Malaysia and the Philippines were affected by the Islamic resurgence of the mid-1970s which, in turn reinvigorated not only the practice of Islam but also the sense of belonging and identity of Philippine and Malay Muslims. Although constituting the majority in Malaysia and a significant minority in the Philippines, Muslim women in both countries have been increasingly manifesting their Muslim identity through the use of the Islamic dress.

In the case of the Philippines, Muslims before the 1970s were mainly confined to the southern parts of the country and represented tribal communities with their own ethnic clothing that reflected their respective tribes. However, with the growing labor export especially to Saudi Arabia that has introduced many Filipinos to Islam, there is a rising number of converts who not only take the religion but also use the Islamic dress as defined by Saudi Arabia. Many converts and traditional Muslims are now using the *abaya* and *hijab*.

To the Malays, Islamic revival and political developments in the country have contributed to the growing popularity of the use of the Islamic dress. Their Islamic dress however is not an “import” as is the case in the Philippines, but rather, reflects the evolution of the Malay dress to conform to the Malaysian Muslim interpretation of Quranic verses and the Sunnah on modesty.

This paper will do the following: first, look at the evolution of the Islamic dress in Malaysia and the Philippines. Second, explain how changes in the preferred mode of dress by Malay and Philippine *Muslimah* have generated new patterns of consumption and at the same time given rise to a new fashion sense that include the use of accessories, and third, demonstrate how this evolving mode of dress is perceived by both Malay and Philippine Muslim women as identity markers. These developments have contributed to the growth of a sector of the fashion industry that caters to Muslim women.

Research for this paper was conducted in the Philippines and Malaysia as part of a project on visual expressions of Islam.
What explanation that one may sees the booming of Muslim outfits industry that more and more trendy? Here and there, we are seeing Islamic clinics that offer Islamic herbs and supplements for our health. A services that popularly known as prophetic medicines (*al-tibbun al-nabawi*). Islamic cosmetics shop, beauty salon spa exclusively for Muslim girls, to various trainings on popular psychology that offering solution our Islamic motivation and personality (MQ Management, ESQ) are in everyday newspapers ads. There on may join trainings and services of Islamic spirituality such as *Ruqyah*, *Shalat Khusyuk*, or *Sufism class*. Islamic banking services, integrated Islamic school system (*Sekolah Islam Terpadu*), the Islamic book publishers and publishings, Islamic cinematic films, Islamic music industries, and Islamic mass media products in internet, print, radio, and TV programs, all of its today is obvious kind of Islamic industry that bustle, compete, and sell well along with the ‘secular’ products. For secular criticist scholars that always refer to Karl Marx’s thesis (1976: 319-322), may see this phenomenon of “Islamic industrial products as a form of obvious practice of religious commodification. These commodity products are clearly a capital product and in its turns it will persuade the fetishism attitude of the consumer. Indeed, this Islamic commodity products are produced, distributed, and consumed not just for its utility value but also filled with others values: i.e.: identity, faith solidarity, piety, or even spirit and militancy of Jihad and dakwah or propagation. This article analyzes further this everyday consumption behavior of contemporary Muslim Indonesian through the lenses of Theodor W. Adorno and Horkheimer on mass mentality and culture industry and Jean Bauderillard idea of individual in consumer society within the field of Islamic culture industry of Indonesia.

**Keywords:** Islamic culture industry, mass mentality, fascism, production, consumption, Islamic popular products, Post Reformation, Indonesia.
Recent scholarship on religion and media has examined the constitutive role played by modern technologies in forming religious practices through different ways of mediation. The question of how religious movements use media as part of their religious practice, as well as how media constitute the religious individual as well as society, have been subject to debate. A growing body of scholarship provides insights into how religious individuals and communities are formed and emphasise new opportunities for them to discuss their viewpoints in public due to easier access to electronic mass media, but also because of reduced production costs of print media. These studies have also highlighted that religious movements face increasing challenges in their identity construction and presentation, as the public space is becoming more contested.

The question, however, how different religious movements, adhering to the same religion, construct their identities in competition with and relation to other groups, received less attention. The primary aim of this paper is to fill this research gap by revealing dynamics at work inside the Islamic community. By drawing on almost two years of fieldwork between 2005 and 2009, I seek to examine the formation of Islamic identities of different Islamic student organisations active on the campus of the renowned Gadjah Mada University in Yogyakarta, Indonesia.

Modern media technologies open new ways for self-representation and identity construction, causing more diverse, and at the same time less clear-cut cleavages between different organisations, for example in the specificity of their every-day practices and discursive forms. In my paper I argue that Islamic student activism in Indonesia is not disappearing, as recently suggested by some scholars, but is taking on new forms. New media technologies provide different possibilities to articulate themselves in public, to embrace a political role, and hence change the patterns of Islamic student activism.

Claudia Nef (Institute of Social Anthropology, University of Zurich)

“Changing patterns of Islamic student activism in Indonesia”

Claudia Nef is presently working on her dissertation project on “Contemporary forms of Islamic student activism in Indonesia” at the Institute of Social Anthropology, University of Zurich. The dissertation is jointly supervised by Prof. Dr. Shalini Randeria (University of Zurich), Prof. Dr. Heinzpeter Znoj (University of Bern), and Prof. Dr. Martin van Bruinessen (Utrecht University). She has been awarded a doctoral scholarship within the framework of the University of Zurich’s priority research Program “Asia and Europe”.
Islamic finance offers new opportunities for West Sumatra to address previously unexplored consumers and financing projects. This has influenced national and regional policies in Indonesia in which Islamic finance has undergone an institutionalization since the latest period of New Order with the establishment of Bank Muamalah Indonesia (BMI) and the regulation of Islamic Banking Law in 2008 to acknowledge more Islamic financial institutions and their activities. While the social, political, economic and religious practice of Islamic finance was once a marginal financial system in the country, it is now necessary and Islamic finance is considered an important part of national and regional strategies to economic development and to avoid global and national economic crisis. Along with conventional systems, Indonesia has attempted to make a model of Islamic financial systems that has come to be linked to development projects and social and economic reform.

I situate the Islamic finance in West Sumatra particularly within its current context, demonstrating how the Islamic finance has been shaped by and come to reflect broader social, cultural, political and economic developments. It examines the intricate interplay between the local socio-political and economic realms and transnational Islam, emphasizing how Islamic finance is a highly specialized financial system. Even though critics have emphasized that Islamic finance is somehow similar to conventional banking in practice, I argue that support for the Islamic finance is a response to a complex system of socio-economic pressures and financial systems at the regional, national and transnational levels such as national economic crisis, global economic crisis and to new emerging markets in Islamic communities, which increasingly present Islamic finance as central to economic development and to avoid financial crises in the Islamic community.
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**Becoming Muslim: Interfaith marriage and conversion to Islam in Malaysia**

The numbers of conversions to Islam are increasing not only in Malaysia. Muslim converts or ‘new Muslims’, called *sandara barn* (new brother/sister) or revert in Malaysia, face numerous difficulties upon converting to Islam. Since Islam is not only contested and politicized in Malaysia, but has become a point of worldwide interest, they are entering a highly debated field. In the West, Islam has taken over the symbol of the ‘other’, formerly occupied by Communism during the cold war. Not only in the West but also among non-Muslims in Malaysia prevails the stereotype of ‘all Muslims are terrorists’.

In today’s Malaysia religion and ethnicity are highly contested. Not only prevails a permanent obsession with ‘race’ that is claimed to be the heritage of British colonialism, but race is also connected to religion in the Malaysian context. The Federal Constitution of Malaysia defines a Malay as a Muslim and this led to the perception of Islam being associated largely with the Malay community. Furthermore, Malaysian Islamic law restricts a Muslim only to marry a Muslim and thus non-Muslims have to convert to Islam before marrying a Muslim. Since Islam is most commonly associated with the Malay community, non-Muslim parents, either Chinese or Indian, would object to their children embracing Islam. The ‘dinosaur-like’ perception of *masuk Islam = masuk Melayu* (entering Islam equals entering Malayness) still prevails in the minds of some non-Muslims.

The sociological understanding of conversion (Wohlbrab-Sahr 1999) would not include those new Muslims who embraced Islam in order to get married. According to Wohlraab-Sahr, conversion includes taking over a new paradigm in the sense of a radical transformation of the worldview which has tremendous consequences for the social identity of the person and is often connected to a crises in life.

In my paper I would like to discuss the personal consequences of religious conversion as well as the specific Malaysian context. The editor of the Malaysian magazine *Off the Edge* claimed that nowadays ‘Two Malasias’ exist, the Muslim Malaysia and the the non-Muslim Malaysia. A convert is thus not only leaving his former religion when embracing Islam. I argue that after converting they will find themselves somewhere in between the Muslim and the non-Muslim Malaysia. My aim is to look at this ‘hybrid’ space that converts are entering.

**Lit.:**

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Latifah (Yogyakarta, Indonesia)

“Performing Qasidah, Transforming Nation. The Institutionalization of Islamic Musical Art and Its Gender Construction of Indonesia”

Lembaga Seni Qasidah Indonesia (LASQI ‘Indonesian Organization of Qasidah and Islamic Arts’) is a 1970’s movement of Islamic musical art, under a kind of patron-client relationship with the New Order era. Its role is transferring and transforming Indonesia in accordance with the norms and values of Islam. Today the activists are mostly a group of women, but from 1970 until early 80’s men dominated this movement. The gender relationship in Islam is obvious, but through LASQI we could see the historical nuance of moderate Islam of Indonesia. This research attempts to answer the subsequent questions: What are the gender contents of qasidah regarding with Islamic value of performing arts. How are women represented in qasidah performance? How is the people’s act in response of gender relation as revealed in qasidah both in its performance and lyrical text? The discussion will be developed by looking at three layers of qasidah as performing arts. The first is the narrative level which consists of an analytical view of gender issues based on the lyrics of qasidah song. The second is the performance acts including the conduct of manner based on syariah (Islamic law) and stage performance. In addition, the persona of the performer will be discussed. The last is the response of audiences as seen in their commentaries on qasidah performances in video recording and interview.
Matthias Heilmann (Goethe University Frankfurt, Germany)

“Getting Married as a Cadre - The Practice of Arranging Marriages in the Indonesian Justice and Welfare Party (PKS)”

Since democratization took root in Indonesian society in recent years, many actors have entered the political arena to influence social and political developments. A rather prominent and controversially judged actor among these is the Islamic Justice and Welfare Party (PKS) which aims at imposing its conservative Islamic values on Indonesian Muslims. To reach this goal, the PKS relies on systematic ideological and personal training of its highly devoted members, its cadres, who are supposed to convince fellow Muslims of their Islamic life-style.

One of the most important and distinctive elements of cadre formation is the party's marriage system; contrary to most common practices in Indonesia, PKS members arrange their marriages with a method they call *ta’aruf* (identification, recognition). In a very rational and institutionalized manner, young cadres are matched by facilitators and trained in Marriage Preparation Classes. This system is the basis of building families loyal to the party and ensures the upbringing of their children as future cadres. Although this method is an important pillar of the PKS' success, convincing young people of refraining from dating and other elements of popular Indonesian youth culture is not an easy task.

The paper will examine this distinctive marriage system based on field research within the PKS; thereby, it will focus on personal experiences of some individuals involved in the process of marrying, getting married and being married as a PKS cadre.
"Media Dakwah in Post Suharto Indonesia: From Politics of Identity to Popular Culture (The Case of Ummi)"

There are three major reasons why I would like to examine Ummi as the case-study for my research. Firstly, because of Ummi efforts of popularizing Islamic symbols which accommodate their ideological values as part of popular culture. The orientation of Islamic media towards popular culture aims at disseminating the ideas of ‘Islamic values’ concerning public morality against what is considered by certain Islamic media as the negative impacts of globalization in Indonesia. Unlike in the Soeharto period, the dakwah movement embracing the ideology of ‘Tarbiyah’ is now spread widely through a popular or trendy version of Islamic representation. They disseminate ‘new’ Islamic popular values by publishing short stories, essays, and comics, intended to be consumed by teenagers (Muslim youth). The second reason to study Ummi is because of its media representation which underlines the influential ‘Islamist’ ideology on public morality through supporting the application of formal shari’a, especially in response to the issue of so called negative impacts of ‘global culture’ such as pornography. In response to the spread of ‘pornography’ in the media for instance, a result of the ‘free press’ in the reform era in Indonesia, Ummi has actively promoted the call to eradicate ‘pornography’ through legal action as its major theme at least for the last ten years. Thirdly studying Ummi helps to locate gender in the discourse of politics of identity in which issues of public morality are at the center of competing claims towards the representation of national identity. This is due to the fact that the publications of Ummi are addressed at female readers. In this context it is important to explore how the politics of identity are also gender based. There exists a prejudice against Islam that it ignores gender equality, although Islam also promotes religious values of equality before God.
Rodemeier, Susanne (Goethe University Frankfurt, Germany)

“Islam, local tradition and daily life in Yogyakarta, Java”

My hypothesis is that following the ‘return of religion’ in post-secular societies a ‘return to tradition’ has begun to set in. In the long run the lines of tension and conflict will not be adequately circumscribed by the dichotomy ‘the West and the Rest’. Instead new actors will begin to take on important roles among ‘the Rest’, roles that set them critically not only against the ‘West’ but also against certain currents ultra-conservative, Arab-inspired Islam. In consequence, various currents of reformist Islam will gain importance, currents that draw their strength from (indigenous) tradition. Whether this ultimately amounts to the formation of an influential counter movement or even has the potential to become such a movement is the question to which I turn in presenting my case material taken from the Javanese city of Jogjakarta.

Jogjakarta was chosen as a site to do field research, because it was here that the form of mystical Islam, long referred to as *kejawen* but today referred to only as ‘Javaneseness’, had profound impact on local engagements with tradition, religion and politics and has served to emphasize actors’ rootedness in a culturally specific, Javanese form of Islam. According to my informants, living in the Javanese way pursues the ideal of a life in social harmony. This includes tolerating other peoples’ religious practices, be it as Muslim or as member of another religion.

In my talk I will focus on multiple social negotiations from the *kejawen* point of view. Nowadays it is not an easy task to define the own *kejawen* position. A follower of *kejawen* regards himself as being rooted in the local tradition, being a Muslim, and at the same time, being modern. Furthermore, followers of *kejawen* are under considerable pressure as they often have to justify their practices when challenged last but not least by reformist Muslims. My talk will be a presentation of a work in progress. I will begin by outlining my findings concerning what is regarded as specifically Muslim in Javanese daily private life, as well as in important public communal events. The main focus will lie on those activities which are meant to strengthen the Javanese ideal of living in social harmony without conflicts. I will analyze these findings in relation to my special interest concerning the way Javanese Muslims fulfil their ideal of being religiously tolerant. Among the questions pursued are: Which groups are asking for tolerance? Who is being accused of intolerance? What measures are undertaken to strengthen the Javanese ideal of harmonious, conflict-free co-existence?
Veiling and Islamic dresses are defined as a duty for pious women in current Islamic discourses. Being convinced of the Qur’anic order that the believing women should lower their gaze and guard their modesty more and more Southeast Asian Muslim women feel uncomfortable wearing blue jeans and t-shirts in the public. They started wearing jilbab or hijab, long skirts and sometimes even gloves, socks and the niqab, instead. However, far from covering their beauty they just change the style of showing their feminine charms. An expanding Islamic beauty industry, Islamic lifestyle magazines and Islamic guidebooks subvert the idea of invisibility and protection into a new sexy dress code.

With my paper I examine how Islamic moral discourses are transformed through consumerism and how gender norms are challenged and reformulated through practises.
Antonius Ario Seto Hardjana (University of Passau)

“Celebrating the Chaos: Campursari as a Case Study of Cultural Reproduction in a Post-Authoritarian Society. A study of Javanese Islamic Society in Indonesia”

Globalization has brought us a rapid throttle in economic reproduction and also enhanced further the democratization process into wide-spaying political reproduction. The question follows than whether the cultural reproduction will be able to keep the society ‘in track’ with those changes or will it provide another possibility of ‘multiple modernity’ as it needs a longer dialectic building process through education and understanding. This research is trying to answers this question through evaluating the social and cultural meaning of music in hinterland Javanese community.

Campursari is a hybrid music in Java, Indonesia. The name derived from ‘campur’ means mix, and ‘sari’ means essence, which acclaimed the representation of a mix between traditional and western music instruments, lyrics, forms, costume, and performance. As the performance incorporated keyboard, higher tempo, new staging, dancing, and pop song form, it gained its title as a symbol of modernity. On the other hand, with its costume, lyrics, and the usage of the Javanese language, campursari has become at the same time a manifestation of a resurrection of the old tradition. A mix between the polars is now being perceived by many Javanese as a ‘modern tradition’, a tradition that in line with modernity.

Congruently local traditional music in Java itself has always been associated with gamelan, which was described by Jaap Kunst (1891-1960), an early scholar on the subject of Java, as a music that is not only melodious in the sense aesthetical beauty, but also a contemplative medium of preaching, teaching, and magic and classified as an enjoyable event, attached to life-ritual celebrations as a medium of contemplation and reflection on the ideals and norms of life. The development of gamelan itself mainly took place in the two major Javanese court cities, Yogyakarta and Solo.

Although hybrid culture is not a new subject in Southeast-Asian culture given its location between India and China, among Javanese cultural products, gamelan orchestras are is considered to be the original form of local production (Sumarsam, 1995).

Debates within Javanese society arose about whether the new music is a development of Javanese music or a violation of the aesthetical standard of Javanese music. It has been argued by musicians and cultural studies scholars that campursari performances have less sophisticated aesthetical standards or even more classified as moderate instead of sophisticated or refined. On the other hand, many scholars, especially social scientists, view the music as a representation of cultural liberation vis a vis cultural hegemony that stretches into hundreds of years of history.

The debates surrounding campursari lies on two axes. One criticizes campursari and its performances for its immorality, unrefined culture and playful hybrid mass culture. The other believes that it is a liberating music that rest in a position where all stakeholders of the culture can participate. While history shows that sensuality and hybrid cultures are not new facts in Javanese society, the notion of campursari as a liberal culture is also trapped within the discussion of the political insensitive mass culture. As music could be considered a representation of society (Frith, 2004), assessing the phenomena of campursari becomes gains significance in attempts to understand the social dynamics of Javanese society. Whilst it is a new development resulting from previous musical development in Java, the subject(s) of campursari also exists as a cultural artefact representing social change in society.

Previous research on campursari hardly considers the involvement and reception of the user (audiences, listeners, campursari players) and underestimates the importance of their explanation as an emic perspective. Therefore this research would raise a general question: How does the Javanese society observe this matter? What does campursari actually represent? To answer those general questions the paper will evaluate these questions:

1. Is there a decoupling between morality-religious conduct and cultural guidance on one hand and daily practices on the other? What are those practices?
2. What correlates the new music in Java with the factual social change?
At the end, through cultural studies analysis on culture as class struggle and through Bourdieu’s habitus, this thesis explores further that debates on *campurasi* is not at all about music or cultural product, but involving deeper several unintended consequences of globalization and social changes, respectively in a traditional society in a post-authoritarian era.