

ABSTRAK

Terus meluasnya jangkauan jilbab, membuat pergerakan tren *fashion* jilbab menjadi sangat cepat. Masyarakat tak lagi memposisikan jilbab pada perempuan sebagai ekstremis, melainkan sebuah gaya berpakaian modern. Penelitian ini berusaha mengungkap wacana jilbab sebagai busana Muslim pada perempuan dalam program tayangan televisi *Hijab Traveller* TRANS TV. Penulis menggunakan pendekatan kualitatif dengan metode analisis wacana kritis atau *critical discourse analysis* milik Norman Fairclough (1995). Analisis dibagi menjadi tiga tahapan, yaitu: analisis teks, praktik wacana, dan praktik sosiokultural. Sebanyak enam belas episode tayangan *Hijab Traveller* TRANS TV diteliti berdasarkan empat dimensi jilbab, yaitu dimensi religius, dimensi material, dimensi ruang, dan dimensi komunikatif. Hasil penelitian menunjukkan bahwa jilbab merupakan bentuk kesadaran perempuan Muslim dalam mematuhi ajaran pada teks agama Islam serta merepresentasikan kehormatan dan privasi. Namun, jilbab pada perempuan teridentifikasi pula sebagai simbol perlawanan terhadap stigma atau stereotip perempuan berjilbab di kehidupan masyarakat. Jilbab juga dikonstruksikan sebagai bagian dari *fashion* perempuan Muslim yang menyandang fungsi daya tarik. Tren berjilbab mampu memberikan prestise tertentu terhadap para pemakainya. Sebagai bagian dari pakaian atau *fashion*, jilbab secara simbolis mampu mengikat suatu komunitas dan menegaskan fungsi individu dalam komunitasnya.

Kata kunci: jilbab, hijab, analisis wacana kritis, Fairclough

ABSTRACT

Hijab or veil is now no longer a head cover worn by group of middle age people and older. Veil has reached the whole age range, from teens to young mothers. The wider scope of the veil makes fashion hijab trend's movement become extremely fast. Society has no longer view the veil on women as extremists, but as a modern style nowadays. This research is trying to reveal the discourse of veil on women as a Muslim fashion in the television program *Hijab Traveler* TRANS TV. The author uses a qualitative approach with the critical discourse analysis of Norman Fairclough. The analysis is divided into three stages: text analysis, discourse practice, and sociocultural practice. Sixteen episodes of TRANS TV's *Hijab Traveler* show were analyzed based on four dimensions of the veil: religious dimension, material dimension, space dimension, and communicative dimension. The result show that the veil is a form of awareness from Muslim women in obeying the Islamic texts as well as representing honor and privacy. However, veil on women is also identified as a symbol of resistance to the stigma or stereotype of veiled women in society. Veil is also constructed as part of a Muslim woman's fashion that has function of attraction. The trend of veil or hijab is able to give certain prestige to the people who worn it. As part of fashion, veil is symbolically able to bind a community and affirm individual functions within the community.

Key word: Veil, hijab, critical discourse analysis, Fairclough