

**AKENTEN APPIAH-MENKA UNIVERSITY OF SKILLS TRAINING AND  
ENTREPRENEURIAL DEVELOPMENT**

**DEPARTMENT OF FASHION AND TEXTILES DESIGN**

**THE INFLUENCE OF FASHION ON CONTEMPORARY MUSLIM WOMEN IN  
GHANA, FROM 2000-2020**

**YAKUBU AJARA**

**MASTER OF TECHNOLOGY IN FASHION AND TEXTILE DESIGN**

**APRIL, 2023**

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**A Thesis in the Department of Fashion Design and Textiles Education, Faculty of  
Vocational Education, submitted to the School of Graduate Studies, Akenten Appiah-  
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fulfilment of the requirements for award of the Master of Technology (Fashion Design and  
Textiles) Degree**

**APRIL, 2023**

**DECLARATION**

**STUDENT’S DECLARATION**

I, **YAKUBU AJARA**, declare that this thesis with the exception of quotations and reference contained in published works which have all been identifies and duly acknowledged, is entirely my own original work, and it has not been submitted, either in part or whole, for another degree elsewhere.

**SIGNATURE:**.....

**DATE:** .....

**SUPERVISOR’S DECLARATION**

I here declare that the preparation and presentation of this work was surprised in accordance with the guidance for supervision of thesis as laid down by the Akenten Appiah-Menka University of Skills Training and Entrepreneurial Development.

**SUPERVISORS NAME: DR. ISAAC ABRAHAM**

**SIGNATURE:** .....

**DATE:** .....

## **DEDICATION**

This work is dedicated to my dear children Mobarik Abdul Shakur, Mobarik Mohammed Najib and Mobarik Mohammed Rashad.

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## **ABBREVIATIONS**

|       |   |
|-------|---|
| AGOA  | African Growth and Opportunities Act            |
| CMW   | Contemporary Muslim Women                       |
| FI    | Fashion Industry                                |
| ATL   | Akosombo Textile Limited                        |
| GDP   | Gross Domestic Product                          |
| GTMCT | Ghana Textile Manufacturing Company Limited     |
| GTP   | Ghana Textile Printing                          |
| ICT   | Information Communication Technology            |
| MMDA  | Metropolitan, Municipal and District Assemblies |
| PSI   | President's Special Initiative                  |

## **ABSTRACT**

Over the past two decades, Muslim women's dress has attracted considerable attention, with some organizations contending that restrictions on fashion standards are repressive or humiliating, particularly to women. This has resulted in the introduction of anti-Islamic trends in the fashion industry. The purpose of this study was to investigate the influence of fashion on contemporary Muslim women in Ghana using the Upper West region for a case. The study used an exploratory qualitative research method and semi-structured interviews to collect data from 30 respondents chosen through a combination of accidental and snowball sampling techniques. The study discovered that fashion has a negative impact on contemporary Muslim women by shifting their religious and cultural orientation to mimic the mandates of non-Islamic role models and fashion designers. As a result of these trends, Islamic fashion standards and principles, as well as its associated culture, are being lost, driving contemporary Muslim women to become addicted to acquiring stylish attire and straining their wallets. Contemporary Muslim women who follow fashion have developed a negative sense of self-worth by mimicking fashion models' attire, demeanor, speaking manner, seating position, and gestures. Based on the outcomes of the study, the researcher makes a recommendation. It is clear that the growing popularity of online shopping worldwide among contemporary Muslim women has demonstrated that the internet and social media handles nowadays play an important role in promoting exclusivist Muslim identities as well as enabling unexpected convergences and connections between people of different backgrounds and between the demands of fashion and faith. Islamic leaders and authorities should encourage the establishment of online Islamic fashion development platforms and applications that promote ethical Islamic fashion among contemporary Muslim women.

## **CHAPTER ONE**

### **INTRODUCTION**

#### **1.1 Background to the study**

Men and women place equal importance on fashion and view it similarly. Nonetheless, due to the perception that women are more fashion-conscious than men, women's fashion is more visible and attracts enormous audiences (Prempeh, 2022). In the majority of Islamic societies, women's clothing style is highly respected. Trends that depart from those approved by Islamic principles have an impact on the moral standards or judgments of Islamic society and are referred to as obscene fashion (Hopkins and Greenwood, 2013). Hence, in their daily activities, Muslims dress and conduct themselves in accordance with Islamic law; the clothing they wear must be morally acceptable, presentable, and should not reveal their (awrah) private parts. Several Muslim women viewed modern clothing as an impediment because the majority of fashion trends are viewed as Western or Christian and do not support Islamic teachings, practices, and beliefs (Abdul-Samed, 2017).

Fashion is viewed in numerous ways. Some individuals view fashion as a form of self-expression and enhancement (Prempeh, 2022). Some people dress to identify with a certain group, while others dress as their favorite musicians (Prempeh, 2022). Moreover, some individuals deliberately remove themselves from mainstream fashion in order to be perceived as unique individuals who do not wish to be associated with being fashion-conscious. Some, however, may not appreciate following fashion trends due to their appearance or because they do not respect contemporary fashion (Prempeh, 2022)

.In a Muslim culture, adopting Islamic design means more than just covering your hair. It also means modesty, morality, natural beauty, and a woman's harmonious relationship with society (Jasperse et al., 2012). In Islam, the hijab is a religious sign that shows how the duties of men and women are different. Jasperse et al. (2012) say that Muslim women should wear the traditional hijab because it shows that they are part of the Muslim community and makes them feel like they belong. Hopkins and Greenwood (2013) looked at the identities of Muslim women and found that the hijab is a way for Muslim women to show who they are. Participants said they wore the hijab to show other Muslims (in-group members) that they are Muslims, and that it was a way to prove their identity. Klein et al.'s (2017) self-categorization theory (SCT) says that people strengthen their membership in a group by showing their social identity in public. In this case, they do this by wearing the hijab.

In Western society, which is home to a variety of religions, the traditional hijab may be viewed as a piece of clothing that differentiates Muslim women from others (Jasperse et al., 2012). Even though people of other religions wear head scarves, it's not as common as it is among Muslims. Hopkins and Greenwood Muslims in the West confront identity challenges that are frequently the result of a struggle between Islam and Western standards (2013). In a culture that emphasizes autonomy, many argue that the conventional hijab trend is imposed on Muslim women. Likewise, in many Western countries, the conservative design of Muslim women's clothing has been perceived as a symbol of negativity and has on occasion been linked to terrorism, resulting in a bad perception of the Muslim identity. According to Hopkins and Greenwood (2013), these views have influenced many contemporary Muslim women, who typically view Islamic dress as a symbol of repression and piety, in contrast to historic Islamic women, who viewed it as a source of pride and liberation.

Dressing up is both a fashion element and a way to identify with others. People must verify that the culture or society they seek to join welcomes how they express themselves, according to Prempeh (2022). If a person's personality does not conform to societal norms, he or she may adjust their attire to be socially acceptable (Hopkins and Greenwood, 2013). When someone follows current trends, they unconsciously and knowingly reveal who they are and what they value to the world. However, given the diversity in cultures and beliefs of countries and societies, it is extremely probable that each group will perceive a certain clothing style in an entirely different way. In Islamic nations such as Saudi Arabia, Afghanistan, and Pakistan, skirts are not permitted, despite their prevalence in Western culture (Hopkins and Greenwood, 2013). So, it is necessary to comprehend a person's community, culture, and values when following current fashion trends.

## **1.2 Problem statement**

In recent years, Muslim women's dress has attracted considerable attention, with some organizations contending that restrictions on fashion standards are repressive or humiliating, particularly to women (Abdul-Samed, 2017). Serious attempts have been made in some European states to ban public face coverings and other aspects of Muslim women's clothing rules (Tadosi, 2014). This argument stems mostly from a misunderstanding of Islamic dress restrictions. Muslims dress modestly and avoid drawing attention to themselves for religious reasons (Tadosi, 2014). The vast majority of Muslims consider their modest attire a demonstration of their devotion, and they normally do not protest the restrictions imposed by their faith. Several facets of life, including morality and decency, are taught by Islam.

Generally, traditional or conservative Islamic modesty norms urge women to cover their bodies, particularly their chests, wear loose yet substantial clothing, and refrain from dressing in a manner that opposes Islamic beliefs and values (Hassim, 2014). A person's manners must be humble and courteous. Although flamboyant, sparkling clothing may technically meet the aforementioned body exposure rules, it is discouraged since it compromises overall modesty. The tenets of Islam instill self-confidence in its adherents and encourage them to look like Muslims rather than imitating those of other faiths in their environment. In addition to the aforementioned, it is much more essential to conduct oneself modestly in public, including with one's voice, manners, and appearance.

According to fashion costume and fashion history ideas, clothing and other body ornaments have been worn for thousands of years as a form of nonverbal communication that shows a person's job, gender, household status, social class, and amount of money (AlbogachievaIa, 2020). Islamic law encourages Muslim women to wear clothing that distinguishes them from non-Muslims. In contrast, many modern Muslim fashion trends differ from the Al-Quran's portrayal of Islam. In addition to being a method for sustaining lust, Muslim attire influences how people are perceived in society and how they behave, encouraging them to adhere to Islamic law.

There are a few references to modest clothing in the holy books of Islam, but they don't give a lot of information about how Muslims should dress. Modesty does not always look the same, according to a survey of contemporary Muslim women's attire (Hassim, 2014). There is no

stipulation in Islam regarding the dress or gear that Muslim women must wear, but an abundance of evidence reveals that a growing number of contemporary Muslim women are migrating away from traditional Islamic fashion standards and behaviors in favor of European and Christian ones (De-Andrade and Gushikem, 2014). Many non-Muslims view the dress of Muslim women, particularly the headscarf, as a symbol of oppression. It is true that a Muslim community's views on what it means to be a good Muslim affect the clothing choices of Muslim women. This position, however, is comparable to that of non-Muslim women, who must also confront behavioral norms.

De-Andrade and Gushikem (2014) say that the public's view of Islam is more affected by the fact that Islamic authorities in countries and communities can't stop Muslim women from following design trends. Some scholars have asked Islamic community leaders to encourage contemporary Muslim women to wear traditional Islamic designs. This would help them look beautiful, modest, and dignified and boost their self-esteem (Shirazi, 2020). In order to promote conservative Islamic fashion among contemporary Muslim women in a way that works, it is important to get reliable information about how much fashion has changed their clothes. In Ghana, there hasn't been a single study about how what Muslim women wear affects them. This study uses the Upper West region of Ghana as a case study to look at how fashion trends have affected Muslim women today.

### **1.3 Research objectives**

1. To explore the perspective of fashion among contemporary Muslim women in the Upper West region of Ghana.
2. To identify the factors that influences fashion among contemporary Muslim women.
3. To determine the impact of fashion on contemporary Muslim women.

#### **1.4 Research question**

1. What is the perspective of fashion among contemporary Muslim women?
2. What factors influences fashion among contemporary Muslim women?
3. What is the impact of fashion on contemporary Muslim women?

#### **1.5 Significance of study**

This study is significant to the leadership of the Muslim community, who are determined to explore the factors that have influenced fashion among contemporary Muslim women. The outcome of this study will serve as a guide for the initiation of potent mechanisms that will ensure that conservative Islamic values and practices are well instilled in the upcoming generation of Islamic believers.

Again, this work contributes to the academic literature on religion and fashion. There is a dearth of literature on the subject, which has partly contributed to the inability of policy makers in the Islamic religion and religious leaders to initiate measures that will succinctly ameliorate the challenges facing contemporary Muslim women, leading to disruption of Islamic fashion standards and the promotion of bad hijab.

#### **1.6 Scope of the study**

The scope of the study is the research boundary. In terms of geographic scope, the study was undertaken in the Upper West region of Ghana. The research spans between the year 2000 and 2022.

In terms of content scope, the study investigates the impact of fasting on contemporary Muslim women focusing on the perspective of fashion in Islam, the factors that influences fashion among contemporary Muslim women and the impact of fashion on contemporary Muslim women.

### **1.7 Organization of study**

The study is organized in five major chapters. Chapter One covers the background to the study, problem statement, research questions, research objectives, and significance of the study among others. Chapter Two presents a review of literature that is relevant to the study. This chapter among others presents the theoretical and conceptual frameworks that guide the study. Chapter Three presents the methodology used in the study. It covers the research design, approach, population, and sampling procedure among others. Chapter four presents the study results. The study concludes in chapter five, and presents summary of key findings and recommendations.

## CHAPTER TWO

### REVIEW OF RELATED LITERATURE

#### 2.1 Introduction

This chapter reviews the literature on the impact of fashion on contemporary Muslim women in Ghana. The chapter includes empirical and conceptual evidence, as well as theoretical frameworks that guide the investigation. To search academic and technical literature, Google Scholar, UKZN libraries, EBSCOhost, World catalog, PubMed, and Medline were used. The review covered the Islamic perspective on fashion, the elements that influence fashion among contemporary Muslim women, and the impact of fashion on contemporary Muslim women. The chapter concludes with a conceptual framework for data collection.

#### 2.2 Fashion

Fashion involves change and ongoing stylistic modifications, or, in Carter's (2003) words, "stylistic restlessness". According to Crane (2002), a fashion system must contain the commodification of change, and Laurel concurs, describing fashion as "a system in which change is the most highly valued commodity." Carter (2003) identifies a few factors that make this system possible: Continuous change in which some new values replace devalued old ones; a variety of clothing, color, and pattern options that allow choice and add complexity; the development of a commercial society marked by luxury consumption, enhanced accessibility, and expanded circulation.

The term "fashion" is widely used to refer to a specific mode of expression that may or may not be suitable for everyone. The term implies that the trend will evolve more rapidly than the entire civilization. The terms "fashionable" and "unfashionable" are used to describe whether someone

or something conforms to the current popular way of expression. In a favorable context, the term "fashion" is typically used to express glamour and style. In this sense, styles function as a form of collective art, allowing a culture to reflect on its ideas of goodness and beauty. "Fashion is something that always evolves as a series, as the preferences of a given group of people fluctuate, which may or may not be complemented by utility, nor are they determined by it," remarked Shirazi (2020).

Increasingly, people express themselves through their dress and fashion sense. According to AlbogachievaIa (2020), consumers dress in the most recent fashion trends to boost their self-esteem. Those who are satisfied with their physical appearances are more likely to be outgoing, joyful, and productive at work, according to this study. This is especially true for those who dress well and keep up with fashion trends.

While examining the self-concept of trendy individuals, fashion-aware conduct becomes an essential component. "Fashion consciousness" is defined by Lam and Yee (2014) as "the extent to which a person identifies with fashionable attire". According to AlbogachievaIa (2020), clothing retailers admire this quality since it requires minimal effort to spark a customer's interest in fashion apparel discounts and promotions. It is not necessary to be a fashion innovator to qualify as fashion-conscious.

The degree of fashion awareness differs from nation to nation. Parker and Wang (2016) conducted a study that revealed substantial differences among Chinese, Japanese, and American youth. Yet, fashion encompasses much more than clothing and accessories. Fashion can have various meanings for various individuals. As with all other topics, there are divergent viewpoints on fashion. Some people include merely clothing, while others also consider shoes, bags, handbags, and other related items (Tarlos and Moors, 2013). Some individuals assume that

cosmetics is the only fashion-relevant element. According to Moors (2010), the term "fashion" is fairly broad and incorporates a variety of facets that make up the total. The fashion industry is continually expanding in reality. Prior to the last two or three years, a trendy phone case, for instance, would not have been regarded as such an essential element of fashion. Today, however, people believe that it is essential to have cellphone covers that match their outfit, or at the least, that their phones look especially stylish and flashy. Although there are other significant elements of fashion, the focus of this study will be on those elements derived from the literature review.

### **2.3 Fashion in Ghana**

Ghana has always been ahead of the fashion curve. Although there has been significant Western influence in the fashion industry, the country has made every effort to maintain its unique identity. Since there are no written records of Ghana's fashion history, the history of fashion is only talked about. Ghana's fashion history can be traced back to the time before the country was colonized, when people dressed in the bark of trees and animal skins. Fashion includes clothing, furniture, housing, toys, and cars, among other things. However, in Ghana, fashion is narrowly defined as a style of clothes, makeup, and dress accessories that are popular or admired and worn by a lot of people at a certain time or season (Essel, 2019). The Ghanaian fashion industry is in charge of making and selling fashion products. It is an important part of the country's economic growth because it helps people make money to live and gives them a way to get the clothes they need (Sarpong, Howard, and Osei-Ntiri, 2011).

Dressing well is an important part of Ghanaian culture, so most Ghanaian fashion has to do with clothes (Adjabeng, 2022). In the 1700s, most people in Ghana wore traditional clothes that had

not been changed by western culture. In Ghana in the 18th century, a person's rank and status in the community were shown by what he or she wore (Amankwah et al, 2012). Clothing was usually wrapped around without stitches so that it hung from the navel down and covered half of the legs. It was also sometimes wrapped around the neck and shoulders (James and Kent, 2019). In addition, individuals would wear a loincloth between their legs, which was then looped over a leather bead belt and hung lower in the back than it did in the front (Adjabeng, 2022). The garments were larger clothes that served as blankets at night and as lounge dresses in the morning. They were typically worn by wrapping them around the body in such a way that one arm was left uncovered. This practice was common among the people living in the southern part of Ghana. Those who lived in the northern region wore multiple layers of clothing, typically between five and six, that were wrapped around their bodies in an elegant manner. Additionally, the young men and women of this region wore a cap made of goat's skin atop their heads, a staff in their hands, and a chain of coral around their heads (Amankwah et al., 2012).

Despite this, the influence of colonialism began to take the lead, and the Ghanaian traditional mode of dressing began to give way to the western style of dressing. This gradual influence of clothing started along the coastal lands, which came about with the arrival of the first Europeans, the Portuguese and later the Dutch and English, through the trading of European clothes and other goods in exchange for gold. This gradual influence of clothing began along the coastal lands because of the arrival of the first Europeans, the Portuguese, and later the Dutch and English (Nyarko, 2022). Both along the coast and in the central parts of Gold Coast, loincloths were used. However, a significant change in their use predominated when Europeans gained access to the hinterlands, particularly Akwamu, Asante, and Bono around the year 1700.

Up until the 1960s, the process of developing new fashionable cloth styles was a highly centralized one, and the styles that originated in Paris were the ones that were most popular. The majority of how fashion works is derived from this time period and continues to be used today, despite the fact that the way fashion works today is very different. The French might have been the best at what they did because of the political climate in France at the time. This could be linked to the fact that Paris had a large textile industry that competed with Lyon for a long time, the fashion of the "hundred years," and the part that Paris played in Christian Dior's New Look in 1947, which put French style back on the international stage (Waquet & Laporte, 2002).

In France, there was a close connection between the fashion industry, haute couture, and political power, which helped the fashion industry grow. Local political and business players work with association players at the national and sometimes international level to help the local economy grow. This activity can sometimes be seen internationally. Today, the fashion industry is controlled by four oligarchies: London, Milan, New York, and Paris. These are the four major cities that are known for hosting "Fashion Week" shows.

The word "fashion" refers to the process of changing styles. Throughout history, fashion has always looked very different at different points in time. Fashion changes over time because people want new and different styles and because they interact with people from other societies. Traditional institutions in Ghana dress themselves in garments that are symbolic of their values and heritages. These garments also display the institutions' identities. The history of fashion identifies the various costumes that different cultures have used as a means of communicating personal and social statuses, from the most basic to the most complex. Clothes and adornments were used as a means of conveying one's personal and social statuses because clothes continue to

be an important mode of operation for the non-verbal communication of the fashion language (Nyarko, 2022).

Clothing is an essential component of the Akan and Dagomba fashion cultures, and it plays an important role in determining a person's social status. Costumes are, in most cases, the most expressive and fundamental component of a society's civilization. Not only does this have an effect on the individual, but it also reflects the larger culture of both the past and the present. The nature of costumes has been shaped by sociopolitical and religious factors, which regulate which body parts should be covered and which should be exposed by clothing. This has led to the development of elaborate costumes. The majority of products sold in the fashion industry fall under the categories of textiles and garments. Wax prints came into existence as a result of colonization, which had an effect on the indigenous Ghanaians' mode of dress and contributed to its evolution.

The Ghanaian fashion industry has grown over time, making a large market that designers, retailers, and producers can all sell their clothes on. Companies such as Akosombo Textiles, Vlisco, and Woodin produce materials on a daily basis. These materials have become useful and very important to the local fashion designers, and the local fashion designers in turn produce styles that are worn by people. Fabrics, clothing styles, and accessories are created in Ghana by fashion designers who take inspiration from a variety of hues, tones, and ideas found in their environment. The fashion industry in Ghana provides an escape from the day-to-day in order to embrace and celebrate the country's rich traditions. At its core, the fashion industry in Ghana is about preserving a sense of history and pride while also embodying a purpose that makes a lot of sense.

Ghana's fashion industry also makes a wide range of fashion accessories, like handbags, shoes, jewelry, and belts, to go with the clothes that are made. The rise of locally produced textiles and garments in clothing reached its zenith during the Kufuor administration, which saw the introduction of Friday Wear as an incentive for workers in both the public and private sectors. The goal of this incentive was to project the singularity of the Ghanaian identity through the extensive use of locally produced fabrics and designs. The Adinkra symbols that are worn by the numerous ethnic groups that can be found in the southern portions of Ghana are embossed on the majority of the textiles that are produced in Ghana.

From 1977 to 2005, the total number of yarns used in fabric manufacture fell from 129 million to 39 million. This marked a significant decrease. In addition to the presence of huge commercial manufacturing enterprises that dominated the textiles industry, there were also areas available for small-scale textiles firms to operate. These firms largely consisted of screen printers, batik fabric producers, and dressmakers; they also produced traditional hand-printed clothing like fugu and kente (Aboagyewaa-Ntiri, et al, 2016). Although shifts in style are inevitable, the way they take shape is mostly determined by globalization.

The standard operating procedure of where and how fashion is made and sold has changed as a result of globalization. Globalization has become a purely economic phenomenon because it is the way that companies make and share their economic wealth in exchange for economic benefits. It is related to advances in technology that make it easier for people and things to move between states. Globalization has also become synonymous with globalization (Sarpong et al., 2011).

Even the fashion industry isn't safe from the effects of globalization, since fashion has become an important part of the global economy. More than 3.38 billion people work in the industry, and

the value of its products, which is estimated at \$3 trillion, makes up 2% of the world's GDP (Fashion United, 2022). Even though exporting fashion products only brings in a small amount of money, the Ghanaian government has taken a number of steps to grow and improve the fashion industry.

Ghana's fashion education has also improved. It is now taught at the University of Ghana, Kwame Nkrumah University of Science and Technology, Koforidua Technical University, and the University of Education, among others, at the tertiary level. The goal is to give graduates marketable skills that are in demand so they can take on their roles in the industry, find jobs, and become successful.

## **2.4 Dimension of Fashion**

### **2.4.1 Footwear/Shoes**

The shoe is one of the most essential components of apparel. The average American owns ten pairs of shoes, and the world produces 20 billion pairs of shoes annually, according to a survey conducted in the United States (Albers et al., 2008). There are a variety of shoe designs and categories, including high heels, athletic shoes, and sandals. Designer, bespoke, or mass-produced footwear may be available. Robinson et al. report that people view their footwear as an extension of their identity (2012). He continued by stating that individuals consider shoes to influence how they perceive themselves and others, as well as to serve as an extension of their personality. For instance, image-conscious women in Ghana and Nigeria buy shoes with a greater emphasis on aesthetics and less on quality (Prempeh, 2022). But, American women exclusively purchase branded shoes because they view them as an extension of their individual style and individuality (Tarlo and Moors, 2013).

Shoes, sometimes known as footwear, are intriguing articles of clothing that allow individuals to express themselves and reveal who they are and what they are capable of (Koda, 2017). According to Koda (2017), women's footwear is an indicator of social position and authority. In addition, Goodman (2017) suggested that women are more attracted to and conscientious about the footwear they choose due to comfort and personal preferences. The manner in which a woman interacts with footwear illustrates how essential footwear may be for women. Women's diligent efforts to have attractive footwear illustrate that it is not just a reflection of fashion, but also the psychological pleasure of making a favorable first impression.

#### **2.4.2 Cosmetics and Makeup**

When it comes to managing one's appearance, it is not sufficient to simply wear the right clothes. It can also involve the usage of cosmetics, handbags, watches, and other accessories to improve one's appearance. To enhance their social standing, individuals want to purchase additional clothing from a variety of companies in dazzling hues and styles. People purchase cosmetics from a variety of companies to enhance their personal style and appearance (Jan and Abdullah, 2015). According to Joelle (2016), women frequently buy makeup after purchasing clothing. To achieve a flawless, alluring appearance, women purchase cosmetics that coordinate with their attire. "Makeup is something that stamps who we are and our personalities onto our bodies," wrote Jan and Abdullah (2015). In other words, cosmetics act as a "positive affirmation of an individual's own self" in addition to improving our appearance. Women in Western cultures routinely use cosmetics to enhance their physical beauty. According to Mulhern et al., (2003) cosmetics are essential for enhancing one's appearance since they promote facial symmetry. Foundation and concealer, for instance, help to conceal all flaws and irregularities on the face,

leaving the skin flawless and smooth; lip gloss and eye makeup aid to accentuate and tone the lips and eyes; and so on.

According to Jan and Abdullah (2015), both sexes are deemed naturally attractive if their general physiques and faces are uniformly balanced. This consistent symmetry can aid both men and women in projecting a self-assured, vivacious, and confident demeanor, which can help them flourish in the corporate world. According to Joelle (2016), when women wear makeup, they are more confident and have a greater capacity for positive expression than when they do not. In discussing clothing as a "adaptive function," Koda (2017) suggested that it can assist an individual in enhancing their look and self-esteem. Like clothing, cosmetics offer women with a sense of security and self-esteem.

### **2.4.3 Attire and Complements**

All aspects of the fashion process pertain to the management of a person's outside appearance or external looks. Dressing, according to experts such as Workman and Lee (2011), is "the act of selecting and deciding how and with what products/items a person can accentuate his or her unique appearance". Women are more interested in fashion than males since clothing contributes to a person's feeling of self. According to Workman and Lee (2011), women are more worried than men with their beauty and personality. Men are viewed as being less concerned about their beauty than women. Moreover, according to Jan and Abdullah (2015), women wear fashionable attire to strengthen or increase their sense of self-identity and self-image.

Adolescent girls lay a greater emphasis on striving to stand out and be distinctive from other women. Other study, such as Greco (1986) and Rocha et al. (2005), completely contradicted this finding, indicating that women of all ages—young and old—have the same preoccupation with

attractive clothing and fashion awareness, and that this passion does not diminish with age. Kozar and Damhorst (2018) hypothesized that in the majority of instances, family and close friends of older and senior women assist them in selecting clothes that highlights self-esteem and sense of self.

No discussion about fashion would be complete without including accessories. Accessories consist of everything from stockings to gloves, headscarves, sunglasses, hats, belts, and jewelry (Kozar and Damhorst, 2018). According to Kozar and Damhorst, clothing is the first thing that comes to mind when fashion is spoken (2018). Yet, as the fashion discourse expands, it becomes clear how significant accessories are, as they only serve to enhance the beauty of an outfit (apparel). In addition, according to Koda (2017), many women believe that accessories play a crucial part in enhancing their beauty, as opposed to believing that clothing alone is sufficient to make them appear beautiful. Hence, just as we might argue that fashion is more than just clothes, we can also claim that accessories are significantly more than simply clothes.

#### **2.4.4 Hijab**

The hijab, an expression of Islam, enables Muslim women to show their identity, declare their commitment to Islam, and be identified as members of the Muslim community (Dunkel et al., 2010). The hijab, or head covering, is thought to be the only way a woman can keep her distance from every fitnah and command respect in this world and the next. In contemporary society, a woman does not wear a veil at home, but when she leaves the house, she dons a hijab and dons fashionable clothing and accessories to stand out from the crowd (Abdelhadi, 2019). Islam is not a strict religion; women are permitted to dress properly so long as they conform to Sunnah and Quranic rules. According to (Abdelhadi, 2019) and (Monkeayeva, 2012), contemporary women

cover their heads while wearing Abayas in a range of styles and glittering colors that bring attention to their body's curves and subtly highlight their best features. Islam does not prohibit women from wearing modest scarves or veils, but they must adhere to Islamic etiquette and may only do so if they are worn properly, with the hair and body concealed.

One of a person's innately differentiating characteristics is a desire to seem different and unique from others, and this attribute becomes increasingly important in fashion. Saeed et al. (2020) argued that fashion includes accessories like as jewelry, fragrances, footwear, and the hijab in addition to clothing. We may essentially say anything to make ourselves appear more attractive. In the world of fashion, Muslim fashion is rapidly gaining appeal. To dress attractively while concealing their bodies, Muslim women are highly influenced by Western fashion magazines (Latif and Alam, 2013).

In addition, Latif and Alam (2013) feel that the media has a role in introducing individuals to this way of thinking and showcasing new Hijab styles that provide users a faultless, appealing appearance while covering their bodies. Muslim designers have been integrating the hijab with the most recent fashion trends because Muslim women, especially those of today's generation, are continuously seeking innovative ways to keep fashionable while remaining covered. This has clouded the hijab's original intent and significance (Latif and Alam, 2013). So, when the hijab becomes trendy, a woman's mental struggle to remain attractive while covering her head is resolved (Saeed et al., 2020). According to them, this conflict arises when Muslim women attempt to retain their modesty as recommended by Islam while also wearing a fashionable hijab in conformity with contemporary fashion trends.

## **2.5 Overview of Islamic Fashion Industry**

According to Thomson Reuters (2015), the projected global Muslim population of 1.6 billion in 2012 spent more than \$224 billion on clothing and footwear. By 2018, it is expected to rise at a rate of 43.75 percent, producing a \$322 billion market. Hence, the Muslim clothing market is the second largest in the world, right behind the American market. Pakistan, Saudi Arabia, Turkey, and Egypt, in that order, dominate the Muslim clothing market, according to the report. Muslims spent \$266 billion on clothing and footwear in 2013, which was more than what Italians and Japanese spent combined on garments and accessories (Thomson Reuters, 2015). In addition, it was determined that Muslim spending on garments and footwear is predicted to increase by 81.95 percent to \$484 billion by 2019.

In Muslim-minority nations such as France, Canada, the United States, Germany, and the United Kingdom, researchers revealed that Muslim clothing and footwear constitute a significant share of the overall clothing and footwear business (IFDC, 2016). In 2012, Muslims in the aforementioned nations spent about \$21 billion on clothing and footwear, according to the report. Saudi Arabia (\$3 billion), Turkey (\$2 billion), Kyrgyzstan (\$1.7 billion), and Iraq (\$0.72 billion) were the next-largest importers of clothing into the GCC, followed by the UAE (\$7.18 billion).

## **2.6 Source of Fashion Knowledge**

While making purchases, consumers seek information to reduce uncertainty and risk (Cox and Rich, 1964). There are numerous avenues for fashion education. References are individuals to whom consumers can turn for information and are known as sources (Kinley et al., 2000). According to Engel (1995), personal and impersonal information sources include friends, family members, and salespeople (e.g. mass media, sales promotions and store displays). Cox and Rich

(1964) classified information sources as either business, neutral, or personal. Newspaper advertisements, radio and television commercials, and salespeople are examples of market-dominant sources (e.g. family and friends).

Since members of a reference group can only supply incomplete information, customers increase their product knowledge by consulting additional sources, such as advertisements in various media and retail displays. Combining information sources therefore typically increases the net benefit of customers' queries. By accessing credible fashion information sources, buyers can learn about the newest apparel trends (Nam et al., 2007). Some consumers may become fashion-conscious if they become excessively fashion-obsessed. Customers may establish an attachment or relationship with fashion if they devote a considerable deal of time and effort to fashion research (Cardoso et al., 2010). Ibrahim et al. (2011) found that customers who care about fashion are more reliant on media information than those who don't. According to Nam et al. (2007), among older female consumers, the most significant sources of information about new fashion trends are catalogs, social events, store displays, fashion journals, and friends. So, there is a strong possibility that information sources and fashion awareness are related. In other words, individuals with greater access to fashion-related information tend to be more fashion-aware.

## **2.7 Islamic notion of fashion**

Regardless of their stance on the fashion dispute, Muslim women appear to believe that dressed modestly is fundamental to their values and identity. Also, it involves how a woman conducts herself. Because Islam is a religion and not an ethnicity or even a culture, it is impossible to describe Islamic clothes. Often, people have difficulty distinguishing between ethnic, national, regional, and religious identities (Warren, 2019). Because of their wardrobe choices, young

women of certain religions are subjected to a level of scrutiny that ladies of other religions would never endure (Koura, 2018). Notwithstanding the fact that religion is a sort of ethnic identity, there are numerous and unclear methods to define religious ethnicity in terms of both time and place (Warren, 2019). Situationally and within the context of the local political, social, and cultural environment, these ethnic identities emerge. So, it is especially difficult to describe Islamic attire within the restrictions of ethnic culture.

Islam permits and, in fact, requires that Muslims maintain their dignity, dress appropriately, and utilize what God has made for clothing and adornment. According to the Encyclopedia of Islam and the Muslim World, Islamic clothing has been used for millennia to indicate gender, imply status or formal roles, distinguish Muslims from non-believers, and symbolize purity (2004). Muslims were urged to conceal their extremities and body outline with modest garments. Furthermore required are head covers. Yet, the meaning of modest attire and adherence to the Muslim dress code varies with time and place, as does the dress form (Mohammed, et al, 2011). According to Islam, clothing has two purposes: covering the body and enhancing one's appearance. Anyone disobeys either of these two criteria, adornment or covering, is considered to have strayed from the path of Islam and adopted Satan's way (Warren, 2019). In order to distinguish Muslims from animals, Islam has mandated that they cover their private parts, which everyone is naturally embarrassed to expose. In order to achieve moral and religious perfection, it advises people to desist from doing so even when alone.

The Sunnah is highly valued in Islam, and the covering rituals are intended to protect and preserve respect and dignity. Muslim men and women have an obligation to conform to the dress code, according to all qualified Muslim scholars throughout the history of Islam (Koura, 2018). "Creating a New "World Design": Islamic Clothing in the Twenty-first Century investigates how

differences in religion and culture impact design. There are three different levels of culture. Macroculture is a component of what is known as world fashion, which consists of goods such as blue jeans and t-shirts that are familiar to nearly every population. Although there is a convincing case for designating Middle Eastern and Asian fashion as rival world fashion, which will be discussed in further detail later, Western fashion is seen as a macroculture. Culture follows, which encompasses both ethnic and national components. The word "micro-culture" refers to local, regional subcultures, such as "Goths" or "Skateboarders" in Western society. In this manner, clothing can be classified as Islamic and Western because it is a synthesis of the two civilizations. The Umma, or community, is the designation given to the Islamic culture as a whole. (Akou, 2014) Sharia law has been incorporated into the legal systems of cultures such as Iraq and Saudi Arabia.

According to Hijab Couture, Muslim fashion is as diverse and dynamic as the many countries where Muslims reside, because the macro culture can impact the micro culture of its inhabitants. Initial consensus holds that Islamic dress is modest, but what modesty involves is still up for debate. Nonetheless, the fact that a woman wears a headscarf at all is religious; the way she chooses to wear it reflects the society in which she resides. Again, the Quran does not bother itself with fashion. She finds inspiration in her environment (Akou, 2014).

The hijab is a square, oblong, or two-piece headscarf used by Muslim women to cover the head, neck, shoulders, and chest. There is a broad variety of tints, designs, and decorations available for hijabs. A hijab may be worn in a variety of ways, depending on the style and country. Every season has an appropriate cloth. Lace headbands, jeweled pins, and bonnets give even more individuality. A Muslim woman's fashion sense can be as unique as she desires due to the abundance of available options (Tarlo and Moors, 2013).

According to "Secularism aboard the Titanic: Feminists and the Controversy over the Hijab in France," the microculture in which a woman resides has a significant impact on her choice of head covering. In Sydney, where there is a larger Greek community, a simple black scarf wrapped in a knot beneath the chin is commonly used as a head covering. Turbans and wrapped headdresses that may or may not expose the neck are gaining popularity in Algiers. Regardless matter the fashion a lady decides to wear, there is controversy about which drapery style is permitted by religion. Some women believe religion to be the answer. For other women, attire holds the answer (Tarlo and Moors, 2013).

The abaya and the jilbab are two forms of long coats or cloaks that are worn with the headscarf. Although the formal standards of each garment may differ from their real fit, they are all oversized from the shoulders to the toes. Specifically, a jilbab is a head covering worn alongside garments. On superbly made-up models, Eastessence.com features pages of long, flowing gowns adorned with embroidery, beads, lace, and other embellishments. Most often abayas, but occasionally jilbabs or burqas with niqabs; the latter resembles a trench coat. According to a website dedicated to Muslim women, the abaya and jilbab, which are stylistically similar enough to appear to be the same thing, are the favorite garments of Muslim women (Moors, 2010).

According to Tarlo and Moors (2013), the jilbab is not the official religious garment of Islam. This is another another topic on which Muslims might engage in lengthy debate. The episode involving Shabina Begum in London reinforces the misconception that the jilbab is an Islamic garment rather than a cultural one. The media coverage surrounding this issue has neglected the reality that many Muslims have conflicting sentiments about the jilbab and disagree with the assumption that it is both customary and obligatory attire for Muslim women (Tarlo and Moors, 2013).

## **2.8 Traditional religious attire of Muslim women**

Fashion and religion are intertwined in Islam (Moors, 2010). Very conservative individuals view Islam and fashion as incompatible. Muslim women who cover their heads while wearing makeup and skinny jeans are sometimes criticized for disregarding the entirety of Islamic fashion. Since the concept of Islamic fashion is a sensitive issue and a source of significant dispute, even non-Muslims have joined the internal conversation. The first consideration is how women should dress according to the religion's main doctrines. To accomplish this, one must consult the Holy Quran, which serves as the code of conduct for all Muslims (Koura, 2018).

Islam prohibits women from wearing clothing that is see-through or does not entirely conceal the body. In addition, it is prohibited to wear apparel that emphasizes the body's attributes, especially those that are sexually attractive. As an example, leggings are extremely popular among women. The majority of Muslim scholars have concluded that Muslim women must at minimum cover their heads and complete bodies in a manner that conceals their femininity (Ssenyongo, 2007). In the absence of unambiguous Quranic direction and based on culture, country, and a number of complex circumstances, one Muslim woman can claim that it is preferable to follow the advice of scholars because they are more knowledgeable. Another counterargument would be that anyone may read and learn, that Islam liberates everyone to think for themselves, and so there are no official priests in the Islamic faith (Koura, 2018). In theory, anyone could become an imam. This is the crux of the entire Islamic clothing controversy: what it is, who sets the standards, and what happens if a lady does not comply.

It is said that many women purchase wigs made of synthetic hair to add to their natural hair in order to enhance its body, attractiveness, and luster because they are dissatisfied with the natural hair that Allah gave them and believe that doing so will make them more attractive to men and

enhance their appearance (Warren, 2019). Any modest attire that covers a woman's complete body is considered Islamic dress from an Islamic perspective. Despite the assumption that the female body must be covered, women should wear attire that does not betray their body forms (Abdelhadi, 2019). According to Muslim clerics, Islamic attire should neither be fashioned too closely to the body, nor should the fabrics be too thin to show too much of a woman's skin. For ladies, it should have long, baggy sleeves that cover the arm and modestly conceal the neck and hair.

Numerous Muslim women dress in line with Islamic law out of a sense of religious obligation (Pasha-Zaidi, 2015). Many of them are influenced to wear Islamic attire by the Quran and hadith, as well as by family, friends, and educators in educational institutions. Some think, based on their own experiences, that it is beneficial for women to wear a hijab, niqab, veil, or scarf in co-educational settings or when interacting with males for work-related objectives in order to protect themselves from unwanted male attention or carnal temptation (Pasha-Zaidi, 2015).

As a community's ideals and activities evolve, so do the garments that accompany them. According to Flugel's (1930) theory, the primary force of fashion change is "ambivalence, specifically the psychic collision between modesty and display." Muslim women in metropolitan areas are experiencing conflicts that have prompted them to abandon their culturally distinct apparel in favor of attire that is more universally applicable. In Islam, women are required to wear clothing that reflects their beliefs. A Muslim cannot distinguish themselves from non-Muslims, who do so by highlighting their bodies, through their attire. According to Flugel, new styles have arisen as a result of the clash between humility and presentation.

Notwithstanding the prohibitions outlined in the Quran and supported by several examples in the Hadith, Islam has never required Muslims to conform to a specific architectural style. Muslims

must follow specific directions, despite the fact that the advise is fairly vague. Consequently, Muslim women may interpret the regulations in accordance with their culture, surroundings, or activity, so long as they adhere to the supplied instructions. The majority of contemporary Muslim women in Ghana have the freedom to pursue any level of education, work independently, and choose their life mate, which was not the case in the past (Hassan et al, 2015). In today's working-class culture, however, it is necessary to be professionally noticeable, respectable, and presentable. Hence, living in the current day is not without its challenges. Since they reside in urban areas, urban-dwelling Muslim women in Ghana are entangled in the conflict outlined by Flugel. In addition to following the regulations established for Muslim women, they must also present themselves in society in a trendy and professional manner. Giddens states, "To be modern is to be global"; therefore, for women to be perceived as professionals in the modern day, they must appear modern and international (Giddens, 1994).

The laws outlined in the Quran and the Hadith are primarily intended to protect women. Table 1 includes the following essential guidelines:

**Table 2. 1: Guidelines on women fashion in Islam**

| Guidelines   | Rationale   |
|--|---|
| Garment must cover the whole body from unpermitted man (non-mahram)  | All the rules basically tell the Muslim women not to expose their body shape or form in any manner as it may draw attention of men. Albeit not all men have nasty desire towards women, but the guideline is made for prevention. |
| Dress must not be transparent or semi transparent  |   |
| Dress must not be tight fitting that will resembles the body shape   |   |
| Not to use strong perfume until it will draw attention of others   |   |
| Not to show off their jewellery or even make indication of it (like sound from a bell) as it may led to larceny. |   |
| Not to dress like non-believer (by not covering their aurat. They must not display act to attract men.           | A Muslim woman must differentiate themselves from the non-believer by dressing according to the guidelines; but still not losing their grace as woman.  |
| Dress should not resemble as men   |   |
| Garment must not to be a form of showing honour/ wealth  | Men and women should be humble by not showing off their material comfort or being arrogant.   |

Source: Hassan and Harun (2016)

As was previously mentioned, Islam forbids women from dressing in transparent, revealing clothing that does not protect their bodies. Additionally, it is forbidden to dress in clothing that

accentuates the body's features, particularly those that are sexually appealing. For instance, leggings, which are very popular among women. According to Abu Huraira, the Prophet of Allah (peace be upon him) said,

*I will not be a witness for two types of people who are destined for the Fire: people with whips, like the tails of cows, who beat the people (i.e., tyrannical rulers who are the enemies of their own people), and women who, although clothed, are yet naked, seducing and being seduced, their hair styled like the tilted humps of camels. These will not enter the Garden nor will its fragrance even reach them, although its fragrance reaches a very great distance (Reported by Muslim, as cited in Qardawi, 1995).*

The Prophet (peace be upon him) described such ladies as being dressed yet nude since their fine, transparent attire was not meant to cover the body but rather to show it. This is how modern women dress. They placed their hair up in a beehive form from the middle of their heads, which the Prophet (peace be upon him) compared to the hump of a particular breed of camel (bakht), which has particularly enormous humps. It appears as though the Prophet (peace be upon him) was looking forward in time to the present, when men who command high prices for their services now dominate the industry of dressing women's hair and shaping it in a variety of forms. This is not all, though. Many women purchase wigs made of synthetic hair to add to their natural hair in order to increase its body, attractiveness, and gloss, believing that doing so will make them more attractive to men and improve their appearance.

Hijabi women do not choose to cover themselves carelessly. In reality, many women claim that when they chose to wear the hijab, they were met with intense hostility from their Muslim or non-Muslim families. There are many situations where women have to defend their right to wear the hijab around the world. Hijab can be a sign of strong inner strength and fortitude as well as of

religiosity. A woman who wears a hijab makes Islam very obvious. Muslim women are frequently obliged to defend both their religion and their decision to cover up, in contrast to Muslim males who can readily integrate into any society (Encyclopedia of Miracles of quran and Sunnah). But hijab-wearing women say that the benefits surpass any drawback created by media bias or general ignorance.

## **2.9 Perspective of fashion among contemporary Muslim Women**

Muslim women in contemporary Islamic nations and many Muslims residing in non-Islamic nations wear Islamic clothing, commonly known as the hijab or veil. The majority of the requirements for Muslim dress are derived from the Islamic holy book, the Koran, and encourage humility and simplicity in attire. Although there is no uniform dress code for all Muslims, Islamic attire often consists of loose garments that cover the body and the head. Certain governments, religious institutions, and Islamic sects frequently impose extremely stringent modesty rules. In urban areas, such as Accra, the capital of Ghana, the standards for modest clothes are typically more relaxed, allowing for a greater variety of Western-influenced clothing (Prempeh, 2022: Abdul-Samed, 2017). Yet, the vast majority of devout Muslims strive to adhere to some form of the modesty norms given by the Quran.

There are distinct disparities between the modesty requirements for women and men. Both must wear clothing that is comfortable and does not cling to or show their body shapes. Muhammad reportedly directed women to cover their complete bodies except for their faces and hands. Males were only instructed to cover the area between their navels and knees. Men are expected to cover their arms and legs in the majority of current Islamic states, just like women. In addition, only ladies were authorized to wear silk and gold, whilst men were not. As modesty

entails not exhibiting one's wealth, Islamic dress is often simple, with minimal jewelry or makeup applied. Yet, it is not uncommon for people to wear extravagant or costly apparel. Since modesty also entails not boasting or being proud about one's lack of wealth, rough clothes contradicts Islamic dress standards (Pasha-Zaidi, 2015).

In modern metropolitan communities, such as that of many Ghanaians, women's Islamic dress often consists of an ankle-length skirt, a long-sleeved shirt, and a headscarf, sometimes known as a hijab. Several women wear pants or jeans with a long-sleeved shirt and hijab, while others opt to wear a Western-style jacket over their blouse (Prempeh, 2022: Abdul-Samed, 2017). Muslim men in cities often wear long pants and long-sleeved shirts, like most men in the West. Guys should not normally wear shorts or shirts without collars. In rural areas and some conservative nations, such as Iran in the 1980s and Afghanistan in the 1990s, dress regulations have frequently been stricter. Males may wear galabiyas, which are loose, ankle-length robes, while women may be required to cover their faces in addition to their heads (Hansen, 2004). In other regions, men also cover their heads with scarves or turbans.

Some Europeans believe that Muslim women must be compelled to wear the burqa and adhere to Islamic clothing laws, although the viewpoints of a great number of Muslim women differ significantly. They take great pride in their Arab and Muslim identities, which is reflected in their Islamic attire. They may feel safer on the streets and at work due to the fact that men are less likely to bother them because of the way they dress, which demonstrates their religious devotion. In nations without religious governments but with religious political parties, such as Egypt, wearing Islamic dress can also be a political statement. On the other hand, some women disregard Islamic dress standards and assert their right to wear whatever they choose.

In places where Islam is not the main religion, Muslim women adhering to Islamic dress restrictions may experience prejudice from non-Muslim women. Members of other faiths occasionally misunderstand Islamic doctrines and infer the political beliefs or lifestyle of women who cover their heads or men who wear turbans. Some Muslim women have removed their headscarves in order to apply for jobs because they feel companies would be less likely to hire them if they were wearing Islamic attire.

### **2.10 Influencing factors on contemporary Muslim women's dress**

According to Beta and Hum (2011), the global dissemination of Islamic beliefs has influenced the lifestyles of many modern Muslim women. Several research have found that Islamic beliefs impact the spending habits of contemporary Muslim women worldwide (IFDC, 2016). As a result, both Islamic fashion and the demand for halal products could increase. According to the report, a large number of young Muslim women are seeking to become independent. Aware of Islamic principles, they are acquiring technological training, entering the workforce, and gaining economic independence. Beta and Hum (2011). Wilson (2014) says that marketers should pay attention to this market because 800 million Muslim women are willing to purchase and consume it. Bloomberg estimated the global market for Muslim fashion to be worth \$96 billion. About forty percent of these women are under the age of twenty-five. Young consumers usually wear fashionable apparel.

Moreover, the position of Muslim women in society has altered as a result of urbanization and socio-demographic developments in several Muslim-majority countries (Beta and Hum, 2011; Jasperse et al, 2012). In response to Western misconceptions and religious persecution, Muslim women have continually sought chances for emancipation. Muslim women, whose perception is

heavily influenced by their consumption of these media, have evolved into a breed of women who believe that wearing Islamic clothing symbolizes freedom while adhering to the advancement of the nation, and they have altered how societies and politics view Islam as well as the symbolic meaning of Islamic clothing (Hassim, 2014; Hochel, 2013). A Singaporean magazine for Muslim women, *Aquila Asia*, describes contemporary Muslim women as poised, powerful, and trendy. According to Beta and Hum (2011), the attire exhibited in magazines shows "urban, cosmopolitan women, and at the same time it preserves pious, traditional identities of Muslim women, who adhere to household roles and traditional female depictions."

The function of the media is related to the preceding statement. In global media coverage, the disparities between the Muslim image and Muslim attire are regularly highlighted. Since the evolving macro-political news cycle has rendered it incoherent or overly evident, the majority of news outlets rarely devote space to a detailed study of Islamic attire (Wilson, 2013a). Thus, Islamic dress is rarely utilized in the fashion industry. Yet, as social media has expanded, the prevalence of hijabistas has increased. By marketing their hijab apparel line online and airing recordings of seminars, courses, and other hijab fashion-related activities, Muslim company owners are now especially targeting women who wear the hijab (Halim, 2014). Hijabista fashion is easily impacted by a lot of factors, such as the use of vibrant colors, incredible accessories, wonderful patterns, and dressing in a manner that reflects one's own ability. It's a joy to observe the variety of personalities expressed via hijab clothing (Hassan and Harun, 2016). By adopting Islam's moral values, Muslim company owners are becoming more aware of the necessity to mix fashion with modest Muslim dress. Even in the fashion sector, Muslim women who founded their own independent clothing lines have achieved success. This tendency has led to an increase of Muslimah-compliant clothes in the fashion industry, and this trend is anticipated to continue.

Jin and Son assert that age may play a key role in defining the fashion preferences of contemporary Muslim women (2014). They remark that young modern Muslim women want to buy relatively fashionable attire, as opposed to older persons, who may prefer to get comfortable dresses for the fashionable. According to studies, a society's shopping habits are impacted by its clothing styles, which also contribute to its sense of community. More people in society who participate in fashion have greater options to purchase apparel (Zabeen et al, 2017).

The bulk of previous studies have concluded that Muslim women's sense of fashion is influenced by the type of society in which they live. Hence, consumption of fashion is determined by clothing habits, sources of fashion information, sources of fashion inspiration, and the uniqueness of a society. Halim (2014) defines fashion consciousness as a person's level of interest in clothing trends or styles. Muslim women who care about fashion are extremely interested in all areas of fashion in contemporary culture. Fashion awareness refers to an individual's awareness of fashion, their capacity to pick, dress similarly to, or imitate it, as well as their reactivity to it. According to Zabeen et al., a great deal of research has revealed that fashion consciousness is a significant concept that identifies devoted customers who are conscious of their look and physical beauty (2017). Nonetheless, fashion-conscious consumers are aware of their appearance and make an effort to keep on trend, and not necessarily because they are fashion industry gurus or innovators. Fashion-conscious consumers pay close attention to the newest trends, frequently update their wardrobes, and enjoy shopping. Kids typically absorb fashion images and trends from commercials (Haasan and Harun, 2016).

Accessibility to fashion expertise is another factor that influences the clothing choices of contemporary Muslim women. Contemporary Muslim women might learn about fashion from persons they admire; these individuals are known as references (Abdelhadi, 2019). Wareen

(2019) classifies information sources as either personal or impersonal, encompassing friends, family members, and salespeople (e.g. mass media, sales promotions, and store displays). Amini and Dualay (2022) classified information sources as either market-dominated, neutral, or personal. Newspaper advertisements, radio and television commercials, and salespeople are examples of market-dominant sources (e.g. family and friends). Due to the fact that members of a reference group provide only partial information, contemporary Muslim women enhance their knowledge of product details with commercials and retail displays. Hence, information sources are usually combined to enhance the overall effectiveness of fashion searches (Amini and Dualay, 2022).

### **2.11 Factors Influencing the Purchasing of Muslim Garments**

Social, cultural, personal, and psychological aspects affect consumer behavior (Kotler and Armstrong, 2016). According to Solomon and Stone (2002), a person's age may play a significant role in shaping their fashion preferences. Compared to older individuals, young people tend to choose clothing with a modest amount of style, whilst the latter generation may opt for cozier attire. According to studies, a society's shopping habits are impacted by its clothing styles, which also contribute to its sense of community. More people in society who participate in fashion have greater options to purchase apparel (Schiffman et al., 2014). Islamic ideals have been shown to influence Muslim consumption in prior research (IFDC, 2016). As a result, both Islamic fashion and the demand for halal products could increase. According to the report, a large number of young Muslim women are seeking to become independent. Aware of the Islamic ethos, they are acquiring technological training, entering the workforce, and gaining financial independence.

## **2.12 Conflicts between Modesty and Vanity**

Muslim clothes and fashion are contentious because they blend two ideas that appear to be incompatible. While fashion is a product of self-identity and vanity, the modesty of Muslim women's dress constitutes an Islamic cultural attitude. It is related to the process of continuous change over time, to consumer choice, and to capitalism and modernity to a lesser extent (Gokariksel and Secor, 2009). Many Muslim women believe that wearing Islamic attire can make others perceive them as humble and morally superior individuals (Huq and Rashid, 2008). Again, many believe that wearing modern fashionable apparel alongside traditional Muslim attire indicates their individuality, sense of freedom, and self-assurance (Genel and Karaosmanolu, 2006). Their dress reflects their perceptions of their social and religious identities (Sobh et al., 2010). Egypt, Indonesia, Turkey, Cote D'Ivoire, United Kingdom, India, and Mali allow Muslim women to choose whether or not to adhere to the modest dress code, whereas Yemen and Iran require women to adhere to their social and cultural values by donning loose-fitting black clothing such as the abaya and burqa (Sobh et al., 2010).

Women commonly struggle between the need to dress modestly in accordance with Islamic norms and the want to wear attractive, modern attire to express their personality and beauty (Sobh et al., 2010). When it comes to clothes, many prominent Muslim women nowadays find it impossible to resist fashion. By avoiding a forced choice, many Muslim women nowadays wish to alleviate their issue of whether to wear fully covered traditional clothes or fashionable attire. Over a variety of outfit patterns, women now decorate with brooches, pins, Muslim attire, various-shaped handbags, attractive sunglasses, and various-shaped shoes, including high heels. This encourages elegance and beauty without compromising the Islamic worldview (Sobh et al., 2010).

## **2.13 Theoretical Framework**

### 2.13.1 Flugel theory of Clothing

John Carl Flügel's (1930) clothing theory attempts to answer two questions. Why do folks dress in the first instance? Second, why do people dress so differently from one another? The traditional European intellectual response to the first question assumes the existence of three "basic motives" for clothing: body protection, modesty, and ornamentation. The decorative and modesty-related topics are of interest to Flügel. He asserts that narcissistic self-love is innate, using Freud's theory of how a kid becomes a socialized adult. The result is a "tendency to admire one's body and flaunt it in front of others so that they can partake in the adulation." Numerous children show it spontaneously, as evidenced by naked body flaunting and boasting about one's abilities (Flügel, 1930). When the somatic constraints associated with modesty pressures emerge, this adorable infantile nudity ceases. The child abandons its self-indulgent pleasure. When an excessive amount of the body is inappropriately displayed, shame ensues since it is disguised. Yet, these two forces can never entirely cancel each other out. Clothing both conceal and accentuate the body.

Flügel recognizes that, although everyone is dressed, there are significant geographical and historical differences in how this is accomplished. These gender differences in attire are especially notable to Flügel and his contemporaries. In reality, modern European attire posed an extra difficulty for Flügel, since it looked to contradict both the "natural" conditions of nature and the testimony of "primitive peoples." Flügel believes that a significant reconfiguration of masculinity occurred during the late eighteenth and early nineteenth century to account for this oddity. The greater preference for modesty at the price of "male sartorial decorativeness" resulted in an outfit that was more streamlined, less colorful, and more uniform than in the past.

This tremendous transition was dubbed "The Great Masculine Renunciation" by Flügel (1930). Contrary to this, he fiercely condemned the direction that European women's clothing had taken. Beginning with the incredibly spartan styles of the Middle Ages, the evolution of women's clothes was constant. In contrast to menswear, Flügel argued that contemporary womenswear displays a more reasonable synthesis of the competing forces that shape fashion. He sincerely advocated for men's clothing reform out of admiration for what he perceived to be the mental advantages of contemporary feminine clothes.

Near the conclusion of his book *The Psychology of Clothing*, Flügel predicts the future of clothing. He believes that as humans get more "mature" and "rational," the three fundamental reasons for wearing clothing — body protection, modesty, and ornament — will become obsolete. When environmental management, such as by the heating engineer, increases, the requirement for protection declines (Flügel, 1930). When we realize that our worries of being naked are irrational, we will no longer feel the need to cover our bodies for modesty. If humans were more familiar with the typical human form, decorative modification and change of our bodies would progressively cease (Flügel, 1930). When we as a species attain "full reconciliation with the body," aesthetic variants, emendations, and aggrandizations of the body... produced by clothing will no longer be seen important (Flügel, 1930). Clothes would disintegrate with time.

### **2.13.2 Theories of Framing**

This thesis will employ the framing theory to comprehend modesty as it is represented by Muslim female fashion influencers. The framing theory was first established by Goffman (1974), who defined frames as "a collection of concepts and theoretical perspectives that organize events and control the conduct of humans." Hallahan (1999) later defined framing as the presentation of

a message in a certain light, frequently with the intention of altering the viewer's perception of the message. Powell et al. (2015) discovered that when images and text are shown together, "the frame held by the language affects opinions regardless of the accompanying image." Due to the fact that influencers utilize both photographs and text descriptions on their social media channels, it is important to include this information while conducting research on them.

Visual and written messages have the greatest influence on customers, according to a study on the psychology of online persuasion (Nahai, 2012). Often, a post's success is determined by an influencer's ability to continually entangle and stream their message through their caption and image in a highly personal manner (Dale et al, 2020).

According to Fairhurst and Sarr (1996), two of the techniques that can be used to frame communications, particularly for marketing purposes, are spin and stories, which may be the subject of this study. Before discussing these tools, it is essential to understand the purpose of context. Given that this study will focus on modest Muslim fashion influencers, it is essential to consider the relevant geographical, cultural, historical, and religious contexts. As previously said, the Quran can be interpreted in different ways (Syed, 2010). Researchers have uncovered patriarchal biases in how the Quran was traditionally interpreted and conveyed to Muslims, as males have historically interpreted the scripture (Syed, 2010). The verse referring to modesty is particularly problematic due to its generic nature (Dale et al, 2020). Hence, feminism in the region has progressed significantly, particularly in terms of modesty (Dale et al., 2020).

Some women saw the Quranic verse "draw your veils over your bosoms" to mean they just needed to cover their chests, while others interpreted it to mean that even when the veil served as a head covering, they still required to draw it over their bosoms to ensure their chests were covered (Golkowska, 2019). Owing to the growth of Wahhabism in the Arab Gulf, Muslims

there prefer to interpret the verse, which requires women to cover their bodies and hair, more rigidly (Hafez, 2015). The definition of modesty is changing as women strive to preserve modesty while becoming more fashionable (Dale et al, 2020).

The culture of the Arab Gulf today accepts a wide spectrum of modest clothes, from the full abaya to understated Western attire. Knowing the aforementioned contexts is vital because they shape how individuals experience the world (Fairhurst & Sarr, 1996). It highlights essential information regarding Muslim women fashion influencers in the Arab Gulf, such as the topics they may choose to include in their content. Whenever a marketer wants to modify a person's perspective on a certain subject, they must first consider the context in which that person observes the subject. The professional should "find what frames people have" by asking penetrating questions, evaluating whether a person's frames are flexible, and assisting them in making room for new ideas. The expert may then consider the previously described spin and story-telling techniques.

The objective of spin framing is to present a subject in a positive or negative light. It is utilized since it clearly identifies the subject's benefits and drawbacks (Fairhurst & Sarr, 1996). Politicians and public relations professionals employ spin frequently. Reframing a concept in the minds of the audience is frequently useful. Spin can be damaging when the ratio of spin to reality is excessive.

The use of spin as a framing mechanism was also supported by additional study. The research conducted by Nandagiri and Philip (2018) investigated the effects of Instagram and YouTube influencers on their followers, concentrating on whether or not commercial endorsements have a favorable effect on followers. To determine whether followers were affected, product reviews from YouTube and Instagram influencers were supplied to followers. There were also interviews

with influencers about their work. The framework of the study was based on the philosophy of framing. Davie (2014) defined frames as the means through which the media deliver their message to influence the decisions of the audience. According to Nandagiri and Philip's study, influencers (the media) arrange their message (product endorsements) for their target demographic (followers). The study found that influencers had a positive effect on followers by presenting their subject (product) in a positive light, as followers stated they were willing to try the endorsed products. This case clearly displays the application of spin framing, and studies such as these teach public relations professionals of the potential benefit of spin in the delivery of messages and the structuring of public attitudes.

Moreover, stories can be powerful framing devices. By using the storyteller's experience as an example, a narrative serves to frame a topic from the storyteller's perspective. The use of stories to engage individuals and develop connection (Fairhurst & Sarr, 1996). The purpose of this tool is to impart a framework that the audience will remember and employ. Consumers may not recall every detail about a certain product brand, but they will remember a story. This is the simplest explanation. In addition, because individuals believe they know a storyteller on a more intimate level, listeners frequently create a rapport with them (Fairhurst & Sarr, 1996). The moral of a story typically applies to the narrator because stories are frequently so personal, allowing the narrator to highlight the positives and downplay the negatives. Taylor (1999) evaluated members of an organization that had undergone a considerable shift by asking participants to describe their personal experiences. Owing to the fact that each person viewed the story through a unique lens, he noticed that people at varying hierarchical levels experienced the change differently. According to the findings of a 2004 study by Morgan and Dennehy, stories were used to reinterpret the social construction of reality. As part of the study team's in-class activities,

students were instructed to collect and recount stories from the perspective of the original storyteller. The study found that the perspective of the listener or reteller differed from that of the original storyteller. Romo et al. analyzed storytelling and social media as marketing methods for premium apparel (2017). They investigated numerous marketing strategies, including films, social media, live events, and public exhibitions. Bloggers were cited as one of the social media techniques Prada and Louis Vuitton employed to influence their target market. Romo et al. quote a blogger as saying, "Even if they are well-known companies or offering me a good bargain, I do not accept if it does not match my style, my blog, and my readers." This blogger stated that she only works with brands that complement the narrative she is presenting (p.146).

The study concluded that millennial consumers of influencer material are more likely to trust advertisements from friends than from businesses, and that the use of storytelling techniques by influencers makes them appear more approachable and credible. These examples illustrate how narratives can be utilized as useful framing mechanisms for the unique experiences of individuals.

The concept of modesty has changed from conventional and simple to contemporary and sophisticated. Muslim women may choose to be modest in a number of different ways. Muslim female fashion influencers are one of the best examples since they interpret modesty through their own distinct lenses. Regarding the social media influencers that many young Muslim women follow, there is a lack of research.

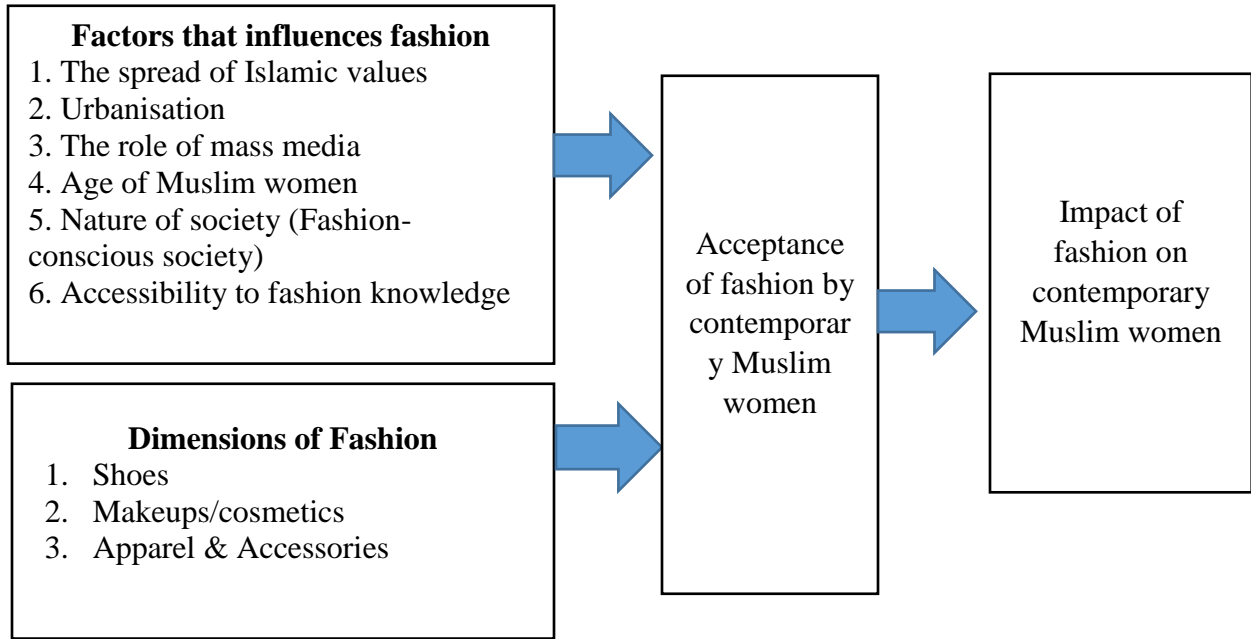
## **2.14 Conceptual Framework**

Figure 2.1 shows the conceptual framework that guides the study. In the framework, the impact of fashion on contemporary Muslim women is predicated by the dimensions of fashion and the

factors that influences fashion. This duo determines the extent to which contemporary Muslim women will accept fashion. The extent of acceptance of fashion will tell whether fashion has a positive or negative impact on contemporary Muslim women in the study area.

**Independent Variables**

**Dependent Variables**



**Figure 2. 1: Conceptual Framework that guides the study**

Source: Authors' construct, 2022.

## **CHAPTER THREE**

### **RESEARCH METHODOLOGY**

#### **3.1 Introduction**

The methodology is the process used to organize a study so that data is gathered and analyzed in an organized manner (Polit and Beck, 2012). In this chapter, methodology is presented, with particular attention paid to the research paradigm, research approach, research design, study setting, study population, data collection, data management, data collection process, data analysis, validity and reliability, ethical considerations, and dissemination of findings.

#### **3.2 Research paradigm**

Selecting the suitable research design to investigate the issue is one of the most important phases in creating a research study. Creswell (2018) differentiated three research design categories: quantitative, qualitative, and mixed. It is crucial to consider the nature of the research problem, the target population, the techniques of inquiry, and the specific methods of data collecting, analysis, and interpretation when selecting a research design.

Understanding the variables underlying a phenomenon is necessary for evaluating objective theories utilizing quantitative research (Creswell, 2018). Due to a scarcity of relevant research, essential variables relating to the impact of fashion on contemporary Muslim women have not yet been identified; hence, adopting and employing a quantitative design is inappropriate for this study (Saunders et al, 2012). A qualitative method is ideal for an exploratory study focused at investigating and comprehending the significance of an experience (Saunders et al, 2012). When there is a paucity of past research on the subject or when there is a defined target audience, and when the purpose of the study is to better understand the issue by hearing the participants'

experiences, studies are often classified as exploratory (Creswell, 2018; Patton, 2014). This study is exploratory because the majority of fashion and design academics have focused on fashion industry difficulties and fashion trends, among other topics. Contemporary Muslim women have not been the subject of studies focusing on the fashion industry and fashion trends, notably in the case of Ghana, where such studies have been published.

The proposed study is an exploratory study that used in-depth interviews to investigate the impact of fashion on contemporary Muslim women. The adoption of a qualitative research approach is justifiable given the paucity of research on this topic or with this group.

### **3.3 Research Design**

Evaluation of the influence of fashion on contemporary Muslim women in the Upper West region was conducted utilizing a case study methodology and qualitative research methods. This qualitative study examined the meanings, justifications, and perceptions of fashion and how it impacts contemporary Muslim women. Quantitative methods are inappropriate because they lack the depth of information provided by qualitative investigations, which investigate human behavior in its social context and consider it to be dynamic (Patton, 2014).

### **3.4 Target Audience**

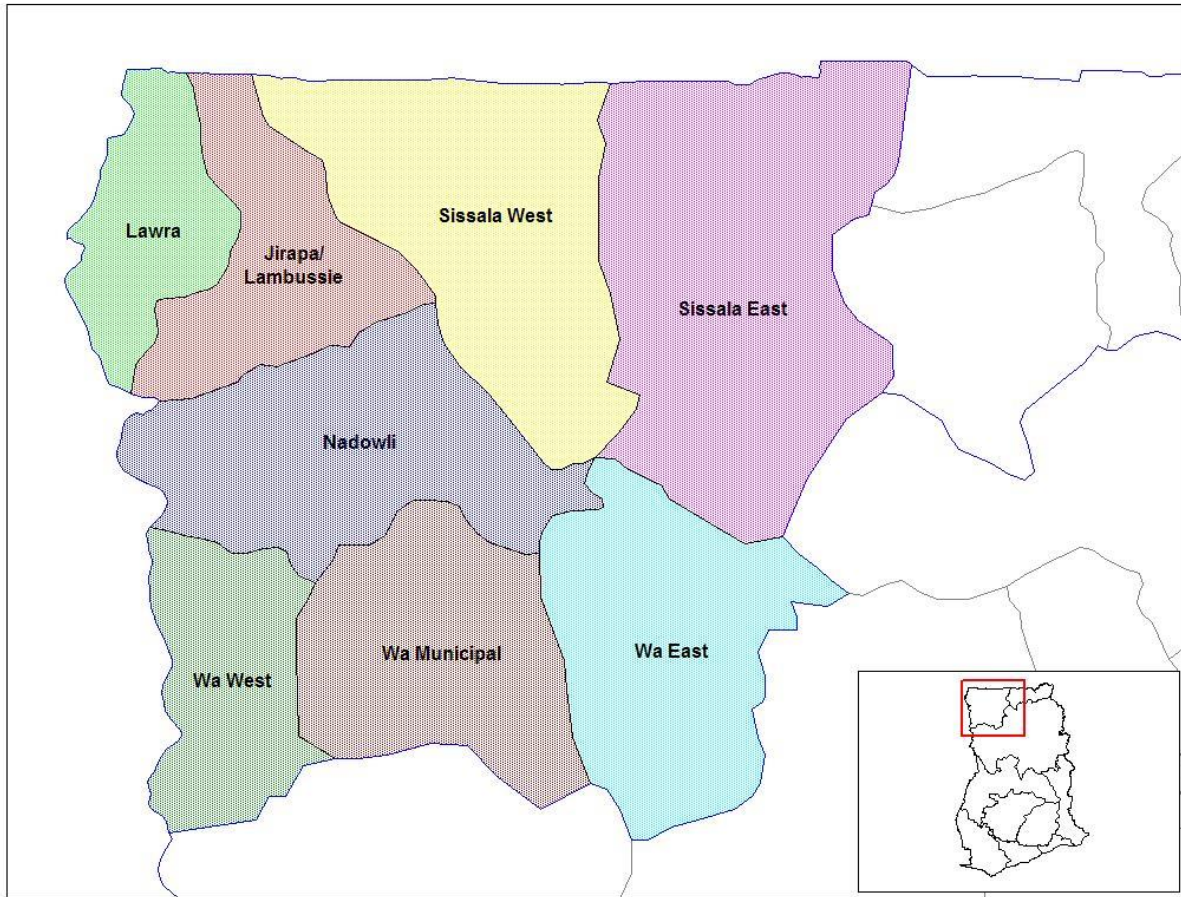
A study population consists of the individuals or entities that comprise the research topic. Simply said, it consists of all components, people, things, and objects whose qualities are being researched (Saunders et al., 2012). The target population consists of Muslim women in Ghana's Upper West area. To be eligible for this study, the respondent must be one of the following:

- a. Muslim woman between the ages of 18 and 49 who resides in the Upper West region;

- b. Muslim woman who has successfully completed tertiary education and resides in the Upper West region; or
- c. Muslim woman who has followed fashion trends over the past two decades.

### **3.5 Research Location**

The research was undertaken in Ghana's Upper West area. Upper West Region, one of Ghana's sixteen administrative regions, is situated in the northwest of the country. The region is limited by latitudes 9 30" North and 11 North, as well as longitudes 1 25' West and 2 45' West. Burkina Faso, the Savannah Region, and the Upper East area comprise its southern, eastern, northern, and western borders, respectively. Its geographical area is 18,476 square kilometers, or 12.7% of Ghana's total land area. The population density ranges from 13 people per square kilometer in the Sissala districts to 97 people per square kilometer in the Lawra region, with a regional average of 38 people per square kilometer. Throughout the region, there are six District Assemblies and five Municipal Assemblies. The five municipal assembly consist of the Wa, Nandom, Sissala East, Jirapa, and Lawra municipal assemblies. Daffiama-Bussie-Issa, Wa East, Lambussie, Nadowli-Kaleo, Sissala West, and Wa West are the remaining districts. Eleven seats in the region cover the same territory as the MMDAs.



**Figure 3. 1: Map of Upper West region of Ghana**

Source: Wa Municipal Assembly, 2022.

The 2021 National Population Census places the population of the Region at 901,505 individuals. The average population density is lower than the national average of 77 persons per square kilometer, with 38 persons per square kilometer. Along the western corridor, the population density exceeds 97 people per square kilometer, particularly in the Lawra, Jirapa, and Nadowli regions. The Sissala East and West Districts have the lowest population density, with approximately 11 people per square kilometer.

Christianity (35.5%), Islam (32.2%), and Traditionalism (29.0%) are the three major religious groupings in the region. Regarding religious allegiance, there are highly pronounced disparities

between areas. In two districts, Nadawli (58.5%) and Lawra (56.4%), Christians are the largest religious community, with a very substantial presence in Jirapa-Lambussie (42.5%) and Wa (24.7%). The majority of Muslim devotees reside in Sissala (70,1 %) and Wa (44,4 %). In Jirapa-Lambussie, adherents of traditional religion account for 44.8% of the population, with a reasonably strong presence in Lawra (34.1%), Wa (27.1%), and Nadawli (25.0%).

This region is chosen because it has one of the greatest populations of Muslim women and has been a fashion hub for the previous two decades.

### **3.6 Sampling**

#### **3.6.1 Sample size determination**

There are no hard and fast guidelines for determining the sample size from a population for a study. There are two ways to overcome the problem of sample size. The researcher can make assumptions before determining the sample size using various statistical approaches. In addition, the researcher may utilize the "rule of thumb" technique (Saldana, 2021). According to Kothari (2005), the sample size alone is insufficient to ensure the precision of an estimate. He recommended researchers to assess the research population's features and homogeneity factor. According to Sandelowski (1995), sample sizes for qualitative research should be both sizable enough to permit the development of and small enough to prevent bias "The qualitative data should provide "new and richly textured knowledge" about the topic under study and be manageable enough for an in-depth, case-based investigation. This supports Morse's (2015) approach, in which she recommends qualitative researchers to select fewer participants while considering homogeneity and representation (see Creswell, 2018).

Contemporary Muslim women comprise the study's sample demographic, which shares similar fashion and lifestyle traits. When a larger sample size is utilized in an investigation, it is impossible to understate the probability of getting the same information many times. Typically, this leads to data saturation. Nwana (1981) contends, despite this, that "If the population is a few hundreds, a sample size of 40% or more will suffice; if the population is many hundreds, a sample size of 20% will suffice; if the population is a few thousands, a sample size of 10% will suffice; and if the population is several thousands, a sample size of 5% or less will suffice. Using the rule described in Nwana's (1981) argument, the researcher selected thirty (30) individuals as the study respondents in light of the preceding information.

### **3.6.2 Sampling method**

After determining the sample size, respondents for the study was selected by snowball and convenience sampling. Snowball sampling is appropriate for investigations in which the population is unknown, making it difficult to select participants for sample collection. This study involves contemporary Muslim women whom the researcher does not know well. On the initial visit to the study sites, the researcher established initial contacts for the snowball sampling technique. The researcher asked respondents to recommend more respondents who fit the criteria. The research selected respondents until the addition of additional study participants yields no additional information.

The researcher also applies convenience sampling to identify respondents she believes match the parameters of the study. Possible respondents in this category were identified primarily through observation. Before making a decision, the researcher relied on her intuition to determine the potential respondent's surroundings and mental condition.

### **3.7 Methods and techniques for data collecting**

Interviews with a semi-structured format was used to acquire qualitative data from research participants. The interview guide will contain four distinct components. The first portion was focused on the respondents' demographic information. The second and third sections was focus on gathering data regarding contemporary Muslim women's perspectives on fashion and the variables that impact their fashion choices, respectively. The fourth portion examined the influence of fashion on contemporary Muslim women.

As a result, the qualitative data comprised among other things, perspectives, opinions, and suggestions, and was used to evaluate the effects of fashion on contemporary Muslim women in the study area. Each responder was interviewed for 15 to 20 minutes. Data was collected over the course of three weeks.

### **3.8 Validity of the research tools**

Validity is the extent to which data analysis results accurately reflect the phenomenon under study (Omona 2013). In this investigation, validity is defined as the extent to which the instruments met the objectives. To evaluate the validity of the instruments, the researcher solicited the inputs from her thesis advisor, and other lecturers in the Department, who examined the items of the instruments and offer suggestions for adjusting and enhancing the questionnaires.

### **3.9 Data Processing and Analysis**

To verify that the obtained data are accurate, consistent with other gathered information, uniformly inputted, and well-organized, the raw data was scrutinized for errors and omissions.

The collected data was coded by assigning numbers or other symbols to responses in order to classify them into a finite number of categories or classes.

The data was organized into groups and sequences based on shared characteristics. The data was entered into a computer and formatted in a manner that is easier to comprehend. Throughout the data output and interpretation, tables, plain text, frequency distributions, percentage distributions, and tables was utilized.

### **3.10 Consideration Ethical**

This study appropriately emphasized a variety of ethical factors, including, among others:

**Assuring Confidentiality:** The researcher made effort to maintain the anonymity and confidentiality of data collected.

**Academic integrity:** The researcher is well aware of the protocols involved in sourcing information from an author, which necessitates citing the source, and that failing to do so constitutes academic dishonesty punishable by law.

**False information disclosure:** The study did not present any false information or information that cannot be confirmed.

## **CHAPTER FOUR**

### **DATA PRESENTATION AND ANALYSIS**

#### **4.1 Introduction**

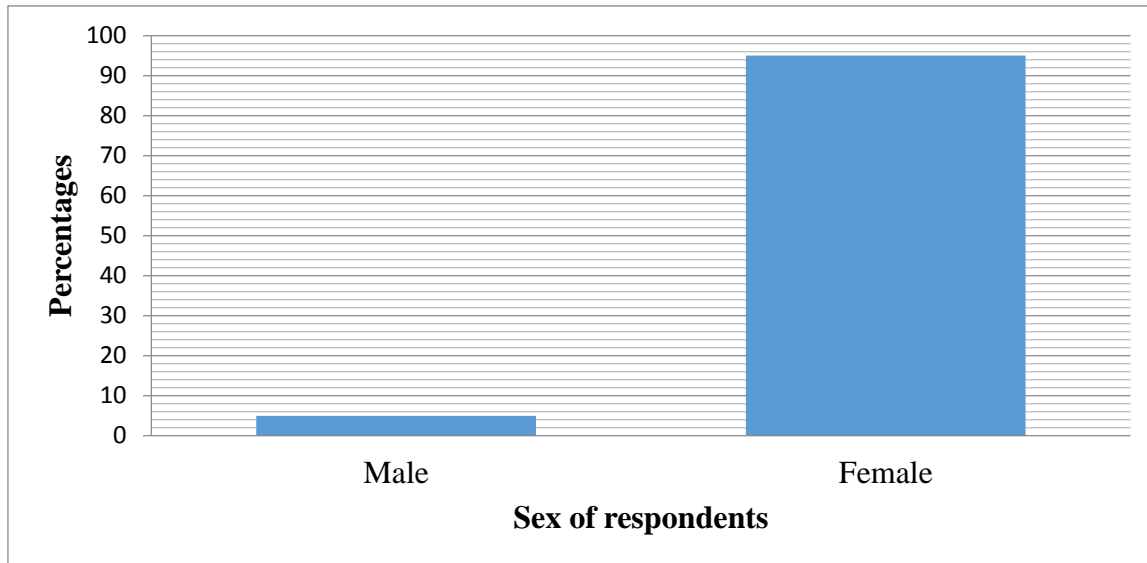
This chapter presents the outcomes and analysis of the data obtained during the administration of the interview guide to the respondents. It details what occurred at each stage of the data collection procedure, as well as the data collected. In the study, graphs and tables were used to provide a quick visual impression and understanding of the qualitative data.

#### **4.2 Background Characteristics of Respondents**

In this section, the demographic characteristics of the study's respondents are provided and examined. The section also provides helpful data that complements the findings and enables a more thorough study of policy.

##### **4.2.1 Respondents' Gender**

The study was structured to elicit information on the gender of the respondents. Figure 4.1 show the details.



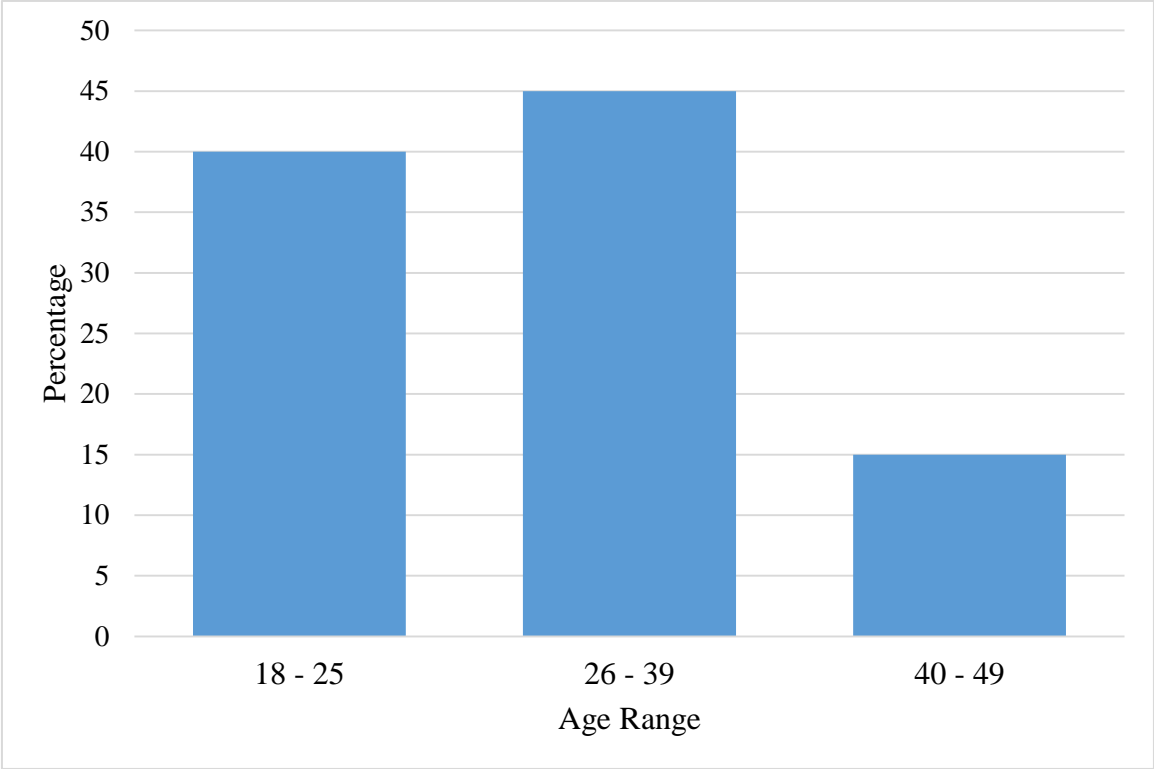
**Figure 4. 1: Sex of Respondents**

Source: Field Survey, 2022.

As depicted in figure 4.1, male respondents make up 5% of the overall research respondents, while female respondents make up 95%. The male respondents are primarily Muslims who were specifically chosen to respond to questions about the Quranic perspective on dress in contemporary times. This explains why, as depicted in figure 4.1, female respondents outnumber male respondents by 90 percent.

#### **4.2.2 Age of respondents**

The research proceeded to identify the age status of the respondents. Figure 4.2 shows the results.



**Figure 4. 2: Age of Respondents**

Source: Field Survey, 2020.

The survey revealed that 40% of respondents were between the ages of 18 and 25, 45% were between the ages of 26 and 39, and just 15% were between the ages of 40 and 49. It may be observed that 85 percent of responders are between the ages of 18 and 39. This could be due to the fact that women in these age groups have left the teenage category and entered a new era of life, and consequently have a tendency to be excessively fashion aware.

**4.2.3 Educational Status of Respondents**

The study further sought to know the educational status of the respondents. Table 4.1 shows the detail.

**Table 4. 1: Educational Level of Respondents**

| Highest Qualification  | Frequency | Percentage (%) |
|------------------------|-----------|----------------|
| No Formal Education    | 5         | 17             |
| Basic School           | 10        | 33             |
| SHS, O' Level, Diploma | 6         | 20             |
| First Degree           | 5         | 17             |
| Masters                | 4         | 13             |
| Total                  | 30        | 100            |

Source: Field Survey, 2020.

According to table 4.1, 17% of all respondents had no formal education, 33% had completed elementary school, 20% had attended secondary school, and 5% held a bachelor's degree. 4% of respondents also held a master's degree. It is evident from the statistics in table 4.1 that the vast majority of respondents have at least some formal education, which provides as a basis for learning basic arithmetic, reading about fashion trends, and interpreting fashion.

### **4.3: Objective one: Perspective of Fashion among Contemporary Muslim Women**

#### **4.3.1 Notion of fashion in Islam**

This section of the research was designed to investigate the respondents' views on the concept of fashion in Islam. The objective was to assess the respondents' awareness of Islamic fashion regulations. The majority of respondents stated that modesty is the defining feature of Islamic dress. In other words, Islam has its own ideals and identity, and it is expected that every decent Muslim adheres to Islamic dress demands regardless of social status. They highlight that there are religious laws that must be followed when dressing in Muslim fashion, such as covering the

entire body except for the face and hands and not displaying curves. Muslims are traditionally advised to dress modestly in clothing that conceal the body shape and extremities. In addition, head coverings are expected. The informants also emphasize that the primary purpose of Muslim attire is to adhere to religious ideals. One of the respondents provided a concise definition of fashion. She stated that:

*“... fashion, as we define it, is the wearing of classy, stylish, and trendy clothing, or the wearing of branded and costly clothing. The bulk of people in this community are Muslims and are already familiar with Islamic fashion regulations”.*

Some respondents provided their perspectives on the entirety of the Islamic fashion concept. According to them, Islamic fashion aims to promote modesty and decency and reduce immorality in society. The Hijab, among other things, aids in achieving this objective. On the same topic, one of the respondents shared the following insight:

*Modesty should be the guiding principle for women's clothing; the word hijab can be translated as "cover," "screen," or "curtain," and it can apply to both a particular type of veil that certain Muslim women wear as well as the modest Islamic style of dress in general. Muslim women are expected to wear the hijab in the presence of any potential spouse.*

Another respondent indicated that fashion is one of the distinguishing characteristics between Muslims who believe and those who do not. She observes that there is no authentic Muslim in the community who is uninformed of the Islamic fashion dictates. Modesty in the Islamic way is one of the first things taught to those who convert to Islam.

Another respondent discussed the physical aspect of Islamic fashion and its effect on the individual's physical and mental health. She observes that practically every country has its unique trends that reflect a person's wealth and the message they are making through their style or lack thereof. Islamic fashion increases human life since it not only allows a person to dress in a fashionable manner, but also enables them to think independently, promotes positive self-esteem, and acts as a kind of amusement.

Respondents were asked to provide specific examples of Islamic dress code requirements for women. Table 4.2 provides specifics.

**Table 4. 2: Respondent knowledge of notion of fashion in Islam**

| Islamic dress code   | Number of people | Percentage |
|--|------------------|------------|
| It should cover the whole body   | 30/30            | 100        |
| It should be thick enough (to conceal the skin)  | 30/30            | 100        |
| It should be loose and not tight   | 30/30            | 100        |
| It should not be decorated or ornate such as to attract onlookers                        | 30/30            | 100        |
| It should not be perfumed;   | 11/30            | 37         |
| It should not resemble the dress of men  | 13/30            | 43         |
| It should not resemble the dress of the unbelievers.                                     | 30/30            | 100        |
| It should not bear crosses or depictions of anything with a soul (humans, animals, etc.) | 9/30             | 30         |

Source: Field Survey, 2023.

Table 4.2 reveals that a sizeable proportion of respondents had adequate awareness of Islam's unique dress code standards. Muslims are recommended to dress modestly with clothes that covers their extremities and body outline. Muslims are required by Islam to conceal their private parts, which everyone is naturally ashamed to expose. The Sunnah is highly valued in Islam, and the covering rituals are intended to protect and preserve respect and dignity.

According to the two male respondents, in Islam, it is forbidden to expose intimate bodily parts since the Quran mandates the covering of male and female genitalia, as well as adult female breasts. Often, exposing them is considered a sin. In Islam, exposing intimate parts when necessary, such as when using the restroom or washing, is governed by a specific set of laws.

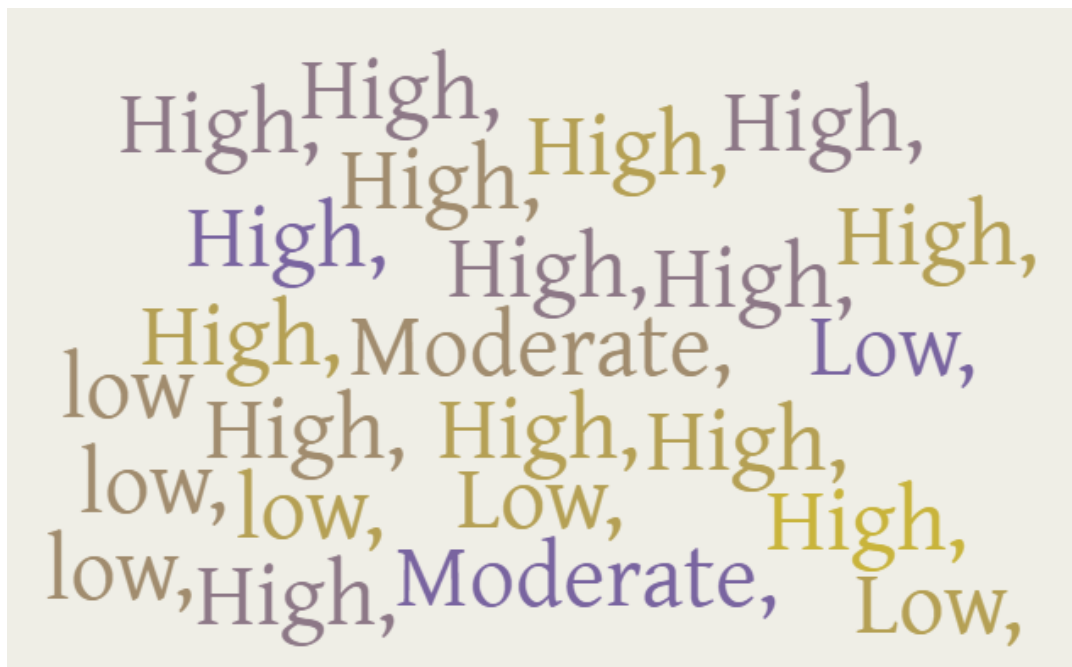
Again, a portion of respondents mention that the rationale behind Islamic fashion is to minimize as much as possible the sexual allure and moral deterioration in society for both men and women. In numerous ways, the Islamic dress protects men, women, and society by fostering stability within families and communities. The respondents also mentioned the following:

1. Protects against unwelcome advances.
2. Protects women from intrusive and shallow inspection.
3. May assist in decreasing the risk of sexual assaults on women.
4. Protects women from sexual exploitation based on their appearance.
5. Protects from temptations and destructive urges.

Other responders assert that Islamic fashion enhances the dignity of Islamic women's femininity, as opposed to suppressing it, and offers women dignity and self-respect for who they are, as opposed to being judged based on superficial criteria, such as appearance. This empowers women to determine their own dignity based on more significant criteria, such as righteousness, education, and societal contribution, as opposed to having a consumer society dictate their worth

by material means, such as their appearance or their income. The two male respondents note that, men and women do not need to be identical in order to be equal in God's eyes, and this is reflected in their respective duties and responsibilities.

To gain a quick visual impression of the data, the researcher was interested in categorizing the level of respondents' knowledge of the concept of fashion in Islam. The responses were put together in a word-cloud (a web based program that is used to present qualitative data that relates to peoples perception and impression of specific variables). Figure 4.3 shows the impression of the respondents on the notion of fashion in Islam.



**Figure 4. 3: Word cloud showing extent of respondents knowledge about the notion of fashion in Islam**

A pictorial view of the data in figure 4.3 shows that, many of the respondents have high level of knowledge about the notion of fashion in Islam. A significant proportion also have moderate level of knowledge whiles very few lack the knowledge of fashion in Islam.

#### 4.3.2 Factors that influences the adoption of Islamic fashion

The study proceeded to investigate the main reasons why the respondents adopt Islamic fashion.

Table 4.3 show the different reasons the respondents gave.

**Table 4. 3: Factors that influences the adoption of Islamic fashion**

| Reason   | Number of respondents<br>(score) | Percentage |
|--|----------------------------------|------------|
| Islam tells us to wear the hijab and I simply<br>want to obey my religion            | 30/30                            | 100        |
| My family told me to do so   | 3/30                             | 10         |
| I seek to affirm my Muslim identity and<br>show that I am different from non-Muslims | 30/30                            | 100        |
| Simply because I find it nice and fashionable  | 7/30                             | 23         |
| Wearing a hijab gives you a better public<br>reputation                              | 22/30                            | 73         |

Source: Field Survey, 2023.

Table 4.3 demonstrates that respondents choose Islamic fashion for an assortment of reasons. It became obvious from the comments that a number of respondents use Islamic design to confirm their Islamic identity and distinguish themselves from non-Muslims. Several respondents believe that wearing a combination of traditional Muslim garb with contemporary dress signifies their freedom, pride, and self-assurance. Their attire reflects their conceptions of their religious and social identities. They highlight that the desire for uniqueness is a motivating element and is theorized as a motivational force that motivates people to be distinct from others. The respondents

observed that the desire for social distinction typically comes when individuals experience a danger to their identity, which occurs when they view themselves to be similar to others, and hence want a feeling of individuality. As a result, Muslim women fashion customers with a high desire for originality will avoid common product preferences and familiarize themselves with unique products.

The two male respondents added that, identifying with Islam offers numerous advantages, such as a profound and enduring relationship with Allah, a purer conception of the nature of the creator, a clear perspective on life, and a holistic way of living. They also assert that life is organized spiritually and morally, taking into account the innate needs and desires of humanity. Islam's tenets are derived from the Quran and the authentic traditions of the Prophet Muhammad, and these two sources of revelation serve as a guide, or a living manual.

Again, a subset of respondents indicated that wearing Islamic fashion enhances one's public standing. Islamic dress has been used for ages to signify purity, indicate status or formal functions, differentiate believers from nonbelievers, and define gender. Many Muslim women believe that dressing in accordance with Islamic custom might influence how others perceive their inner greatness and humility. They observe that the Ghanaian populace values modesty and that modesty-related Islamic rules (*haya*) form the basis of Islamic attire. Adherents of Islam believe that dressing modestly is a religious obligation for adult Muslim men and women, based on a community-wide consensus. The Qur'an urges Muslim women and men to dress modestly, and some Muslim girls and women use Islamic design to preserve their modesty and seclusion from unrelated males. One of the respondents mentioned that;

*Today, when you enter an office wearing Islamic attire, you are the most respected since it has a certain weight in our society. Everyone is aware that you are not a person who*

*seduces others with your physical attributes and natural endowments. This Islamic fashion style is also connected with honesty, diligence, respect, and perseverance. So, it enjoys a major reputation in the workplace.*

In addition, a portion of respondents stated that they wear Islamic design because they find it attractive and trendy. They stated that Islamic attire had numerous advantages, particularly in arid and hot climates such as the Upper West region. Following the trend allows ladies to keep their hair cleaner for longer by shielding it from dust and wind. Also, it shields both the hair and the face from the sun's rays. Again, it shields women's bodies from harsh northern environmental conditions. In other words, by wearing such a loose garment, the women shielded their clothing from the impacts of the sun and sand. One of the respondents note that;

*When we put on the hijab (for instance) and abaya, it protect our hair, and our skins from the dangerous rays of the sun. It prevents the hair from the dust of this arid weather. And our dry skin is also protected... so the benefits of wearing the hijab and other Islamic fashion accessories goes beyond religion and culture.*

Only ten percent of respondents indicated that their parents instructed them to wear Islamic attire. According to the responses, Islamic parents should not only be present to give food, shelter, and a good education for their children, but they are also responsible for molding them into either good or evil individuals. According to one of the respondents, good manners and ethical teaching are the best gifts a father can give his child, and children must have respect to receive love and affection from their parents.

### 4.3.3 What Muslim women say about Islamic fashion

The survey also attempted to identify the impression of Muslim women about Islamic fashion dictates. The objective was to determine how they perceived its effects on their lives. In general, respondents indicate that devout Muslim women are not permitted to attract attention; they must avoid the male gaze. By wearing a head covering, she will become a role model for other Muslim women and earn the respect of society. One of the responders discussed when she began practicing Islamic fashion as well as her present level of admiration for the accepted style. She stated,

*"I began practicing Islamic dress at age 17." They admired the simplicity of my attire and the fact that I do not wear a lot of makeup and accessories wherever I went. I have never regretted following Islamic style... The only regret I have is that I did not wear it sooner.*

Another respondent describes her experience with Islamic fashion:

*I feel myself blessed to be a member of the Islamic fashion family, she says. I discovered independence, dignity, and fulfillment by donning Islamic fashion. Whenever I wear Islamic attire, I appear decent and courteous.*

A third respondent informs the researcher what others think of her when she wears Islamic attire as opposed to conventional fashion apparel. She states that:

*Many tell her that whenever she wears the hijab, she appears so modest, humble, and innocent. Their admiration increases. But, anytime I wear commonly accepted fashion items, people believe I am becoming a disgraceful person.*

Respondents were asked to describe in one word, their impression of belonging to the Islamic fashion family. Figure 4.4 shows the results.



**Figure 4. 4: Word cloud showing impression of respondents about Islamic fashion.**

The pictorial view of figure 4.4 indicates that the respondents are very satisfied with Islamic fashion and the tenets associated with it. They thus used words such as splendid, modesty, dignifying, modesty and beautiful among others to demonstrate their perception about Islamic fashion.

#### **4.3.4 Perspectives of contemporary Muslim women towards contemporary fashion**

The purpose of the study was to determine how contemporary Muslim women perceive contemporary fashion. On general, respondents saw fashion as a form of self-expression and enhancement. Hence, it is essential to be aware of numerous beauty trends in order to keep up with current fashion. Recognizing beauty trends may involve a variety of features, such as makeup, footwear, accessories, clutches, matching belts, etc. Simply put, anything that enhances one's appearance. A portion of respondents indicate that they do not follow fashion trends based solely on their appearance, or that current fashion is unimportant to them. The research was

particularly interested in understanding their opinion on footwear, cosmetics, and accessories as fashion goods.

### **1) Clothing and footwear**

The respondents ranked footwear among the most essential fashion products. According to them, footwear or shoes encompasses numerous categories and varieties, such as high heels, athletic shoes, and sandals, which might be designer-made, customized, or mass-produced. Other respondents believed that an average young woman who is interested in fashion could hold approximately 10 pairs of shoes. And that the primary objective of these fashion goods is to make the wearer appear more attractive and desirable. One of the responses explains why footwear is deemed trendy. According to her:

*footwear is a fashion accessory because it is regarded to be one of the first things people would notice about you. That is, it provides the first impression of you to others.*

*Hence, we want to wear them such that they reveal who we are and what we can do.*

Another respondent described the mental effects of wearing trendy shoes. She asserts that footwear is not just a sign of fashion but also the psychological delight of making a good impression. She said:

*Very often, when we wear shoes/footwears, we become mentally stable and tend to feel like we have no any other need until we remove them off our feet. Also, we believe that it is one of the good things real men love about women. Our shoes/footwear tells so much about us.*

It became apparent from the responses that, generally, contemporary shoe/footwear fashion is to make women look attractive most especially to the opposite sex.

## **2) Makeup/Cosmetics**

Respondents view cosmetics and makeup as fashion accessories. In their view, fashion also encompasses cosmetics, handbags, watches, and any other accessories that enhance an individual's image. They highlight that the primary function of this type of fashion accessory is to enhance the style and appearance of the wearer. They also highlight that when women purchase clothing, cosmetics typically follow suit. This indicates that women select cosmetics that compliment their outfits in order to create an eye-catching appearance. According to one responder, women in this society typically utilize cosmetics to enhance their physical appearance because they increase facial symmetry.

Another respondent explains:

*Cosmetics as a fashion accessory serves to even out the patches and blemishes or pimples on the face, resulting in flawless and smooth skin, while covering all the flaws; lip-stick and eye make-up aid to beautify and even tone a person's lips and eyes. When we apply cosmetics, we also feel confident, self-possessed, and colorful.*

In general, respondents believe that cosmetics assist give women a uniform evenness in their overall physique and face, which naturally makes them appear attractive and presentable.

## **3) Clothing and Accessories**

According to the respondents, clothing is the first item that springs to mind when someone mentions fashion. They observe that women are more fashion conscious and attracted to fashion apparel due to the fact that it helps to construct one's personality. They believe that women are more concerned about their appearance and personality than males. Teenage females place a greater emphasis on individuality than adult females, according to one responder. They highlight

that a discussion of fashion is incomplete without mentioning accessories. In other words, they believe that clothing alone is insufficient to enhance their beauty, and that accessories have a significant part in enhancing their appearance. Accessories can include anything from hosiery to stockings, gloves, headscarves, sunglasses, hats, belts, and jewelry.

One respondent emphasized the value of accessories. To her, the significance of fashion accessories is the way it boost an outfit's visual appeal. In general, respondents indicate that fashion items communicate an individual's identity. When an individual keeps up with current fashion, he or she communicates to society who they are and what is essential to them, both deliberately and unknowingly. However, it is highly probable that a specific style of dress may be interpreted differently in two distinct locales due to their various beliefs and customs..

#### **4.4 Objective Two: Factors that influence fashion among contemporary Muslim women**

The study was interested in identifying the factors that influence the adoption of fashion among contemporary Muslim women. Table 4.5 shows the respondents responses.

**Table 4. 4: Factors that influences fashion among contemporary Muslim women**

| Influencing factor              | Total number (Score) | Percentage |
|---------------------------------|----------------------|------------|
| Global spread of Islamic values | 30/30                | 100        |
| Increasing Technology           | 12/30                |            |
| Financial Independence          | 15/30                | 50         |
| Women position in society       | 7/30                 |            |

Source: Field Survey, 2023

The data in table 4.4 shows that, all the respondents notes that the main factor that have influenced the adoption of Islamic fashion is the increasing spread in Islamic values worldwide.

#### **4.4.1 Global Spread of Islamic Values and Fashion**

According to the respondents, a bigger proportion of the present Muslim population is under 15 years old, producing a young, dynamic, fashion-conscious, and socially active target market. New types of clothing, hues, and accessories have been developed in response to the discovery of this expanding market of young, worldwide Muslims. Consequently, it is evident that Muslim women all around the world are adopting these fashion trends, which not only reflect their religious preferences but also their individual sense of style. Contemporary Muslim women who choose attractive garments and matching headscarves to live a fashionable lifestyle while adhering to religious dress standards are now referred to as "Hijabistas" and are seen as a significant market niche by the fashion industry. The responses highlight that all religions and organizations teach modesty in dress, such as the hijab and 'abaya' worn by Muslim women. These factors, among others, have contributed to the urge to embrace such trend in order to blend in with society. The public's desire, desire, and level of affinity with Islamic fashion motivate designers to continue producing in large quantities and at a rapid rate. The audience is eager and quick to follow the evolution of Islamic fashion. Despite rapid growth, Islamic dress continues to have a sporadic impression. One responder remarked that Islamic fashion is still trend-driven and not centered on creative values, indicating that the models of clothing are still comparable between producers/designers. If a fashion trend is established, many Islamic fashion designers will imitate it; however, when the impact of the trend wanes, so do the designers, as they lack their own individuality.

#### **4.4.2 Social Networking Sites and Fashion**

Several respondents say that living in the era of globalization facilitates the blending of western and local cultures, with social media serving as a platform that connects people from all over the world.

The media is one of the most influential influences on worldwide public opinion, impacting common awareness and ideas regarding sociocultural problems such as attitudes toward Muslim women. The majority of media coverage of Muslim women associates them with oppression, passivity, fundamentalism, and a threat to Western democratic norms. On the other hand, media outlets frequently voice concerns regarding the veil as an incompatible cultural and religious symbol with Western ideals and practices. Meanwhile, the media contextualizes and connects these challenges to the concerns and discourses surrounding the integration of Muslim minorities in the West.

In this manner, modernity in Ghana contributes to the expansion of Islamic dress. Muslim dress can be viewed as an overtly ideological phenomena. This is evident from the long hijab, hijab scarf with specific themes, dresses or long robes, and other aspects of extreme Muslim fashion with a closed design, which convey an ideological statement regarding the aesthetic values of the dominant class. The current predominance of local knowledge in the development of Muslim design contributes to the diversity of the evolution of Muslim fashion.

In the face of several obstacles in the world of modest fashion, Muslim women utilize the internet to demonstrate how to correctly dress and to discover the secrets behind it. Initially, many influencers wrote blog posts and filmed YouTube videos for free, as these online platforms did not pay them for their labor. In recent years, small influencers have begun to use other channels, particularly Instagram, to promote companies, links to specific outfits, and coupon

coupons to their following. In addition, they "get invites to fashion shows, free clothing, and opportunity to work with fashion brands."

While some view social media as having a good impact on fashion, specifically Islamic fashion, a subset of respondents observe that Muslim fashion influencers are modifying and redefining the concept of modesty through their social media material. This redefining of modesty is seen by many in Muslim communities as a confrontation with the "appropriate" ways in which Muslim women should dress and express themselves to the world.

While supporting Islamic fashion, respondents observe that social media and influencers alter the meaning of Muslim fashion. One reply reveals that Instagram stores function as digital fashion magazines, allowing women to integrate into contemporary popular culture more quickly. While influencers have boosted the number of women who wear the hijab, they have also turned the headscarf into a commodity by degrading its meaning.

However, not all media outlets frame the veil in a negative light and instead use their ability/power to portray images that reflect the realities of Muslim women's life. There are several media channels that allow Muslim women a platform to express their preferences and good views regarding the veil or burqa.

#### **4.4.3 Age and fashion**

Age was also investigated as a factor influencing fashion among contemporary Muslim women. A portion of respondents claim that unless a woman's face, figure, or manner of speaking, walking, or expressing herself undergoes a radical change, her overall style will not change considerably as she ages. Others pointed out that traditionally, the male ideal emphasized power, nobility, and elegance, while the feminine ideal emphasized delicacy, femininity, and form, and

so even when women age, they still want to remain fashionable. In recent years, women have become more forceful, while males have become more sensitive, according to respondents. This notion is generally known as androgyny, which is the act of a person performing both masculine and feminine jobs (Woodhill & Sameuls, 2004). As a result, although past generations entered life with numerous undeniable gender assumptions, these prejudices are giving way to gender identities that are less distinct.

#### **4.4.4 Fashion role models and fashion**

According to the respondents, fashion role models act as examples by inspiring others to embrace particular fashion designs. One of the respondents mention that:

*Now we have fashion idols or role models. Normally they dictate what should trend and what should be considered fashionable. Even with the increasing usage of social media networks, it is easier to communicate fashions that are trending globally. When they communicate.*

Another respondent notes that;

*Islamic fashion is heavily influenced by these role models and fashion designers. Sometimes they bring certain fashionable apparels which seems to be consistent with religious standards, once you patronise them, they bring another one that is more wayward than the first. So eventually, we are carried into adopting fashion that are not Islamic.*

#### **4.5 Objective Three: The impact of fashion on contemporary Muslim women**

This part was intended to examine the impact of fashion on contemporary Muslim women in the research Upper West region. According to the respondents, contemporary fashion has harmful effects on contemporary Muslim women. They highlight that due to an overwhelming focus on new fashion trends, Islamic dress design and its related culture are disappearing. They observe that people who follow models and fashion idols have forgotten how to produce independently. They immerse themselves in the world of imitation. When they notice something sparkling on the web, they duplicate it without hesitation. They adopt their clothing style, walking gait, and even speaking and gesturing patterns.

According to one respondent:

*the stylish young generation lives by copy-and-paste versions of models. But, they do not attempt to comprehend that the actuality of models is fabricated. They reveal what we desired to see from them: thin, blemish-free bodies with exposed body parts. Young individuals do not see anything wrong with this matter, as they regard it to be charming and sophisticated. They disregard their own ingenuity.*

Others assert that fashion has caused contemporary Muslim women to develop an addiction to purchasing new clothing. According to them, the addiction to new clothes and fashion in the wardrobe is common among fashion-conscious individuals. Whenever a new style is introduced, they attempt to acquire it. Almost none of them purchase a single piece of this outfit, and even fewer purchase all colors of the same pattern. It is a form of addiction that is difficult to overcome. One respondent who is a student notes that:

*Young students like us are financially dependent on our parents, therefore it is difficult for us to pursue our interest unless they (our parents) give financial support. But we are forced to still pursue contemporary fashion because we have become addicted to it.*

Another respondent also states that, she has become addicted to fashion to the extent that she had to work to get extra income. She said:

*For those of us working, we now perform two or three additional side jobs just to fund our fashion needs. Because when you buy an apparel, you are forced to buy all the related accessories in order to become complete. Just consider how difficult it is to maintain a stylish closet full of designer outfits.*

One respondent further notes that the younger generation of Muslim women is really concerned with their appearance because they are so dependent on fashion models. She notes that the lifestyle of a fashion model differs from that of the average person. They cannot live without the views of others. As if they were unable to consume and wear whatever they desired. They inhabit a bounded area. Young generations, however, are unaware of this; they dress according to their body type and adopt virtually all postures.

Again, another group of responders asserts that there is little doubt that those who follow fashion trends spend an excessive amount of money. Owing to their commitment to contemporary fashion, they have limited financial resources. They would prefer purchase new clothing than invest or save the money for the future. They are completely unfazed by the price of new apparel because everything appears sparkling when new clothes are there. For them, decorating themselves with trendy new items is normal and not a waste of hard-earned money. In today's competitive environment, extravagant expenditures on new fashionable apparel are typical. The activity is accepted without difficulty.

In addition to the aforementioned, respondents comment that contemporary Muslim women spend too much on clothing to fill their closets and, on the other hand, discard old clothing. In most situations, garments that were never worn even once are still available, despite the fact that some individuals enjoy wearing expensive clothing only once. The respondents note that this is a form of practice for young wealthy children. Consequently, they discard majority of these fashion items and only a few are donated to charity.

Moreover, fashion has contributed to low self-esteem among contemporary Muslim women. It is crucial that we see and esteem ourselves. It has been demonstrated, however, that those who are fashion conscious and base their lives on the opinions of others have very low self-esteem. The respondents note that, fashion conscious Muslim women imitate the dress, demeanor, speaking manner, seating position, and gestures of fashion models and social influencers. Continually following them made Muslim women lack confidence. The respondents note that even Muslim women who follow contemporary fashion lack consciousness. Thus it is simple to mislead them with anything.

## **CHAPTER FIVE**

### **SUMMARY OF FINDINGS, CONCLUSION AND RECOMMENDATIONS**

#### **5.1 Introduction**

The purpose of this study was to investigate the influence of fashion on contemporary Muslim women in Ghana. There were four sub-objectives: to examine the perspective of contemporary Muslim women in the Upper West area of Ghana on fashion; to identify the elements that influence fashion among contemporary Muslim women; and to assess the impact of fashion on contemporary Muslim women. Using both primary and secondary data, the research that led to the findings provided in the previous chapter was conducted. This chapter aims to summarize the research's findings, conclusion, and recommendations.

#### **5.2 Summary of key research findings**

The first objective was to investigate the perspectives of fashion among contemporary Muslim women in the Upper West region of Ghana. The study found that contemporary Muslim women in the Upper West region had a solid understanding of fashion and fashion in Islam. They argue that Islam has its own value systems and fashion standards which are based on modesty and dignity, and that it attempts to minimise as much as possible sexual enticement and moral degradation in society for both men and women. Affiliation with Islam provides numerous advantages, including a profound and enduring relationship with Allah, a purer understanding of the nature of the creator, a clear perspective on life, and a holistic lifestyle. In contrast, the respondents saw fashion as a tool of self-expression and enhancement. Recognizing beauty trends may involve a variety of features, such as makeup, footwear, accessories, clutches, matching belts, etc. Simply put, anything that enhances one's appearance.

The second objective was to determine the factors that influences fashion among contemporary Muslim women's in the Upper West region of Ghana. The study found that, modernization and globalization have encouraged the fusion of western cultures, local cultures, and religious values, which has contributed to the uneven rise of fashion in the Upper West region. These factors have affected contemporary Muslim women's perceptions of fashion and adoption rates. Specifically, the global expansion of Islamic principles, the increased use of social media, the advancement of technology, women's financial independence, and their status in society have been the main factors influencing fashion among contemporary Muslim women in the study area. While these influencers have boosted the number of people adopting Islamic principles, they have also turned it into a commodity by degrading its real meaning.

The third objective was to assess the impact of fashion on contemporary Muslim women in the Upper West region of Ghana. The study found that, fashion have a negative impact on contemporary Muslim women by changing their religious and cultural orientation to that of imitating the dictates of non-Islamic role models and fashion designers. As a result of these trends, Islamic fashion standards and principles and its related culture are being lost, forcing contemporary Muslim women to become addicted to purchasing fashionable clothing and to strain their finances. The study also found that contemporary Muslim women who follow fashion have developed a negative sense of self-worth by imitating the dress, demeanor, speaking manner, seating position, and gestures of fashion models and social media influencers. Continually following them made those individuals lack confidence.

### **5.3 Conclusion**

The growing popularity of online shopping among contemporary Muslim women around the world has demonstrated that the internet and social media handles are now playing an important role in promoting exclusivist Muslim identities as well as enabling unexpected convergences and connections between people from different backgrounds and between the demands of fashion and faith. Islamic leaders and authorities should encourage the establishment of online Islamic fashion development platforms and applications that promote ethical Islamic fashion among contemporary Muslim women. These platforms and tools will provide assistance, initiatives, and programs to help make the Islamic fashion business more coherent by bringing industry stakeholders together to help them produce more opportunities.

### **5.4 Recommendation**

This study suggests a new approach for fashion research among contemporary Muslim women. Especially, it necessitates a comparison and contrast of how the Islamic fashion of modesty is viewed and represented by Muslim women in the Upper West region of Ghana, particularly in light of the current global communication and media infrastructure. Further research is required to determine where modesty among Muslim women converges and diverges.

Influential Muslim women wore and advocated modest clothing that was readily available at major retailers. Recent years have witnessed a significant transition in the fashion business. Around two decades after 9/11, Muslim stereotypes are being challenged in many countries throughout the world, and some countries are beginning to educate their citizens on Islam's actual face. This had an impact on the mainstream market's adoption of Islamic dress. It promoted and sold modest attire after recognizing that Muslim women constitute a profitable

market niche. In fact, modest clothes expanded not only the options available to Muslim women, but also to modest fashion fans. As said previously, Islamic fashion has become lucrative for other religious groups; therefore, this is an ideal time to rebrand Islam and alter people's perception of it as a supporter of peace, social order, and modesty. With increased globalization and the dissolution of nation-state borders, the only option to stop the growth of the young Muslim population is to repackage Islamic fashion in a more modest manner.

By the fusion of faith and fashion, the increase in Islamic fashion consumption indicates the steady transition from 'pious ladies' to the image of a 'modern consumer' (Sandikci and Ger, 2007). Current researchers concur that Hijab fashion can become one of the most innovative and significant contributors to the Islamic apparel sector. Thus, the purpose of this study was to investigate the potential influence of a number of crucial characteristics on Muslim women's fashion consciousness. To achieve the necessary level of Islamic fashion awareness among Muslim women, it is advised that Islamic fashion designers, manufacturers, and marketers should emphasize self-congruence and the need for originality to ensure that their products match Muslim consumers' expectations.

### **5.5 Limitations and Future Research**

There is a potential that the external validity and generalizability of the current study are constrained because it is limited to only one of the country's sixteen regions. Regarding future study, it is evident that a number of factors must be assessed. Future researchers could replicate this work by incorporating additional regions, particularly those with a sizeable Muslim population. Also, additional research is required to study the entire portrayal of Islamic fashion consciousness. This study could be updated in the future to provide a clearer discussion of the

obstacles faced by people who favor Islamic fashion, as well as strategies to promote the adoption of Islamic fashion.

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**APPENDIX 1: INTERVIEW GUIDE**

**AKENTEN APPIAH-MINKA UNIVERSITY OF SKILLS TRAINING ENTREPRENEUR**

**DEVELOPMENT**

**GRADUATE SCHOOL**

**Interview Guide**

(To be administered to the respondents of the research study entitled; The Influence of Fashion on Contemporary Muslim Women in Ghana: Case study 2000 -2020)

**Section A: Perspective of Fashion among Contemporary Muslim Women**

1. What is the notion of Islam concerning fashion?

.....  
.....

2. What is the traditional dress for contemporary Muslim women?

.....  
.....

3. What are the Islamic dictates concerning women dressing?

.....  
.....

4. What is your perspective of the use of artificial hair, nails, cosmetics and makeups in Islam?

.....  
.....

5. What is your perspectives on the use of dress and accessories?

.....

.....  
6. What is the most important reason why you are wearing Islamic fashion?

.....  
.....

7. Why do you think people should or should not combine hijab with fashionable Western clothes?

.....

8. What is your impression on the extent of your knowledge about the notion of fashion in Islam? .....

9. What is your impression about Islamic fashion? .....

**Section B: Factors that influence fashion among contemporary Muslim women**

10. How has the global spread of Islamic values influenced women lifestyles?

.....  
.....

11. Has increasing technology influenced Islamic women lifestyle/Fashion?

.....  
.....

12. Has financial independence of Islamic women influenced their fashion?

.....  
.....

13. How has the position of women in society influenced their lifestyle?

.....

14. How has social media influenced Muslim women fashion?

.....  
.....

15. How has age influence Muslim women fashion?

.....  
.....

16. How has role models influenced fashion of Muslim women?

.....  
.....

**Section C: Impacts of fashion on contemporary Muslim women**

17. What are the effects of fashion on contemporary Muslim women?

.....  
.....

18. What do you think should be done to eliminate the negative impact of fashion on contemporary Muslim women in the Upper West region?

.....

Thank YOU