Review of Hadith Criticism on the Phenomenon of Aurat in Generation Z′s Dance Content on Social Media

Fatimatus Zahro[1], Hasnia Imroatis Syarifah[2]

[12]Universitas Islam Negeri Maulana Malik Ibrahim Malang, Indonesia
Email. fatimatuszhr05@gmail.com[1], 220101110003@student.uin-malang.ac.id[2]

* Corresponding Author

Abstract

The phenomenon of bodily expression in digital spaces exemplified by the viral "Pargoy" dance videos in January 2022 demonstrates the strong influence of digital popular culture in shaping new patterns of expression among Generation Z, including its implications for educational contexts. Dancing and self-performance on social media have become prominent modes of expression, yet they also raise ethical, moral, and modesty-related issues, particularly for Muslim women. From the Islamic legal perspective, the boundaries of ʿawrah are normative and immutable, unaffected by temporal or technological change. Thus, the exposure of ʿawrah in digital content requires examination through the lens of hadith. This study employs a qualitative library research approach focusing on textual analysis of hadith and fiqh literature without field observation. Data were collected through documentation of primary sources such as Ṣaḥīḥ al-Bukhārī, Ṣaḥīḥ Muslim, and Sunan Abī Dāwūd, along with secondary sources including journals, books, and studies on digital visual culture. The analysis integrates content and thematic methods encompassing hadith textual analysis, contextual interpretation, and normative synthesis between hadith ethics, fiqh on ʿawrah, and media ethics theory. The findings reveal that Islamic visual ethics derived from the Prophet's hadiths remain relevant in addressing modern digital culture. The hadiths concerning the limits of ʿawrah, ḥayāʾ (modesty), and visual restraint provide moral foundations for ethical visual conduct online. Accordingly, the exposure of ʿawrah in Generation Z's dance content constitutes a deviation from hadith norms. This study proposes an initial framework for hadith-based Islamic digital visual ethics for Muslim creators and educators.

Keywords: *Aurat; Hadith; Generation Z; Social Media.*

Abstrak

Fenomena ekspresi tubuh di ruang digital, seperti video berjoget "Pargoy" yang viral pada Januari 2022, menunjukkan kuatnya pengaruh budaya populer digital dalam membentuk pola ekspresi baru di kalangan Generasi Z, termasuk dampaknya terhadap lingkungan pendidikan. Aktivitas berjoget dan menampilkan diri di media sosial menjadi bentuk ekspresi yang populer, namun juga memunculkan persoalan etika, moral, serta batas aurat, khususnya bagi perempuan Muslim. Dalam perspektif syariat Islam, ketentuan mengenai aurat bersifat normatif dan tetap, tidak berubah oleh perkembangan zaman maupun media, sehingga eksposur aurat dalam konten digital perlu dikaji melalui perspektif hadis. Penelitian ini menggunakan pendekatan kualitatif dengan jenis library research yang berfokus pada analisis teks hadis dan literatur fiqh tanpa pengamatan lapangan. Data dikumpulkan melalui studi dokumentasi terhadap sumber primer seperti *Shahih al-Bukhari*, *Shahih Muslim*, dan *Sunan Abu Dawud*, serta sumber sekunder berupa jurnal, buku, dan penelitian terkait budaya visual digital. Analisis data dilakukan melalui analisis isi dan tematik yang mencakup analisis teks hadis, analisis kontekstual, serta sintesis normatif antara nilai hadis, fiqh aurat, dan teori etika media. Hasil penelitian menunjukkan bahwa nilai-nilai etika visual Islam yang bersumber dari hadis Nabi Saw tetap relevan dalam menghadapi budaya digital modern. Hadis tentang batas aurat, ḥayā' (rasa malu), dan pengendalian pandangan menjadi landasan moral perilaku visual di ruang digital. Oleh karena itu, eksposur aurat dalam konten dance Generasi Z dapat dipahami sebagai penyimpangan dari norma hadis karena berpotensi menimbulkan fitnah visual dan melemahkan nilai ḥayā'. Penelitian ini menawarkan rumusan awal etika visual Islami digital berbasis hadis bagi kreator Muslim dan pendidik.

Kata kunci: *Aurat, Hadis, Generasi Z, Media sosial*

Introduction

Discussions and studies about women are a theme that is always present in every generation.[1][2] One of the issues that continues to be a concern is regarding the limits of women's aurah.[3] The study of the awrah is not only theological, but also has legal implications for various socio-religious issues, such as the use of the veil, dress procedures, and interactions between men and women.[4] By nature, humans, both religious and non-religious, are aware of the potential for stimulation between the two sexes, either

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[1] Dhiyaa Thurfah Ilaa, "Feminisme Dan Kebebasan Perempuan Indonesia Dalam Filosofi," *Jurnal Filsafat Indonesia* 4, no. 3 (2021): 211–16.

[2] Mila Amelia et al., "EDUCATION FOR WOMEN: A Thematic Hadith Study with a Grounded Theory Approach," *Al-Bukhari : Jurnal Ilmu Hadis* 7, no. 1 (2024): 63–77, https://doi.org/10.32505/al-bukhari.v7i1.8291.

[3] Riki Iskandar and Danang Firstya Adji, "Menutup Aurat Dalam Pandangan Ulama Kontemporer," *Madania: Jurnal Ilmu-Ilmu Keislaman* 12, no. 1 (2022): 28, https://doi.org/10.24014/jiik.v12i1.19479.

[4] Arip Purkon, "Batasan Aurat Perempuan Dalam Fikih Klasik Dan Kontemporer," *Risalah : Jurnal Pendidikan Dan Studi Islam* 9, no. 3 (2023): 1046–61, https://doi.org/"Batasan Aurat Perempuan Dalam Fikih Klasik Dan Kontemporer." Risalah : Jurnal Pendidikan dan Studi Islam 9(3): 1046–61.

through body parts, movements, or speech. This potential can trigger prohibited behaviors such as adultery, so special arrangements are needed in the form of the concept of aurat. The obligation to cover the awrah is part of an effort to protect oneself and avoid things that can cause fitnah.[5] In the current context, the development of digital technology brings new challenges in the application of the concept of aurat. The world of Indonesian education, for example, now not only functions as a formal learning space, but is also influenced by the rapidly growing social media culture. One of the prominent phenomena is the viral dance trend on platforms such as TikTok and Instagram, which involves students and even teachers.[6]

Some cases, such as the video of dancing "Pargoy" in elementary schools that went viral in January 2022, show how body expression in the digital space is beginning to penetrate educational institutions.[7] The phenomenon of dancing and displaying oneself on social media has become a form of popular expression, but at the same time it raises new problems related to ethics, morals, and the limits of awrah, especially for Muslim women.[8] Islamic Shari'a views that the provisions regarding the awrah are permanent and do not change with the development of the times. All forms of apparitions or disbursements of aurat, both in real public spaces and in digital spaces, are still categorized as prohibited acts. This is affirmed in the Fatwa of the Indonesian Ulema Council (MUI) Number 24 of 2017, which states that social media content that displays aurat is included in the category of haram acts. Thus, the phenomenon of dance trends or content that highlights the body on social media can be seen as a violation of Islamic moral principles and manners. Therefore, a contextual understanding of fiqh aurat in the digital era is very important, so that activities on social media remain within the framework of sharia ethics and maintain self-respect.[9]

The development of short video platforms like TikTok has transformed the way young generations, especially Generation Z interact with popular culture, fashion, and body expressions. In recent years, TikTok has become a global trend machine with fast-spreading dance and dance challenge content, shaping the aesthetics, language, and lifestyle norms of Generation Z in various countries.[10] Industry trends reports position TikTok as the main platform that drives pop culture virality and shapes the aesthetic

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[5] Siti Purhasanah et al., "Kewajiban Menutup Aurat Dalam Perspektif Al-Quran," *Al-Fahmu: Jurnal Ilmu Al-Qur'an Dan Tafsir* 2, no. 1 (2023): 53–61, https://doi.org/10.58363/alfahmu.v2i1.31.

[6] Rai Rai, "Fenomena Joget Dan Pamer Kecantikan Di TikTok, Pakar Ungkap Dampak Psikologisnya," PT. Scientia Insan Cita Indonesia 2024, 2025, https://scientia.id/2025/05/22/fenomena-joget-dan-pamer-kecantikan-di-tiktok-pakar-ungkap-dampak-psikologisnya/#google_vignette.

[7] Erdy Nasrul, "Hiburan Dan Tantangan Joget Trending Rambah Dunia Pendidikan," Republika, 2025.

[8] Nasrul.

[9] Uswatun Hasanah, Dila Purwa Lestari, and Aulia Mayada, "Pandangan Fiqih Islam Tentang Etika Menutup Aurat Di Media Sosial" 1, no. 4 (2025): 466–71.

[10] Abdullah Rahim, Muhajirin Muhajirin, and Nurchalidin Nurchalidin, "The Phenomenon of Haters ' Behavior on Social Media from the Perspective of Hadith," *Al-Bukhari : Jurnal Ilmu Hadis* 8, no. 2 (2025): 130–44, https://doi.org/https://doi.org/10.32505/al-bukhari.v8i2.12591.

consumption behavior of young users.[11] The phenomenon of dance challenges has a double impact from various sides. On the one hand, it produces creativity, economic opportunities, and a sense of community, but on the other hand, it is related to body image issues, changes in social values, and exposure to content that sometimes has the potential to conflict with local religious and cultural norms. Experimental research has shown that watching certain dance videos in the age range of 18–25 years can affect body satisfaction and self-perception, while other studies in the context of education have shown positive and negative effects on character (e.g., creativity vs. decline in religious values/discipline). These findings indicate that the correlation between exposure to dance content and the psychosocial aspects of Generation Z has been identified, but the results are complex and situational.[12]

In the religious realm, the topic of aurat and manners of dressing received intensive attention from hadith and fiqh experts when digital practices (posting videos, live, and public profiles) became a new public space. Contemporary studies examine how hadith texts and fiqh interpretations are applied to the ethics of social media use, such as discussions about the limits of aurat in digital public spaces and da'wah's response to body expression on platforms. However, most of the fiqh studies are still in the form of normative studies with little integration of empirical evidence on how the younger generation, especially Generation Z, understands, navigates, or reconstructs the meaning of aurat when involved in online dance trends.[13] Studies on women, social media, and the digital generation have been conducted from various perspectives, both social, communication, and religious. However, based on the literature search of the last five years, research that specifically examines the exposure of the awrah on social media from the perspective of hadith has not yet been found.

Pithaloka et al discuss the meaning of Gen Z women towards TikTok dance masculinity, highlighting gender construction in digital expression.[14] Saputra dkk. meneliti peran konten keagamaan di media sosial dalam membentuk toleransi antarumat beragama, sedangkan Natasya & Kholil menelaah efektivitas konten TikTok dalam meningkatkan aktualisasi diri mahasiswa Gen Z.[15][16] All three focus on social and psychological aspects, not the sharia dimension or Islamic visual ethics. Aini Nabillah &

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[11] Dinda Dewi Ambarwati and Usrek Tani Utina, "Pengaruh Dance Challenge Pada Media Sosial TikTok Terhadap Minat Menari Remaja Kabupaten Blora Di Era Pandemi Covid-19," *Jurnal Seni Tari* 11, no. 1 (2022): 22–35, http://journal.unnes.ac.id/sju/index.php/jst.

[12] Mutia Indriyani et al., "Pengaruh Intensitas Penggunaan Media Sosial Tiktok Terhadap Citra Tubuh Ideal" 5, no. 1 (2025): 67–75.

[13] Dwi Rizki Mulyani and Muhammad Nuh Siregar, "Konsep Berpakaian Dalam Perspektif Hadits" 7, no. 4 (2024): 711–31, https://doi.org/10.31943/afkarjournal.v7i4.1683.The.

[14] Dyah Pithaloka, Ivan Taufiq, and Mutia Dini, "Pemaknaan Perempuan Generasi Z Terhadap Maskulinitas Joget Tiktok," *Satwika : Kajian Ilmu Budaya Dan Perubahan Sosial* 7, no. 1 (2023): 69–78, https://doi.org/10.22219/satwika.v7i1.24793.

[15] Dhimas Arya Saputra et al., "Peran Konten Keagamaan Di Media Sosial Dalam Membentuk Sikap Toleransi Antarumat Beragama Pada Generasi Z," *JPI: Jurnal Pendidikan IPS* 15, no. 4 (2025): 1351–59, https://doi.org/https://doi.org/10.37630/jpi.v15i4.3631.

[16] Natasya Natasya and Syukur Kholil, "Efektivitas Konten Media Sosial Tiktok Pada Akun @Eva Alicia Dalam Meningkatkan Aktualisasi Diri Pada Generasi Z Di Prodi KPI UINSU STAMBUK 2021," *Jurnal Khabar: Komunikasi Dan Penyiaran Islam* 7, no. 1 (2025): 323–37, https://doi.org/DOI https://doi.org/10.37092/khabar.v7i1.1159.

Romadi examined the da'wah of Generation Z on social media through a netnography study of TikTok accounts, while Firmansyah et al. highlighted the problem of endorsement in the perspective of hadith about aurat.[17][18] Meanwhile, Mardi, et al discussed Islamic ethics in the use of social media.[19] Then Aulia & Zakka examined the role of hadith in shaping digital ethics among Generation Z.[20] However, all of these studies have not explicitly reviewed the hadith of the awrah in the context of digital visual culture. This indicates that there is a research gap that connects the study of aurat hadith with popular cultural phenomena such as *dance challenges* on TikTok. The existing studies are still normative and have not integrated empirical and visual cultural perspectives.

Based on the above background description, the researcher sees an interesting and problematic phenomenon related to the exposure of aurat in Generation Z's dance content on social media. This phenomenon not only reflects the dynamics of digital culture, but also raises ethical issues from an Islamic perspective, especially related to the meaning of awrah and the limits of body expression in virtual public spaces. Therefore, the researcher is interested in conducting research with a focus on the hadith review of the phenomenon of awrah exposure in Generation Z's dance content on social media. This study is expected to make a scientific contribution in understanding how sharia values and principles, especially those derived from the hadith of the Prophet Saw, can be implemented in a relevant way in the digital era. This research is important to relate the textual analysis of hadith and fiqh aurat with the visual culture of the digital generation that is now rampant.

This research uses a qualitative approach with the type of library research or literature study. This approach was chosen because the focus of the research does not lie in field observation, but on the analysis of texts and literature that are relevant to the theme of hadith studies about the awrah and the phenomenon of body exposure in Generation Z's dance content on social media.[21][22] This research seeks to examine in depth the concept of aurat in hadith and fiqh, then relate it to the reality of digital visual culture

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[17] Aini Nabillah and Pipir Romadi, "Dakwah Pada Generasi Z Di Media Sosial: Studi Netnografi Pada Akun TikTok Agam Fachrul," *Idarotuna* 6, no. 1 (2024): 51, https://doi.org/10.24014/idarotuna.v5i2.24625.

[18] Firmansyah Firmansyah, Mugiyono Mugiyono, and Sulaiman M. Nur, "Probematika Endorsement Di Media Sosial: Kajian Maanil Hadist Batasan Aurat Muslim Hadist Riwayat Imam Ahmad Dan Abu Daud," *Reslaj: Religion Education Social Laa Roiba Journal* 7, no. 1 (2025): 567–80, https://doi.org/10.47476/reslaj.v7i1.5597.

[19] Irdina Ilmuna Mardi et al., "E-Journal of Islamic Thought and Understanding," *E-Journal of Islamic Thought and Understanding Academy of Contemporary Islamic Studies (ACIS), UiTM Cawangan Melaka, Malaysia* 7, no. 1 (2021): 118–27, https://doi.org/https://doi.org/10.24191/ejitu.v7i1.7332.

[20] Silvi Nur Izzatul Aulia and Fathoniz Zakka, "The Role of Hadith in Shaping Social Media Use Ethics Among Generation Z," *Al-Bukhari : Jurnal Ilmu Hadis* 7, no. 2 (2024): 159–73, https://doi.org/10.32505/al-bukhari.v7i2.9554.

[21] Soledad Alfaro Jimenez, Jasmina Berbegal-Mirabent, and Rocío de la Torre, "How Do University Libraries Contribute to the Research Process?," *Journal of Academic Librarianship* 50, no. 5 (2024): 102930, https://doi.org/10.1016/j.acalib.2024.102930.

[22] Mestika Zed, *Metode Penelitian Kepustakaan*, ed. Yayasan Pustaka Obor Indonesia, 1st ed. (Jakarta, 2017).

that is developing on platforms such as TikTok and Instagram. The data sources used consist of primary data and secondary data. Primary data includes major hadith books such as *Saheeh al-Bukhari*, *Saheeh Muslim*, *Sunan Abu Dawud*, and *Musnad Ahmad*, as well as the views of classical and contemporary scholars on the limits of aurat and dress etiquette. The secondary data includes books, scientific journals, academic articles, and research results that discuss social media phenomena, popular culture, and Generation Z behavior in a religious context.

This method was chosen because the research focuses on the study of textual sources, especially the hadiths of the Prophet Muhammad (saw) and classical and contemporary fiqh literature, without conducting direct observations in the field. The choice of this literature method is motivated by the researcher's goal to explore in depth the perspective of pure hadith**,** as a source of authentic Islamic law and has high relevance to today's social phenomena.[23] Through this approach, the researcher seeks to reinterpret the normative values of hadith in the context of modern digital culture, so that the understanding and application of Islamic teachings, especially related to aurah and visual ethics, continue to run according to the guidance of sharia**.** The data collection technique is carried out through documentation studies, namely by searching, identifying, and classifying various relevant literature sources. The collected data is then analyzed using content analysis and thematic analysis**.** The analysis process includes three main stages. *First***,** the analysis of hadith texts, which involves tracing the sanad and matan to ensure the authenticity and textual meaning of the hadith about the aurat. *Second***,** contextual analysis**,** which interprets the message of the hadith in today's social and cultural situation, especially in the context of digital media. *Third*, normative synthesis, which is to integrate the results of hadith studies with the views of fiqh aurat and ethical theories of digital media.[24]

Analisis Hadis tentang Aurat dan Etika Visual dalam Islam

The concept of aurat in hadith sources establishes a normative framework that influences the visual ethics of Muslims: the hadiths that are classic references include Abu Dawud's narration of Asmâ' bint Abu Bakr and the narration that states that the male aurat is between the navel and the knees, these two nash form a basic measure of the body parts that must be guarded and become a foothold in fiqh discourse related to public appearance. The hadiths not only regulate clothing but, according to the interpretation of scholars such as Ibn Hajar and al-Nawawî, also touch on visual behavior: gestures, attitudes, and ways of appearing that have the potential to arouse desire or fitnah must be controlled as part of the principles *of ḥayā'* (shame) and *iffah* (maintaining honor).[25]

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[23] Muhammad Rijal Fadli, "Memahami Desain Metode Penelitian Kualitatif," *Humanika: Kajian Ilmiah Mata Kuliah Umum* 21, no. 1 (2021): 33–54, https://doi.org/10.21831/hum.v21i1.38075.

[24] Hendry Hendry and Daniel H.F Manongga, *ANALISIS KONTEN BERBASIS GROUNDED THEORY*, ed. Mars Caroline Wibowo, 1st ed. (Semarang: Yayasan Prima Agus Teknik, 2024).

[25] Iskandar and Adji, "Menutup Aurat Dalam Pandangan Ulama Kontemporer."

In the context of the digital era, especially the culture of short videos and dance challenges, the principles of this hadith have gained new relevance because the representation of the body is now recorded, easily disseminated, and seen by a wide audience. Contemporary literature shows two important trends: first, digital platforms encourage the birth of creative body representation practices that are at the same time vulnerable to aurat exposure, for example, the emergence of modest/halal fashion trends that reconcile modern aesthetics with aurat principles; Quantitative studies and industry reviews have found significant growth in the Modest Fashion ecosystem promoted through social media. Second, content analysis studies in Indonesia indicate that a number of dance content on TikTok contains moderate to high levels of "body exposure" and is influenced by the logic of virality, thus creating tension between the visual cultural practices of Gen Z and the aurat norms formulated in the hadith.[26]

The study of contemporary fiqh and digital ethics emphasizes that the application of hadith provisions in the online realm must pay attention to hermeneutic elements such as intention (*niyyah*), context (*'urf*), and social consequences (*mafsadah vs. maslahah*). Therefore, some research on social media ethics from an Islamic perspective emphasizes the need for a Qur'an-Sunnah-based "digital ethics" that guides how visual content is produced and consumed, an approach that combines normative texts with an understanding of platform mechanics (algorithms, short video formats, viral aesthetics).[27] The following is a hadith about Aurat and Visual Ethics:

1. Hadith of Female Aurat

حَدَّثَنَا يَعْقُوبُ بْنُ كَعْبٍ الْأَنْطَاكِيُّ وَمُؤَمَّلُ بْنُ الْفَضْلِ الْحَرَّانِيُّ ، قَالَا : حَدَّثَنَا
الْوَلِيدُ ، عَنْ سَعِيدِ بْنِ بَشِيرٍ ، عَنْ قَتَادَةَ ، عَنْ خَالِدٍ قَالَ يَعْقُوبُ : ابْنِ دُرَيْكٍ
– عَنْ عَائِشَةَ رَضِيَ اللَّهُ عَنْهَا، أَنَّ أَسْمَاءَ بِنْتَ أَبِي بَكْرٍ دَخَلَتْ عَلَى رَسُولِ اللَّهِ
صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ وَعَلَيْهَا ثِيَابٌ رِقَاقٌ، فَأَعْرَضَ عَنْهَا رَسُولُ اللَّهِ صَلَّى اللَّهُ
عَلَيْهِ وَسَلَّمَ وَقَالَ : " يَا أَسْمَاءُ، إِنَّ الْمَرْأَةَ إِذَا بَلَغَتِ الْمَحِيضَ لَمْ تَصْلُحْ أَنْ يُرَى
مِنْهَا إِلَّا هَذَا وَهَذَا ".وَأَشَارَ إِلَى وَجْهِهِ وَكَفَّيْهِ.

Meaning: *"Narrated to us by Ya'qub bin Ka'b al-Antaki and Mu'ammal bin al-Fadl al-Harrani, both of whom said: Narrated to us by Al-Walid, from Sa'id bin Bashir, from Qatadah, from Khalid. Ya'qub said: Ibn Duraik (may Allah be pleased with him) said from A'isha (may Allah be pleased with him) that Asma' bint Abu Bakr came to the Messenger of Allah (peace and blessings of Allaah be upon him) and she was wearing a thin garment, so the Messenger of Allah (peace and blessings of Allaah be upon him) turned away from her and said: "O Asma', when a woman has reached her menstrual period, it is not proper for her to be*

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[26] Hasanah, Lestari, and Mayada, "Pandangan Fiqih Islam Tentang Etika Menutup Aurat Di Media Sosial."

[27] M Aras Herman, "Transformasi Dakwah Tentang Hadis-Hadis Hukum Di Media Sosial," *Socius: Jurnal Penelitian Ilmu-Ilmu Sosial* 3, no. 2021 (2025): 2021–26.

shown except this and this." And he pointed to his face and his hands. (HR Abu Daud).[28]

2. Hadith of Aurat for Men

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حَدَّثَنَا مُحَمَّدُ بْنُ عَبْدِ الرَّحْمَنِ الطُّفَاوِيُّ ، وَعَبْدُ اللَّهِ بْنُ بَكْرٍ السَّهْمِيُّ ، الْمَعْنَى وَاحِدٌ، قَالَا : حَدَّثَنَا سَوَّارٌ أَبُو حَمْزَةَ ، عَنْ عَمْرِو بْنِ شُعَيْبٍ ، عَنْ أَبِيهِ ، عَنْ جَدِّهِ ، قَالَ : قَالَ رَسُولُ اللَّهِ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ : " مُرُوا أَبْنَاءَكُمْ بِالصَّلَاةِ لِسَبْعِ سِنِينَ، وَاضْرِبُوهُمْ عَلَيْهَا لِعَشْرِ سِنِينَ، وَفَرِّقُوا بَيْنَهُمْ فِي الْمَضَاجِعِ، وَإِذَا أَنْكَحَ أَحَدُكُمْ عَبْدَهُ أَوْ أَجِيرَهُ، فَلَا يَنْظُرَنَّ إِلَى شَيْءٍ مِنْ عَوْرَتِهِ، فَإِنَّ مَا أَسْفَلَ مِنْ سُرَّتِهِ إِلَى رُكْبَتَيْهِ مِنْ عَوْرَتِهِ " .

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Meaning: *"Muhammad ibn Abdul Rahman al-Tufawi and Abdullah ibn Bakr al-Sahmi said: Sawar Abu Hamzah narrated to us, from Amr bin Shu'aib, from his father, from his grandfather, who said: The Messenger of Allah (peace and blessings of Allaah be upon him) said: "Command your children to pray for seven years, and beat them for it for ten years, and separate them in bed, and if one of you marries his slave or his servant, let him not see anything from his awrah, for what is under his navel up to his knees is his awrah."* (HR. Imam Ahmad).[29]

3. Hadith on Shame (*Ḥayā'*)

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حَدَّثَنَا إِسْمَاعِيلُ بْنُ عَبْدِ اللَّهِ الرَّقِّيُّ ، قَالَ : حَدَّثَنَا عِيسَى بْنُ يُونُسَ ، عَنْ مُعَاوِيَةَ بْنِ يَحْيَى ، عَنِ الزُّهْرِيِّ ، عَنْ أَنَسٍ قَالَ : قَالَ رَسُولُ اللَّهِ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ : " إِنَّ لِكُلِّ دِينٍ خُلُقًا، وَخُلُقُ الْإِسْلَامِ الْحَيَاءُ " .

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Meaning: *"Isma'il bin Abdullah al-Raqqi narrated to us, he said: Isa bin Yunus narrated to us, from Mu'awiyah bin Yahya, from al-Zuhri, from Anas, he said: The Messenger of Allah (peace and blessings of Allaah be upon him) said: "Every religion has morals, and the morality of Islam is shame."* (H.R Ibn Majah).[30]

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[28] Abu Daud Al-Asy'ats As-Sijistani Sulaiman, *Sunan Abu Daud*, 4th ed. (Riyadh: Maktabah Al-Ma'arif, n.d.).

[29] Abu Abdullah Ahmad bin Muhammadbin Hanbal asy-Syaibani al-Mawarzi, *Kitab Musnad Ahmad*, 1st ed. (Dar Al-Kutub Islamiyah, n.d.).

[30] Abi Abdillah Muhammad bin Yazid Ibnu Majah, سنن ابن ماجه, 1st ed. (Beirut: Dar Al-Kutub Islamiyah, 2008).

4. Hadith Guarding the Gaze

النظرة سهم من سهام إبليس مسمومة فمن تركها من خوف الله أثابه إيمانًا يجد
حلاوته فى قلبه (الحاكم وتعقب عن حذيفة أخرجه الحاكم) وقال: صحيح
الإسناد. وأخرجه أيضًا: القضاعى

Meaning*: "The sight (which is haram) is the poisonous arrow of the arrows of Satan. Whoever abandons him because he fears Allah, Allah will give him a sweet faith that he feels in his heart."* (HR. Al-Ḥākim).[31]

5. Hadith on Maintaining Behavior in Public

حَدَّثَنَا قُتَيْبَةُ بْنُ سَعِيدٍ ، حَدَّثَنَا أَبُو الْأَحْوَصِ ، عَنْ أَبِي حَصِينٍ ، عَنْ أَبِي
صَالِحٍ ، عَنْ أَبِي هُرَيْرَةَ قَالَ : قَالَ رَسُولُ اللَّهِ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ : " مَنْ كَانَ
يُؤْمِنُ بِاللَّهِ وَالْيَوْمِ الْآخِرِ فَلَا يُؤْذِ جَارَهُ، وَمَنْ كَانَ يُؤْمِنُ بِاللَّهِ وَالْيَوْمِ الْآخِرِ
فَلْيُكْرِمْ ضَيْفَهُ، وَمَنْ كَانَ يُؤْمِنُ بِاللَّهِ وَالْيَوْمِ الْآخِرِ فَلْيَقُلْ خَيْرًا أَوْ لِيَصْمُتْ " .

Meaning: *"Kutaybah ibn Sa'id narrated to us, Abu al-Ahwas narrated to us, from Abu Hasin, from Abu Salih, from Abu Hurairah, who said: The Messenger of Allah (peace and blessings of Allaah be upon him) said: "Whoever believes in Allah and the Last Day, let him not harm his neighbor. And whoever believes in Allah and the Last Day, let him respect his guests, and whoever believes in Allah and the Last Day, let him say good or be silent."(* HR. Bukhari)[32]

The five hadiths studied show that Islamic teachings have provided a comprehensive and relevant visual ethical framework to deal with the current development of digital culture. First, the hadith of Asmā' bint Abu Bakr and the hadith on male aurah provide the most basic textual restrictions regarding the parts of the body that must be protected, becoming the legal foundation in classical and contemporary aurat discourse. Second, the hadith on *ḥayā'* affirms that shame is a core value in Muslim moral identity, placing the ethics of visual courtesy as an integral part of faith, not just a cultural issue. Third, the hadith about maintaining one's gaze strengthens the obligation of self-control in the visual space, including the digital space because body visualization on social media can be a medium that triggers orgasm and slander. Fourth, the hadith about speaking well or silently expands visual ethics to media ethics in general: content production, captions, interactions, and public responses must be subject to the principles of kindness and moral responsibility. Overall, these five hadiths affirm that visual ethics in Islam are not only related to clothing, but also include the way of displaying, body movements, intentions,

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[31] Al-Imam Al-Hafidz Abi Abdillah Muhammad bin Abdillah An-Naisabury Al-Hakim, *Al-Mustadrak 'Ala-Shohihaini*, 1st ed. (Riyadh: Syibr Baradariz, 2018).

[32] Imam Bukhori, *Shohih Bukhori*, 1st ed. (Dar Al-Kutub Islamiyah, n.d.).

and the social impact of visual representations. In the context of dance challenge trends and social media culture of Generation Z, the five hadiths provide normative guidelines that remain relevant: maintaining the boundaries of aurat, practicing shame, controlling views, and ensuring that every digital expression does not violate moral values, does not cause slander, and brings benefits to oneself and the community.

Gen Z Lifestyle Practices in Dance Trends on Social Media

Generation Z grew up along with the emergence of short video platforms so that the practice of expression including dance challenges became an important part of their social life, TikTok for example functions not only as an entertainment arena but also as a space for the formation of identity, community, and social capital for young users. Cross-country studies show that participation in challenges is driven by diverse motivations: seeking social recognition, creativity, community involvement, and economic potential (content monetization).[33] Dance challenge characters present technical and aesthetic features that influence the way the body is represented: the short video format encourages dense choreography (repetitive movements, *close-ups, specific framing*), the use of angles and editing that highlight specific body parts, as well as algorithmic pressure to attract attention (*likes, shares, watch time*). This combination of formats often results in content that features casual/tight clothing and performative gestures, a visual context that is different from traditional offline interactions. Analysis of adolescent and student participation in the challenge shows that the characteristics of the platform encourage strategic self-presentation practices that prioritize visibility.[34]

The psychosocial impact of intense engagement with dance content suggests two directions: some studies have found negative effects on body satisfaction and self-image when content highlights the "ideal body", while content featuring body diversity can increase body satisfaction, for example reporting significant changes in body satisfaction depending on the type of video watched, while other studies place this phenomenon within the framework of digital social pressure and aesthetic competition. These findings are relevant because Gen Z often evaluates themselves through engagement metrics (likes/views), so the platform's visual norms help shape their body standards and dress practices.[35] In the context of the Muslim-majority or Muslim community, a pattern of negotiation emerges between the demands of digital aesthetics and the norms of aurat: there are two parallel tendencies. First, the adoption of modest/halal fashion that combines piety and contemporary style. Second, more permissive practices that follow viral standards without religious filtration. Research in Indonesia shows that Generation

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[33] Nadia Afifah and Septi Kuntari, "Peran Media Sosial Dalam Pembentukan Identitas Sosial Gen Z Di Aplikasi TikTok Dan Instagram," *PESHUM : Jurnal Pendidikan, Sosial Dan Humaniora* 4, no. 3 (2025): 4409–15, https://doi.org/10.56799/peshum.v4i3.8367.

[34] Gabriela Nadine and Ahmad Junaidi, "Analisis #DanceChallenge Terhadap Popularitas Grup K-Pop Stray Kids Pada Kalangan Generasi Z Di Jakarta," *Koneksi* 7, no. 2 (2023): 325–34, https://doi.org/10.24912/kn.v7i2.21381.

[35] Nur Kholizha Putri Andini Fahsya and Ahmad Junaidi, "Fenomena Fear of Missing Out (FoMO) Pada Generasi Z Dalam Mengikuti Trend Tiktok," *PAEDAGOGY: Jurnal Ilmu Pendidikan Dan Psikologi* 4, no. 1 (2024): 61–70.

Z is interest in hijab fashion is influenced by social media and halal branding, so that there is a discourse that digital media can be a medium for adapting religious values, not just a threat to it. However, content studies also indicate that dance content that displays bodily exposure that has the potential to contradict aurat norms shows that there is a tension of values in daily practice.[36]

In addition to the aspect of body representation, the practice of dance challenge also has an impact on a series of social behaviors: the formation of peer validation networks, the normalization of self-branding techniques, and economic opportunities for young creators. Qualitative research on challenge participation underlines the role of family, school, and social environment in directing or controlling children/students' involvement in dance content, so that coaching and digital literacy are the key to mitigating moral and psychological risks. On the policy side, this phenomenon demands guidelines that combine the technical understanding of the platform with the perspective of local values so that educational interventions are more targeted.[37] In synthesis, Generation Z is lifestyle practices in dance trends on social media are ambivalent: they open up spaces for creativity, community, and economic opportunities, but they also create aesthetic pressures, potential violations of awat norms, and psychosocial risks. Therefore, the literature review suggests a dual approach to building digital ethical literacy based on religious values (e.g., contextual visual guidelines) while strengthening Generation Z is critical capacity for algorithmic logic and virality mechanics as the most realistic strategy to manage the impact of dance practices in the digital public realm.[38]

I Integration of Analysis: The Relevance of Hadith to the Phenomenon of Dance Challenge Generation Z

The integration of *sunnah* norms with the dance challenge practice of Generation Z begins with *nash-nash* which is a benchmark for visual ethics, the hadith of Asmâ' bint Abu Bakr which states that for women who have reached puberty "it is not appropriate to look at it except the face and the palms" (HR. Abû Dâwud), hadith that states the male aurat between the navel and the knee, the hadith that advocates *ḥayā'* (shame) as Islamic morality, the hadith that warns of the danger of uncontrollable gaze, as well as the hadith "to speak well or to be silent" (HR. Bukhârî–Muslim). These five principles, together with the interpretation of scholars, form operational criteria that can be used to assess dance content, namely: clothing limits, control of movement and gestures, control of audience views, as well as narrative ethics and content creators' intentions.[39] Empirically, the mechanics of short video platforms of close-up framing, choreographic repetition,

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[36] Mira Andini et al., "Strategi Pemasaran Fashion Hijab Di Era Gen Z Dalam Persepektif Ekonomi Syariah Pada Toko Vee Store," *Ad- Diwan:Journal of Islamic Economics* 4, no. 2 (2025): 79–88.

[37] Dewi Ambarwati and Tani Utina, "Pengaruh Dance Challenge Pada Media Sosial TikTok Terhadap Minat Menari Remaja Kabupaten Blora Di Era Pandemi Covid-19."

[38] Fauzan Abdillah and Guruh Marhaenis Handoko Putro, "Etika Digital: Penggunaan Media Sosial Pada Kacamata Gen Z," *Jurnal Komunikasi* 14, no. 1 (2022): 158–71.

[39] Dyan Permata Ratri et al., "TikTok Dance Challenge: Content Creativity and Character Value for Elementary School Students," *Buletin KKN Pendidikan* 6, no. 1 (2024): 20–32, https://doi.org/10.23917/bkkndik.v6i1.23648.

quick cuts, and algorithmic pressure encourage the practice of self-presentation that accentuates the body so that the risk of aurat violation and erosion of *ḥayā'* increases. Studies on TikTok and body image have shown a link between exposure to certain dance content and changes in body satisfaction in adolescents and young adults, quantitative studies and experiments examining TikTok's impact on body satisfaction confirm that the short video format reinforces the aesthetic pressures that affect both creators and viewers. In the perspective of hadith, if wardrobe, framing, or movement highlight areas that *Nash* thinks should be closed, then the content can be categorized as problematic.[40]

The hadith on *ḥayā'* provides an ethical benchmark that goes beyond just textual aurat It assesses the style of performance, the intensity of gestures, and the purpose of content creation. Many media studies indicate that the push to get likes and views encourages creators to use more explicit gestures for virality. This phenomenon is contrary to the principle of shame advocated by the hadith. Therefore, the ethical assessment of dance challenges must include a choreographic dimension, whether the movement emphasizes sensuality or just artistic expression and emphasizes value education (digital piety) so that creators understand ethical boundaries in visual practice.[41] Hadiths that describe views as "arrows" are relevant to modern visual distribution architectures. The algorithm recommends the most attention-grabbing content, so videos that highlight certain body parts quickly spread and are watched repeatedly. The literature on the effects of repetitive visual exposure suggests that certain aesthetic normalizations occur through repetition, so that vision control is not only an individual responsibility but also a structural challenge. This hadith, therefore, strengthens the argument for a combination of creators' self-regulation strategies towards framing, critical literacy for viewers, and platform policy dialogue as an ethical response.[42]

In addition, the hadith "speak well or be silent" expands the scope of ethics from visual to narrative. The captions, tags, and comments that accompany videos can reinforce or undermine visual meaning. Many content analyses place vulgar comments, body-shaming, or provocative captions as part of an ecosystem that exacerbates the negative impact of a video. Therefore, the ethical guidelines taken from this hadith include not only the visual aspect but also the communicative aspect, what is written, how to name oneself, and the intention behind the publication.[43] On the other hand, the study of modest/halal fashion and the phenomenon of "modest performance" shows that there is a path of reconciliation between hadith norms and digital aesthetics. Some Generation

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[40] Winda Kustiawan, Melja Ramadhan, and Muhammad Naufal Habibi, "Analisis Penggunaan Tik - Tok Terhadap Gaya Hidup Generasi Z," *Jurnal Pendidikan Tambusai* 9, no. 1 (2025): 5035–41.

[41] Nurul Hasanah, Abustani Ilyas, and Zulfahmi Alwi, "Etika Digital Perspektif Hadis (Studi Tematik Tntang Konsep Haya ' (Malu) Sebagai Landasan Menjaga Marwah Diri Remaja Muslim Di Media Sosial)," *P@RAD!GMA; Jurnal Kajian Budaya & Media* 2, no. 03 (2025): 69–75.

[42] Muhammad Adib Afiq and Ahmad Fakhruddin Fajrul Islam, "Etika Da'i Gen-Z Dalam Berdakwah Pada Akun Tiktok @kadamsidik00," *Jurnal Sains Student Research* 3, no. 5 (2025): 252–71.

[43] Hasanah, Ilyas, and Alwi, "Etika Digital Perspektif Hadis (Studi Tematik Tntang Konsep Haya ' (Malu) Sebagai Landasan Menjaga Marwah Diri Remaja Muslim Di Media Sosial)."

Z Muslim creators have managed to adapt choreography and wardrobe so that they remain creative without violating the provisions of the law. This indicates that hadith does not have to be understood in a repressive manner with contextual interpretation and aesthetic literacy, sunnah values can be a guide for dignified expression. Therefore, the recommendations that emerged from this integration are practical and constructive: compiling a hadith-based ethical checklist for creators (clothing, movement, framing, intention, captions), developing a Qur'an and Sunnah value-based digital literacy module for Generation Z, and encouraging cross-stakeholder dialogue among scholars, media academics, creators, and platforms so that the resulting guidelines are applicable and communicative.[44]

Conclusion

Based on the results of the above research, it can be concluded that the phenomenon of awrah exposure in Generation Z's dance content on social media reflects new challenges in religious practices in the digital era, where the space for public expression and interaction has shifted to online platforms such as TikTok and Instagram. Social media is not only a means of entertainment, but also a space for the formation of identity and body expression, which in the context of Islam must remain within the corridor of sharia. Through textual analysis of the hadiths about aurat, shame (ḥayā'), maintaining one's views, and dressing manners, this study confirms that Islamic teachings have a very relevant and comprehensive ethical framework to answer the problem of today's digital morality. These hadiths not only regulate the physical boundaries of the awrah, but also teach spiritual awareness about how a person presents himself, maintains honor, and balances self-expression with sharia manners. This study found that aurat exposure through dance content often arises due to the influence of virality culture, social media algorithms, and the search for social recognition. This creates friction between sharia norms and digital popular culture. In the perspective of hadith, any form of body appearance that has the potential to cause fitnah or weaken the value of shame is categorized as a violation of Islamic visual ethics. Therefore, it is important to build Islamic digital visual ethics that can be a guideline for the younger generation in expressing creativity without violating the limits of sharia.

For further research, it is suggested that this study be developed through empirical approaches, such as interviews or observations, to understand how Generation Z interprets hadith and the concept of aurat in their digital lives. In addition, it is necessary to develop a hadith-based Digital Islamic Visual Ethics model as a practical guideline for Muslim creators and educators. Further research can also examine comparatively between Islamic media ethics and Western digital ethical theories to strengthen Islam's position in the global moral discourse. On the other hand, it is important to analyze the gender and representation of Muslim women on social media so that the interpretation of the aurat remains contextual but based on sharia. Then it is necessary to conduct action research to design a hadith-based Islamic digital literacy module that can be applied in education and

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[44] Andini et al., "Strategi Pemasaran Fashion Hijab Di Era Gen Z Dalam Persepektif Ekonomi Syariah Pada Toko Vee Store."

da'wah, in order to form a creative, civilized, and obedient young generation to Islamic sharia values in the digital space. This research is expected to be the initial foothold in building a hadith-based Islamic visual ethics framework that is not only normative, but also applicative and contextual. This study seeks to reaffirm the role of hadith as a living, relevant, and solutive moral guide to contemporary visual cultural challenges, so that all digital activities of the Muslim generation can always run in accordance with sharia values, politeness, and self-respect**.**

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