

## **SOCIAL RAW AND WOMEN BODIES IDENTITIES IN POST-CONTEMPORARY TRANSHUMANISM**

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### **Abstract**

This paper discusses gender issues about the female body in the humanist problem towards post-contemporary transhumanism with an exegesis fatwa on gender identity interpretation. One of the roots of injustice against women in the classical interpretation stems from stereotypes that tend to demean women. This Article is a phenomenological qualitative study with social-critical-transformative with epistemology role. The data collection technique uses a documentation study under content Social raw analysis. This paper talks about women's bodies in Post-Contemporary Transhumanism with a habit of mind and delay of *sami'na wa atha'na* with spontaneity reaction. The second critic sees MUI's Fatwa Number 24 of 2017 concerning Law and Guidelines for Muamalah through social media under Islamic law as haram, announced under private content in Social Raw. It responds to the debate of women's social media posts on Aurat (private women's bodies) with the contextualization of interpretation to protect human nature from slander and lust. The last critic put the body as a subject for appreciative self-actualisation act in biological being, spiritual being, and intellectual being.

**Keywords:** Social Media, Women's Body, Fatwa, Gender Identity, Post-Contemporary Transhumanism.

### **Abstrak**

*Artikel ini membahas isu tubuh perempuan dalam pergeseran nalar humanisme pada nalar transhumanisme post-kontemporer yang berkaitan fatwa dalam interpretasi identitas gender. Salah satu akar ketidakadilan terhadap perempuan dalam tafsir klasik berasal dari stereotip yang cenderung merendahkan perempuan. Tulisan ini menggunakan cara kualitatif fenomenologis dengan epistemologi sosial-kritis-transformatif. Teknik pengumpulan data ini mendokumentasikan data dengan analisis isi. Paper ini menyajikan kritik terhadap tubuh perempuan dalam nalar Transhumanisme Post-Kontemporer, yang terbuka pada habit of mind dan absen terhadap sami'na wa atha'na tanpa proses berpikir, berargumen, dan perenungan. Kritik kedua mengekspolasi Fatwa MUI Nomor 24 Tahun 2017 tentang Peraturan dan Pedoman Muamalah Melalui Media Sosial dalam pembatasan hukum haram dalam postingan konten yang bersifat pribadi ke publik. Hal ini mensikapi kontroversi pose pada aurat tubuh dengan kontekstualisasi interpretasi untuk menjaga fitrah manusia dari pandangan fitnah dan nafsu. Perdebatan terakhir menjelaskan tubuh sebagai subjek yang harus dihargai sebagai anugerah dalam pemanfaatan aktualisasi diri sebagai makhluk biologis, spiritual, dan intelektual.*

**Kata Kunci:** Media Baru, Tubuh Perempuan, Fatwa, Identitas Gender, Transhumanisme Post-Kontemporer

## INTRODUCTION

In the post-contemporary era, there has been a transformation in human reasoning, emphasizing empathy towards all people, regardless of race, gender, sexual orientation, or faith.<sup>1</sup> This era emerged due to the failure of Modernism and the Contemporary era to elevate human dignity by emphasizing its representation through the philosophy of transhumanism, which occupies a special and interesting place in 21st-century philosophical thought. In the 21st century, world civilization experienced rapid advancements in communication technology.<sup>2</sup> Then, it continuously developed and created the "global village," which refers to the world under human control.<sup>3</sup> It is inseparable from advancing communication tools, such as internet innovation, that trigger various human communication models.<sup>4</sup> The existence of the internet has fastened human communication.<sup>5</sup> As a result, humans can get information quicker than before through existing new media.<sup>6</sup> This event in the 1990s was referred to as media convergence. This technological development produced new media in the form of text integration, numbers,

images, video, and sound in a communication network media known as social media.<sup>7</sup>

Social media has become a fast medium for sharing information and news.<sup>8</sup> Social media has become a new space for representing human free space activities in public.<sup>9</sup> Even social media has changed human interaction behaviour, influencing every human action, changing perspectives and experiences,<sup>10</sup> and it can create new people's dependency. They live and interact with social media.<sup>11</sup> As a result, social media is the leading cause of cultural change and plays a role in influencing human development.<sup>12</sup> Then, social media produces new platforms such as Facebook, Twitter, Instagram, Telegram, and YouTube every year, serving various features. Several popular social media, such as TikTok, have recently focused on video and audiovisuals. Since 2020, TikTok has been downloaded by more than 700 million users worldwide. This condition illustrates that social media is a new space of expression for the community. Even cases on TikTok have become a commodity for their repression, whether it's just to tell the story of their life<sup>13</sup> or a media for showing off

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<sup>1</sup> Fredric Jameson and all, *Post-Contemporary Interventions*, Duke University Press Publishers, 2010, hal. 27.

<sup>2</sup> William L. Rivers, Jay W. Jensen Theodore Peterson, *Media Massa dan Masyarakat Modern*, Jakarta: Kencana, 2008, hal. 346.

<sup>3</sup> Little John. *Theories of Human Communication*, New York: Wadsworth Publishing Company, 1996, hal. 324.

<sup>4</sup> Mulawarman dan Aldila Dyas Nurfitri, "Perilaku Pengguna Media Sosial Beserta Implikasinya Ditinjau Dari Perspektif Psikologi Sosial Terapan", *Buletin Psikologi*, Vol. 25, No. 1, 2017, hal. 36.

<sup>5</sup> Jan H. Kris Hermkens Kietzmann, Ian P. McCarthy & Bruno S. Silvestre. *Understanding the Functional Building Blocks of Social Media*. Business Horizons 54, 2011, hal. 241; Ilham Prisgunanto, "The Effect of Social Media on Confidence Level Associate Students", *Jurnal Penelitian Komunikasi Dan Opini Publik*, Vol. 19 No. 2, Agustus, 2015, hal. 102.

<sup>6</sup> B. Ronald Adler, & George Rodman. 2006. *Understanding Human Communication*. New York: Oxford University Press, hal. 8.

<sup>7</sup> Terry Flew, *New Media*. Australia: Oxford, 2004, hal. 10

<sup>8</sup> David Holmes, *Teori Komunikasi Media, Teknologi Dan Masyarakat*, Terj. Teguh Wahyu Utomo. Yogyakarta: Pustaka Pelajar, 2012, hal.103.

<sup>9</sup> N.S. Koloay, Renny, "Perkembangan Hukum Indonesia Berkenaan Dengan Teknologi Informasi dan Komunikasi" *Jurnal Hukum Unsrat*, Vol. 22, No.5, Januari 2016, hal. 20.

<sup>10</sup> Richard West & Lynn H. Turner, *Introducing Communication Theory*, New York: McGraw Hill, 2007, hal 66.

<sup>11</sup> E.M. Griffin, *A First Look at Communication Theory 5th Edition*, New York: McGraw Hill, 2003, hal. 12.

<sup>12</sup> Burhan Bungin, *Sosiologi Komunikasi: Teori, Paradigma, dan Diskursus Teknologi Komunikasi di Masyarakat*, Jakarta: Kencana, 2006, hal. 11.

<sup>13</sup> A. Benedictus, "Simangunsong, Interaksi Antarmanusia Melalui Media Sosial Facebook Mengenai Topik Keagamaan", *Jurnal Aspikom*, Vol. 3, No. 1, Juli 2016, hal. 65.

appearances, especially for women who use it as a medium for dancing and singing.

This section, as Mc Luhan categorization, is called technological determination. According to him, changes in various communications will create patterns in the social culture. Technology shapes perspectives, paradigms, and behaviours. In the end, technology will form new patterns in humans. It correlates with the case of *TikTok*, which is currently booming in social media. It also has shaped the character of new humans in society and formed a new trend of polarization in Indonesian society.

*TikTok* tends to be dominated by the appearance of attractive women with visual impressions such as dance, which has caused an extraordinary reaction from the people of Indonesia. They make *TikTok* a commodity supporting sexual consumption. Mostly, they access and download various videos of sexy women on *TikTok* and then share them on several other media such as WhatsApp, Instagram, Twitter, and Facebook.

It seemed in line with an old term that had existed before, the emergence of capitalist parties who made women attractive consumption objects in facilitating their vision of capitalism. In this case, Foucault states that sexuality is part of the positive product of power. The woman's body is closely related to economic-political discourse, especially in commodities. These findings trigger several problems. First, the issue of the political economy of the women's body is used in various economic activities based on specific ideological constructions. Second, the political economy of the sign shows that women are produced as a sign system of capitalism which forms an image, meaning, and identity in it. Third, the political

economy of desire explains the women's desire for themselves as an entertainment commodity.<sup>14</sup>

Based on that statement, women's bodies often become patriarchal commodity objects. It is because the woman's body can attract male attention. Then, women are easy to be controlled by the parties of capitalism. The investors will profit more if they make women objects of capital. Consequently, women's bodies will be shaped to be presented to male consumers with the perfect appearance according to their imagination. As a result, women's bodies become part of the locus of power contestation.<sup>15</sup> So, it is common for women to be used as attractive objects or become stars in advertisements for certain products.<sup>16</sup> In this context, women become objects of hegemony and control of the patriarchal capitalism ideology.

The above consequences are explicitly illustrated in the new trends that have recently occurred on the social media *TikTok*. The appearance of a bohay and aduhay fantastic female body with sexy curves is displayed by women through their social media accounts. They tend to be happy to share because they get a lot of praise and rewards from their commodity, even though this is part of the politics of submitting control over women's bodies. Because in the capitalization of women's bodies, efforts to strengthen the domination of power are reflected.<sup>17</sup> Unintentionally, the trend of women dancing on *TikTok* has invited commodities to access and download the application. As a result, capitalists benefited from the fantastic income. Meanwhile, the image and autonomy of women's bodies become blurred because social media and power holders control them.

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<sup>14</sup> Yasraf Amir Piliang, *Dunia Yang Dilipat*, Yogyakarta: Jalasutra, 2004, hal. 13.

<sup>15</sup> Gabriella Devi Benedicta, "Dinamika Otonomi Tubuh Perempuan: Antara Kuasa Dan Negosiasi Atas Tubuh", *Masyarakat, Jurnal Sosiologi*, Vol. 16. No. 2, 2011, hal. 142.

<sup>16</sup> Santi, Sarah. "Perempuan Dalam Iklan: Otonomi Atas Tubuh Atau Komoditi?", [Http://www.Esaunggul.Ac.Id/Article/Perempuan-Dalam-Iklan-Otonomi-Atas-Tubuh-Atau-Komoditi//](http://www.esaunggul.ac.id/article/perempuan-dalam-iklan-otonomi-atas-tubuh-atau-komoditi/)

<sup>17</sup> Daniel Susilo & Abdul Kodir, "Politik Tubuh Perempuan: Bumi, Kuasa, Dan Perlawanan", *Jurnal Politik*, Vol. 1, No. 2, Februari, 2016, hal. 12.

Previous studies related to the women body through a discussion of the meaning of the body in determining the wearing of the hijab in Ponorogo were conducted by Jannah.<sup>18</sup>, women's bodily autonomy is associated with capitalism, as studied by Izzati<sup>19</sup>, the dynamics of women's bodies in terms of patriarchal inequality between capitalists and women who are victims under capitalists discussed by Benedicta<sup>20</sup>, a study written by Santi regarding women in advertisements as autonomy or commodities that exploit women's bodies<sup>21</sup>, the independence of women salt workers in terms of the perspective of social representation written by Hidayati<sup>22</sup>, the objectification of women's bodies in the lyrics of a dangdut song written by Lahdji<sup>23</sup>, the existence of a woman's body is connected with sexuality and health, which Saptandari carries out<sup>24</sup>, women's body politics associated with the earth, power and resistance in the perspective of ecofeminism researched by Susilo and Kodir<sup>25</sup>, and studies on the representation of women in the mass media whose images are only used as objects of capitalism.<sup>26</sup> From these various kinds of literature, women's bodies are often only associated with sexuality, feminism, and the mass media.

Based on the above literature, no studies have been conducted relating to women's bodily autonomy in social media from ideological contestation, interpretation, and gender identity from the perspective of community organizations in Indonesia. Moreover, Indonesia has many community organizations, including the MUI, a community organization manager to legitimize fatwas for Indonesian Muslims. It issued its fatwa no 24 of 2017 concerning Law and Guidelines for Muamalah through Social Media. In its fatwa, the MUI stated that all content that shows aurat, including dancing on TikTok, is illegal. It is against Islamic law.<sup>27</sup>

Meanwhile, for Imas Karyamah, the trend of dancing on TikTok is very upsetting because, according to him, Islam is here to bring honour to women. However, now women are displaying their beautiful, sexy bodies on TikTok. According to Imas, this setback damages the woman's honour. It is different from the other perspective, which states that it is permissible (*mubah*) for women to present themselves when they are sure they will not cause *madharat* for women to appear on social media, such as Instagram, YouTube, TikTok, or others.<sup>28</sup>

<sup>18</sup> Unun Roudhotul Jannah, "Agama, Tubuh dan Perempuan: Analisis Makna Tubuh bagi Perempuan Berhijab di Ponorogo", *Kodifikasia: Jurnal Penelitian Islam*, Vol.4 No.1, 2010.

<sup>19</sup> Fathimah Fildzah Izzati, "Akumulasi Kapital dan Perampasan Otonomi Atas Tubuh Perempuan", *Jurnal Masyarakat & Budaya*, Vol. 21, No. 2, 2019.

<sup>20</sup> Gabriella Devi Benedicta, "Dinamika Otonomi Tubuh Perempuan: Antara Kuasa Dan Negosiasi Atas Tubuh", *Masyarakat, Jurnal Sosiologi*, Vol. 16. No. 2, 2011.

<sup>21</sup> Sarah Santi, "Perempuan Dalam Iklan: Otonomi Atas Tubuh Atau Komoditi?", <http://www.esaunggul.ac.id/article/perempuan-dalam-iklan-otonomi-atas-tubuh-atau-komoditi/>

<sup>22</sup> Tatik Hidayati, "Representasi Sosial Dan Otonomi Perempuan Buruh Garam (Telaah Terhadap Konsep Qiwanah)", *Anil Islam: Jurnal Kebudayaan dan Ilmu Keislaman*, Vol 12, No 2, December, 2019.

<sup>23</sup> Rima Firdaus Lahdji, "Objektifikasi Perempuan Dan Tubuh: Wacana Tubuh Perempuan Dalam Lirik Lagu Dangdut Populer Tahun 2000-2013", *Lakon*, Vol. 4, No.1, 2015.

<sup>24</sup> Pinky Saptandari, "Beberapa Pemikiran Tentang Perempuan Dalam Tubuh dan Eksistensi", *Biokultur*, Vol. 2. No. 1 Januari-Juni, 2013.

<sup>25</sup> Daniel Susilo dan Abdul Kodir, "Politik Tubuh Perempuan: Bumi, Kuasa, Dan Perlawanan", *Jurnal Politik*, Vol. 1, No. 2, Februari 2016.

<sup>26</sup> Pambudi Handoyo, "Representasi Perempuan Dalam Media", *Seminar Nasional Gender & Budaya Madura: Perempuan, Budaya & Perubahan*, <http://lppm.trunojoyo.ac.id/budayamadura/download>

<sup>27</sup> Didik Trio Marsidi, "MUI Rilis Fatwa Haramkan Pose Perlihatkan Aurat di IG, FB, Twitter, WA, TikTok, Buzzer", <https://banjarmasin.tribunnews.com/2021/02/13/mui-rilis-fatwa-haramkan-pose-perlihatkan-aurat-di-ig-fb-twitter-wa-tiktok-termasuk-buzzer>, 2021.

<sup>28</sup> Nasih Nasrullah, "Tren Perempuan Main Tiktok dan 3 Ciri Perempuan Mulia", <https://www.republika.co.id/berita/Qs2bgy320/tren-perempuan-main-tiktok-dan-3-ciri-perempuan-mulia>, 2021., 2021.

The development of social media has changed the way individuals, especially women, express their identity and bodies in the digital public sphere. In this context, many women publish visual content such as photos and videos that show parts of their bodies, which in Islam are considered aurat. This phenomenon has sparked controversy because it is considered to violate the boundaries of Islamic norms of modesty and sharia law.<sup>29</sup> Social media, which was originally a private space, has now transformed into a public consumption space that is vulnerable to the objectification of women's bodies.

In response to this dynamic, the Indonesian Ulama Council (MUI) issued Fatwa No. 24 of 2017 on the Laws and Guidelines for Interacting through Social Media. In this fatwa, the MUI states that disseminating content that contains elements of exposing the aurat, displaying the body in a sensual manner, or seduction is haram, even if the content originates from a private space.<sup>30</sup> The emphasis of this fatwa is not only on the law of the aurat, but also on the potential for digital content to cause slander, lust, and moral corruption.

In Islam, a woman's aurat is understood as the parts of the body that must be covered in public, as mentioned in the Qur'an, Surah An-Nur, verse 31, which commands women to guard their gaze and cover their aurat (Qur'an, 24:31). However, practices on social media reveal a tension between religious values and a digital culture that is increasingly permissive toward the exploration of the body and identity. Some defend such actions as a form of freedom of expression and control over women's bodies, while others condemn them as violations of religious norms.<sup>31</sup>

This tension highlights the importance of an ethical approach to social media, one that is not only based on individual rights but also on collective religious values. The MUI fatwa represents an institutional effort to uphold Islamic moral values amid the liberalization of digital content. Women as subjects in the digital space must have a critical awareness of how their bodies are produced and consumed by the public. In this context, digital literacy education based on Islamic values is crucial for reframing social media practices more responsibly. Therefore, the publication of personal content that highlights the aurat should not be viewed solely as free expression but should be re-examined through the lens of Sharia and religious fatwas to prevent the normalization of ethical violations against women's bodies in the Muslim digital space on social media.

### **Social Media and Gender Identity of Women's Bodies**

One of the roots of injustice against women in the classical interpretation stems from stereotypes that tend to demean women. This kind of understanding has created a negative image of women, that women are less than men, giving them inferiority and superiority. This view is often rooted in and justified by societal, cultural traditions, and religious understandings. Islam is a teaching that upholds the degree and dignity of women. Unfortunately, these noble teachings are often interpreted superficially, so it is not uncommon to find religious interpretations that demean women.<sup>32</sup> For example, demands regarding women's piety are often interpreted in women's restrictions and activities in society.

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<sup>29</sup> S. Rahmah, "Perempuan, Aurat dan Media Sosial: Analisis Gender dalam Perspektif Islam", *Jurnal Gender dan Sosial Keagamaan*, 18(1), 2022, hal. 55–70.

<sup>30</sup> Majelis Ulama Indonesia, *Fatwa MUI No. 24 Tahun 2017 tentang Hukum dan Pedoman Bermuamalah melalui Media Sosial*. Jakarta: MUI, 2017.

<sup>31</sup> Uswatun Hasanah, "Etika Bermedia Sosial Perspektif Islam: Kajian terhadap Fatwa MUI", *Jurnal Ilmu Dakwah*, 42(2), 2021, hal. 215–230.

<sup>32</sup> Badriyah Fayumi dkk, *Keadilan & Kesetaraan Jender (Perspektif Islam)*, Jakarta: Tim Pemberdayaan Perempuan Bidang Agama Departemen Agama RI, 2001, hal. 82



However, the views shifted towards emancipation and a moderate understanding of gender identity. Women as a source of slander, were obliged to protect themselves, and stereotypes emerged that were developed and aimed at women to change the stigma and stereotypes addressed to women. This change in paradigm or mindset and the actualization level through education and increasing women's participation in the public.

However, in Indonesia, which has a dominant culture based on patriarchal values, these changes have not been directly proportional to the improvement in the position of women in society. It is partly because, in reality, many Muslim women still do not adequately understand religion contextually.<sup>33</sup> Therefore, there is a need for a paradigm construction of interpretation and behavior patterns on gender-oriented.

The prevailing concept of nature strongly influences the gender identity that is formed. In general, nature positions men as breadwinners, skilled, strong, and technically competent, while women are secondary workers, unskilled, weak, and without technical competence.<sup>34</sup> That concept of nature placed women as a gender ideology based on *Hinduism*, an understanding that sees women's activities as part of their role as mothers. Women are always cornered by the domestic environment related to family and household problems.

A medieval writer wrote down the characteristics that a pious woman must have, as quoted by Asghar Ali Engineer in the book entitled "The Perfume Garden," namely:

"An ideal woman rarely talks and laughs for no reason. She never left the house even to meet neighbors. She had no female friends, confided in no one, and only relied on her husband. She did not

receive anything from anyone except her father and husband. He did not interfere in their affairs if she met his close relatives. She is not treacherous and has no faults to hide. She is not trying to charm other people. If her husband submits a desire for sexual intercourse, she will be pleased to satisfy his lust. She always helps her husband in various matters, doesn't complain much, and doesn't shed tears. She doesn't laugh or rejoice when she sees her husband gloomily and troubled. She will help to solve the problem until the husband is solved. She does not relay herself to anyone except her husband, even though the husband is not around. A woman like that is what everyone wants".<sup>35</sup>

The quotation above shows how a woman's individuality is measured by her position as a complement to men. Women cannot actualize themselves as good mothers and wives in their households. Women get justification to remain in a subordinate position. As a result, men increasingly dominate while women's autonomy decreases, and they experience processes of marginalization, exploitation, and violence both in public and domestically.

The reality of gender inequality is not the spirit and hope proclaimed in religious teachings as contained in the texts of the Qur'an and hadith. Dzuhayatin, for example, reads that Indonesian women desire hopes and aspirations both in the religious and socio-political contexts to obtain roles and positions equal to men. The role played by Indonesian women through cultural, political, economic, and religious constructions. It can be seen based on the conditions of the division of labor in Indonesia.<sup>36</sup> Even though in some cases in Indonesia, they have achieved equality and taken an important role, in general, they still follow the rules

<sup>33</sup> M. Amin Abdullah dkk, *Islam dan Problem Gender*, Yogyakarta: Aditya Media, 2000, hal. 11-12.

<sup>34</sup> J. Humprey, *Gender, Pay, and Skill: Manual Workers in Brazilian Industry*, (London: Travistock, 1985), h. 54.

<sup>35</sup> Syekh Nefzawi, *The Parfum Garden*, (T.p: New York, 1964), h. 97 dalam Asghar Ali Engineer, *Hak-Hak*

*Perempuan dalam Islam*, Jakarta: LSPPA, Yayasan Perkasa, 1994), h. 89.

<sup>36</sup> Siti Ruhaini Dzuhayatin, "The Role Expectation and The Aspirations of Indonesian Womens in Socio-Political, and Religioun Contexts", dalam Syarif Hidayatullah, *Teologi Feminisme Islam*, (Yogyakarta: Pustaka Pelajar, 2010), h. 4.

that are generally understood to place women under the position of men.

In fact, according to the results of Nasaruddin Umar's dissertation, Islam normatively has many principles of gender equality, namely: (1) men and women are both servants; (2) men and women both as caliphs; (3) both men and women receive the same primordial agreement; (4) Adam and Eve were both actively involved in the cosmic drama; (5) both men and women have the potential to achieve achievements.<sup>37</sup>

In the development of interpretation, according to Mansur Fakih, differences in interpreting gender verses will give birth to manifestations of injustice, including the marginalization of women, subordination to one sex, negative stereotypes, violence, bearing the burden of domestic work and longer (double burden), so that in general the victims are women.

If viewed chronologically, subordination to women who consider women's position weak in society is an accumulation of various factors in the long history of humanity. These factors include government policies, religious interpretations, beliefs, laws, and traditions or habits.<sup>38</sup> Subordination of women occurs in various forms that vary from time to time and place to place.<sup>39</sup>

Islam highly upholds the degree and dignity of women. Unfortunately, these noble teachings are often interpreted superficially, so it is not uncommon to find religious interpretations that demean women. So, it is time to upgrade towards thoughts, understandings, and interpretations that humanize humans. It reflects on the relationship between men and women. They are created to complement each

other. In the autonomous concept, women's bodies on social media also place men and women together as subjects. That body is not a commodity for each other's bodies, but to make this body a precious gift that God has given to make the best use of it in actualizing oneself as a biological being, a spiritual being, and an intellectual being.

### **Aurat: The Shifting Reason of Humanism Towards Post-Contemporary Transhumanism**

"Humans", with all the complexities surrounding them, can no longer be considered beings who think statically or do not use their potential reasoning power in doing everything. Humans are creatures who are independent through their will without having to sacrifice the will of God because both are dualisms of existentialism consciousness that cannot be separated from the experience of religious humanity.<sup>40</sup> Instead, humans must be understood as entities that relate to the environment, humanities, sciences, and others. Humans today are often at a crossroads as reclassified in new relational dynamics and epistemological paradigm shifts. Moreover, such dynamics and redefinitions serve to unravel the limits of humanism based on the idea that humans are the measure of all things. However, today, humans are at a minimal level.<sup>41</sup> This is the fundamental problem of the 21st century regarding the humanistic problem that humans are not the end of evolution but the beginning of consciousness and the evolution of knowledge and technology.<sup>42</sup>

<sup>37</sup> Nasaruddin Umar, *Argumen Kesetaraan Gender Perspektif al-Qur'an*, Jakarta: Paramadina, 2003, hal 247-263.

<sup>38</sup> Agnes Widanti, *Hukum Berkeadilan Jender*, (Jakarta: Kompas, 2005), h. 171.

<sup>39</sup> Fakih Mansour, *Analisis Gender dan Transformasi Sosial*, (Yogyakarta: Pustaka Pelajar, 1996), h. 13-16

<sup>40</sup> M.Yunus Masrukhin, "The Will and the Presence of Human Being in Abu Al-Hasan Al-Ash'ari's

Thought: Explaining the Relation between Human and God in Kalam Discourse", *Al-Jami'ah: Journal of Islamic Studies* 59, no. 1 (2021), hal. 221.

<sup>41</sup> Jana S Rosker, "Introduction: Humanism, Post-Humanism and Transhumanism in the Transcultural Context of Europe and Asia", *Asian Studies* XI, no. XXVII (2023), hal. 7-14.

<sup>42</sup> Jose Cordeiro, "The Boundaries of the Human," *World Futures Review* 6, no. 3 (2014), hal. 231-239, <https://doi.org/10.1177/1946756714555916>.

In the context of humans as physical, cognitive, and spiritual constructs full of agency, these boundaries concerning humanism make humanity or the concept of humanizing humans questionable. This is currently related to humanitarian problems, especially those that occur among Muslims, for example, the women body under the influence of the new media TikTok. The phenomenon above is one of the portraits of the female body in the shift of humanism reasoning towards post-contemporary transhumanism reasoning, which is related to the existence of new media as TikTok is widely used for various activities. Therefore, it is important to build reason in humans to increase their value and understand the relationship between fellow humans and human nature, which is dynamic and continuously progressing in science, tradition, civilization and technology. Humanism, rooted in the Renaissance, places humans at the centre of attention and alienates humans from all other living and non-living things in the universe.

In an egalitarian social system based on structures of social justice and ecological awareness, these are fundamental prerequisites that enable the integrity and quality of human life. Therefore, concepts that maintain and develop such integrity and quality need to be revitalized, updated and contextualized with current human needs.

Criticism of human enhancement tends to refer to human nature. Human enhancement changes human nature, which in turn weakens human values. Two main challenges were identified: (1) whether there is a scientifically credible conception of human reason and (2) whether the conception is viable in ethical debates on human enhancement.<sup>43</sup> After examining the essentialist conception and its alternatives, it is argued that human nature plays an important

role in life by informing reason that cannot be changed or is challenging to change.

In a globalized world, it is necessary to put relational, dialogical, and dialectical relationships instead of hierarchical hegemonies that do not humanize humans and do not utilize human reason to consider everything good or bad for themselves. It is time for transhumanist issues and discourses relevant to the rapidly evolving knowledge and philosophical thinking related to humans. Human perfection is a complex biological, intellectual, psychological, spiritual, social and moral act. There is a sense of transhumanism that transcends the boundaries of traditional humanism. This transhumanism is transformed through the advancements and possibilities offered by modern science and technology such as multidisciplinary approaches in the process of studying sciences, including Islamic studies, egalitarian-humanizing social relations, the existence of Artificial Intelligence, the Internet of Things, the metaverse, and learning integrated with social media play an essential role<sup>44</sup> of human evolution from humanism to transhumanism.

On that basis, transhumanism is a dynamic philosophical-practical thought intended to develop into new information and challenges to foster a critical attitude, questioning and a willingness to revise one's beliefs and assumptions so that humans are not always trapped in the habit of mind and patterns of *sami'na wa atha'na* without a process of thought, reasoning, and reflection on the matter. In the era of Society 5.0, the transhumanist perspective on digital technology makes it expand and enhance various human capabilities. Hence, Society 5.0 and transhumanism are a

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<sup>43</sup> S. Merzlyakov, "Posthumanism vs. Transhumanism: From the 'End of Exceptionalism' to 'Technological Humanism,'" *Herald of the Russian Academy of Sciences* 92, no. 6 (2022), hal. 475-476.

<sup>44</sup> Ahmet Dağ, "Transhumanism as a Radicalization of Humanism," *Felsefi Düşün* 9 (2017), hal. 51.



technological-scientific-humanist-multidisciplinary philosophy. It poses certain challenges, particularly regarding human social values. Therefore, it is important to be critical in responding to the shift from humanist to transhumanist reasoning.

Regarding post-contemporary transhumanist reasoning, it cannot focus on scientific monodiscipline but needs to be multidisciplinary, given that these multidisciplinary social values that give meaning to human existence will depend on the reasoning of science, technology, and socio-cultural norms to reduce social crises and achieve the goal of humanizing humans. Transhumanism depends on achieving the goals of (1) establishing socio-economic equality; (2) achieving integral human beings as biological, psychological, spiritual and intellectual beings; (3) a clean and peaceful environment; (4) developing transhumanist consciousness; (5) social intelligence and social health; (6) gender justice; (7) individual freedom, well-being and relationship with God. Transhumanist concerns arise in the Post-Contemporary period which suggests that human rationality must be used to humanize humans and take advantage of the dynamics of an increasingly complex era through the construction of Post-Contemporary Transhumanist reasoning, especially in using his body, both his own body and the bodies of others in the life of the world who cannot be separated from the new media Tiktok so that it is often out of control and makes his body under the hegemony of TikTok.

The shift in the meaning of the body in the category of aurat shows a fundamental transformation in the way humans interpret the

body from the humanist era to the post-contemporary humanist era. In the classical humanist era, the body was viewed as a rational entity that functioned within a moral and social order, so that aurat was constructed as an area of the body that must be protected for the sake of public ethics and spirituality. Within this framework, the body—especially the female body—was considered a symbol of family and community honor, so that control over the aurat was exercised as a form of moral control.<sup>45</sup> Religious humanism in the Islamic context also placed the concept of the aurat within the framework of submission to God, where covering the aurat became a symbol of obedience and piety.<sup>46</sup> However, in the post-contemporary era, there has been a decentralization of meaning regarding the body. The body is no longer seen as an object controlled by external norms, but as a subject with autonomy and the right to determine the boundaries of modesty based on individual awareness and cultural context. Judith Butler in *Gender Trouble* explains that the body is not essential but performative, shaped by social constructions and the repetition of meaning.<sup>47</sup> From this perspective, modesty does not have a fixed meaning but is negotiated within a dynamic symbolic space.

The development of technology and social media has accelerated this transition, where the body becomes a visual representation of the self-produced through digital imagery. The representation of modesty in social media is not only interpreted morally but also aesthetically, personally, and politically. The body becomes a space for self-expression and identity that transcends formal religious boundaries.<sup>48</sup> In this

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<sup>45</sup> Michel Foucault, *The History of Sexuality: Volume 1: An introduction* (R. Hurley, Trans.), Pantheon Books, 1978.

<sup>46</sup> Nasaruddin Umar, *Argumen Kesetaraan Gender Perspektif al-Qur'an*, Jakarta: Paramadina, 2003.

<sup>47</sup> Judith Butler, *Gender Trouble: Feminism and the Subversion of Identity*, London: Routledge, 1990.

<sup>48</sup> Lila Abu-Lughod, *Do Muslim Women Need Saving?*, Cambridge: Harvard University Press, 2013.

context, the debate about modesty shifts from issues of sin and reward to issues of agency, privacy, and individual rights in the digital public sphere. The concept of modesty has also been recontextualized through the “modest fashion” movement, which seeks to combine religious values and global lifestyles.<sup>49</sup> This shows that modesty is not merely a cultural practice or normative teaching but part of a fragmented discourse on identity. Post-humanism, encourages the deconstruction of boundaries between the biological body and technological representations. The body, including the aurat, now exists in a new relationship between humans, machines, and algorithms that filter social meanings. The aurat is no longer merely private but is also publicly constructed through likes, comments, and social media algorithms. Thus, the aurat becomes a product of the interaction between faith, aesthetics, digital capitalism, and personal identity.

For modern Muslim women, the decision to reveal or cover their aurat on social media reflects not only moral choices but also identity strategies in a space fraught with social and religious scrutiny. Within a post-contemporary humanist framework, the body becomes a text open to interpretation, and the aurat becomes part of a non-singular narrative of the body. Religious normative discourse remains present, but it is no longer the sole source of meaning authority. Instead, personal experiences, digital spaces, and social networks also shape the meaning of modesty in a participatory manner. Therefore, this shift does not simply erase traditional values but opens up new spaces for negotiation between faith, freedom, and identity.

This discourse is important to read within a post-structuralist framework that rejects singular meaning and emphasizes the plurality of human experience (Derrida, 1978). Ultimately, the body and modesty in the post-contemporary era are no longer limited by a single moral institution but become a field of interpretation that is constantly shifting, negotiated, and personalized by individuals and their communities.

### **Contextualization Fatwa MUI of Women's Bodies in social media**

Tiktok as one of the new media, has a very significant influence on most media users. It makes the Indonesian Ulema Council (MUI) an institution with the authority to provide fatwas for the Indonesian Muslim community to issue fatwas. Number 24 of 2017 concerning Law and Guidelines for Muamalah through Social Media. In its fatwa, the MUI stated that all content that shows aurat, including dancing on TikTok, is illegal. It is against Islamic law.<sup>50</sup>

In the fatwa relating to women's bodies, the Fatwa Commission of the Indonesian Ulema Council states that disseminating private content to the public, when known to be inappropriate for public dissemination, such as poses that show the *aurat*, is haram.<sup>51</sup>

In addition to providing a legal fatwa, the fatwa decision also explains points about the guidelines for mingling in social media (1) social media can be used as a means to establish silaturahmi, disseminate information, da'wah, education, recreation, and positive activities in the fields of religion, politics, economy and social and culture; (2) mingling through social media must be carried out without violating religious provisions and

<sup>49</sup> R. Lewis, *Muslim Fashion: Contemporary Style Cultures*, Durham: Duke University Press, 2015.

<sup>50</sup> Didik Trio Marsidi, “MUI Rilis Fatwa Haramkan Pose Perlihatkan Aurat di IG, FB, Twitter, WA, TikTok, Buzzer,

<https://banjarmasin.tribunnews.com/2021/02/13/mui-rilis-fatwa-haramkan-pose-perlihatkan-aurat-di-ig-fb-twitter-wa-tiktok-termasuk-buzzer>, 2021.

<sup>51</sup> Fatwa MUI No. 24 tahun 2017, Poin Ketentuan Hukum No. 8, hal. 15

provisions of laws and regulations; (3) things that must be considered in responding to content or information on social media including content originating from social media has the possibility of being true & wrong, good content is not necessarily true, true content is not necessarily helpful, useful content is not necessarily suitable to be conveyed to the public sphere, not all true content is allowed and appropriate to be spread to the public sphere.<sup>52</sup>

In the content verification guideline, MUI provides guidelines through steps, (1) everyone who obtains content through social media (positive or negative) should not immediately disseminate it before it is verified and the tabayyun process is carried out and its usefulness is ensured; (2) the tabayyun process of the content is ensured by looking at the aspects of the source of information or sanadnya (personality, reputation, eligibility, trustworthiness), aspects of the truth of the content or matannya (content and intent), the context of the place, time and background when the information was conveyed; (3) how to ensure the truth by asking the source of information and requesting clarification from parties who have authority and competence; (4) tabayyun is carried out in private and not carried out in the public domain.

MUI also released guidelines for making content on social media such as Tiktok by paying attention to several things, namely (1) making content using sentences, graphics, images, sounds that are simple, easy to understand, not multi-interpretive, and do not hurt others; (2) the content must be true, verified; (3) the content created presents useful information; (4) the content created becomes a means of amar ma'ruf nahi munkar; (5) the content created has a good impact on the recipient in realizing the benefit and avoiding the evil; (6) choose diction that is not provocative and does not arouse hatred and hostility; (7) the content

does not contain hoaxes, slander, ghibah, namimah, bullying, gossip, hate speech, and other things that are prohibited both religiously and by law; (8) the content does not cause encouragement to do things that are prohibited by shar'i such as pornography, visualization of prohibited violence, swearing, and provocation; (9) the content does not contain private matters that are not suitable for dissemination to the public domain; (10) the content created can encourage goodness, strengthen brotherhood, increase knowledge, does not give birth to hatred and hostility, does not dilute the disgrace or mistakes of others, does not make the provision of content as a profession to obtain economic or non-economic benefits such as buzzers who seek profit from prohibited activities.<sup>53</sup>

In the guidelines section, content or information to be disseminated on social media must meet the criteria that the content is correct, valid, public, appropriate in time and place, contextual, and has rights that do not violate intellectual property or privacy rights. In addition, the content disseminated must not disseminate private content to the public, even though the content is known to be inappropriate for dissemination to the public domain, such as kissing husband and wife and posing photos without covering the aurat.<sup>54</sup>

In responding to the phenomenon of problems that occur on Tiktok social media such as the rampant cases of sara dances, various poses posted by not paying attention to and heeding religious norms, civilization, decency, the spirit of unity and the noble values of humanity, it is necessary to emphasize the development of Islamic studies reasoning in the realm of application-praxis, to give birth to a contribution of knowledge (contribution to scientific development) through a more applicable format with a basic understanding of ownership of

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<sup>52</sup> Fatwa MUI No. 24 tahun 2017, Poin Pedoman Bermualah dalam Pedoman Umum, hal. 15-16.

<sup>53</sup> Fatwa MUI No. 24 tahun 2017, Poin Pedoman Pembuatan Konten/Informasi, hal. 16-18.

<sup>54</sup> Fatwa MUI No. 24 tahun 2017, Poin Pedoman Penyebaran Konten/Informasi No. 1 dan 2, hal. 18-19.

the female body about new media.<sup>55</sup> The enormous task of post-contemporary Islamic science is how to explain the patterns of connection between the three aspects of ontology, reconciling the disproportionate cross-opinions and mutual suspicion between the three. On that basis, in constructing transhumanist reason in the Post-Contemporary era by emphasizing potential reason and epistemological reason in society.

Potential reasoning is the basis for understanding the progress of science, starting from the level of Charles Sanders Pierce's pragmatism truth. This potential reason already exists in humans, but often this reason only stops at two levels under belief and habit of mind. Starting from the truth that is believed (faith), namely the affirmation of propositions or propositions considered true and guiding behavior. Belief aims to survive, which is temporal. In Islam, belief is related to faith. Looking at Islam, it is necessary to distinguish between tradition and faith. Faith or belief is understood as a practical Islamic ethos that is open, fluid and historically dialectical based on the practical religious challenges of Muslim society.<sup>56</sup> Tradition is the external, social, and historically observable aspects of religiousness in the case of a particular community. While faith or belief is more internal, transcendental, and personal, it is oriented towards the dimensions of religious life.<sup>57</sup> From the truth that is believed (faith) related to faith (faith in religious value) will bring someone who believes in the habit of mind, the habit of mind (*al-fikru al-mughtar*) is a belief that has

become a habit and becomes comfortable. However, the static human potential reasoning only stops at this stage. In that case, it will lead to the underdevelopment of science or the stagnation of human knowledge which can impact the death of human reason and religious nature. However, doubt will arise if there is doubt or an uncomfortable situation.

The way not to stop the habit of mind that gave birth to the stagnation of knowledge is by doubting the beliefs that have been believed. Doubt itself is divided into two, artificial doubt and genuine doubt. Pseudo-doubt cannot lead someone to discover the meaning of truth because pseudo-doubt will only lead someone to the initial belief in the doctrine of truth and only circling in the stagnation of knowledge. Meanwhile, true doubt that will bring someone who doubts the beliefs believed to be true to a deep search (inquiry) will give birth to truth and meaningfulness.

In avoiding doubt Peirce as quoted by Munitz offers several methods. One method that is often used with confidence because of authority (authority method), giving birth to authority that is usually arbitrary. Therefore, responding and anticipating the power of authority requires a second foundation of reason with the development of potential reason through epistemological reasoning related to the conceptual theory of knowledge or one's knowledge.<sup>58</sup> Epistemology can be classified into five forms, namely metaphysical, skeptical, critical, individual, and social epistemology.<sup>59</sup> In terms of

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<sup>55</sup> M.Amin Abdullah, *Islamic Studies Di Perguruan Tinggi: Pendekatan Integratif-Interkonektif* (Yogyakarta: Pustaka Pelajar, 2006), hal. 4.

<sup>56</sup> M.Yunus Masrukhin, *Keyakinan Sebelum Ilmu Kalam: Aktualisasi Iman, Takdir, Dan Kesalehan Di Masa Islam Awal* (Khazanah: Jurnal Studi Islam dan Humaniora, 2021) hal. 181.

<sup>57</sup> Charles J Adams, "Islamic Religious Tradition", in *The Study of the Middle East. Research and*

*Scholarship in the Humanities and the Social Sciences*, ed. Leonard Binder (New York: John Wiley & Sons, 1976), hal. 32-33.

<sup>58</sup> Suparlan Suhartono, *Filsafat Ilmu Pengetahuan* (Yogyakarta: ar-Ruzz Media, 2008), hal. 40.

<sup>59</sup> J Sudarminta, *Epistemologi Dasar, Pengantar Ke Beberapa Masalah Pokok Filsafat Pengetahuan* (Yogyakarta: Kanisius, 2012), hal. 23.

epistemology, there is a foundation of post-contemporary transhumanist epistemological reasoning to respond to the rise of women's bodies politicized by new media such as Tiktok, so that the fatality is to cause sexual violence that occurs through social media. On that basis, it is necessary to present a social-critical-transformative epistemology. This epistemology is used to frame social phenomena that occur in society, criticized in efforts to prevent, assist, and resolve phenomena or problematic cases, and contextualized and actualized with the development of science and technology in the framework of humanizing post-contemporary humans from the confinement of media politics and hegemonic power that restrains women's bodies.

### **Qur'anic Exegeses under Interpretation of Women's Body in Social Media**

Women seem to forget their nature as the best creatures that play a significant role in their environment. So religion, through the normative texts of the Qur'an and al-hadith, sets limits on the permissibility of women displaying their bodies part (aurat):

وَقُلْ لِلْمُؤْمِنَاتِ يَغْضُضْنَ مِنْ أَبْصَارِهِنَّ وَيَحْفَظْنَ فُرُوجَهُنَّ  
وَلَا يُبْدِينَ زِينَتَهُنَّ إِلَّا مَا ظَهَرَ مِنْهَا وَلْيَضْرِبْنَ بِخُمُرِهِنَّ عَلَى  
خُيُوبِهِنَّ وَلَا يُبْدِينَ زِينَتَهُنَّ إِلَّا لِبُعُولَتِهِنَّ أَوْ آبَائِهِنَّ أَوْ  
بُعُولَاتِهِنَّ أَوْ آبَائِهِنَّ أَوْ أَبْنَاءِهِنَّ أَوْ إِخْوَانِهِنَّ أَوْ بَنِي  
إِخْوَانِهِنَّ أَوْ بَنِي أَخَوَاتِهِنَّ أَوْ نِسَائِهِنَّ أَوْ مَا مَلَكَتْ أَيْمَانُهُنَّ أَوْ  
التَّابِعِينَ غَيْرَ أُولَى الْإِرْبَةِ مِنَ الرِّجَالِ أَوِ الطِّفْلِ الَّذِينَ لَمْ  
يَظْهَرُوا عَلَى عَوْرَاتِ النِّسَاءِ وَلَا يَضْرِبْنَ بِأَرْجُلِهِنَّ لِيُعْلَمَ  
مَا يُخْفِينَ مِنْ زِينَتِهِنَّ وَتُوبُوا إِلَى اللَّهِ جَمِيعًا أَيُّهَا الْمُؤْمِنُونَ  
لَعَلَّكُمْ تُفْلِحُونَ

Based on the verse above, it is attributed to women to protect and control their bodies according to the limits of aurat intended not to cause negative impacts on themselves and their environment. Issues regarding women's bodies and their environment on

earth, which experience oppression through the capitalization and politicization of these bodies, occur simultaneously under the hegemony and domination of certain powers that seek to control the commodities of women's bodies.

The contextualist approach understands this verse as a limitation and ethics for women to protect their private parts. The interpretation of this verse through (1) keeping the private parts as recommended by not wearing clothes where not form her body curves; (2) the presence of a mahram when traveling is used to minimize lust to guard the eyes; (3) guarding the tongue so as not to say bad thing verbally or in social media; (4) productive content or permissible content is content that does not reveal aurat, the legal basis is initially permissible. However, creating content on social media can become a sunnah when what is produced is content about knowledge, recommendations for reading the Qur'an, hospitality, and others. Then, the obliged content is such as content about sholat and debt.

This verse through contextualization that QS. An-Nur verse 31, ideal moral verse, provides information regarding (1) women who must take care of themselves with certain limitations, namely the whole body except the palms of the hands and face; (2) orders to keep the word, especially in content that not to hurt anyone; (3) recommendations and orders to maintain good views of men towards women or women towards men; (4) when using social media, do not overdo it, or doing prohibited dancing for the woman; (5) use social media for learning media or da'wah media by producing positive content with his body so that it becomes a jariyah that never ends.

Meanwhile, the MUI interprets the verse by contextualizing that the verse is a sign from Allah regarding efforts to maintain human nature. The redaction of the verse is for women, but it is also intended for men as a warning not to look at women with slanderous views and lust. So, the preventive



action described in the Qur'an is to limit aurat and protect someone's eyes.

In contrast to the classical interpretation of QS. An-Nur verse 31 to be contextualized as a woman's obligation to wear shar'i clothing, dark, and not to leave the house without a mahram. The clothes worn by women must cover the aurat except for the eyes, the palms of the hands should wear gloves and socks. This veil is intended to protect herself from the sight of lust by the opposite sex. So shar'i clothing, dark in color and not much activity outside the home, is the best Muslim clothing to guard and protect women from slander and the heat of the fire of hell.

## CONCLUSION

Women's bodies in Post-Contemporary Transhumanism reasoning foster a critical attitude, questioning, and willingness to revise beliefs and assumptions so that humans are not always trapped in the habit of mind. Transhumanist concerns arise in the Post-Contemporary period which suggests that human rationality must be used to humanize humans and take advantage of the dynamics of an increasingly complex era through the construction of Post-Contemporary Transhumanist reasoning, especially in using his body, both his own body and the bodies of others in the life of the world who cannot be separated from the new media Tiktok so that it is often out of control and makes his body under the hegemony of Tiktok.

MUI's Fatwa limits the haram law in disseminating personal content to the public, even though the content is known to be inappropriate for public dissemination, such as poses that show the body's *aurat*. A social-critical-transformative epistemology. This epistemology is used to frame social phenomena that occur in society, criticized in efforts to prevent, assist, and resolve phenomena or problematic cases, and contextualized and actualized with the development of science and technology in the

framework of humanizing post-contemporary humans from the confinement of media politics and hegemonic power that restrains women's bodies.

One of the roots of injustice against women in the classical interpretation stems from stereotypes that tend to demean women. Women's bodies on social media place men and women as subjects. The body is not a commodity but makes the body a precious gift given by God to be used as well as possible in actualizing oneself as a biological being, spiritual being, and intellectual being.

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