

HIJAB IN THE INDONESIAN NATIONAL STRUGGLE

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ABSTRACT

Fashion and history cannot be separated, because fashion is one indicator of a change in culture, civilization, behavior, and certain identities. Vice versa, changes and developments in fashion are influenced by conditions at the time the fashion is developing, both the social, cultural, political, religious, economic and others. Fashion that is developing in Indonesia is Muslim fashion. One part of Muslim clothing is the hijab, headgear worn by Muslim women. Hijab is not only part of religious observance, hijab is already part of fashion and we can examine the hijab style of a society from its historical period. We can analyze the effects that occurred at that time.

This writing will focus on how the hijab style during the struggle for independence, especially the Indonesian female heroes. How their hijab style is greatly influenced by the situation, conditions and even their role in the struggle for Indonesian independence. Hijab style at that time, of course, there are differences with the hijab worn at the present time. Even at that time every Indonesian heroine had a unique hijab style in accordance with their respective character and culture. This is very interesting to be appointed as a study, where the hijab is also part of their identity as Muslim warriors who are not afraid of invading the invaders, and also their role in fighting for the dignity of women at that time.

KEYWORDS: History, Hijab, Struggle, Heroism

INTRODUCTION

Indonesia's Muslim population reaches 87%, and Indonesia is the largest Muslim adherent in the world. In Islam has rules and ethics, namely by covering the body according to religious rules. Islam never determines a particular fashion model, Muslims are free to choose an important fashion model in accordance with the rules. In the past, not many Muslims in Indonesia used hijab, but in the early 2000s the trend of Muslim dress in Indonesia was increasing. For the Indonesian Muslim community wearing Muslim clothes is not only a proof of obedience in carrying out religious orders, but also in fulfilling the desire to look fashion.

The definition of fashion above can be described in several keywords

1. Lifestyle is part of a secondary human need that can change according to the times or desires of someone who can be seen from the language, habits to how to dress. Fashion can be a medium used to express attitudes and feelings by combining various designs that will be determinants of the values adopted by the individual or group.
2. Appearance is no longer merely a matter seen in a dress, but also a style of dress or behavior that is a symbol of identity.

3. Self or group identity is a representation of individual or group characteristics that can develop into a culture. Even more complex, fashion can play a role as a class division, status, occupation and needs of current trends (Bekraf)

During the colonial period, most Indonesian people did not care about fashion, especially for ordinary people whose lives were difficult because of colonialism and war. The hijab at that time was seriously worn as proof of obedience and self-identity as a Muslim woman. It is not yet known for certain who the first woman to wear the hijab in Indonesia, because there has never been research on it. It is very difficult to know about the history of hijab in Indonesia, because there is no literacy that specifically discusses it. One way, we can analyze the history and development of the hijab in Indonesia through the documentation of photographs and paintings of Indonesian female heroes who use the hijab. In addition, photographs of the activities of Islamic organization movements in Indonesia. From the documentary photos and paintings we can see how the style of hijab women at that time.

Hijab in Indonesia was originally worn by women in Minang Kabau, Java and Sulawesi, around the 20th century. This can be seen from the paintings and photographs of some Muslim women warriors who wore the hijab during the colonial period. Not all of women fighters wear hijab that is in accordance with Islamic law, but the way they are dressed already reflects that they are devout Muslims and become their identity as Muslims. This was certainly influenced by many things including the most prominent ones were culture, education and the war situation at that time.

The hijab used by female heroes varies, depending on their cultural background. This cultural influence can be seen from the form of clothing worn, motifs, colors, and accessories. The clothes that they usually wear everyday are combined with other clothing accessories so that their appearance looks more Islamic, such as the use of hijab or head covering veils. The influence of Islam also influenced the way they dressed, like on the island of Java, a scarf that was originally only placed on the shoulder, a veil that was worn on the head. In Sumatra the lengthy fabric that functions to warm the body is not only worn around the shoulders but also worn to the head to cover hair.

The influence of culture and religion became very dominating Muslim dress styles during the struggle. At that time there were not too many choices of Muslim dress models, because the fashion industry was still limited, and was still managed by the home industry. Information about fashion during the colonial era was difficult to obtain because the conditions and technology at that time were not as modern as today. Modern times people can access information from all over the world easily, so that many people choose variations in dress. In addition, economic conditions and turbulent war situations also make the need to fulfill the desires of fashion not a priority, because they can dress appropriately they are already grateful. Their top priority can be meeting food needs and striving for education.

Islam actually existed long before the Dutch invaders arrived in Indonesia, Amrullah Abdul Malik Karim argued that in 625 AD a Chinese manuscript reported that found a group of Arabs who had settled on the West coast of Sumatra. But there are also those who say that, "Islam arrived in Indonesia through the role of Persian traders who on their way to Gujarat before going to Indonesia around the 13th century AD. They argued for the fact that many Persian expressions and words in Malay, Acehnese and even Javanese. (Saifullah, 2010).

Islam entered Java through the northern coast of Java. Evidence of the entry of Islam in Java is the discovery of the tomb of Fatimah bint Maimun bin Hibatullah. This Fatimah died in 475 Hijriah or 1082 AD in Leran Village, Manyar District, Gresik. In addition to the tomb of Fatimah, the grave of Maulana Malik Ibrahim, who was from Kasyan in Persia, was found. Sunan Maulana Malik Ibrahim died in 822 Hijri or in 1419 AD. Finally, old tombs are also found which are thought to be the tombs of the Majapahit family (Merdeka, 2016). In Java, the center of the Islamic kingdom had moved from the coast to the interior of Java, namely from Demak to Pajang then to Mataram. This movement has a major influence that determines the development of Islamic history in Java, including: Power and political systems are based on agrarian lines, the role of coastal areas in trade and shipping, as well as traders and seafarers in Java, shifting trade centers in the century 17th with all its consequences.

While the Dutch entered in 1596, in 1596, the Cornelis de Houtman expedition came to Banten on trade. Houtman was sent by a trader from Amsterdam, the Netherlands, to get information about the spices that Europeans were looking for. When the Dutch entered Indonesia, Islam in Sumatra entered the third century, and in Maluku it was ongoing. Islam entered the island of Sumatra first so that Muslim women in some regions of there using hijab were more closed than in Java and other areas. They already knew Islam first and the development of Islam there was more advanced. There are also many schools with Islamic background, so that the people there understand about Islamic law. Apart from photographs and historical paintings of female hero figures, there were also found photographs of educational, organizational and economic activities which became evidence that during the colonial period there were people who used the hijab. The use of the hijab at that time was also found in the History Book of the Half Century Indonesian Women's Movement compiled by the Indonesian Women's Congress (Kowani) in a photo of the Indonesian Women's Association Congress (PPPI) in 1929 in Jakarta. Then at the Indonesian Wives Association (PPII) Conference, which took place on September 14-15 in Yogyakarta and the third Indonesian Women's Congress in Bandung in 1938.

HEROES OF INDONESIAN ISLAMIC WOMAN

The struggle of the Indonesian nation is inseparable from the struggle of Indonesia's persistent heroine who not only fight for independence but also struggle to increase the dignity and status of women. They fight not only to take up arms but also from various sectors such as religion, social, gender equality, education, economy and others. Their whole lives are dedicated to the struggle of the Indonesian people. The invaders did not hesitate to torture, imprison and even throw them away and were exiled, because they were considered dangerous.

Indonesian women fighters, some of them wearing hijab such as Nyai Ahmad Dahlan, Rangkeyo Rasuna Said, Cut Nyak Dien, Cut Meutia, Admiral Keumala Hayati, Teungku Fakhri, Cut Meutia, Rahma El Yunusiyah, Opung Daeng Risadju, Pocut Baren, and others. They come from Muslim families who are devout, live and grow in an environment that is struggling against colonialism. Among them there are those who are still descendants of nobles and ulama, even so they don't necessarily live in fun. Instead they abandoned their noble status and joined in the war against the invaders, even to the point of guerrillaing into the wilderness. Hijab attached to him also never became a barrier for them, it became their identity.

They come from different areas Cut Nyak Dhien, Admiral Keumala Hayati, Pocut Baren, Teungku Fakhir and Cut Meutia are from Aceh, Rahma El Yunusiyah and Rangkyo Rasuna Said are from Minang Kabau in West Sumatra, Nyai Ahmad Dahlan is from Java, Opung Daeng Risadju comes from South Sulawesi. In addition to their struggle based on the spirit of love of the motherland, as well as media propaganda to provide religious knowledge to the community, because at that time information about Islamic religious education was lacking. For this reason, they established organizations, schools and other public facilities.

Cut Nyak Dhien lived from 1848 to 1908, from a religious aristocratic family in Aceh Besar. From his father's line, Cut Nyak Dhien is a direct descendant of the Sultan of Aceh. This heroine from Aceh who fought against the Dutch during the Aceh War. She began to fight against the Dutch in 1880, after her husband Teuku Cek Ibrahim Lamnga died in the war on June 29, 1878 in the battle at Gle Tarum. Cut Nyak Dhien then married Teuku Umar, who is also an Acehnese warrior figure. This increased morale in the spirit of Aceh's struggle against *Kaphe Ulanda* (Dutch Kafir). Teuku Umar was shot dead in 1899, Cut Nyak Dhien took over her husband's position, becoming a war leader. Cut Nyak Dhien was getting older, his eyes had started to fall and his physique was often sick. She was taken to Kutaraja (now Banda Aceh). Her presence added to the spirit of resistance of the Acehnese people, because even though he was sick and blind, she was still in the spirit of guerrilla warfare entering the jungles. She is also still in contact with Acehnese fighters who have not been captured. As a result of her influence is quite severe, she was exiled to Sumedang, West Java, and died on November 6, 1908 and was buried in Mount Puyuh, Sumedang.

Another Acehnese woman warrior who often carried out guerrilla warfare until the end of her life was Cut Meutia. She was born in Keureutoe Pirak, North Aceh on February 15, 1870 and was killed in a battle in Alue Kurieng, Aceh on October 24, 1910, shot by Dutch Marsuse troops under the command of Sergeant W.J. Mosselman. She was buried in the remote forests of Aceh, where she died. During her struggle, the Netherlands was overwhelmed by sporadic attacks orchestrated by Cut Meutia and her husband.

Teungku Fakhir is also an Acehnese female hero whose fighting spirit continues to surge in the guerrilla field, despite her age. She often led the war against the Dutch colonial army. Aside from being a formidable female warrior, Teungku Fakhir is also an ulama in Aceh, she also plays a role in the development of excellent education. Teungku Fakhir was born to a family of ulama and aristocrats, she was born around 1856 AD, in the village of Lam Diran, the village of Lam Beunot (Lam Krak). Her father named Datuk Mahmud was a government official in the days of Sultan Alaidin Iskandar Syah. While her mother's name is Teungku Muhammad Sa'at who is famous for Teungku Chik Lam Pucok, founder of Dayah Lam Pucok, where Teungku Chik Ditiro Muhammad Saman once studied.

Teungku Fakhir was indeed of royal descent, but as War Commander against Dutch aggression, she did not want to remain in her residence. She went back and forth throughout the Greater Aceh triangle to carry out diplomacy, coming to the homes of big men and rich people to ask for zakat in order to help the war in Aceh that was raging. The activities that she does, obtain greater results which are then distributed as a cost of war.

Since the Aceh war raged, Teungku Fakhir has collaborated with Cut Nyak Dhien a lot. She was very familiar with Cut Nyak Dhien's figure, both in their battles in Montasik and Lamsi. When Cut Nyak Dhien came to Lam Krak, she always stopped by the house of Teungku Fakhir, to have

a friendly meeting and ask for supplies for the war for Teuku Umar's followers. Teungku Fakinah always provides assistance in the form of rice, black cloth and cash. She often also came to Cut Nyak Dhien's house in Lampadang, Bitai and other places where Cut Nyak Dhien lived. Thus the close relations between the two strong Aceh women fighters.

A female warrior who is also a major ulama from Aceh is Pocut Baren. She was a warlord who was very persistent against the Dutch colonialism. In addition she is also an uleebalang in the Gome region, replacing her husband who died in battle. She often participated in guerrilla wars led by Cut Nyak Dhien. She had many loyal followers in the fight against the Dutch. When Cut Nyak Dhien was captured by the Dutch, Pocut Baren continued the struggle against Dutch colonialism. Her enthusiasm was never loose, even though her leg was amputated because she was shot by Dutch soldiers when she was captured and transferred to Kutaraja. Pocut Baren died and was buried in the Tungkop settlement, Sungai Mas District, West Aceh Regency. As a form of appreciation the government gave the name of one of the streets in Nanggroe Aceh with the name Pocut Baren.

Admiral Keumala Hayati got the title of National Hero from the Indonesian government in 2017. She is a female hero in Aceh far ahead of Cut Nyak Dhien, Cut Meutia or Teuku Fakinah. Keumala Hayati, was born to a father named Admiral Mahmud Syah and her grandfather from her father's line was Admiral Muhammad Said Syah who ruled around 1530-1539. Admiral Keumala Hayati was the first female admiral in the world, the Armada led by Keumala Hayati was called the Inong Balee Armada (widow women's fleet), where her fleet soldiers consisted of war widows. For her courage and greatness, she got the title of Admiral.

Minang Kabau in West Sumatra has a very well-known Muslim hero figure she is Rahma El Yunusiyyah. The youngest daughter of the couple Muhammad Yunus al-Khalidiyah and Rafia. Rahma has two older brothers and two older sisters. She comes from a very religious family. Her father was a great ulama in Minang Kabau, she had studied for four years in Mecca, while her mother had blood relations with the Hajj Miskin, the Ulama leader of the Padri War in the early 19th century. Rahma has two brothers and two sisters. One of her brothers Zainuddin Labay El Yunusy, who opened the Islamic school Diniyah School of religion. Religious schools were classified as modern at that time, because they already had props and libraries, and already had classes for women and also men. At Diniya School Rahmah studied.

On November 1, 1923, Rahmah opened the Madrasah Diniyah Li al-Banat as part of the Diniyah School which was devoted to female students. Rahmah organizes teaching and learning activities in the mosque located opposite her residence in Jalan Lubuk Mata Kucing (now Jalan Abdul Hamid Hakim), Usang Market, Padangpanjang. During the Japanese occupation, Rahmah and the mothers in her area collected food and clothing for the needy population. She motivated residents who could still eat to leave a handful of rice each time cooking to be distributed to people who lack food. To her students, she instructed that all the tablecloths and door coverings available on Diniyah Putri be made clothing for the residents. Indonesia proclaimed its independence on August 17, 1945. After getting news about the proclamation of independence, she immediately hoisted the Red and White flag on the Diniyah Putri college grounds. She was recorded as the first person to fly the Red and White flag in West Sumatra.

We often hear the name HR. Rasuna Said, one of the street names in Jakarta. Despite being one of the big street names in Jakarta, but not many people know her. HR. Rasuna Said or Hajjah

Rangkayo Rasuna Said, a female hero from West Sumatra, who fought for Indonesian independence and fought for equal rights between men and women. She was born in Maninjau, Agam, West Sumatra, on September 14, 1910, she was a descendant of the Minang nobility. Her father was Muhammad Said, a Minangkabau merchant and former movement activist. In enhancing the dignity of women, she not only through the world of education but also politics. In her view, the progress of women can not only be obtained by establishing schools, but must be accompanied by political struggle.

Siti Walidah. Born in Kauman, Yogyakarta in 1872. She is the daughter of a ulama and member of the Sultanate of Yogyakarta named Kyai Haji Muhammad Fadli. Siti Walida is the wife of the great Kyai who founded Muhammadiyah, Kyai Ahmad Dahlan. Therefore she is known as Nyai Ahmad Dahlan. She who not only helped fight against the invaders but also as a pioneer in the world of religious education in Indonesia, especially for women.

In 1914 she founded Sopo Tresno, she and her husband took turns leading the group in reading the Qur'an and discussing its meaning. Soon she began to focus on the verses of the Qur'an that address women's issues. Together with her husband and several other Muhammadiyah leaders, Nyai Ahmad Dahlan discussed the inauguration of Sopo Tresno as a women's group. The group of women was later given the name Aisyiyah, derived from the name of the Prophet Muhammad's wife Aisyiyah (Republika, 2008). Aisyiyah was inaugurated on April 22, 1917, and Nyai Ahmad Dahlan as its head. Through Aisyiyah, Nyai Ahmad Dahlan established girls' and boarding schools, as well as literacy and Islamic education programs for women. Aisyiyah School was influenced by Ahmad Dahlan's ideology of *Catur Pusat*: education at home, education at school, education in the community, and education in places of worship (Wahyudi, 2002).

In South Sulawesi there is a great female hero named Opu Daeng Risadju. She is the daughter of Muhammad Abdullah To Baresseng and Opu Daeng Mawellu. She was born in Palopo in 1880, her first name is Famajjah. Opu Daeng Risadju is a royal title of Luwu Kingdom, which she got after marrying H. Muhammad Daud. As a descendant of the Luwu aristocrats, an attitude of patriotism was implanted in her. She studied morals based on traditional customs and the worship and creed of Islam. On January 14, 1930, she became chairman of the Indonesian Sarekat Islam Party (PSII). In 1950 she was a member of the TNI, with her last position as Assistant Lieutenant, based on decree on March 25, 1950 under Number 0066 / Kmd / SKP / XVI / 50.

Opu Daeng Risadju struggled with a religious foundation, the action of which made him overseen by the Dutch. Great support from the people made the Dutch arrested Opu because they were considered incitement. Opu was tried and her peerage was revoked. Pressure also received by her husband and family, making Opu quit PSII. In 1934, Opu Daeng Risadju was jailed for 14 months. As a result of the torture, Opu was deaf for life. After recognition of the Republic of Indonesia's Republic of Indonesia in 1949, Opu Daeng Risadju moved to Pare-Pare to follow her son. On February 10, 1964, Opu Daeng Risadju died. She was buried at the location of the tombs of the Lokkoe kings in Palopo, without the ceremonial honors of a hero. Opu Daeng Risadju for her courage was dubbed a tigress from the east, although she was of royal blood she did not care if she was treated improperly as a nobleman, as expressed in her poem:

“If only because of the blood of nobility flowing in my body, so I have to leave my party, and stop doing my movements, cut my chest and remove the blood of the nobleman from my body, so that the *datu* and *hadat* are not insulted if I am treated improperly”

THE CONCEPT OF HIJAB

Hijab is derived from the Arabic word meaning "barrier", but there are also those who interpret the word Hijab as "Cover". Related to dress, in Islamic teachings, the hijab itself refers more to proper dress procedures and covering the body according to religious law.

“And tell the believing women to reduce [some] of their vision and guard their private parts and not expose their adornment except that which [necessarily] appears thereof and to wrap [a portion of] their head covers over their chests and not expose their adornment except to their husbands, their fathers, their husbands' fathers, their sons, their husbands' sons, their brothers, their brothers' sons, their sisters' sons, their women, that which their right hands possess, or those male attendants having no physical desire, or children who are not yet aware of the private aspects of women. And let them not stamp their feet to make known what they conceal of their adornment. And turn to Allah in repentance, all of you, O believers, that you might succeed”. (QS An Nur: 31)

“O Prophet, tell your wives and your daughters and the women of the believers to bring down over themselves [part] of their outer garments. That is more suitable that they will be known and not be abused. And ever is Allah Forgiving and Merciful”. (QS. Al Ahzab: 59)

In addition to the verses of the Qur'an that explain the command to cover the body for women, there are also hadiths that also explain the hijab, as follows:

“O Asma ', actually a woman, when she has baligh (menstruating), is not worthy of appearing from her body except this and this (while pointing to the face and palms)”. (HR. Abu Dawud)

The real meaning of the hijab in Islamic law is clothing that covers a woman's body, but the meaning of the hijab in Indonesian society is slightly shifted, the hijab is interpreted as something referring to the Muslim woman's head covering cloth. Although there are many models and types of headgear, the general public will still call it Muslim headgear as Hijab. So if we talk about hijab, what is certain in our minds is veil or *jilbab*.

At that time Muslim women did not wear the hijab according to Islamic law, not because they were disobedient Muslim women. According to Professor of History Padjadjaran University Bandung, Prof. Ahmad Mansur Suryanegara, because the problem of *Tauhid* at that time was more important than *Fiqh*, so the rules to cover the body had not been discussed. He conveyed this after filling in the event of the Islamic and Archipelago Seminar, which was held by the Indonesian Islamic Youth Alliance (APII), at Djoeang Building, Menteng, Central Jakarta, on July 5, 2015 (thisisgender.com).

Tauhid (monotheism) is the most basic knowledge of every teaching delivered by all the Prophets. *Tauhid* literally means one. We can interpret *Tauhid* to believe that God is one, childless and not begotten, there is not a single creature that resembles Him, and He is the one who created the Universe and all its contents. God existed before everything He created. We can conclude that *Tauhid* is the study of the oneness of Allah based on the Qur'an and Hadith. The oneness of God

is also expressed in the phrase "Lā ilāha illallāh" (There is no right to be worshiped except Allah). As explained in the letter Al-Ikhlās.

1. *Say: 'He is Allah, the One*
2. *Allah are place ask for all something*
3. *Who has not given birth, and has not been born*
4. *and there is none equal to Him'*

Fiqh is one of the fields of science in Islamic law, which specifically addresses the legal issues governing various aspects of human life, both personal, social and human life with his Lord. *Fiqh* In Terms Contains Two Meanings:

1. Knowledge of shari'ah laws relating to the actions and words of the mukallaf (those who have been burdened to carry out religious shari'ah), which are taken from their detailed arguments, in the form of texts of the Qur'an and As Sunnah and those which are branched out from it in the form of *ijma'* and *ijtihad*.
2. Shari'ah laws themselves. So the difference between the two definitions is that the first is used to know the laws (Like someone wants to know whether an action is obligatory or sunnah, haram or makruh, or mubah, in terms of the arguments that exist), while the second is to the laws of shari'ah itself (ie what laws are contained in prayer, zakat, fasting, pilgrimage, and others in the form of conditions, pillars, obligations, or sunnah-sunnah). (<https://muslim.or.id/83-fiqih-islam.html>).

Most of the leaders of Indonesian Muslim women fighters do have a background as a cleric, with higher religious education than the general public. But in the case of the hijab they wear, it does not mean they are individuals who have not been obedient in carrying out religious orders. Religious education obtained at that time, was still deepening of the science of *Tauhid* and had not much studied the science of *Fiqh*. By wearing the hijab that is not yet perfect, they try to obey and show their identity as a Muslim.

HIJAB STYLES OF INDONESIAN MUSLIMAH HEROES

In the colonial period, people who used hijab were not as many women as they are today. Many factors cause this, including an understanding of religion that is still lacking. Women who wear the hijab are only certain people or groups, whose understanding of Islamic teachings is better than others. One of the interesting things about the hijab at that time was, how the hijab style worn by the female heroes at that time. Where the hijab is not only a proof of obedience and identity of a Muslim, but the hijab is also part of their struggle.

The most famous Indonesian female hero is Cut Nyak Dhien. Before the original photographs of Cut Nyak Dhien were discovered, people only imagined her figure as an illustration made using traditional clothing, and Acehese bun. Then a photo of a Acehese woman wearing a hijab was seen as Cut Nyak Dhien, and apparently not, she was the wife of the Commander of Polim Sigli. The information was obtained from the site Koninklijk Instituut voor Taal Land-en Volkenkunde (KITLV), Leiden University of the Netherlands, a research institute of millions of collections of photographs, maps and evidence of Indonesian history during the Dutch colonial period.

The Dutch arrested Cut Nyak Dhien on November 4, 1905, to be exiled to Jakarta and eventually taken to the city of Sumedang. She did not like being photographed, but found photo documentation when Cut Nyak Dhien was captured by the Dutch invaders. In the photo she sits among four men. Cut Nyak Dhien looked very worn and weak, she was in a state of illness and blindness. Her face looked sad and crying, with a rather messy hairdo sitting on a long bench, flanked by two men dressed in Aceh. In the photo Cut Nyak Dhien wore a clothing consisting of two pieces namely *baju kurung* and loose pants. A wide scarf appears coiled on her shoulder, it looks like the scarf is often worn to cover the head like most Acehese women at that time. The big scarf used by Acehese women is called *Ija Sawak*.

Tjoet Nja Din, de vrouw van Teukoe Oemar, (zittend in het midden) gevangengenomen door luitenant E. van Vuren



In 1988, the Story of Cut Nyak Dhien was filmed in the title of the film "Cut Nyak Dhien", directed by Eros Djarot, and played by Christine Hakim. In the film Cut Nyak Dhien wears a hijab in the form of a cloth or a long scarf that covers the head, clothes *baju kurung* and trousers that are covered with a knee-length cloth. Throughout the film Cut Nyak Dhien appears to have never removed the hijab, although the hijab is not perfect because some of her hair and neck are still visible. With her hijab in no way hindering or disrupting her struggle activities, her identity is actually a whip of passion for her.



The Aceh heroine who has a close relationship with Cut Nyak Dhien is Teungku Fakinah. Although she was a warrior and a great female scholar, no documentary photographs had been found, only paintings of herself were found. As a great ulama she was depicted using a veil that had covered almost the entire body. The hijab that she wears is a kind of long scarf but its use is wrapped around the head except the face, so it can cover the neck. Her paintings were also equipped with glasses, which at that time were very rare for natives to use glasses. In her paintings there is no visible overall wear, because she is depicted only part of her face.

Admiral Keumala Hayati's painting at the Jakarta Maritime Museum depicts her formidable figure. Admiral Kaumalahayati sat with weapons, clothing and accessories typical of Aceh, and was equipped with a hood covering her head. The clothing she wore was called

Peukayan Daro Baro. This clothing is Acehnese traditional clothing used for women, the color is brighter when compared to clothing used by men. Peukayan Daro Baro has many variations such as Linto Baro, Daro Baro also consists of three parts, namely the top, middle and bottom.

When observed in the Admiral Keumala Hayati's painting, at the top she uses a red *baju kurung* which depicts the spirit of her struggle. The shape of the *baju kurung* is influenced by a combination of three cultures namely Malay, Arabic and Chinese. This shirt is loosely shaped, covering a woman's curves, with long sleeves. This shirt also has a high collar shape, by the Malay people this high collar shape is called *Cekak Musang*. The shape of *Cekak Musang* collar is also found in Malay men's clothing. In ancient times these clothes were made using woven fabrics made from silk thread. *Baju kurung* has a high collar at the neck and the front is a *boh dokma* (button at the top of traditional Acehnese traditional clothes. Made of 16 carat gold, shaped like a cone with ornamentation of circular spots all around the buttons. This big button has a diameter of 3 cm).



At the waist, wrapped around Ija Kroeng Sungket cloth, a typical Aceh songket cloth which covers the hips and the lower part of the shirt. To reinforce the use of the Sungket Chronicles, so as not to be separated, Acehnese women usually use a waist strap made of gold or silver. The belt is known as *taloe ki ieng patah sikureueng*, which means broken belt nine. *Taloe ki ieng patah sikureueng* is not only as a strengthening of *Ija Kroeng Sungket* ties, but also as a clothing trap accessories.

From several movie references and theater performances, Admiral Keumala Hayati uses trousers, Women's Pants are the same as pants for men. The shape of the pants widened at the bottom, but has a bright color according to the clothes worn. These pants are also covered with a sarong from a weaving that runs down to the knee. Usually at the ankles of these pants there are ornaments in the form of embroidered gold threads that enhance their appearance. These pants are also often used by Acehnese women in traditional dance offerings. In addition to traditional Acehnese clothes, Admiral Keumala Hayati is equipped with accessories in the form of Acehnese necklaces called "Tlah Takoe", which are usually made of brass or gold. On the Hand Keumala Hayati uses a Pair of Hand Bracelets (*Gleueng Jaroe*), made of brass or gold, in the shape of a circle with one side that is rather oval and thick, around the bracelet there is a floral motif. This bracelet is usually used by Acehnese women as a complement to fashion in traditional ceremonies and marriages. Admiral Keumala Hayati's appearance in the painting is also equipped with a traditional Acehnese heirloom weapon called Rencong, a symbol of self-identity, courage and resilience of the Acehnese.

Cut Nyak Meutia, also known as Cut Meutia, as a well-known Aceh warlord evidently from various sources found no photo documentation. But there are some illustrations made about her figure. The clothing she wore was actually no different from other Acehnese heroes, she also wore Acehnese traditional clothes that were equipped with Acehnese wide scarves called *Ija Sawak*. The figure of Cut Meutia was also immortalized in 1,000 Rupiah, which was once controversial for the people of Aceh, because Cut Meutia was depicted without the hijab. But for

her descendants' family, it did not matter because what they hoped was what the community remembered not in terms of appearance but what she had done, her courageous struggle against the Dutch invaders to the end.

Likewise, clothing worn by other Acehnese female heroes such as Pocut Bareun, she also wore Acehnese traditional clothes equipped with *Ija Sawak* shawls. Acehnese women generally wore *baju kurung* and cloths or sarong, but for the average warrior they wore trousers, like those worn by men. It aims to make Acehnese female heroes easily move when they are on the battlefield. The battlefield that they have to face is also very difficult to go through, because it is in the forest, so they need clothes that are more comfortable to move.



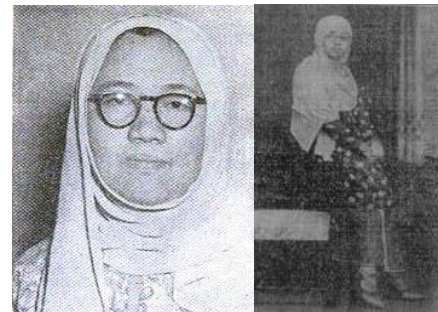
Muslim female hero comes from the famous Minangkabau is Rahma El Yunusiyyah. The hijab she was wearing was the same as the hijab worn by Minangkabau women in general at that time. Documentation of photographs of Rahma El Yunusiyyah obtained from many sources both books and the internet, making it easier to analyze her hijab style. When she was young and her understanding of religion was still limited, she still wore *baju kurung*, sarong or songket and a scarf wrapped around her head. However, as she grew older and learned higher religion, there were many photographs where she wore Muslim clothing in accordance with Islamic law.



The dress worn by Rahma El Yunusiyyah is already in accordance with Islamic law, but her identity as a Minang woman is still very apparent from the choice of clothing she wears. At the top, she usually wears *baju kurung* that are wide and long to the knees. The Kurung shirt that she wears does not always use plain material, she often uses patterned clothing, such as floral, stripe, abstract motifs and others. At the bottom, she uses cloth or sarong. Hijab is used from a long and wide veil that is pinned using a safety pin and also a small brooch decoration.

Hijab worn by Rahmah El Yunusiyyah, is actually widely used by women today, using a wide cloth and wrapped

around the head and chest, then pinned to one side of the face. The style of hijab worn by Rahma is the same as the hijab worn by Rangkayo Rasuna Said hijab. Nowadays, long scarf are often called pashmina wrapped around and arranged all over the head except the face. The difference with today's women, Rasuna Said is still wearing the traditional clothes of West Sumatra, *baju kurung* with cloth or sarong. The fabric used is not just songket, there are even some photos of her using batik cloth from Java, which is combined with clothes *baju kurung*. In accordance with Islamic law, the hijab used is long to cover the chest.





On the island of Java there is a female hero named Siti Walida. At the beginning of her struggle Siti Walida or Nyai Ahmad Dahlan, she still wore a Javanese outfit equipped with a veil over her head. This can be seen from a number of biographical film references about her, and also photographs of the Nyai Ahmad Dahlan documentation. Javanese clothes that are used include the top using Javanese kebaya with lace details, and the bottom using batik *jarit* cloth which is wrapped around a *benting* or *bengkung* (cloth wrapped around the waist). Before using the veil, the hair is neatly arranged in the form of *cepol* bun. Not only Nyai Ahmad Dahlan who was dressed like that at the time, almost all Muslim women wore the same outfit. They have not used the veil to cover the entire body according to the rules.

The hijab worn by Nyai Ahmad Dahlan and all Aisyiyah management changed with the times. Little by little the clothes she was wearing increasingly covered the body parts that were required to be closed. The shape of the hood is even more varied. Veil that was used during the 15th congress of Muhammadiyah in Surabaya, which later became an Aisyiyah icon. At that time the Aisyiyah management's hijab style was intentionally designed specifically, given the background of Nyai Ahmad Dahlan as a fashion entrepreneur. Nyai Walidah manages the batik business, and the hijab she wears at the time is her creativity. However, the "iconic hijab" seems to only be worn when official events. Everyday, Nyai Walidah only wears a hijab that looks like a scarf.

Photographs and paintings of Opu Daeng Risadju, discovered when she was in her old age, where she used hijab that was covered. When we see from the painting, she besides wearing the hijab, the top like a clothes wearing *baju kurung*, was sitting in one place like a prison with handcuffed hands. Because indeed during, her life she had been a prisoner of war and often get torture from the invaders so that she suffered damage to her ears and one eye.



THE INFLUENCE OF TRADITIONAL CULTURE, EDUCATION, AND ISLAMIC RELIGION

Culture greatly influences the style of dress worn by women during the colonial period, because there is not much information about the development of fashion abroad. So that what they wear everyday still follows what is used by its predecessor. What distinguishes the way of clothing at that time only social status, such as the nobility or public figures. Although not following the development of fashion abroad, but how to dress for the people of Indonesia is highly considered, because it symbolizes a person's personality, as emphasized in the Javanese saying " *Ajine Rogo Songko Busono lan Ajine Diri Songko Lati* ". Which means someone is judged on clothes and words or words that come out of their mouth. So that we can be sure, in dressing not only shows

the aesthetic side but also the overall behavior. It can be concluded how the culture is very concerned about nobility and aesthetics of dress, there are even some standards in dress that are in traditional regulations.

The style of dress of the Indonesian people during the colonial period, most of it is still influenced by the culture inherent in them from birth, then the entry of Islam also had an influence. There are some things that have become hereditary culture but are not in accordance with Islamic teachings, and these must be adjusted to what eventually becomes their belief. The influence of education also greatly influenced the way Indonesian people dressed at that time. People who have received education have a slightly different style of dress, especially those who have received good religious education. How to dress them of course will follow the rules of dress in Islam that they have learned in school.

Cultural influences can be seen from the use of traditional clothes worn by the community at that time, for example in Java, Muslim women still wore kebaya clothes and batik cloth along with the *bengkung* to strengthen the coil of batik cloth. Kebaya clothes and batik cloth will be equipped with scarf or shawl that will cover the head. Kebaya is usually worn kebaya kartini or Javanese kebaya with *kutubaru* (a piece of cloth that connects the folds of the kebaya on the chest). In Sumatra, women wear baju kurung with shaped collar *teluk belanga* or a *cekak musang*, which is combined with cloth or long sarong to the ankles, then is equipped with a veil as a hijab.

Clothing worn by Indonesian women heroes is almost the same as the community in general, which slightly distinguishes one of them they usually carry weapons. Where these weapons are not only worn against invaders, but unwittingly these weapons also complement their appearance, as seen in the Admiral Keumalahayati Painting. In Aceh, female heroes tend to be comfortable wearing pants like men, because they have a lot of guerrilla warfare and enter difficult wars, so they need clothes that make it easier for them to move. In the last year approaching the proclamation of independence, and the European style of dress began to influence, Indonesian female heroes still wore traditional clothes. Unlike men, some of them adapted the way to dress in Europe by modifying the fabric with a suit or some were already wearing pantaloons trousers.



Not only community leaders and administrators of Islamic organizations are wearing Hijab Syari, but also students in religious schools use the same Muslim clothing. The influence of education is also very strong, students of religious schools are taught about the *fiqh* of women, which in it teaches about how to dress according to Islamic law, especially for women who are adults.

The entry of Islam into Indonesia also influenced the way people dressed during the colonial period, one of the proofs was "changes in motif of material and manner of dress. In the Textile Museum handbook article written by Judi Achyadi, a textile curator, writes, "Indonesian fine arts display many images of ancestors and animals that are not allowed in Islam. Islamic community art that focuses on the world of flowers has encouraged the creation of plant forms that are made more beautiful and exaggerated forms in art, as seen in the 'arabesque' style. Clothing that is familiar in Islamic societies is the baju kurung and hair coverings for women. Clothing in the Islamic community in Indonesia is not only a cover for the body but is developing as the beauty of dress. Judi Achyadi from Canada also wrote, "Not because of religion but because the wastra

and clothing look beautiful with magnificent colors and also because of its prestige value" (Kompas, 2014).



Baju kurung or commonly called tunics, also get influence from Islam. Long clothes or baju kurung through Muslim traders and tourists who come to the archipelago. Head coverings are not only just a long cloth that is placed on the head. The Islamic community in Indonesia has a variety of styles of twist on the head. In Jambi, for example, the cloth wrapped around a woman's head is called a kuluk. This winding style is an influence from India. Enter

Indonesia by getting modified with batik cloth or songket. This winding cloth on the head is generally used with baju kurung, especially in Sumatra.

In addition to the form of clothing the influence of Islam is also evident in the motifs of fabrics, which are used by the Indonesian people such as Islamic motifs on batik cloth, such as those found in the Besurek Batik Motif from Bengkulu (this batik uses motifs bearing Arabic calligraphy), Batik Motifs Pelo Ati Rifa'iyah (there are two chicken motifs with decapitated heads. On the body part shows a variety of decorations resembling the shape of the heart, and the other chicken motifs have pelo, this is to avoid elements of animal or human motives), Jlamprang batik motif from Pekalongan (Motif comes from Gujarat traders), Kijing Miring motif and Nine point motif on gedog batik from Tuban. In the Kijing Miring motif, inspired by tombstones, this batik is very religious, reminding people to return to its Creator. Point Nine batik depicts Wali Songo, who spread Islam on Java. And there are many more influences of Islam that enter the Indonesian culture.

CONCLUSION

Islam is not the first religion to enter Indonesia, but Islam is very influential on the development of the Indonesian nation. The teachings of Islam are very easily accepted by the Indonesian people, so that now Indonesia is the most Muslim population in the world. Islam brought enthusiasm for the struggle for the independence of the Indonesian people, even one of the Indonesian ulama KH Muhammad Hasyim Asy'ari (1871-1947) succeeded in sparking the principle of *hubbul wathani minal iman* (love of the motherland is part of faith). The context at that time was to awaken the nationalism of the Indonesian people to drive out the invaders. Kiai Hasyim Asy'ari is a ulama who is able to prove that religion and nationalism can strengthen one another in building a nation and state. These two elements cannot be separated from each other. Islam requires the homeland as a land of propaganda and spreading religion, while the homeland requires splashes of religious values so that it is not barren and dry.

It can be imagined how the Indonesian female heroes, some of whom were ulama, religious teachers, founders of Islamic schools, leaders of Islamic organizations and other Islamic figures. They were born and raised from a religious environment, applying religious teachings to fight against colonialism. The teachings of Islam also appear on the appearance, they try to show their

identity as a Muslim by using the hijab. Hijab worn by women during the colonial period is indeed not perfect and is not as closed as Muslim clothing worn by Muslim women today. It is unfortunate if the figures of Indonesian Islamic female heroes are only seen from the hijab they wear, not what they have fought for for the independence of the Indonesian people, and how they strive to improve the dignity of the Indonesian people. At that time the knowledge of *Tauhid* was prioritized over the science of *fiqh*, so in terms of the command to close the body not much discussed.

Hijab has been the identity of Indonesian Muslim women since centuries ago, although in the past the hijab that was worn was only a veil or a scarf worn on the head. So hijab is not an Arabic culture, but actually is the teachings of Islam that must be obeyed by all Muslims throughout the world. Actually there are many more Indonesian female heroes who take part in Indonesian independence, it's just that his name is not well known and recorded in Indonesian history. They do not expect honors or praise, but how we as the successors of this nation can carry out the mandate of independence, take part in advancing the nation.

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