style: how does a stigmatized practice become fashionable?," *Journal of Consumer Research*, No. 1, 32

Islamic culture industry has a variety of Muslim women's identities depicted in terms of gender, class, and nationality.¹⁴¹

Within Turkey, the media is a forum for open discussions on the social and political movements of what constitutes a proper covering (the veil) and the important factors which allows the development of the *soft tesettur*.¹⁴² "The media, as a major actor in the hijab fashion industry, has contributed to the transformation of new Islamic elites."¹⁴³ Thus, employment opportunities for Islamic women have been provided by the Islamic companies in order for women to choose career paths that were related to the change of their lifestyle and the development of *soft tesetturs*.¹⁴⁴

Femininity is a domestic factor on how the media's representation of images and advertisement are represented in terms of affecting the economy in Turkey, as a major actor in the hijab fashion industry, portraying to be as one of (capitalist) consumers most viable fashion marketing tools, allowing Turkey to continue to sell commodities, such as headscarves for veiling.¹⁴⁵

¹⁴¹Banu, Gökarıksel, and Ellen McLarney. "Muslim women, consumer capitalism, and the Islamic culture industry." *Journal of Middle East Women's Studies* 6, no. 3, 6

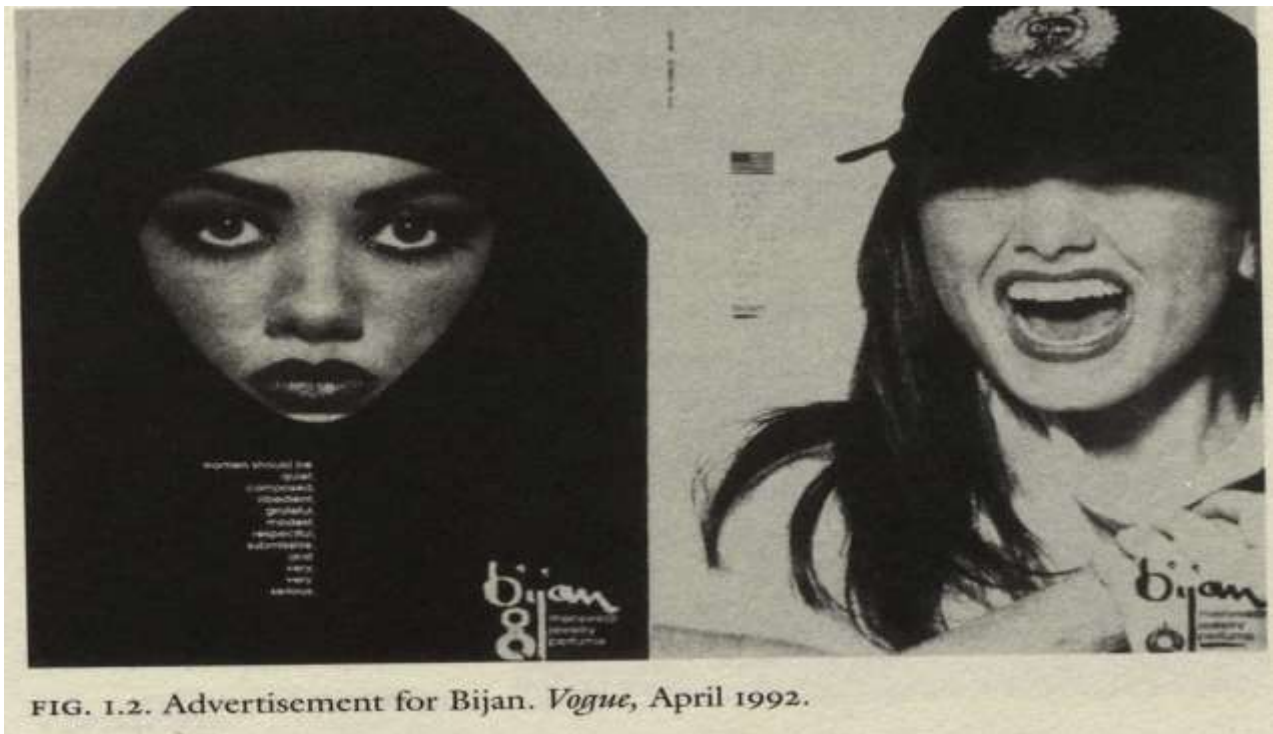
¹⁴² Sandikci, Ozlem, and Guliz, Ger, "Veiling in style: how does a stigmatized practice become fashionable?," *Journal of Consumer Research*, No. 1, 32

¹⁴³ Sandikci, Ozlem, and Guliz, Ger, "Veiling in style: how does a stigmatized practice become fashionable?," *Journal of Consumer Research*, No. 1, 32

¹⁴⁴ Sandikci, Ozlem, and Guliz, Ger, "Veiling in style: how does a stigmatized practice become fashionable?," *Journal of Consumer Research*, No. 1, 32

¹⁴⁵Sandıkçı, Özlem, and Güliz Ger, "Constructing and representing the Islamic consumer in Turkey," *Fashion Theory* 11, no. 2, 201

“Positive images about tesettur women; they seek to not only decrease fear among the secular population but also to instill self-confidence in covered women who can proudly claim that they look as fashionable and attractive as uncovered women can proudly claim that they look as fashionable and attractive as uncovered women...”¹⁴⁶ “*Constructing and Representing the Islamic Consumer in Turkey*,” by Ozlem Sandikci and Guliz Ger, discuss the observation made with reference to ‘femininity’ advertised in images and symbolize beauty and fashion as ideals—women have become objects of desire.¹⁴⁷



Source: peopleofshambhala.com

¹⁴⁶Sandıkçı, Özlem, and Güliz Ger, "Constructing and representing the Islamic consumer in Turkey," *Fashion Theory* 11, no. 2, 201

¹⁴⁷Sandıkçı, Özlem, and Güliz Ger, "Constructing and representing the Islamic consumer in Turkey," *Fashion Theory* 11, no. 2, 201

Initially, the markets development and generating product in terms of interest (demand) is instituted towards consumers to increase their consumption on a specific product.¹⁴⁸ Thus, *tesettur* marketers demonstrate their changes in their collections by advertising the modification made on style and identifying new needs in regards to communicating with consumers in order to become ‘better marketers.’¹⁴⁹“Nonetheless, market action takes place in institutional contexts and market institutions are shaped by legal, political, and conventional constraints that are not always designed with economic outcomes in mind.”¹⁵⁰

Özlem and Ger introduce the previous quote by analyzing the ‘threat of fundamentalist activities’ on the subject of banning headscarves from the public sphere in Turkey on February 28, 1997—universities and state offices affected as well—in terms of outcome on the design and advertising of headscarves, specifically towards *tesettur* clothing.¹⁵¹

The event on September 11, 2001 is also a triggering factor in terms of impact on hijab fashion in Muslim countries and an affect on the market institutions being influenced through conventional constraints demonstrated outside of ‘economic constraints.’¹⁵² Through the media and stigmatized images on the portrayal of Muslim women veiling had emerged as a

¹⁴⁸Sandıkçı, Özlem, and Güliz Ger, "Constructing and representing the Islamic consumer in Turkey," *Fashion Theory* 11, no. 2, 202

¹⁴⁹Sandıkçı, Özlem, and Güliz Ger, "Constructing and representing the Islamic consumer in Turkey," *Fashion Theory* 11, no. 2, 203

¹⁵⁰Sandıkçı, Özlem, and Güliz Ger, "Constructing and representing the Islamic consumer in Turkey," *Fashion Theory* 11, no. 2, 203

¹⁵¹Sandıkçı, Özlem, and Güliz Ger, "Constructing and representing the Islamic consumer in Turkey," *Fashion Theory* 11, no. 2, 203

¹⁵²Sandıkçı, Özlem, and Güliz Ger, "Constructing and representing the Islamic consumer in Turkey," *Fashion Theory* 11, no. 2, 203

symbol of 'Islamist militancy' and was quickly stripped away from its modest, elegant, and modern appearance.¹⁵³

Tesettur fashion is quickly evolved in terms of black and dark colors; as well as veiling large headscarves became less popular as the outcome of these events.¹⁵⁴ Thus, secularists argued against the media being a major actor in the hijab fashion industry and its contribution to the transformation of new *tesettur* fashion in contemporary Turkey. "Tesettur women dress do not reflect change in the ideological position, or a 'softening' of religious politics; rather, it is a disguise.

Many believe that fashionable styles of *tesettur* are tools for self-concealment, and beneath the façade of a trendily covered woman is the will to change the regime and introduce Islamic law in Turkey."¹⁵⁵ However, from a marketing perspective, the change in the ideological position and representation of *tesettur* fashion through consumers (Muslim women) portrays the transformation as a sign of 'market maturation.'¹⁵⁶ The media's representation of *tesettur* fashion is a domestic factor that will affect the economy in Turkey as a major actor in the hijab fashion industry.

¹⁵³Sandıkçı, Özlem, and Güliz Ger, "Constructing and representing the Islamic consumer in Turkey," *Fashion Theory* 11, no. 2, 203

¹⁵⁴Sandıkçı, Özlem, and Güliz Ger, "Constructing and representing the Islamic consumer in Turkey," *Fashion Theory* 11, no. 2, 203

¹⁵⁵Sandıkçı, Özlem, and Güliz Ger, "Constructing and representing the Islamic consumer in Turkey," *Fashion Theory* 11, no. 2, 205

¹⁵⁶Sandıkçı, Özlem, and Güliz Ger, "Constructing and representing the Islamic consumer in Turkey," *Fashion Theory* 11, no. 2, 202

The Designs of *Tesettur* in Turkey

With regards to Islamic government policies promoting certain type of textile industries can be an influence towards domestic factors that affect Turkey's economy, as a major actor in the hijab fashion industry, since the 1980s. The textile industries in Turkey have developed as a factor in the *tesettur* industry because of the involvement with Muslim bourgeoisie, which increased the rise in political Islam.¹⁵⁷

Leading textile industries, such as Aydan *Tesettur*, demonstrates their fashion in service to Islam, as one of the largest manufactures and retailers for Muslim women in Turkey.¹⁵⁸ Since 1994, the rise of 'Islam-oriented political parties' in Turkey had become a factor in the rapid increase of *tesettur* fashion industries and also, a trend that is influenced from the marketing of Islamic products and lifestyles.¹⁵⁹

Thus, leading to the designs of *tesetturs* as a major actor in the hijab fashion industry because of their production of textile industries in Turkey is recognized.¹⁶⁰ Also, how *tesettur* fashion demonstrates several uniquenesses within company catalogs in terms of women's fashion

¹⁵⁷ Banu, Gokarikel and Anna, Secor, "Between fashion and tesettur: marketing and consuming women's Islamic dress," *Journal of Middle East Women's Studies*, No. 3, 118

¹⁵⁸ Banu, Gokarikel and Anna, Secor, "Between fashion and tesettur: marketing and consuming women's Islamic dress," *Journal of Middle East Women's Studies*, No. 3, 118-119

¹⁵⁹ Banu, Gokarikel and Anna, Secor, "Between fashion and tesettur: marketing and consuming women's Islamic dress," *Journal of Middle East Women's Studies*, No. 3, 122

¹⁶⁰ Banu, Gokarikel and Anna, Secor, "Between fashion and tesettur: marketing and consuming women's Islamic dress," *Journal of Middle East Women's Studies*, No. 3, 122

and *tesetturs* ‘become negotiable elements of everyday practice,’ in a Muslim country is analyzed.¹⁶¹

The design of *tesettur* is demonstrated to be a domestic factor that can affect Turkey’s economy, as a major actor in the hijab fashion industry. *Tesetturs* produced in contemporary society within Turkey seem to demonstrate the markets new diverse yet, colorful *tesetturs* changing in style on a daily basis.¹⁶²“We have no intention of using *tesettur* for the purpose of fashion. Just the opposite, in fact, we intend to use fashion for the agenda of *tesettur*...”¹⁶³

Tekbir Giyim, another leading textile industry in Turkey demonstrates the companies development in regards to the ‘forces of globalization’ having an influence towards the global appeal of *tesettur* fashion.¹⁶⁴Marketing of *tesettur* fashion with regards to Islamic product and lifestyles—the proliferation of *tesettur* fashion industries—through the rise of Islamic political parties in Turkey.¹⁶⁵

As discussed, the media’s representation of *tesettur* fashion is a domestic factor that will affect the economy in Turkey as a major actor in the hijab fashion industry. “Observing the demand for dressing in a religiously appropriate but fashionable way, Tekbir’s motto became ‘to

¹⁶¹ Banu, Gokarikel and Anna, Secor, “Between fashion and *tesettur*: marketing and consuming women’s Islamic dress,” *Journal of Middle East Women’s Studies*, No. 3, 122

¹⁶² Banu, Gokarikel and Anna, Secor, “Between fashion and *tesettur*: marketing and consuming women’s Islamic dress,” *Journal of Middle East Women’s Studies*, No. 3, 122

¹⁶³Banu, Gokarikel and Anna, Secor, “Between fashion and *tesettur*: marketing and consuming women’s Islamic dress,” *Journal of Middle East Women’s Studies*, No. 3, 119

¹⁶⁴Sandıkcı, Özlem, and Güliz Ger, "Constructing and representing the Islamic consumer in Turkey," *Fashion Theory* 11, no. 2, 204

¹⁶⁵Banu, Gokarikel and Anna, Secor, “Between fashion and *tesettur*: marketing and consuming women’s Islamic dress,” *Journal of Middle East Women’s Studies*, No. 3, 122

make covering beautiful' and mixing religious aspirations with capitalist ambitions, Tekbir Giyim utilizes all the tools of fashion marketing to reach its target segment."¹⁶⁶



Source: fashionminutes.com

Muslim designers in most developing countries, such as in Turkey, have been creating new lines of clothing in terms of engaging the Islamic society 'as a whole' in participating in the global fashion industry. ¹⁶⁷"We want to change the way this product has been sold for centuries. Our vision is to cheer up the world of hijab," Tarik Houchar, owner of Hijab House (2013). ¹⁶⁸

¹⁶⁶Sandıkçı, Özlem, and Güliz Ger, "Constructing and representing the Islamic consumer in Turkey," *Fashion Theory* 11, no. 2, 204

¹⁶⁷Amer, Sahar, *What is Veiling?*, UNC Press Books, 164

In the 1970's, most Muslim women had to sew their own hijabs because of the limited resources/access to Islamic 'modest' dress stores to serve the needs (demand) for the rising middle class. Also, between the 1980's and 1990's, other Muslim women had to venture too specialized stores to purchase their *abayas* or hijabs.¹⁶⁹

Tesettur fashion industries are growing and supporting designers, styling salons, and makeup artists.¹⁷⁰ Muslim fashion designers argue on the basis of Islamic fashion industries becoming economically beneficial to Muslim countries—Muslim fashion supports local economies—making it an important factor in regards to national economies offering Muslim countries a source of wealth and development.¹⁷¹

However, veiled Muslim women in contemporary Turkey have access to resources and stores because of Western influence in regards to Islamic fashion festivals introducing new unique *tesettur* styles.¹⁷² Tekbir Giyim was the first to introduce a fashion show in Turkey (1992) by featuring famous Turkish models demonstrating showcased swimwear, lingerie, and secular clothes.¹⁷³ Nevertheless, the Islamic fashion show displayed their values and sensibility by

¹⁶⁸Amer, Sahar, *What is Veiling?*, UNC Press Books, 148

¹⁶⁹Amer, Sahar, *What is Veiling?*, UNC Press Books, 154

¹⁷⁰Amer, Sahar, *What is Veiling?*, UNC Press Books, 165

¹⁷¹Amer, Sahar, *What is Veiling?*, UNC Press Books, 166

¹⁷²Amer, Sahar, *What is Veiling?*, UNC Press Books, 165

¹⁷³Amer, Sahar, *What is Veiling?*, UNC Press Books, 165

veiling headscarves, overcoats, long dresses, and suits for the Muslim conservatives and secularists that appalled the idea of fashion shows in Islamic societies.¹⁷⁴

“The conflict between secularists and Islamist women was a central arena for the production of such fantasies for Turkey’s local culture. On the axis of this politics of identity, women’s practices of everyday life were the central focus of arguments over the meaning of Turkish culture.”¹⁷⁵

The marketing focused on ‘cheering’ up ‘*the hijab women*’ to be as beautiful as ‘*the secular women*,’ which made it much more appealing—not only to domestic audiences—but internationally as well. An interview from the secular news magazine on Mr. Cafer Karaduman, a partner of Tekbir Giyim, discusses the development of the company manufacturing into a multinational *tesettur* apparel chain:¹⁷⁶

“When we began manufacturing in 1983, we were going through a period when the effects of the [1980] military coup were heavily felt. There was an authoritarian regime. We decided to produce *tesettur* clothes. We were not the only producer. Other manufacturers were operating as if they were the representatives of *tarikats* (religious sects). There were shops that were catering the members of the *tarikats* they belonged to. We can characterize [Tekbir] as a company that moved out of this. We advanced from

¹⁷⁴Amer, Sahar, *What is Veiling?*, UNC Press Books, 165

¹⁷⁵Navaro-Yashin, Yael, *Faces of the state: Secularism and public life in Turkey*, Princeton University Press, 26

¹⁷⁶Sandıkcı, Özlem, and Güliz Ger, "Constructing and representing the Islamic consumer in Turkey," *Fashion Theory* 11, no. 2, 204

tarikats to the public. Nowhere in the world is there resistance to fashion and music.

People adapt [to fashion] easily and we take advantage of this...”¹⁷⁷

—Quoted in Kas 1999 by Mr. Cafer Karaduman

***Tesettur* Producing Firms**

The following table is demonstrating sectors (*tesettur* producing firms) in terms of the year they were founded, their current location on exportation of *tesetturs*, the proportion of exports in total production, and the proportion of production in veiling-fashion. “Technological visual analyses through catalog images are the formal strategies of economic, social, and political relations, institutions, and practices that surround an image and through which it is seen and used.”¹⁷⁸

Producing Firms	Year Founded	Location of HQ	% Of Exports in Total Prod.	% Of Production in <i>Tesettur</i>
Tekbir ¹⁷⁹	1982	Istanbul	15%	> 90%
Boutique Dayi ¹⁸⁰	1974	Germany	70%	26 – 50%
Armine ¹⁸¹	1982	Istanbul	30%	75 – 90%

Source: Basic data on three veiling-fashion firms

¹⁷⁷Sandıkçı, Özlem, and Güliz Ger, "Constructing and representing the Islamic consumer in Turkey," *Fashion Theory* 11, no. 2, 204

¹⁷⁸ Banu, Gokarıksel and Anna, Secor, “Between fashion and tesettur: marketing and consuming women’s Islamic dress,” *Journal of Middle East Women’s Studies*, No. 3, 123

¹⁷⁹Banu, Gokarıksel and Anna, Secor, “Between fashion and tesettur: marketing and consuming women’s Islamic dress,” *Journal of Middle East Women’s Studies*, No. 3, 123

¹⁸⁰Banu, Gökariksel, and Anna Secor, "Islamic-ness in the life of a commodity: veiling-fashion in Turkey," *Transactions of the Institute of British Geographers* 35, no. 3, 325

¹⁸¹Banu, Gokarıksel and Anna, Secor, “Between fashion and tesettur: marketing and consuming women’s Islamic dress,” *Journal of Middle East Women’s Studies*, No. 3, 123

With reference to visual technology, Secor and Gokariksel demonstrate their analysis through “critical visual methodology.”¹⁸²The table presents the statistical factors of how these firms are able to portray the Muslim lifestyles and images towards consumers in need of Islamic dress in Turkey.¹⁸³Also, Wilson’s editorial on the *three points of definition* on Islamic marketing is observed with reference to Tekbir, Boutique Dayi, and Armine demonstrating on becoming major actors from their increase in full proliferation of *tesettur* fashion industries within Muslim countries through:

1. Demonstrating a higher-Islamic marketing ‘perspective’ by being aware of the culture is an essential for becoming a major actor; also, viewing the opinions of other marketers and consumers is seen as a skill or trait to have, if one is associated within Islamic marketing.¹⁸⁴
2. An understanding of the Islamic point of view in regards to ethical norms and values of how a Muslim woman demonstrates these social norms is knowledge in terms of becoming a major actor and exports of hijab apparel.¹⁸⁵
3. Defining what veiling is through the Islamic codes of conduct, tradition, as well as government policies in Wilson’s model of Islamic marketing with regards to

¹⁸² Banu, Gokariksel and Anna, Secor, “Between fashion and tesettur: marketing and consuming women’s Islamic dress,” *Journal of Middle East Women’s Studies*, No. 3, 123

¹⁸³ Banu, Gokariksel and Anna, Secor, “Between fashion and tesettur: marketing and consuming women’s Islamic dress,” *Journal of Middle East Women’s Studies*, No. 3, 122-123

¹⁸⁴Jonathan AJ, Wilson, "The new wave of transformational Islamic marketing: reflections and definitions," *Journal of Islamic Marketing* 3, no. 1, 6-10

¹⁸⁵Jonathan AJ, Wilson, "The new wave of transformational Islamic marketing: reflections and definitions," *Journal of Islamic Marketing* 3, no. 1, 6-10

becoming major actors and observing the increase in full proliferation of hijab fashion industries within Muslim countries.¹⁸⁶

Tekbir ‘Islamic’ Fashion

“We are *tesettur* [veiling-fashion] company and being a *tesettur* company has its set of rules. You cannot break these rules. We cannot put forward an advertisement that exposes [women’s bodies]. That won’t work for us. We favor advertisements that are conservative, that suit our name, that appeal to our customer base and do not bother them, and that are also aesthetically appealing.”¹⁸⁷

—Public Relations (PR) manager of Tekbir

From Tekbir’s point of view, veiling-fashion is considered to be an Islamic commodity that transforms its consumers.¹⁸⁸ The expansion (See Table. *Tesettur* Producing Firms) of their veiling-fashion industry—to *make covering beautiful*¹⁸⁹—is introducing a market focused on ‘cheering’ up ‘*the hijab women*’ to be as beautiful as ‘*the secular women*.’

Additionally, this makes it much more appealing—not only to domestic audiences—but internationally as well. Tekbir is portraying a wide selecting of *unique* clothing items, including

¹⁸⁶Jonathan AJ, Wilson, "The new wave of transformational Islamic marketing: reflections and definitions," *Journal of Islamic Marketing* 3, no. 1, 6-10

¹⁸⁷Banu, Gökarıksel, and Anna Secor, "Islamic-ness in the life of a commodity: veiling-fashion in Turkey," *Transactions of the Institute of British Geographers* 35, no. 3, 324

¹⁸⁸Banu, Gökarıksel, and Anna Secor, "Islamic-ness in the life of a commodity: veiling-fashion in Turkey," *Transactions of the Institute of British Geographers* 35, no. 3, 323

¹⁸⁹Sandıkçı, Özlem, and Güliz Ger, "Constructing and representing the Islamic consumer in Turkey," *Fashion Theory* 11, no. 2, 204

tunics and pants, as well as fashion styles (Chinese collars and buttons) with diverse color options (the questionable bright colors) for Muslim veiling women.¹⁹⁰

“As a uniform and symbol of social mobility, the *tesettur* veil units people across class and political motivations; as a fashion accessory it differentiates between those who can afford to follow the latest trends and buy quality material, and those who cannot afford to.”¹⁹¹

In interviews, Karaduman stresses on Tekbir’s motive on veiling-fashion to be representing an ‘appropriate’ Islamic veiling industry,¹⁹² while keeping in mind the Islamic point of view in regards to ethical norms and values of how a Muslim woman demonstrates these social norms...¹⁹³

“Tekbir’s underline mission is to spread Islamicisation through veiling by making it attractive. The daring strategies the company employs, such as organizing fashion shows and hiring professional models for these shows, as all serving this mission through Islamic veiling.”¹⁹⁴ Additionally, the company utilizes a mix of consumerist marketing and appeal to modestly, couple with export of modern fashion products in regions of low tariffs to reach global

¹⁹⁰Banu, Gökarıksel, and Anna Secor, "Islamic-ness in the life of a commodity: veiling-fashion in Turkey," *Transactions of the Institute of British Geographers* 35, no. 3, 323

¹⁹¹Nadia Abgrab, Noormohamed, "Muslim Women-Adapting Culture To The Modern Western World," *Journal of Diversity Management (JDM)* 3, no. 1, 69

¹⁹²Banu, Gökarıksel, and Anna Secor, "Islamic-ness in the life of a commodity: veiling-fashion in Turkey," *Transactions of the Institute of British Geographers* 35, no. 3, 323

¹⁹³Jonathan AJ, Wilson, "The new wave of transformational Islamic marketing: reflections and definitions," *Journal of Islamic Marketing* 3, no. 1, 6-10

¹⁹⁴Banu, Gökarıksel, and Anna Secor, "Islamic-ness in the life of a commodity: veiling-fashion in Turkey," *Transactions of the Institute of British Geographers* 35, no. 3, 323

audiences. As a result, Islamic hijab fashion industry has generated and expanded its markets domestically and internationally.



Source: Tekbir factory floor, Istanbul 2007 – Photograph by Gokariksel and Secor

Tekbir demonstrates a higher-Islamic marketing ‘perspective’ by being aware of the culture is an essential for becoming a major actor.¹⁹⁵ Also, viewing the opinions of other marketers and consumers is a responsibility to the companies influence (power) to not misguide customers with regards to making religiously correct-decisions.¹⁹⁶ “We have a responsibility [to our customers]. Because our customers trust us. They say, ‘Tekbir does what is correct.’ Misusing this trust would be destructive. For Tekbir, it would not be ethical...”¹⁹⁷

¹⁹⁵Jonathan AJ, Wilson, "The new wave of transformational Islamic marketing: reflections and definitions," *Journal of Islamic Marketing* 3, no. 1, 6-10

¹⁹⁶Banu, Gökariksel, and Anna Secor, "Islamic-ness in the life of a commodity: veiling-fashion in Turkey," *Transactions of the Institute of British Geographers* 35, no. 3, 324

¹⁹⁷Banu, Gökariksel, and Anna Secor, "Islamic-ness in the life of a commodity: veiling-fashion in Turkey," *Transactions of the Institute of British Geographers* 35, no. 3, 324

Lastly, Wilsons model of Islamic marketing on the exportation of veiling through Islamic codes of conduct, tradition, as well as government policies with regards to Tekbir becoming a major actor and having increasing in full proliferation of veiling-fashion industries within Muslim countries is examined. ¹⁹⁸“Tekbir as a company thus acts pragmatically, implementing Islamic practices that do not disrupt or negatively affect its profit margin and efficiency...” ¹⁹⁹



Source: Tekbir’s Istanbul Factory 2007, women workers eating, separated from men-

Photograph by Gokarıksel and Secor

Portrayed from the picture is segregation between both genders in the dinning center, separating men and women with a wooden panel. This is an example of ‘selective application of Islamic injunctions in the workplace.’ ²⁰⁰ Also, Tekbir retail stores provide for Muslim veiling

¹⁹⁸Jonathan AJ, Wilson, "The new wave of transformational Islamic marketing: reflections and definitions," *Journal of Islamic Marketing* 3, no. 1, 6-10

¹⁹⁹Banu, Gökariksel, and Anna Secor, "Islamic-ness in the life of a commodity: veiling-fashion in Turkey," *Transactions of the Institute of British Geographers* 35, no. 3, 323

²⁰⁰Banu, Gökariksel, and Anna Secor, "Islamic-ness in the life of a commodity: veiling-fashion in Turkey," *Transactions of the Institute of British Geographers* 35, no. 3, 323

customers a tailoring service to accommodate desired change in length;²⁰¹ however, as mentioned before, Tekbir takes responsibility for guiding their sartorial practices and ensures standards for Muslim veiling customers to understand the length of an appropriate veil.²⁰²

Boutique Dayi ‘Religious’ Fashion

“Being a Muslim is something different [than business]; it is about fulfilling religious requirements. A Muslim performs his/her religious duties, acts according to personal beliefs. [Beliefs] are never mixed up with business, especially not in our [business].”²⁰³

Boutique Dayi, unlike Tekbir and Armine, exports a higher percentage (See Table. *Tesettur* Producing Firms) of its total production not domestically, but to diverse international markets with ‘no restrictions’ on veiling-fashion.²⁰⁴ However, Friday’s at Boutique Dayi is far different than other firms—with reference to Wilson’s model of Islamic marketing—understanding of ethical norms and values on how Muslim woman demonstrate these (religious) social norms.²⁰⁵ The salespeople and the manager, as women, shut down the store for prayer hour with a sign to inform Muslim veiling customers on their Friday prayer hours.²⁰⁶

²⁰¹Banu, Gökariksel, and Anna Secor, "Islamic-ness in the life of a commodity: veiling-fashion in Turkey," *Transactions of the Institute of British Geographers* 35, no. 3, 323

²⁰²Banu, Gökariksel, and Anna Secor, "Islamic-ness in the life of a commodity: veiling-fashion in Turkey," *Transactions of the Institute of British Geographers* 35, no. 3, 325

²⁰³Banu, Gökariksel, and Anna Secor, "Islamic-ness in the life of a commodity: veiling-fashion in Turkey," *Transactions of the Institute of British Geographers* 35, no. 3, 325

²⁰⁴Banu, Gökariksel, and Anna Secor, "Islamic-ness in the life of a commodity: veiling-fashion in Turkey," *Transactions of the Institute of British Geographers* 35, no. 3, 325

²⁰⁵Jonathan AJ, Wilson, "The new wave of transformational Islamic marketing: reflections and definitions," *Journal of Islamic Marketing* 3, no. 1, 6-10

²⁰⁶Banu, Gökariksel, and Anna Secor, "Islamic-ness in the life of a commodity: veiling-fashion in Turkey," *Transactions of the Institute of British Geographers* 35, no. 3, 325

Also, Boutique Dayi demonstrates higher-Islamic marketing ‘perspective’ by being aware of the culture is an essential for becoming a major actor, such as accommodating to religion but not specifically to Islamic businesses.²⁰⁷ “Women’s experiences of veiling are shaped by this environment created by a complex set of informal and formal regulations and norms.”²⁰⁸

Thus, Boutique Day is portraying as a company that accommodates religion, but religion itself does not affect hiring process of employees, business decisions, or other forms of commodities produced and sold.²⁰⁹ Boutique Dayi demonstrates veiling through the Islamic codes of conduct, tradition, as well as government policies in Islamic marketing with regards to becoming major actors with increase in full proliferation within veiling-fashion industries...²¹⁰

“[If we didn’t keep religion out of business] Dayi would have been completely *tesettur*. Thus, we would have been another Tekbir...But we are not like [Tekbir]. [Dayi’s owners] fulfill their religious obligations. They do not bring religion into business. We have our wholesale in Laleli. We produce Garment for Russia; this is a very different line. [The company’s too level] managers do not ever say ‘a woman has to cover, or uncover, she must pray five times a day’ when hiring someone at Boutique Dayi...”²¹¹

—Interview with Store Manager of Boutique Dayi

²⁰⁷Banu, Gökariksel, and Anna Secor, "Islamic-ness in the life of a commodity: veiling-fashion in Turkey," *Transactions of the Institute of British Geographers* 35, no. 3, 325

²⁰⁸Banu, Gökariksel, "Beyond the officially sacred: religion, secularism, and the body in the production of subjectivity," *Social & Cultural Geography* 10, no. 6, 663

²⁰⁹Banu, Gökariksel, and Anna Secor, "Islamic-ness in the life of a commodity: veiling-fashion in Turkey," *Transactions of the Institute of British Geographers* 35, no. 3, 325

²¹⁰Jonathan AJ, Wilson, "The new wave of transformational Islamic marketing: reflections and definitions," *Journal of Islamic Marketing* 3, no. 1, 6-10

²¹¹Banu, Gökariksel, and Anna Secor, "Islamic-ness in the life of a commodity: veiling-fashion in Turkey," *Transactions of the Institute of British Geographers* 35, no. 3, 325

Armine ‘Political’ Fashion

In 2000, Armine expanded its retail industry to include diverse clothing, such as items along with headscarves with regards to understanding the Islamic point of view, referencing the ethical norms and values of how a Muslim woman demonstrates these social norms.²¹²

However, Armine’s—*Giyinmek güzeldir*—slogan advertised an underlying ‘political motto’ referencing the debates and opinionated issues on veiling headscarves.²¹³



²¹²Jonathan AJ, Wilson, "The new wave of transformational Islamic marketing: reflections and definitions," *Journal of Islamic Marketing* 3, no. 1, 6-10

²¹³Banu, Gökariksel, and Anna Secor, "Islamic-ness in the life of a commodity: veiling-fashion in Turkey," *Transactions of the Institute of British Geographers* 35, no. 3, 326

Source: Armine store in Istanbul 2009 – Photograph by Gokarıksel and Secor

“Our goal is to produce clothing according to the rules of fashion and of religion, to combine veiling and fashion and to dress women who wear the headscarf stylishly, with modern flair. This is all we want to do.”²¹⁴ During this time, debates over the headscarf ban had emerged within Muslim countries and for Armine; their ad (portrays only the models’ upper half) is referenced towards not the dress, but the headscarf as a political interest.²¹⁵

Armine’s retail manager expresses an allegory towards the political accusations made in regards to the ‘slogan remark’ published all around Istanbul on their billboard advertisement—*dressing is beautiful*²¹⁶—with reference to what veiling is through the Islamic codes of conduct, tradition, as well as government policies with Wilsons model of Islamic marketing when trying to become major actors and observing how their veiling-industry can have an increase in full proliferation.²¹⁷ He states, “From a religious perspective, a grape seller is not considered sinful when the buyer makes the wine with the grapes. The sin is the wine maker’s.”²¹⁸

The retail manager’s analogy discusses how Armine is not responsible for how Muslim veiling customers choose to veil their headscarf because it’s up to Muslim women to make use of

²¹⁴Banu, Gökariksel, and Anna Secor, "Islamic-ness in the life of a commodity: veiling-fashion in Turkey," *Transactions of the Institute of British Geographers* 35, no. 3, 327

²¹⁵Banu, Gökariksel, and Anna Secor, "Islamic-ness in the life of a commodity: veiling-fashion in Turkey," *Transactions of the Institute of British Geographers* 35, no. 3, 326

²¹⁶Banu, Gökariksel, and Anna Secor, "Islamic-ness in the life of a commodity: veiling-fashion in Turkey," *Transactions of the Institute of British Geographers* 35, no. 3, 326

²¹⁷Jonathan AJ, Wilson, "The new wave of transformational Islamic marketing: reflections and definitions," *Journal of Islamic Marketing* 3, no. 1, 6-10

²¹⁸Banu, Gökariksel, and Anna Secor, "Islamic-ness in the life of a commodity: veiling-fashion in Turkey," *Transactions of the Institute of British Geographers* 35, no. 3, 327

the commodity, as she pleases.²¹⁹ Thus, by demonstrating a higher-Islamic marketing ‘perspective,’ Armine is aware of culture being an essential for becoming a major actor in the hijab fashion industry (See Table. *Tesettur* Producing Firms)²²⁰ and produces clothing items that are very colorful, and that vary in length.²²¹

“We do not aim to force a covered woman to wear knee-length skirt and boots underneath. But we have products for a woman who wants to dress in that style...we have shorter skirts for those who want them but we are focused more heavily on *tesettur*...”²²²

However, Armine situates that the ongoing political debate on veiling-fashion for Muslim women is the portrayal of the scarf symbolizing a religious commodity but...“They argue that it is up to the customer to make the headscarf Islamic through its use.”²²³

“Our goal is for women who have chosen the path of *tesettur* to dress comfortably. Because [veiled women] search for this kind of clothing in the market and cannot find it. There are hundreds of stores for women who do not cover. There are also stores for veiled women but the models in these stores are not stylish; they are not in touch with the

²¹⁹Banu, Gökariksel, and Anna Secor, "Islamic-ness in the life of a commodity: veiling-fashion in Turkey," *Transactions of the Institute of British Geographers* 35, no. 3, 327

²²⁰Jonathan AJ, Wilson, "The new wave of transformational Islamic marketing: reflections and definitions," *Journal of Islamic Marketing* 3, no. 1, 6-10

²²¹Banu, Gökariksel, and Anna Secor, "Islamic-ness in the life of a commodity: veiling-fashion in Turkey," *Transactions of the Institute of British Geographers* 35, no. 3, 327

²²²Banu, Gökariksel, and Anna Secor, "Islamic-ness in the life of a commodity: veiling-fashion in Turkey," *Transactions of the Institute of British Geographers* 35, no. 3, 327

²²³Banu, Gökariksel, and Anna Secor, "Islamic-ness in the life of a commodity: veiling-fashion in Turkey," *Transactions of the Institute of British Geographers* 35, no. 3, 327

modern age; they are stuck in the past, in Anatolian style. What we are trying to do is to break this [tradition]. A veiled woman can dress very fashionably. “²²⁴

—Interview with Retail Manager of Armine

Analysis of the paper

The case study introduces an analysis on the marketing of hijabs within Muslim countries, such as in Turkey, discussing on how the Islamic country tries to sell their tesettur apparel globally. This project observes factors on how religion and the interdependence desire for the market in the Islamic culture is a domestic factor that derives from the adaptation of ‘fashion marketing tools’ and the professionalization of hijab fashion industries within Muslim countries, as mentioned in the literature review.²²⁵

The focus on Turkey experiencing a political and cultural Islamic government and examining a rise in economic growth allows a larger section of the population to emerge. Thus, Islamic groups rise to power and new entrepreneurial-conservative businessmen build profit out of hijab fashion industries to engage in consumerism and capitalism.²²⁶ Muslim, yet secular societies’, political issues with the headscarf in Turkey are cultural reform associating with the transformation of the political headscarf in the large sectors of Turkish society.²²⁷

²²⁴Banu, Gökariksel, and Anna Secor, "Islamic-ness in the life of a commodity: veiling-fashion in Turkey," *Transactions of the Institute of British Geographers* 35, no. 3, 327

²²⁵ Sandikci, Ozlem, and Guliz, Ger, “Veiling in style: how does a stigmatized practice become fashionable?,” *Journal of Consumer Research*, No. 1, 32

²²⁶ Banu, Gokariksel and Anna, Secor, “Between fashion and tesettur: marketing and consuming women’s Islamic dress,” *Journal of Middle East Women’s Studies*, No. 3, 121-122

²²⁷Banu, Gökariksel, and Anna Secor, "Islamic-ness in the life of a commodity: veiling-fashion in Turkey," *Transactions of the Institute of British Geographers* 35, no. 3, 315

This is demonstrating *vernacular politics* in regards to the Islamist movement interpreting the *tesettur* as a symbol of political Islam with reference to the strict reinforcement ban on religious clothing in schools and public spaces.²²⁸ However, the markets contemporary roles in the demand increase of both ‘appeal and visibility’ for the hijab is domestically a bigger market because it detached itself from politicization and remains apart of the popular culture—media made hijab a household item.²²⁹

The observation on the Islamic culture industry has a variety of Muslim women’s identities depicted in terms of gender, class, and nationality.²³⁰ Within Turkey, the media is a forum for open discussions on the social and political movements of what constitutes a proper covering (the veil) and the important factors which allows the development of the *soft tesettur*.²³¹ Additionally, events such as the attacks on September 11, 2001 is a portrayal of how the media instituted-stigmatized images on Muslim women who veil are symbolized as ‘Islamist militants’ and the veil was stripped from its modest, elegant, and modern appearance.²³² Nevertheless, the

²²⁸Sandıkçı, Özlem, and Güliz Ger, "Aesthetics, ethics and politics of the Turkish headscarf," *Clothing as material culture*, 62

²²⁹ Sandıkci, Ozlem, and Guliz, Ger, “Veiling in style: how does a stigmatized practice become fashionable?,” *Journal of Consumer Research*, No. 1, 32

²³⁰Banu, Gökarıksel, and Ellen McLarney. "Muslim women, consumer capitalism, and the Islamic culture industry." *Journal of Middle East Women's Studies* 6, no. 3, 6

²³¹ Sandıkci, Ozlem, and Guliz, Ger, “Veiling in style: how does a stigmatized practice become fashionable?,” *Journal of Consumer Research*, No. 1, 32

²³²Sandıkçı, Özlem, and Güliz Ger, "Constructing and representing the Islamic consumer in Turkey," *Fashion Theory* 11, no. 2, 203

media is also representing women to be objects of desire through ‘femininity’ advertised in images by symbolizing beauty as fashion ideals.²³³

The designs of *tesetturs* as a major actor in the hijab fashion industry is analyzed because of the production of textile industries in Turkey with regards to Islamic government policies promoting certain type of textile industries can be an influence towards domestic factors that affect Turkey’s economy, as a major actor in the hijab fashion industry. Leading textile industry, Aydan *Tesesttur*, demonstrates their fashion in service to Islam, as one of the largest manufactures and retailers for Muslim women in Turkey.²³⁴

Thus, demonstrating several *unique* styles through the market, while focusing on ‘cheering’ up hijab and portraying ‘*the hijab women*’ to be as beautiful as ‘*the secular women*,’ is much more appealing—not only to domestic audiences—but internationally as well. Muslim designers in Turkey have been creating new lines of clothing in terms of engaging the Islamic society ‘as a whole’ in participating in the global fashion industry.²³⁵ Muslim fashion supports local economies—making it an important factor in regards to national economies offering Muslim countries a source of wealth and development.²³⁶

This case study is also examining three *tesettur* producing firms with reference to a table analyzing with “critical visual methodology” presented by Secor and Gokariksel with emphasis

²³³Sandıkçı, Özlem, and Güliz Ger, "Constructing and representing the Islamic consumer in Turkey," *Fashion Theory* 11, no. 2, 201

²³⁴ Banu, Gokariksel and Anna, Secor, “Between fashion and tesettur: marketing and consuming women’s Islamic dress,” *Journal of Middle East Women’s Studies*, No. 3, 118-119

²³⁵Amer, Sahar, *What is Veiling?*, UNC Press Books, 164

²³⁶Amer, Sahar, *What is Veiling?*, UNC Press Books, 166

to Wilson's editorial on the *three points of definition* on Islamic marketing is observed on Tekbir, Boutique Dayi, and Armine.

The three firms demonstrate on becoming major actors from their increase in full proliferation of *tesettur* fashion industries within Muslim countries by examining the years they were founded, their current location on exportation of *tesetturs*, the proportion of exports in total production, and the proportion of production in veiling-fashion. Tekbir demonstrates a higher-Islamic marketing 'perspective' by being aware of the culture is an essential for becoming a major actor.²³⁷ From Tekbir's point of view, veiling-fashion is considered to be an Islamic commodity that transforms its consumers.²³⁸

However, the analysis presents Boutique Dayi is exporting a higher percentage of its total production not domestically, but to diverse international markets with 'no restrictions' on veiling-fashion.²³⁹ Thus, Boutique Dayi is portraying as a company that accommodates religion, but religion itself does not affect hiring process of employees, business decisions, or other forms of commodities produced and sold.²⁴⁰ Unlike Tekbir and Boutique Dayi, Armine represents their

²³⁷Jonathan AJ, Wilson, "The new wave of transformational Islamic marketing: reflections and definitions," *Journal of Islamic Marketing* 3, no. 1, 6-10

²³⁸Banu, Gökarıksel, and Anna Secor, "Islamic-ness in the life of a commodity: veiling-fashion in Turkey," *Transactions of the Institute of British Geographers* 35, no. 3, 323

²³⁹Banu, Gökarıksel, and Anna Secor, "Islamic-ness in the life of a commodity: veiling-fashion in Turkey," *Transactions of the Institute of British Geographers* 35, no. 3, 325

²⁴⁰Banu, Gökarıksel, and Anna Secor, "Islamic-ness in the life of a commodity: veiling-fashion in Turkey," *Transactions of the Institute of British Geographers* 35, no. 3, 325

retail industry through ‘political fashion’ with reference to ethical norms and values of how a Muslim woman demonstrates these social norms.²⁴¹

Nevertheless, Armine situates that the ongoing political debate on veiling-fashion for Muslim women is the portrayal of the scarf symbolizing a religious commodity but it is solemnly up to the Muslim veiling customer to make the headscarf Islamic through its use.²⁴² The three-tesettur producing firms demonstrate on becoming major actors from their increase in full proliferation of *tesettur* fashion industries within Muslim countries by implementing through veiling-fashion an Islamic, religious, and political understanding on:

1. Islamic point of view in regards to ethical norms and values of how a Muslim woman demonstrates these social norms;
2. A higher-Islamic marketing ‘perspective’ by being aware of the culture is an essential for becoming a major actor;
3. Defining what veiling is through the Islamic codes of conduct, tradition, as well as government policies in Wilson’s model of Islamic marketing.²⁴³

The Intertwine on Factors

This paper is examining factors that enable Muslim countries to continue to become major actors in the hijab fashion industry. The research question also touches on global and cultural fashion in terms of hijab because of its growing industry in Muslim countries.

²⁴¹Jonathan AJ, Wilson, "The new wave of transformational Islamic marketing: reflections and definitions," *Journal of Islamic Marketing* 3, no. 1, 6-10

²⁴²Banu, Gökariksel, and Anna Secor, "Islamic-ness in the life of a commodity: veiling-fashion in Turkey," *Transactions of the Institute of British Geographers* 35, no. 3, 327

²⁴³Jonathan AJ, Wilson, "The new wave of transformational Islamic marketing: reflections and definitions," *Journal of Islamic Marketing* 3, no. 1, 6-10

The literature review introduces theory based on Muslim countries rising in capitalism with regards to how International Relations and *fashion* correspond with one another.

The perspective on Muslim women wearing hijabs is defined through diverse definitions, such as symbolizing it to a cultural and religious, conscious decision-making on why Muslim women choose to veil the hijab.²⁴⁴ This correlates with the marketing of *tesettur* in Turkey because the reader must approach the idea on Muslim women's religious perspective on veiling is do to self-expression and their opinions on gender difference portrays veiling practice to have cultural influence from personal or political perspective of the hijab.²⁴⁵ This understanding benefits the observation on how Turkey tries to sell their *tesettur* apparel globally.

The observation focuses on where the hijab is being produced and what factors affect the economy of the culture within the Muslim country. Also, interpreting what a veil is and how it's referenced towards hijabs from different regions of Muslim countries is discussed. The veil is defined as different set of style of clothing that makes it not just a religious matter but because of culture and geography, the definition of the veil does not contain just one universal meaning that reflects upon all Muslim women.²⁴⁶

However, the Qur'anic passage Q 33: 53, is mentioned as "the verse of the hijab" defining the veil as an Islamic duty on the subjects of Muslim women veiling.²⁴⁷ Additionally, the reader is introduced to Islamic codes with regards to an ideological set of resources that

²⁴⁴Rhys H. Williams, and GiraVashi, "Hijab and American Muslim Women: Creating the Space for Autonomous Selves," *Sociology of Religion*, no. 3, 281

²⁴⁵Jen'nan Ghazal, Read, and John P. Bartkowski, "To veil or not to veil? A case study of identity negotiation among Muslim women in Austin, Texas," *Gender & Society*, no. 3, 396

²⁴⁶Amer, Sahar, *What is Veiling?*, UNC Press Books, 14

²⁴⁷Amer, Sahar, *What is Veiling?*, UNC Press Books, 23

constructs a Muslim women's identity.²⁴⁸ Such symbolic relationship between religion and market is emerging as a domestic factor that affects the economy of the Muslim country, which also institutes as a major actor in the hijab fashion industry.²⁴⁹

This paper demonstrates the Islamic codes and government policies by observing Muslim countries, such as Egypt and Iran, examining their relationship between religion and other institutionalized-social structures and how it can be an influence towards a Muslim women's choice of consumption.²⁵⁰ In Egypt, the *Pink Hijab* is a symbol of generations, deterring away from centuries of restrictions through the Islamic code and the redefining of 'what it means to wear a hijab from young Egyptian women's perception.'²⁵¹ While the Iranian youth is practicing and framing the veil as a symbol of political and social issue, instead of a religious matters.²⁵²

Thus, correlating our understanding on the Islamic code and government policies in terms of 'what is *tesettur*' and how it is distinguishing Turkish hijab fashion from others is useful with regards to knowing where the *tesettur* is being produced and what factors affect the Turkish economy. Additionally, interpreting what a veil is in a brief background and how the *tesettur* became popular in a country where it was originally banned is observed on Turkey trying to sell their *tesettur* apparel globally to Muslim veiling customers.

²⁴⁸Sandikci, Ozlem, and Guliz, Ger, "Veiling in style: how does a stigmatized practice become fashionable?," *Journal of Consumer Research*, No. 1, 32

²⁴⁹ Sandikci, Ozlem, and Guliz, Ger, "Veiling in style: how does a stigmatized practice become fashionable?," *Journal of Consumer Research*, No. 1, 32

²⁵⁰ Sandikci, Ozlem, and Guliz, Ger, "Veiling in style: how does a stigmatized practice become fashionable?," *Journal of Consumer Research*, No. 1, 32

²⁵¹Robin, Wright, "The pink hijab," *Wilson Quarterly*, 49

²⁵²Ceriello, Caroline K, "Growing Against the Grain: Turkish and Iranian Youth on Religious-Secular Tensions," 121

Defining the term Islamic marketing and observing the increase in full proliferation of hijab fashion industries within Muslim countries is analyzed. People want to express themselves through their identity—people want to show different class societies through capitalism and its expression by examining the Islamic market increase in fashion. Additionally, through the market industry, the construction of Muslim women and of their social norms and values are defined, re-defined, and represented from the perceptions of capitalism.²⁵³

Nevertheless, Islamic marketing correlates with media and the hijab, demonstrating images and advertisement touched upon the media being a domestic factor that affects the economy in Turkey, such as *tesettur* marketers demonstrating changes in their collections by advertising the modification made on style and identifying new needs in regards to communicating with consumers in order to become ‘better marketers.’²⁵⁴ This observation concludes that Islamic marketing and the media are a domestic factor that affects the economy in Turkey, as a major actor in the hijab fashion industry.

Lastly, the several types of hijabs, (*Abaya, Khimar, Chador, Burqa*, and the *Niqab*) are portrayed on what makes them *unique* in regards to historical, cultural-traditions, and the regional areas the veils have been developed within is examined on the diversity of each hijab style through the following figures (images) presented in the literature review. However, correlating and demonstrating Islamic marketing with regards to *tesettur* producing firms, this project develops a table chart analyzing these three firms through “critical visual methodology,” presented by Secor and Gokariksel. Additionally, an emphasis on Wilson’s editorial of *three*

²⁵³Banu, Gökariksel, and Ellen McLarney. "Muslim women, consumer capitalism, and the Islamic culture industry," *Journal of Middle East Women's Studies* 6, no. 3, 2

²⁵⁴Sandıkçı, Özlem, and Güliz Ger, "Constructing and representing the Islamic consumer in Turkey," *Fashion Theory* 11, no. 2, 203

points of definition on Islamic marketing is observed and analyzed on Tekbir, Boutique Dayi, and Armine trying to sell their *tesettur* apparel internationally to Muslim veiling customers.

The three-tesettur producing firms demonstrate on becoming major actors from their increase in full proliferation of *tesettur* fashion industries by having a high-Islamic marketing perspective on the culture is essential for becoming a major actor. Additionally, Tekbir, Boutique Dayi, and Armine are implementing veiling-fashion as an Islamic, religious, and political duty to serve and guide Muslim veiling customers to demonstrate these social norms by defining what veiling is through the Islamic code of conduct, tradition, as well as government policies with regards to Wilson's model on Islamic marketing.²⁵⁵

Concluding Remarks

Hijab fashion industries are enabling Muslim countries to continue to become major actors in the veiling-fashion industry. First, this paper observes theory based on the hijab to be in many ways an outcome for rising capitalism within majority of Muslim countries. Discussing the correlation on political-fashion (international relations and fashion) that defines the Muslim veiling customers preference on wearing the hijab is analyzed with regards to the production and the factors that affect the economy of the Muslim country.

This project continues to observe the culture within Muslim countries in terms of understanding information on sartorial practice examined through the Qur'anic passages, the Islamic code, such as Egypt redefining the veil through 'The Pink Hijab' movement, and government policies in regards to the Iranian youth symbolizing the veil as a social and political issue, instead of it relating to a religious matter. Additionally, Islamic marketing is looking over

²⁵⁵Jonathan AJ, Wilson, "The new wave of transformational Islamic marketing: reflections and definitions," *Journal of Islamic Marketing* 3, no. 1, 6-10

Muslim veiling customers wanting to express themselves through their identities, while representing a social class through capitalism and regional styles on the hijab demonstrating an increase in Islamic marketing fashion—benefiting local economies—within Muslim countries.

Second, the marketing of the *tesettur* is analyzed in Turkey with regards to their sells in *tesettur* apparel globally. The observation focuses on the background of the *tesettur* in terms of distinguishing the Turkish hijab fashion from others and recognizing the hijab becoming popular in a country that once banned the veiling of headscarves. Furthermore, the media and the hijab are domestic factors when examining on femininity, *soft tesettur*, and on Turkey trying to sell their *tesettur* apparel through fashion marketing tools on the ‘cheerful hijab.’ Lastly, the design of the *tesettur* is analyzed on three *tesettur* producing firms: Tekbir, Boutique Dayi, and Armine demonstrating their production and exportation on *tesettur* apparel globally—representing Islamic, religious, and political fashion—to serve and guide their Muslim veiling customers.

Based on my findings, I would like to continue on with this project in the future for graduate school within international relations. However, instead of just focusing on the current research question and providing additional content on hijab fashion industries, I am hoping to demonstrate a counter argument that I had stumbled upon throughout my research on this topic. “Heading covering, for many feminists, is an issue that reveals the backwardness of Islamist ideology. Moreover, many feminists fear the consequences of Islamic head covering. They worry that if Islamist groups achieve their aims, they may force all women to wear the turban.”²⁵⁶

Danybell Farhad, an alumnus of the International Relations department from San Francisco State University, has interests in becoming a diplomat for the Middle East but wants to further

²⁵⁶Marshall, GülAldikaçti, “Ideology, Progress, and Dialogue: A Comparison of Feminist and Islamist Women's Approaches to the Issues of Head Covering and Work in Turkey”. *Gender and Society* 19, 109-110

pursue his education within IR and enhance his current skills to serve as a Peace Corps representative shortly after.

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