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The Tazayyun in the Digital Age: Reconstructing the Ethical Boundaries Between The Tazayyun And Tabarruj in Contemporary Interpretation

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Abstract

Social media expands the reach, editing, distribution, and monetization of cosmetic practices, necessitating a contextual ethical reading. This study aims to define the ethical boundaries between mourning And tabarruj through a study of QS. Al-A'raf [7]:31, QS. An-Nur [24]:31, and QS. Al-Ahzab [33]:33 in the interpretation of Ibn 'Asyur, Wahbah Az-Zuhaili, and M. Quraish Shihab. This research uses a qualitative approach in the form of a literature study (library research). Reading is focused on meaning adultery ,the limits of its appearance, the context of the prohibition tabarruj,a nd ethical reasons in interpretation. The synthesis yields four indicators: decorative orientation (including the communication purpose of the content), method of representation, publication context (including the target audience), and social impact. These indicators are used in an integrated manner, distinguishing between normative provisions, observable information, and unknown aspects. Publication, popularity, and commercial objectives are not individually the basis for determining tabarruj. The result is an initial conceptual framework based on selected interpretations. This framework offers a basis for analyzing the ethics of adornment on social media, while still taking into account differences in interpretation and limited knowledge regarding the intent and impact of content.

INTRODUCTION

The development of social media has expanded the space for self-representation through photos and videos. According to reports, Data Reportal, the number of active social media user identities in Indonesia reached 180 million in October 2025. This number is equivalent to 62.9 percent of the total Indonesian population by the end of 2025 (Kemp, 2025). The high level of use of visual-based social media makes digital space no longer just a means of communication, butalso as an arena for self-representation through uploading photos, videos, and beauty content onbeauty influencer or beauty vlogger, fashion, outfit of the day (OOTD), get ready with me (CURVED), personal branding, and various other forms of visual expression.

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In the context of social media, the practice of decorating (mourning) is displayed through digital content that allows for audience expansion, visual editing, algorithmic distribution, and monetization of appearance. These practices are not only related to aesthetics, but also to self-image, social recognition, and economic interests through the beauty industry and culture.influencer (Zenita & Restuti, 2024). These digital characters present ethical issues regarding how appearance is presented and disseminated from an Islamic perspective, particularly when aesthetic expression has the potential to lead totabarruj.

From the perspective of the Qur'an, adornment is not inherently prohibited. The Qur'an actually acknowledges the human need for beauty through the concept ofadultery, as found in QS. Al-A'raf [7]:31 which commands humans to wear jewelry when worshipping, and QS. An-Nur [24]:31 which regulates the limits of appearanceadulteryOn the other hand, the Qur'an strictly forbids the practice oftabarrujas stated in QS. Al-Ahzab [33]:33. These three verses show that Islam does not deny aesthetics, but directs it within the corridor of ethics. The problem is that the development of visual culture in the digital era creates a boundary betweenmourningas a permitted decorative form andtabarrujas a form of prohibited adornment is becoming increasingly blurred. Beauty content,fashion, as well as self-representation that is widely published through social media often raises questions about the ethical parameters that differentiate the two.

Based on previous research mapping, studies on this matter have developed in several trends. First, research that focuses on the concepttabarrujgenerally directed at the analysis of meaning, interpretation of verses, and comparative studies between interpreters, either through a study of Tafsir at-Thabari (Amir & Mahmud, 2024), analysis of QS. Al-Ahzab [33]:33 (Astika et al., 2022), semantic approaches and contextual interpretation in Tafsir al-Misbah (Nurpadjarillah & Bashori, 2025), comparative studies between Tafsir at-Thabari and Tafsir al-Misbah (Ilmitasari, 2023), interpretation perspectivesmaqasid (Abdirrozak, 2024), as well as a comparison of several contemporary interpretations (Wirna Melayu, 2026). Second, some studies have contextualizedtabarrujwith modern phenomena, such as social media culture andfashionMuslim women (Ihsan & Nugroho, 2024), (Salleh, 2021). Third, research onadulterydeveloped through semantic analysis, studies of jewelry, clothing, and private parts in the Qur'an (Dofio dkk., 2023; Hariyani dkk., 2022; Ikmala, 2022; Jannah dkk., 2024; Juwika dkk., 2025; Yuliani, 2021). Fourth, a number of studies discuss the ethics of adornment from a Muslim perspective. Qira'ah Mubadalahand hadith (Dewi, 2025; Mabina & Jamilah, 2024). Meanwhile, other studies highlight the ethics of social media in Islam and the influence of Islamic culture.influenceron the behavior of Muslim society (Amri dkk., 2026; Zenita & Restuti, 2024).

Despite having made diverse contributions, these studies still tend to placeadultery, adultery, dress code, and social media ethics as themes that are studied separately . Based on this mapping, the aspect that still needs to be developed is the formulation of ethical boundaries betweenmourning And tabarrujwithin an indicator framework that links the discussionadultery, prohibition tabarruj,and the practice of adornment in the digital age. This need is increasingly relevant amidst the development of digital visual culture, when the issue of adornment practices is not only related to understanding prohibitionstabarruj,but also the determination of ethical parameters to distinguish it frommourningwhich is justified. To answer this need, this article formulates four ethical indicators, namelydecorative orientation, mode of representation, publication context, and social impact,through a synthesis of the interpretations of Ibn 'Asyur, Wahbah Az-Zuhaili, and M. Quraish Shihab on QS. Al-A'raf[7]:31, QS. An-Nur [24]:31, and QS. Al-Ahzab [33]:33.

Based on this research gap, this article aims to reconstruct the ethical boundaries betweenmourning And tabarrujthrough the analysis of QS. Al-A'raf [7]:31, QS. An-Nur [24]:31, and QS. Al-Ahzab [33]:33 by making the interpretation of Ibn 'Asyur, Wahbah Az-Zuhaili, and M. Quraish Shihab as the main reference. In contrast to previous research which is predominantly oriented towards the meaningtabarruj or adulteryPartially, this study offers a synthesis of interpretations to formulate ethical parameters that differentiate the two so that they can become a relevant conceptual framework in reading the practice of adornment (mourning) of the digital era.

METHODS

This research is a library research (library research) with a qualitative approach using the interpretation methodmaudhu'ior thematic (Zulheldi, 2015). The study focused on QS. Al-A'raf [7]:31, QS. An-Nur [24]:31, and QS. Al-Ahzab [33]:33 which were chosen purposively because each contains the basis for the permissibility of adornment (mourning), appearance settingsadultery,and prohibitiontabarrujThe scope of this research is limited to the relationship between these three aspects, not the entire verse concerning jewelry and dress code. The related verses referenced in the commentator's description are considered as explanatory context and supporting argumentation, not as the primary unit of comparison.

Primary data sources includeAl-Tahrir wa al-Tanwirthe work of Ibn 'Asyur,Tafsir al-Munirthe work of Wahbah al-Zuhaili, andTafsir Al-MishbahM. Quraish Shihab's work. These three interpretations were chosen to reconcile the explanations regarding the context and purpose of the verses, legal provisions, and their social relevance. In the interpretations studied, attention is directed to the historical context and purpose of the regulations explained by Ibn 'Asyur, Wahbah al-Zuhaili's legal description, and M. Quraish Shihab's explanation of the meaning and social context. This comparison is used to formulate the ethical boundaries of adornment by considering the diversity of the interpreters' arguments. Secondary data in the form of books and scientific articles regardingtazayyun, tabarruj, ethics of decoration, and digital visual culture.

Data collection was conducted through documentation techniques on verses of the Qur'an, tafsir books, and relevant supporting literature. Furthermore, the data was analyzed using content analysis techniques (content anlysis) by identifying ideas, grouping them based on comparative categories, comparing them between interpreters, and synthesizing ethical principles. Comparative categories include the basis and purpose of adornment, the limits of jewelry display and its exceptions, the targets and contexts of prohibitions, and considerations of honor and social welfare. Similarities and differences in interpretation are examined by distinguishing differences in emphasis from differences in provisions.

The four ethical indicators are the result of a synthesis, not a final category determined from the beginning. The discussion on the purpose of adornment is synthesized into the orientation of adornment, the limits of appearance, and the scope of adornment.adulterybecomes a mode of representation, the regulations regarding who is allowed to view and the context of the appearance are developed into a publication context, while considerations of honor and welfare become social impacts. The traceability of each indicator is examined by linking it back to the interpretation and the rationale for its development. These four indicators represent the author's conceptual formulation, contextualized within digital culture literature. This study does not systematically analyze specific posts or empirically measure intent or social impact. The results are positioned as an initial conceptual framework based on the selected interpretation sources.

RESULT AND DISCUSSION

Practice TransformationThe Tazayyunof the Digital Era

In this article, the termmourningunderstood as the practice of beautifying or adorning oneself which is rooted in the concept ofadulteryin the Qur'an (Munawwir, 1997). This practice is basically justified as long as it remains within the corridor of Islamic ethics and does not lead to prohibited behavior. In line with this, the Qur'an does not view adornment (mourning) as something reprehensible. On the other hand, the use ofadulteryIn QS. Al-A'raf [7]:31, it is shown that Islam recognizes the human tendency towards beauty as long as it remains within ethical corridors and does not exceed limits (Faruqi et al., 2020). Thus, adornment is part of human nature and is essentially permitted. In the digital context studied, changes in practicesmourninglies primarily in the way performances are produced, presented, and circulated through social media, including the possibility of audience expansion, visual editing, and content monetization (Ihsan & Nugroho, 2025).

This transformation gives rise to new dynamics so that the boundaries betweenmourning And tabarrujis becoming increasingly complex to determine. Social media is now a new space for the practice ofmourning. Content such asGet Ready With Me (CURVED), Outfit of the Day(OOTD), tutorialmake-up, skincare routine, hijab fashion serves as an example of the presentation of adornment practices in digital visual culture, with diverse presentation forms and access arrangements. On the one hand, this content encourages public awareness of self-care and maintaining appearance. On the other hand, social media also makes appearance a part ofdigital self-presentation, namely a means of building self-image, gaining social recognition, and even becoming an economic commodity.

The nature of social media presents additional considerations in assessing the ethical boundaries betweenmourningAnd tabarruj.Appearances on social media are presented through the choice of shooting angles, visual editing, and audience management, which influence how beauty is presented and received. Algorithmic dissemination and reposting also allow content to reach audiences beyond its creator's original target. Therefore, the breadth of reach alone cannot be used as a basis for categorizing a practice astabarruj.Similarly, the monetization of appearance needs to be examined based on the presentation method and the elements promoted, as commercial intent does not automatically indicate the exploitation of physical attractiveness. Within this research framework, ethical assessments need to consider the interrelationships between the orientation of adornment, the mode of representation, the context of publication, and the social impact, without inferring someone's intentions solely from the appearance or popularity of their content. Thus, the digital context broadens the aspects that need to be considered in reading the verses.adulteryAnd tabarruj.

Interpretation of VersesAdulteryAnd Tabarrujin Contemporary Interpretation

PracticemourningIn the Qur'an, it cannot be understood through just one verse, but must be read integrally through the relationship between the verses that talk about it.adultery And tabarruj. Based on the reading of QS. Al-A'raf [7]:31, QS. An-Nur [24]:31, and QS. Al-Ahzab [33]:33, it is clear that these three verses form a complementary ethical construction of adornment. QS. Al-A'raf [7]:31 provides normative legitimacy that adornment is part of human nature which is justified by religion, while QS. An-Nur [24]:31 regulates the boundaries of expression.adulteryin social space. QS. Al-Ahzab [33]:33 presents a prohibition against the practice oftabarrujas a form of appearance that goes beyond the goals of the sharia. Thus, the Qur'an does not negate the practice of adornment, but rather establishes a set of ethical principles that distinguish between the use ofadulteryproportionally andtabarrujwhich is oriented towards exploiting public appeal. In QS. Al-A'raf [7]:31, contemporary

commentators show a relatively similar tendency that the commandkhudhū zīnātakumconstitutes a legitimacy for the practice of adornment. Quraish Shihab interpretsadulteryas the use of good and appropriate clothing, at least covering the aurat, and emphasizing that Islam does not require excessive attitudes or asceticism that prohibit beauty (Shihab, 2002). Wahbah az-Zuhaili even places clothing as a symbol of civilization and human glory, so that adornment is understood as a form of respect for Allah as well as a manifestation of His favor (Az-Zuhaili, 2013). Meanwhile, Ibn 'Asyur explains that this verse was revealed to cancel the tradition of the ignorant society of performing tawaf without clothing, so that the command to adorn oneself is basically an affirmation of the principles of fitrah, benefit, and the elimination of extreme practices in religion (ʻĀsyūr, 1984). From these three interpretations, it appears that there is a common ground thatadulteryIn fact, it is something that is permitted, even encouraged, as long as it remains within the corridor of simplicity, moderation, and does not exceed limits (waste).

If QS. Al-A'raf [7]:31 provides the basis for the proper use of clothing and jewelry, QS. An-Nur [24]:31 regulates the limits of appearance.adulterythrough prohibitions accompanied by exceptions. Ibn 'Asyur differentiates between jewelry attached to the body and additional jewelry, and connects the exceptionsilla ma zahara minhawith parts that are commonly visible and the difficulty of continuously covering them in daily activities. In his explanation, the face, both hands, and both feet are included in the parts discussed in the exception, he also outlined differences of opinion regarding its limits (ʻĀsyūr, 1984: 205). Meanwhile, Wahbah Az-Zuhaili explained the differences of opinion regarding the exception and chose the opinion that the face and both hands are not aurat if there is no fear of causing slander. Thus, his interpretation cannot be summarized as a prohibition against all appearances that attract attention (Az-Zuhaili, 1411a: 217).

In addition to the exceptions regarding the parts that may be seen, this verse contains exceptions based on who is allowed to see them.adultery, through the phraseexcept for theand the mention of subsequent groups. These two exceptions need to be distinguished, the first relating to the limits of appearanceadultery, while the second relates to the relationship and category of the beholder. The second exception cannot be simplified to the category of mahram alone, as the verse also mentions husbands and other groups with specific provisions. Therefore, the point of agreement that can be formulated in the interpretation is the existence of regulations regarding appearances.adultery, while the details of its boundaries and exceptions still require attention to differences in interpretation. In this study, these regulations serve as the basis for considering the displayed parts and those who can access them when analyzing the practice of decorating on social media.

In QS. Al-Ahzab [33]:33, the comparative interpretation distinguishes between the direct target of the verse and the scope of the prohibition.tabarrujIbn 'Ashur explained that the command to stay at home was a special obligation for the Prophet's wives, while for other women it was a form of behavioral perfection. However, when explaining the prohibition,tabarruj, he stated that the warning also contained a prohibition for other Muslim women. He definedtabarrujas the appearance of the beauty of a woman's body, clothing, and jewelry before men (ʻĀsyūr, 1984: 12). Thus, Ibn 'Asyūr's attention to the special status of the Prophet's wives does not mean that he limits the entire ethical message of the verse to them alone.

Quraish Shihab explainstabarrujthrough the form of display of jewelry and inappropriate behavior, including excessive make-up and walking with a swaying gait. He also differentiates the issue of the specificity of the target of QS. Al-Ahzab [33]:33 from the validity of the prohibition.tabarrujEven though the verse is understood to be specifically for the Prophet's wives, the prohibition for other women still has a basis in QS. An-Nur [24]:60 (Shihab, 2002: 267). Wahbah Az-Zuhaili places the Prophet's

wives as role models for Muslim women and explains the prohibition.tabarrujthrough the example of appearance that shows parts of the body and jewelry that should be covered, such as the neck, chest, and jewelry on those parts (Az-Zuhaili, 1411b: 10). In terms of the scope of the prohibitiontabarruj, all three do not show a conflict between specific and general validity. The apparent difference lies in how the relationship between the verse's direct target, the example of the Prophet's wives, and the basis for applying the prohibition to other Muslim women is explained.

Overall, a comparative reading of the three verses shows the existence of a hierarchical ethical construction. QS. Al-A'raf [7]:31 lays the normative foundation that adornment is part of nature and a blessing from Allah, QS. An-Nur [24]:31 provides parameters regarding the limits of expression.adulteryin public, while QS. Al-Ahzab [33]:33 becomes an evaluative instrument to differentiatemourningwhich is allowed fromtabarrujwhich is prohibited. This construction shows that the boundary betweenmourning And tabarrujcannot be determined solely on the basis of the presence or absence of adornment activities, but must take into account orientation, manner of appearance, social context, and the goals to be achieved. This synthesis becomes the basis for developing an ethical reading of the practice.mourningin the digital age by considering the way performances are presented, the arrangements for audience access, the possibilities for re-dissemination, and their commercial context, without assuming that previous practices of adornment took place only in the physical space.private.

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The reading of QS. Al-A'raf [7]:31, QS. An-Nur [24]:31, and QS. Al-Ahzab [33]:33 along with the interpretations discussed previously provide a basis for connecting the use of jewelry, the limits of its appearance, and prohibitions.tabarrujBased on this relationship, this study formulated four indicators: decorative orientation, representational style, publication context, and social impact. These four indicators are the result of the author's synthesis, not categories directly mentioned by the three commentators. Their development into a digital context is carried out by distinguishing principles derived from interpretive sources and considerations regarding the production, distribution, and reception of content.

Table 1. Synthesis Matrix for the Formation of Ethical Indicators

Basic Verses and Sources of Interpretation	Synthesis Results and Indicators
QS. Al-A'raf [7]:31. Ibn 'Asyur distinguishes between clothing that is obligatory to cover the aurat and additional clothing that is permitted in explaining the cancellation of tawaf without clothing ('Āsyūr, 1984, interpretation of QS. Al-A'raf [7]:31).	Ornamental orientation. The purpose of jewelry is developed into an analysis of the purpose stated in the content. This purpose is not considered definitive proof of inner intention.
QS. An-Nur [24]:31 and Al-Ahzab [33]:33. Az-Zuhaili describes the limits of appearance and its exceptions, Shihab explains the forms of inappropriate appearance (Az-Zuhaili, 1411b: 10), (Shihab, 2002: 267).	Mode of representation. The arrangement of appearance is developed into an examination of body parts, clothing, movement, image framing, and editing, stating the limits of the interpretation referred to.
QS. An-Nur [24]:31. Ibn 'Asyur discusses exceptions*adultery*what is visible and the party who is permitted to see it ('Āsyūr, 1984: 12).	Publication context. The relationship between the object and the viewer is developed into considerations of the intended audience, access arrangements,

Basic Verses and Sources of Interpretation	Synthesis Results and Indicators
	and dissemination beyond the initial target.
QS. An-Nur [24]:31 and Al-Ahzab [33]:33. Az-Zuhaili considers slander, Shihab discusses the possibility of stimulation or disturbance (Az-Zuhaili, 1411b: 10), (Shihab, 2002: 267).	Social impact. Consideration of consequences is developed by distinguishing between evidence-supported impacts and risks that need to be tested. This is one dimension, not the sole determinant.

The first indicator is the orientation of grooming. This indicator is used to examine the stated goals in presenting one's appearance, such as self-care, education, professional activities, or product promotion. Research by (Zeanita and Restuti, 2024). onendorsement product skincareshows that the appearanceinfluenceralso takes place in commercial relationships and the formation of consumer trust. However, the existence of commercial goals or efforts to gain attention are not in themselves the basis for classification astabarruj. Within this framework, ethical issues are examined when the goal is realized through means of appearance that contradict the limits.adultery. The stated purpose of the content creator needs to be read in conjunction with the content and context of its presentation, while inner intent cannot be ascertained solely from photos, follower count, or popularity. If information about the purpose is unavailable, the assessment should be considered limited.

The second indicator is the method of representation. The basis is the arrangement of appearance.adulteryalong with the exceptions in QS. An-Nur [24]:31 and discussion of behaviortabarrujin QS. Al-Ahzab [33]:33. In this framework, the term proportional refers to a presentation that meets the information needs and still pays attention to the limits of visibility used as a reference. Exploitation of physical attractiveness is used to refer to presentations that make the prominence of the body or jewelry that exceeds these limits as the main means of attracting attention. The examination is directed at the body parts shown, the ability of clothing to cover these parts, movement, and the selection and repetition of camera shots. The shooting angle, makeup, or editing need to be assessed in the overall context. Differences of opinion among commentators regarding the limits of visibility need to be stated, not presented as completely uniform provisions. The educational label on a beauty tutorial or product review is not enough to determine ethical feasibility without examining the way it is presented (Az-Zuhaili, 1411b: 10), (Shihab, 2002: 267).

The third indicator is the publication context. This indicator is developed from regulations regarding who is permitted to view the publication.adulteryin QS. An-Nur [24]:31 (‘Āsyūr, 1984: 12). In its application to social media, the intended audience needs to be distinguished from the reach that occurs through recommendations.platformor redistribution. Open account options, follower restrictions, and access settings are all part of the publishing decision and can be scrutinized. These settings do not guarantee that content will not be copied or distributed to others. Therefore, the extent of reach is not in itself evidence of a post's intent or ethical category. The content creator's responsibility must be considered based on the publishing decision, the reasonably foreseeable risks, and the ability to control distribution. Distribution by others without consent cannot be directly equated with the creator's intentional act of providing access.

The fourth indicator is social impact. This indicator is the author's development of considerations of the consequences of appearances in interpretive sources, not reports on the impacts measured in this study. Social media is understood as an environment that shapes the presentation and distribution of content through

access features, recommendations, and measures of user engagement. Therefore,platformnot treated as a completely neutral channel. The influenceplatformshould be read in conjunction with the decisions of the content creator and the actions of those who disseminate it. Impact assessments need to distinguish data-supported consequences from potential benefits or risks, such as the delivery of self-care information or body objectification. This research only addresses these possibilities conceptually. Sexual responses, derogatory comments, or harassment from audiences do not, in themselves, prove that the content creator committed an act.tabarruj. Social impact remains one dimension that is read together with orientation, representation, and publication context.

Considerations of honor and welfare in this discussion are used as the direction of ethical reasoning. The termhifz al-ardhpositioned as the author's analytical term regarding the protection of honor, not as a formula assumed to be stated identically by all interpreters. This research has not applied analysisShariah goalssystematically to establish a hierarchy of goals, weigh benefits and harms, or resolve interdimensional conflicts. Based on this synthesis, this study offers an initial conceptual framework of ethics.mourningin the digital age. The four indicators are used in conjunction and do not function as mutually exclusive scores; educational goals or economic benefits do not automatically justify violating visibility limits, while broad reach does not automatically indicatetabarruj. GRUM format, OOTD, tutorial make-up, or reviewsskincareCategories are not assigned solely based on name and popularity. Assessment requires information on content, presentation methods, access context, and accountable consequences. This framework is limited to the selected sources of interpretation, does not establish weights or thresholds for each indicator, and has not been tested through upload analysis or research on content creators and recipients.

CONCLUSION

This research formulates an initial conceptual framework for reading the ethical boundaries betweenmourning And tabarrujin the digital era based on the synthesis of interpretations of QS. Al-A'raf [7]:31, QS. An-Nur [24]:31, and QS. Al-Ahzab [33]:33 in selected sources of interpretation. The framework includes four interrelated indicators, namely orientation of adornment, mode of representation, publication context, and social impact. Its contribution lies in connecting the basis of the use of adornment, the limits of its appearanceadultery, and prohibitiontabarrujConsidering the presentation and distribution of digital content. Commercial objectives, content format, or breadth of reach do not in themselves determine the ethical category of a practice. Assessments must consider the boundaries of visibility and differences in interpretation, the method of presentation, who can access it, and the consequences, supported by adequate information.

The results of this study are conceptual and have not been empirically tested through analysis of posts, exploration of content creators' goals, or measurement of audience impact. Considerations of honor and well-being are used as the basis for ethical reasoning, whileShariah goalshas not been applied as a systematic analysis tool. Further research can test the applicability and consistency of the use of the four indicators in digital content and deepen the analysis.goalsto consider the relationships between dimensions. This development is necessary so that this framework has clearer boundaries of application without inferring intent or establishing ethical categories based solely on visual appearance.

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