

WHY DO WOMEN IN ISTANBUL DO NOT FOLLOW ISLAMIC MODESTY IN FASHION1

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## CHAPTER ONE: INTRODUCTION

Within Turkey, majority of people are Muslims despite Turkish culture remaining modern about the standard pertaining to the dressing fashion accepted within Europe. During holidays, people dress similar way other individuals within the Europeans countries (Craik, 2003). In public, majority of women within Turkey and contribute to relatively larger proportion of the country's population dress in tesettür. Tesettur is normally headscarf coupled with the light wrap entire top coat. Wearing this type of attire achieve the required modest dress code of Islamic. Other women prefer to wear burka, especially visitors emanating from supplementary states who prefer to strictly stick to Islamic dress traditions. Moreover, certain visitors prefer wearing Turks in bid to adhere to the Ottoman tradition. In reality, wearing a veil is presently outlawed within Turkey since it is extremely controversial. Nevertheless, nothing much is done in bid to implement the law even though tiring veil being extensively acknowledged to be activist in context.

### 1.1 Background

The conception of modesty is mainly addressed in Islamic tradition from diverse perspectives. In physical terms, modesty is linked with the awrah, an Arabic term implying inviolate susceptibility. For men, the awrah is normally from the navel to the knee while from women it is more extensive and complicated matter completely (Hoekstra & Verkuyten, 2015, pp.1236-1251). A woman's awrah on men exterior her underlying mahrem and non-Muslim women consist of her whole body with the exclusion of her face and hands. There are twelve main categories of mahrem.

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Marriage in Islamic serve as an act of Modesty and is normally enhanced within Islam and the marriage is viewed as the achievement of humankind as well as a law that safeguards modesty (Sobh, Belk & Gressel, 2014, pp. 392-412). Muslims regarded marriage as an essential of life and considered as the central institution of society. In Islamic teaching, the sole allowed personal bodily touch with amidst different gender to occur in marriage (Hoekstra & Verkuyten, 2015, pp.1236-1251).

The modern fashion industry is mainly about consumerism and objectification of purchasing that is judged with what an individual wear. Muslim fashion is staggering amidst affirming a Muslim woman's right to be beautiful and well turned out coupled with purchasing more stuff than they require and being judged by their clothes both of which are exactly opposite of Islamic values (Meldrum, Liamputtong & Wollersheim, 2014, pp. 166-179). The main reason for wearing hijab varies and range from women wanting to identify as Muslim, as a sign of modesty, to avoid sexual harassment, to follow god's word and to make them beautiful. Women who require expressing themselves via their religious clothing tend to favor the escalation in selection they possess. On the other hand, those who wear the hijab strictly for the traditional and religious purposes do not support the Western influence on the Islamic clothing.

With the wealth and visibility comes a new self-confidence among the underlying conservative women in Istanbul. This has made women in Istanbul not to follow Islamic modesty in fashion. Initially, Individuals used to despise on women wearing the headscarf (Meldrum, Liamputtong & Wollersheim, 2014, pp. 166-179). Moreover, with the AKP government and via economic development people commenced to look beyond this piece of fabric and presently, people charge women in Istanbul with their accomplishment (Hoekstra & Verkuyten, 2015, pp.1236-1251). Numerous women in Istanbul have spacious beauty salon that is situated amidst

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brand name shops, wedding gown boutiques and picture patisseries that typically attract clients with and without headscarves from the existing vicinity from all over Istanbul.

Female employment within Istanbul in Turkey is still dismally low at approximately 28% of the women presently taking part within the workforce less half of the women of European Union average. Female quotas at the workplace and for an end to the prejudice that women were wearing headscarves can solely work within small skilled and correspondingly low paid jobs (Meldrum, Liamputtong & Wollersheim, 2014, pp. 166-179). Moreover, numerous companies still refuse to use highly qualified women for the executive positions solely because they cover their heads. Increased in the number of women in the workforce in Istanbul have added to bridge the existing gap amidst practicing Muslims and secularist who are anxious about an Islamisation of Turkey (Hoekstra & Verkuyten, 2015, pp.1236-1251). This shows that people prefer to look good in better style just like eating healthy food.

The leading religion within Turkey is Islamic and they are commonly known for certain strongest regulations and cultures (Sobh, Belk & Gressel, 2014, pp. 392-412). In tackling the underlying topic, the paper strives to elucidate the effect of Western culture on the prevailing Turkish youths. There exist drastic and dramatic alterations within Istanbul about dressing code (Hoekstra & Verkuyten, 2015, pp.1236-1251). Presently, women are extremely free to choose on their outfits. Nevertheless, Istanbul possesses two sides in regard to the women dress codes. The two sides of the outfit codes compose of the Asian and European groups. The paper will also strive to expound on the effect on mixing the two distinct outfit codes.

The study relied mainly on research gathering that I personally made on the fashion design. The major reason for undertaking exploration of the underlying topic is driven by the inspiration of learning more about the Turkish Ottoman Empire. Moreover, Istanbul is a big city

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and the data gathered from the prevailing interviews coupled with direct observation is a distinct demonstration of the broad structure of the study. The study does not strictly cover the in-depth analysis of different components of the underlying society. Nevertheless, the study solely focuses on the life of the people in urban part.

### **1.2 Relation to the compilation**

Section of the compilation focus is encouraged by the existence of vital information pertaining to the Turkish Ottoman Empire found in Istanbul. In the Ottoman era, the outfit of women on daily basis was salvar. Salvar was mainly the trouser and a corresponding gomlek purely designed in a manner that the outfit extends to the mid calf. The outfit would be complete when worn with hirka, which was fixed jacket and a sash. A sash was a belt attached beneath the waist.

The wardrobe of the existing upper division coupled with the place was characterized by superiority, luxurious ornaments, and wooden patterns made of gold and silver outfit, filigree needlework combined with the best quality materials (Meldrum, Liamputtong & Wollersheim, 2014, pp. 166-179). Moreover, the premium silks, brocade. Velvet and Taft, hair collars, luxurious fabrics with expensive linings were utilized to make the garments. The Ottoman palace fabrics were handmade particularly for the Sultan's kin and bastion members. There was also utilization of makeup amongst the harem women, and harem ladies would lighten their facial appearances with the almond coupled with the jasmine paste, stress their eyes, eyebrows and eyelashes mainly with black carbon (Hoekstra & Verkuyten, 2015, pp.1236-1251). Moreover, for the lips, the harem women worn red, extensive before Chanel's well-known lipstick were invented

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Women belonged to the sultan's family; a *kasbasi* were worn on the head to depict their rank. Nevertheless, the head ornaments of the women evolved in the 17th century thus becoming gradually more pretentious with the aid of a careful assortment of the set jewels (Sobh, Belk & Gressel, 2014, pp. 392-412). A *fez* possessing a thin white scarf covering the entire head and shoulders was utilized in the 16th century. Women within the court wore an *ic entari* (inner robe) with *cevberi* (complicated belt). These belts were very decorative and were attached to the jeweled daggers. Moreover, an outer layer called *kaftans* with lined fur was worn by women in winter (Hoekstra & Verkuyten, 2015, pp.1236-1251).

Women attended occasion such as visit to their friend by wearing long robe commonly known as *entari* with *hirka*. Normally, *Hirka* and *entari* had buttons at the waist, which allowed open space for the existing skirt in women front. The traditional nature of garment had button all through to the neck, but they were solely buttoned to the underneath of the existing bust thus leaving an open space over the bust (Hoekstra & Verkuyten, 2015, pp.1236-1251). Women wore clothes that were patterned and had bright colors. Outside the house, women wore clothes covered with *ferace*, a gloomy and modestly cut robe closed with buttons all through to the neck. The faces of the women while outside the house were also covered with veils. While undertaking this research, the main focus will be on the alterations that took place within the women outfits taking close consideration on the Ottoman Empire outfits. The impact of the western culture coupled with the modernization impacts will be recognized in regard to the dress code (Fougner, 2016, pp.1-27).

### **1.3 The association to the Fashion Industry**

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The research study is mainly motivated by John Galliano who undertook collection within Ottoman Empire. Moreover, John Galliano is renowned for the womanly and traditionally subjective designs that are identical with his existing brand names (Steele, 1998, pp. 167-189).

John Galliano was first known in fashion industry when launching his design and labels in the year 1984. Moreover, Galliano's fashion was distinctive of the elegant preconception of the cut gowns coupled with the stridently tailored suits that was majorly possessing retro experience. The characteristics developed formed on the base of the existing designer's wonderful and the theatrical productions. The productions drew myriads inspiration from diverse romantic principles such as pin-ups, princesses coupled with the Bollywood (Sobh, Belk & Gressel, 2014, pp. 392-412). Galliano's label has developed encompassing widespread collection of set to wear outfit of women, men as well as children. Moreover, the label possesses eyewear, accessories, delicate scent, jewelry, watches coupled with Galliano secondary line.

John Galliano is extremely influential in defining the future of the fashion industry, particularly in enacting the alterations of the women outfits. For example, the debut of the designer Galliano the took place at MaisonMargiela resulted in numerous alterations in regard to wear thus bringing in escalation of sales figures coupled with the increase in returns (Duggan, 2001, pp. 234-267). John Galliano also aided in the introduction of the couture collection that acted as the first increase to the development at the company in regard to defining the image of the underlying house as well as setting vital agenda for the supplementary collections.

There is distinct evidence of the revolution within the fashion industry that have been brought by Galliano such as abandoning ancient dressing outfit as the main focus of the underlying study (Hoekstra & Verkuyten, 2015, pp.1236-1251). Galliano made each dress from the identical bolt of outfit. He also made clothes from black satin accompanied by crepe since

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they were relatively cheaper. Galliano would utilize matte combined with shiny sides in creating completely new look to any dressing (Emberley, 1988, pp.345-357). Moreover, he also introduced extremely diverse aspects within the industry through introduction of sublime, uncomplicated and feminine clothes (Meldrum, Liamputtong & Wollersheim, 2014, pp. 166-179). The new clothes were extremely attractive, and every individual desired to wear each of the single dress

### **1.4 Hypothetical matters**

#### **1.4.1 Fashion and Femininity**

For a long duration, the kind of outfits that people put on has been taken as the purely cultural identity. Today, women are at liberty to wear in any way they desire since the dress code has been massively influenced by numerous 19<sup>th</sup> and 20<sup>th</sup> centuries advancement socially. The advancement that occurred in the past two centuries have led to disruptions of revolutions (Fougner, 2016, pp.1-27). Through examining the underlying femininity, fashion coupled with feminism concepts, a person is able to comprehend the origin of the present modern outfit (Wilson et al., 1997, pp. 112-156).

Normally, there exist a chronological connection amidst the external appearance of any woman and corresponding fundamental femininity. Moreover, the western society has perpetually fostered fashion as a valued quest for the women placing them into the universe where there is obligation of the self regulations and policies (Meldrum, Liamputtong & Wollersheim, 2014, pp. 166-179). Moreover, the self regulations and policies are massively reliant on the replication, conventionality and consumerism. Nevertheless, the present outfit codes coupled with the styles have been influenced by the alterations, which took place to the

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women in regard to the rank, employment and communal mobility. Additionally, feminism is broadly misconstrued and criticized concept to present date thus bring myriads of challenges on the existing assumptions that have been cling to that women and corresponding attire play a lesser responsibility within the society (Kadioğlu, 1994, pp78-145).

Fashion extremely plays a fundamental role in regard to the present generation and change of identities mainly based on the gender based associations in the society. Moreover, any male who wear woman's outfit is normally ridiculed to be feminine (Sobh, Belk & Gressel, 2014, pp. 392-412). Similarly, in case a woman commences outfit style that is purely identified by men they are ridiculed as being masculine.

Masculinity coupled with femininity are both eased by fashion and are regarded as a stable matter of concession amidst the trans-chronological world and presently seemed difficult (Li, 1994, p.194). Li asserts that fashionable gender responsibilities never bring to a termination of the ancient division that existed amidst the interior and the external. Regrettably, the modern version of the association condones the findings of the surface impacts of the 19<sup>th</sup> century.

The role that fashion plays in the development and change of the gender researches is fundamental, and it can solely via application of the Foucauldian post modernist method in the analysis of the astonishment to the met narratives of the gender configuration as the social reconstruction (Wilson, 2003, pp. 245-267). Moreover, fashionable clothes serve major purpose of making statements regarding the social identity even though their underlying principles majorly concern means both genders perceive the underlying gender responsibilities

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## CHAPTER TWO: LITERATURE REVIEW

The aspect of fashion being a social identity clothes ought to be suitable or contented. Through the underlying perception, the advancement regarding the cloth diffidence amongst the Islamic women would be unmistakable ( Wolfendale & Kennett, 2011, pp213-245). The diverse and conflicting aspects of fashion are a series of dynamic and entertaining evolution. A wonderful and enlightening insight of social identity clothes is the main beliefs behind the influence of fashion. Social identity clothes address issues about fashion from a divergence perception encompass aesthetics, the scenery of fashion coupled with fashionability, morals, sexual category, individuality political principles and designs (Liebelt, 2016, pp. 181-202).

The explanation of the ways in which John Galliano transformed fashion coupled with the alterations to the fashion industry. Moreover, the concept of the persuasion of a fashionable is deeply addressed as the sole means of motivation into undertaking the topic (Specter, 2003, pp245-289). The explanations of the contemporary trends in womanliness to fashion bring out the correlation amidst the feminism coupled with fashion and ways through which each element impacts of one another (Parkins & Sheehan, 2012, pp.123-167).

The questions of whether a woman can be defined by style are useful since it investigates into the association which exists amongst womanliness, feminism, and fashion (Liebelt, 2016, pp. 181-202). Thus, all the alterations experienced within the feminine attires along with the Islamic women within the Istanbul can be extensively elaborated. The association between fashion and corresponding social outlines is closely linked to the gender identity about the outfits is unmistakable (Crane, 2012, pp. 216-289). The changes that took place after the existence of Ottoman Empire are the primary foundation within the Islamic tradition. Existence

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Ottoman Empire is significant in elaboration of the clothing alterations that normally emerge subsequent to the reconstruction of Turkey (Gökarıksel & Secor, 2013, p.157).

The prohibition by the French administration about the wearing of the veils within the public schools reveals the massive struggles of the women in attaining social identity. Moreover, the path of the modernization is normally properly transgressed (Wing & Smith, 2005, p.743). The women outfit within Istanbul with particular orientation to metropolitan liberty coupled with the veil is supportive as it explains how veil expand distinction due to the capability of the women to progress and the comprehension of the prevailing city (Secor, 2002, pp.5-22). Hijab became a contentious political issue, particularly when the hijab was prohibited in public school in France in the year 2004, which was widely reported in American tow media. This, however, depicted that America do not take it serious that the American Muslim women fear veiling themselves within the public currently.

Fashion communication pattern connects amidst outfits coupled with the self recognition. Regarding the hijab and veil of the Muslim women, fashion has traditionally changed from the western central liberty while veil as the leading sacred working was not initially contained within West perception (Gökarıksel & Secor, 2013, p.157). Thus, the veil is hardly a fashion. Fashion can be revealed both to create and correspondingly disparage identities as Clothing is both seen as fabric and artistic function. Moreover, the fabric operations of the incorporate clothing safeguard, modesty, and desirability (Liebelt, 2016, pp. 181-202). Conversely, the fashion's cultural functions contain communication, personality expression, social rank, economic responsibility, and political representation, religious situations, coupled with recreation.

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Since fashion is space filled with identities, it is significant to investigate the way Muslim women within America would observe hijab fashion event. The encoding and decoding theory offered a hypothetical lens to view the audience observation (Gökarıksel & Secor, 2013, p.157). The meaning that media producer encoded into the fashion design clothing of women within Istanbul would not be of necessity decoded as they want. Nevertheless, the audience will utilize diverse strategies to comprehend what they observe, listen to and read. Muslim women within America have adopted their decoding intention in a bid to express concurrence with the underlying unresponsiveness to or to similar dispute against the existing framed media texts of the America Fashion Hijab Design (Liebelt, 2016, pp. 181-202).

Islam holds women in extremely high regard, and the correspondingly Islamic regulations of covering are mainly intended to safeguard their seemliness and honor (Hoekstra & Verkuyten, 2015, pp.1236-1251). The whole competent Muslim researchers all through the account of the Islam concur that satisfying the situations of the underlying outfits is a responsibility on the entire Muslim. Hijab refers to the scarf and signifies modest dressing behavior (Liebelt, 2016, pp. 181-202). Women who usually dress in hijab experience numerous benefits to be attained from obeying the Islamic outfit. Moreover, wearing hijab is seen as being at liberty from the society's impractical prospect. Women in Istanbul are liberated from the perception of sexual substance but as admiration mind. Women wearing hijab are reported to experience minimal sexual harassment within the workplace in Istanbul (Gökarıksel & Secor, 2013, p.157). Numerous women say that individuals both Muslim coupled with the non-Muslims are more apt to display good etiquette in woman wearing a scarf.

### **CHAPTER THREE: METHODOLOGY**

The study explores the reason why Muslim women in Istanbul are abandoning normal Islamic modesty fashion. This is undertaken utilizing qualitative analysis on the data gathered via in-depth interviews. The interview questions pertain to the reason behind abandoning Islamic modesty (Gökarıksel & Secor, 2014, pp. 177-200). The second question pertains to penalties women face because of tiring in hijab in their individuals lives. Do women ever encounter backlash from the persons in their surrounding due to their choice to dress in the hijab? I will also investigate how the prevailing participants in the study were perceived by their friends and close relatives on attiring in hijab. Within this section, I will discuss the research question and describe the methodological point of view employed to analyze the data. The field sites namely Istanbul city and stipulate the general features regarding demographics (Grünenfelder, 2013, pp. 599-615). It was closely followed by the participants eligibility principles used for this study and who the participants are. Subsequent to that, I will describe in detail the interview process coupled with the means through which data was collected that is utilizing coding procedure and diverse codes and build up I developed after sorting via the data (Gökarıksel & Secor, 2015, pp. 2581-2595).

#### **3.1 Procedural viewpoint**

The procedural viewpoint mainly emanates from grounded theory. Moreover, grounded theory techniques are an exact, systematic and reliable set of information gathering coupled with the analytic processes that can be employed to create theory at the expense of constraining data to suit the prevailing theories and perceptions.

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Grounded theory technique can be employed to examine equally quantitative and qualitative statistics, gathered via several sources, encompassing but not restricted to reviews, case lessons and corresponding daily editorials (Ahmad, Iqbal & Javed, 2014, p.66). It permits researchers to utilize similar set of coherent regulations to methodically arrange and formation data gathering and analysis (Grünenfelder, 2013, pp. 599-615). More significantly, grounded theory techniques can be easily reproduced and confirmed in case the researcher follows similar theoretical point of view.

The majority of quantitative scholars gather statistics long prior to commencing the examination process. Grounded theory techniques do not adhere to this pattern. Data collection and analysis is undertaken simultaneously with the grounded theory. Emerging groupings shape information collection which correspondingly utilized and extend those classifications in diverse dimensions and properties (Gökarıksel & Secor, 2014, pp. 177-200). This is commonly known as Theoretical sampling, which permits the researcher to evade depending on preexisting theories and preconceived classifications, which makes it relatively cumbersome to deny or substitute them with a different hypothesis (Johnson & Miles, 2014, pp. 1892-1907).

Grounded theory also permits a person to comprehend the procedures and numerous layers of meanings embedded within the data. In bid to data to make sense, coding method is employed to develop the codes within the original examination of the statistics (Grünenfelder, 2013, pp. 599-615). Moreover, the coding procedure permits the examiner to concentrate within the data, divide it, arrange and categorize abundant quantity of data.

## **3.2 Field sites**

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Istanbul is the most populous city with Turkey with a population with 14.6 million people, which is 18.6 percent of the underlying total population (Hoekstra & Verkuyten, 2015, pp. 1236-1251). The city is crowded with the total number of persons for every square kilometer being 2, 821. Approximately half of the population is female contributing to 49.8%. Moreover, 43.8% of the women in the city recognizes as Asian, 25% as African-American, 25.62 as mainly Hispanic and the rest being Caucasian.

Istanbul city has large Muslim population and more majority of Muslim female population dress in hijab in public (Hoekstra & Verkuyten, 2015, pp. 1236-1251). There are numerous Mosques within the city despite Istanbul being ethnically different community and hosts a diverse South Asia (Bal et al., 2014, pp. 64-73). The city has well well-known environs that include market providing cultural and halal substance, devotedly suitable garments coupled with the cultural cafés that accommodate all people (Gökarıksel & Secor, 2014, pp. 177-200).

### **3.3 Research plan and sampling methods**

The data was collected utilizing semi-structured interviews (Ahmad, Iqbal & Javed, 2014, p.66). The interviews permits a elevated response rate accompanied by allowing the examiner to collect adequate, comprehensive data from the neighboring s coupled with other non-verbal communication.

Two section surveys were administered for both qualitative and corresponding quantitative queries (Gökarıksel & Secor, 2014, pp. 177-200). Muslim women originate from diverse settings as depicted within the study. The quantitative part permitted collection of certain basic demographic information coupled with supplementary questions not needing detailed, open

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ended answer. Conversely, qualitative section of the study permitted the interviewees to answer according to their condition. Moreover, it allows asking extra queries to the interviewee's personality condition and correspondingly investigates further as required. Within the qualitative part, the questions dwelt more into the research question and collect comprehensive data pertaining to how Muslim women's hijab impacts on their lives.

Utilizing snowball sampling technique, the data of women's experience on wearing hijab was obtained (Gökarıksel & Secor, 2015, pp. 2581-2595). Being familiar with the city, i visited area and shops where Muslim women were found and attired in hijab. The interviewees were capable to supplementary direct me to new friends and corresponding associates. This assisted me enormously in discovering research members.

### **3.4 Research member eligibility**

To be considered for the study, the members were needed to dwell and work within Istanbul at the period of the interviews or the neighboring suburbs while attiring in hijab or corresponding veil and be a minimum of 18 years at the period when the interview was undertaken (Gökarıksel & Secor, 2015, pp. 2581-2595). Certain women shared the information with associates and family across the city concerning the research who then volunteered to assist.

Prior to commencing with the research process, suitable questionnaire was designed and gleamed input from the participants. Subsequent to incorporating their respective input within the research materials, formal approval process of the proposal was undertaken.

### **3.5 Interview procedure**

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Once the prospective interviewees had approved to participate, they were given questionnaire to fill. The goal of the study was to determine the reasons why Muslim women in Istanbul do not embrace the Islamic modesty by wearing hijab. In case the interviewee was not precise enough, the question pertaining to the reaction of the family and friends on dressing fashion was asked in regard to adoption of the hijab.

The interviews were recorded digitally in case the women accepted and transcribe at a later date. The interviewees lasted for 30 minutes dependant on the quantity of information the women want to share. Moreover, the standard interview was roughly 30 minutes.

### 3.6 Sample features

The women varied in regard to age were from 19 to 58 years. Despite trendy idea, Muslim women originate from diverse ethnic and cultural settings encompassing South Asian, African Americans, Hispanic, Middle Eastern coupled with the Caucasian. A total of 38 women were interviewed (Meldrum, Liamputtong & Wollersheim, 2014, pp. 166-179). The tables below list certain features of the sample of race and enlightening level.

<b>Variable</b>	<b>Istanbul</b>
<b>1. Education</b>	<b>Frequency (%)</b>
High School	3
Some College	9

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Bachelor's	15	
Master's	6	
Post Graduate	0	
<b>Race/Ethnicity</b>		
African/African American	5	
Hispanic/Latino	8	
South Asian	17	
Caucasian (Middle Eastern source)	6	
Caucasian (Non-Middle Eastern source)	2	
<b>Age</b>		
Age vary at duration of question	23-56	20-58
Mean age at duration of the question	31.6	29.3
Age vary when first attired hijab	4-29(n=18)	10.25(n=10)
Mean age when first attired hijab	17(n=18)	25 (n=10)

**3.7 Data management and coding**

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Subsequent to gathering data utilizing recorded interviews, the data was converted into easy means to read. The interviews were all transcribed in bid to reachable (Gökarıksel & Secor, 2015, pp. 2581-2595). Moreover, the statistics was also scanned methodically to extract significant conceptions via the coding procedure.

#### **CHAPTER FOUR: RESEARCH FINDINGS**

The study explored the process through which Muslim women within Istanbul decided not to follow Islamic modesty. The main issues pertain to the communal and ancestral factors that guided the basis of attiring hijab in women and the reactions of family and friends on wearing hijab contrary to the Islamic belief (Gökarıksel & Secor, 2015, pp. 2581-2595). The process through which Muslim women within Istanbul decided to abandon Islamic modesty is multi-dimensional mainly familial and social factors. Moreover, the reactions of the family and friends towards dress code are mainly segregated into two parts. The first part is discussing the numerous ways through which Muslim women commence attiring hijab while the second part pertains to discussing means through which diverse family members coupled with friends react to an individual's decision of abandoning Islamic modesty (Meldrum, Liamputtong & Wollersheim, 2014, pp. 166-179).

Majority of Muslims consider that hijab is normally consented by Allah within the Quran. Nevertheless, all Muslim do not attire hijab. Individuals who embrace Islamic modesty in Istanbul do it due to diverse reasons in regard to their situations (Gökarıksel & Secor, 2014, pp. 177-200). For Muslim women within Istanbul and the West wearing hijab relies on their individual experience to it. Frequently, they are normally exposed to hijab by the relatives coupled with close associates, which is a subtle influence. Certain women wear it as imitating their mothers and other female relatives (Grünenfelder, 2013, pp. 599-615). This is particularly accurate for the women who begin attiring hijab at a relatively younger age. Approximately 12 members in the study began attiring hijab at the age of 18 and majority of them did it by copying their mothers and feminine relatives.

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Starting putting on hijab in an individual's childhood imply that they might not be conscious of what putting on hijab actually means. At younger ages, it is depicted as merely kind of garment. But at older age of 18 year, they commence becoming conscious of its actual meaning and replaces the clothing with more modest such as longer tops coupled with relatively looser pants. Over the period, women in Istanbul reasons of putting on hijab grow and mature in regard to their encounters in life (Bal et al., 2014, pp. 64-73). Dressing modestly as depicted within Quran translated presently as fashion this attiring extensive sleeved shirts, top that mainly swathe their higher and subordinate body and garments, which is less tighter and not revealing.

Majority of women frequently see other family members put on hijab and it is significant to be in a familiar surrounding around other females who put on hijab before deciding to wear it (Gökarıksel & Secor, 2015, pp. 2581-2595). The decision to attire in hijab emanated from peer pressure from friends in many Muslim women. Moreover, supplementary women were forced by families to commence swathing as main culture. Participants suggest that they wear hijab for sole reason of gratifying God and as they spend duration attiring in hijab, their underlying motivation commences to develop and change (Grünenfelder, 2013, pp. 599-615). This resonates with the corresponding research in Western countries such as Muslim women within the United States.

Conversely, women in Istanbul shun Islamic modesty in fashion due to personal, social and political reasons (Meldrum, Liamputtong & Wollersheim, 2014, pp. 166-179). As women group and mingle with non Muslims in colleges they change their perspective due to the underling individual, social and political events around them. Women in Istanbul do not embrace Islamic modesty in fashion because they perceive it to be ancient fashioned or relatively lower rank attire, a thought that from their countries, which are principally Muslim (Gökarıksel &

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Secor, 2014, pp. 177-200). Muslim Men in Istanbul do not put it compulsory for women but they prefer their underlying women attiring in modern fashion attires.

Most of the women in Istanbul fear negative association coupled with the stigma connected with hijab within the western civilization, which makes certain families to fright for short of prospects or bigotry for their cherished personalities (Gökarıksel & Secor, 2015, pp. 2581-2595). Despite the underlying condemnations they experienced from their respective families, women perpetually attire the hijab since that is something they believed in (Roded, 2015, pp. 56-80). Moreover, this manly substantiates the prevailing results that certain women choose to swathe despite the resistance from the families (Meldrum, Liamputtong & Wollersheim, 2014, pp. 166-179). Through that they show they are in control of their individual lives. As for women who have stayed within the United States for relatively longer periods, they get assimilated by the American enlightening values pertaining to the independence and partisanship in regard to attiring head scarf as the individual selection coupled with the consciousness of the personality self.

Women in Istanbul consider wearing hijab as mean of being limited in enjoying life (Gökarıksel & Secor, 2015, pp. 2581-2595). Decision of wearing hijab is normally differently interrelated of the Islamic requirement to dress modesty. Some are supportive of wearing hijab while others were not for diverse reasons (Gökarıksel & Secor, 2014, pp. 177-200). The reasons are not displayed by the media since all women in Istanbul wearing hijab are categorized under similar umbrella of the oppressed Muslim women. Thus, they shun Islamic modesty in fashion to show their independence in the society (Johnson & Miles, 2014, pp. 1892-1907).

## CHAPTER FIVE: DISCUSSION

Women in Istanbul are unswervingly or circuitously swayed by supplementary Muslim women surrounding them in regard to shunning Islamic modesty in fashion (Bal et al., 2014, pp. 64-73). They are deeply affected by western lifestyle certain turning points in life that ultimately make them adopt other fashion at the expense of Islamic modesty (Meldrum, Liamputtong & Wollersheim, 2014, pp. 166-179).

Other women in Istanbul who do not follow Islamic modesty in fashion were profoundly swayed by the political occurrences of the duration when Muslims were at the centre of adverse focus, the underlying Gulf War and the corresponding media reporting on the prisoners within the Guantanamo (Gökarıksel & Secor, 2014, pp. 177-200). Numerous women reported to commenced shunning Islamic modesty in fashion to stand with the world that terrorists are bad people and they ought not to hide in wearing hijab, which is sacred in Islamic religion (Roded, 2015, pp. 56-80). By embracing different fashion apart from Islamic modesty they want to negated the stigma attached to them by wearing hijab by attaching certain normalcy to their respective images.

Despite wearing hijab acting as a signal to supplementary code of the life they believe in, Muslim women in Istanbul attiring do it to suit within the overriding civilization. They might or might not be compelled into attiring it (Gökarıksel & Secor, 2015, pp. 2581-2595). Nevertheless, when these women relocate to western countries they realize that attiring in hijab represents completely a different thing. Most of the women staying within Istanbul are learned and working and they holds myriad of meanings regarding to their interactions and experiences. They know that hijab convey their underlying Muslim individuality to other people that represent their

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differences with other world, thus, they choose to wear different fashion to identify with the entire world and people living within it (Hoekstra & Verkuyten, 2015, pp. 1236-1251).

Most of the women staying in Istanbul are working and class and comes from wealthy families that consider dressing in Islamic modesty as backward and worn by individuals of low on the underlying social hierarchy ladder (Grünenfelder, 2013, pp. 599-615). They also consider Islamic modesty to be representing lack of modernity and education. Since women in Istanbul know that hijab normally act as chaperon and signal that they ought not to participate within the social behaviors that are section of the underlying conventional western culture, these women tend to adopt other fashion in order to enjoy their life by drinking, clubbing, and dating without creating any conflict (Gökarıksel & Secor, 2014, pp. 177-200).

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## CHAPTER SIX: CONCLUSION

Within Turkey, majority of people are Muslims despite Turkish culture remaining modern about the standard pertaining to the dressing fashion accepted within Europe. In reality, wearing a veil is presently outlawed within Turkey since it is extremely controversial. Nevertheless, nothing much is done in bid to implement the law even though tiring veil being extensively acknowledged to be activist in context. The modern fashion industry is mainly about consumerism and objectification of purchasing that is judged with what an individual wear. Muslim fashion is staggering amidst affirming a Muslim woman's right to be beautiful and well turned out coupled with purchasing more stuff than they require and being judged by their clothes both of which are exactly opposite of Islamic values.

Majority of women in Istanbul shun away from embracing Islamic modesty in fashion due to numerous reasons. Some of the reasons why Muslim women are drastically shunning Islamic modesty in fashion are political spotlight and terrorism, change of mind set by the western countries in regard to educations and women empowerment. Muslim women staying in Istanbul are working and class and come from wealthy families that consider dressing in Islamic modesty as backward and worn by individuals of low on the underlying social hierarchy ladder. They also consider Islamic modesty to be representing lack of modernity and education. Since Muslim women in Istanbul know that hijab normally act as chaperon and signal that they ought not to participate within the communal behaviors that are section of the underlying conventional western culture, these women tend to adopt other fashion in order to enjoy their life by drinking, clubbing, and dating without creating any conflict. Most of the women staying within Istanbul are learned and working and they holds myriad of meanings regarding to their interactions and

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experiences, and know that hijab express their underlying Muslim identity to others they choose to wear different fashion to identify with the entire world and people living within it.

More conservative Muslim women in the study supported espoused of modesty by religious thinking, which force women to develop their individual identity around the religious doctrines. Marriage in Islamic serve as an act of Modesty and is normally enhanced within Islam and the marriage is viewed as the achievement of humankind as well as a law that safeguards modesty.

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