

City University of New York (CUNY)

CUNY Academic Works

Student Theses and Dissertations

Baruch College

Spring 5-26-2022

Muslim Fashion Influencers Shaping Modesty in the Twenty-First Century on Social Media

Awa Sanno

CUNY Bernard M Baruch College

[How does access to this work benefit you? Let us know!](#)

More information about this work at: https://academicworks.cuny.edu/bb_etds/141

Discover additional works at: <https://academicworks.cuny.edu>

This work is made publicly available by the City University of New York (CUNY).

Contact: AcademicWorks@cuny.edu

Muslim Fashion Influencers Shaping Modesty in the Twenty-First Century on Social Media

By
Awa Sanno

A thesis submitted to Baruch College at the Weissman Program in conformity
with the requirements for the degree of Master of Arts.

New York, New York

May 2022

Abstract

The depiction of Muslim women in Western media has been a long-running joke, as they are framed to be oppressed by the burdens of their religion and the *hijab*. However, Muslim women have used the power of social media to counter that narrative through their large followings as fashion influencers, digital creators, food bloggers, makeup artists, lifestyle bloggers, musicians, and so much more. Specifically, Muslim fashion influencers are changing and redefining the notion of modesty throughout their posted content on social media. Many people in Muslim communities see this redefinition of modesty as a conflict with the "proper" ways of how Muslim women should dress and present themselves to the world. Many believe because of social media Muslim women stray from their religious identity and conform to the Western ideals of modesty. This study analyzes the ways Hijabi fashion bloggers have been portraying themselves on Instagram through posted content. For example, the study will examine images, videos, and the type of brand deals they chose to take on over the past 4 years, and how that has changed over time. The goal of my research is to identify if Muslim female fashion influencers are conforming to the Western notion of modesty or if they are using the power of social media to portray a new realistic definition of modesty. I conduct qualitative research to study the thematic analysis of Six Muslim female Instagram influencers (Asyha Huran, Leena Asad, Shahd Batal, Omayya Zein, and Summar Albarcha,). I investigate their work from 2018 to 2021 by selecting two images, two videos, and two brand deals from each year to examine the changes in their modest apparel.

Primary Reader and Advisor: Professor: Rianne Subijanto

Secondary Reader: Dr. Allison Hahn

Table of Contents

Abstract

Acknowledgements

Introduction

Literature Review

 Research questions

Research Method

 Research Design

 Data Analysis

Results

Conclusion

Works Cited

Introduction

We live in a world today where communication is as fast as a lightning bolt. Information can reach a person thousands of miles away with just a click of a button. Today's social media landscape is populated by an array of services that jockey for the attention of "more than 5 billion people" (Sliver, 2019, pg.1). With the privilege of having countless ways to communicate with one another comes the difficult pursuit of captivating and retaining our attention. It has become increasingly hard for organizations to keep the interest of their consumers. With the power of social media, companies are constantly trapped "in a race to capture our attention to making money" by "using what they learn about us to trick us into paying attention to them more than we want" (Alpha Version, 202, pg. 1). Then came the era of social media influencers, who are individuals that have cultivated and captured the attention of their followers on different online platforms. These individuals and "their readers often consider blogs to be more authentic, individualistic, and independent than the traditional fashion media." Social media is a space for women to tap into their creativity and their self-expression in their own way.

Influencer Marketing has become a phenomenon as brands "discovered the far-reaching impact and viral growth potential of approaching influencers who built a large network of followers and are regarded as trusted tastemakers in one or several niches to promote their products" (Marijke De. Veirman, 2016, pg. 2). Companies will select influencers with a strong sense of engagement with their audience and send them free products or contract them for paid collaborations. This will influence the purchasing decisions of consumers and raise awareness for the brand, with consumers receiving a trusted review on the products before purchasing them. By using affiliate discount codes, influencers can share links to the products for their followers to purchase, which allows companies to track the amount of traffic the influencer is bringing to

them. The affiliate links are unique to each influencer, and are usually connected to their names. For example, Leena Snoubar is one of the biggest Muslim female fashion influencers on social media with “1.2 million” followers on Instagram and uses her account name “withloveleena” as her discount code for her audience. The Coronavirus played a major role in the massive growth of influencer marketing worldwide with about “\$9.7 billion in 2020 and... jumped further to \$13.8 billion in 2021” (Werner Geysler, updated 2022, pg. 2). One of the industries that have massively profited from social media usage is the fashion industry because of the way content can be rapidly shared with millions of people. Another benefit is that "fashion brands find social media to be a very powerful research tool as they use it to find out what styles followers enjoy and what they are wearing" (Daniel Agnes, 2020, pg. 2).

Ever since the horrific events of 9/11, Muslim Americans have severely lacked positive representation in the media. For the last two decades, "hundreds of studies have investigated the portrayal of Muslims and Islam in the media, to establish that social resentment, coupled with cultural and economic factors, have led to the alienation of Muslims from societies" (Saifuddin Ahmed, 2016 pg. 2). With the rise of social media and influencer marketing, Muslim Americans are taking back their identity and recreating their seat at the table. Social media provides an opportunity for Muslim Americans to enter industries that have misrepresented them, and by changing the negative narrative they are portrayed in, they create their own stories. Muslim female fashion Influencers in America are doing just that with their large presence on Facebook, YouTube, Instagram, etc. However, this newfound self-expression and freedom through social media also comes with criticism from within Muslim communities. This criticism comes from the modern expression of fashion of female influencers and how they supposedly change the religious standards of hijab and modest apparel. The hijab is a symbolic and physical

representation of the religion of Muslim women, so the burden falls on them to uphold a “good” image of the religion. This opens doors for anyone with an opinion within the Muslim community on social media to feel obligated to criticize and give unsolicited advice to modest fashion influencers.

This thesis aims to discover the world of Muslim fashion influencers in America, particularly how western fashion has impacted their sense of religious modesty. Muslim modest influencers are at the forefront of the changing notion of modesty within the Muslim communities in America, as they use their platforms to display the latest fashion trends and promote online modest brands. They also serve as a guide and an inspiration for adults and specifically young followers “who have difficulty finding or putting together outfits that are both modest and stylish, which might be seen as a challenge” (Lewis, 2015, pg. 2). This research studies how six Muslim American fashion influencers depict modesty in today’s day and age. The study focuses on the influencer's Instagram accounts, from their pictures and videos to their brand deals. It provides insight into how these women choose to package and present themselves to their followers and the type of messages they are putting out on modesty.

Literature Review

The terrorist attacks of 9/11 began the massive negative shift in the outlook of the Muslim population in America. During that time, veiled Muslim women in America mostly dressed in all black traditional *Abayas* or dark colored modest clothing. As a visual representation of Islam, the hijab became associated with terrorism and fear of the religion. As a result, hijab-wearing Muslim women are often the victims of negative stereotypes and discrimination. For example, the first hijab-donning U.S. Congresswoman, Ilhan Omar, faced a historical ban on wearing headdresses in Congress, although she gained the support of the democratic leaders. Still, she became “the first federal legislator to wear a religious headscarf” (Tully-McManus, 2018 pg. 1). As new generations of Muslims emerge in media and social media outlets, they incorporate Western clothing modest trends with traditional styles, such as multicolored *Abayas*, open *Abayas*, long sleeve blouses, jeans, and embellished clothing sets.

With numerous challenges in the world of modest fashion, Muslim women use the internet to showcase how to properly dress and to find the tips and tricks behind it. This started with many influencers writing blog posts and filming YouTube videos, back when these online platforms were not offering compensation for their work. In recent years, modest influencers have begun to utilize other platforms, especially Instagram, to promote brands, links to specific outfits, and discount codes for their followers. They also “receive invitations to fashion shows, free clothes, and opportunities to collaborate with fashion brands” (Marwick, 2013, pg. 1). To truly be able to grasp this phenomenon, we must investigate how modesty once was interpreted and how that interpretation has evolved. This thesis discusses the historical and current notion of modesty in Islam, from the point of view of modest fashion influencers. Furthermore, a thematic analysis is used to examine modesty as it is portrayed by Muslim female fashion influencers on

social media outlets. This paper argues that the chosen Muslim modest influencers use social media as a tool to express and portray a realistic definition of modesty in the twenty-first century.

Traditional Hijab

The origin of the reason female Muslim women wear the hijab is from the revelation known as the Qur'an, which was brought down to the Prophet Muhammad (SWT) in the form of speech by the angel Jibreel (Gabriel). In the Qur'an, the veil is mentioned multiple times, but the first verse about the hijab is in chapter 24, verses 30 and 31. It is also called Surah An-Nur (The Light) and in this verse, Allah addresses the men first to do as follows:

“O Prophet! Tell the believing men to lower their gaze and guard their chastity. That is purer for them”. (Qur'an)

Allah directed his commandments towards the men that they should not be lusting over women other than their wives. To minimize and prevent temptation, they are told to lower their gaze, which is a form of wearing the hijab but with their eyes.

In the following verse 31, Allah then addresses the women as follows:

“And tell the believing women to [cast down their glances] and guard their private parts, and not expose their [beauty] except that which is [apparent], and to wrap [a portion of] their headcovers over their chests.” (Qur'an)

From this verse, we can see that Allah gave women a similar rule to men in terms of guarding their chastity. At the time of the Prophet Muhammad (peace be upon him), women were already covering their heads with scarves, so Allah just added that they should use their headscarves to cover not only their hair but extend it to cover their breasts as well. This is the verse that many Islamic scholars and others use to engage in discussions on modesty, which come with different interpretations on the topic. The hijab is typically worn by women when they reach puberty as a sign of womanhood. When Muslim women decide to put the hijab on, they can only reveal their

hair to women in general, male relatives, their fathers, their husbands, and their sons. While the hijab is mainly associated with Muslim women, Islam dictates the practice of hijab for both males and females, as they are required to dress and behave modestly. However, it is important to state that Islam is not the only religion to prescribe modest dressing. This is a practice that has been around before Islam, throughout time. We can see this from the Virgin Mary, who was veiled, and many Christian and Jewish women follow her way of life today. Modest dressing has been around in many different cultures and societies, regardless of religious identity.

The Islamic doctrine has always given women the same or specific rights as it has to men. The traditional ways of dressing modestly are described as *Abaya*, *Lithma*, *Burqa*, and *Dishdasha*, among others. Veiled Muslim women around the world, including in the West, are mostly seen in black or dark-colored *Abayas*, *Jilbabs*, and loose dresses. The *Abaya* was the most popular and preferred garment worn by Muslim women for its long, open sleeved, and floor-length design. The garment is made for different occasions and styles for everyday outings or formal and special events. The *Abaya* has been a unified garment that expresses a collective religious identity for Muslim women around the world.

The hijab is much more than a piece of cloth covering one's hair or wearing loose clothing. Instead, Muslim women view the hijab as a liberating experience to be able to create their own identity in any country they choose to live in around the world. Hijab is a personal journey, and many factors influence Muslim women to cover up. One of the biggest factors is their culture. People's cultural practices influence "gender-based discriminations and sociocultural barriers" (Muhibbu-Din, 2019, pg. 49). Culture can very much influence the way people perceive their religion by either highlighting or downplaying the religious teaching. Hijab in many Muslim societies is often a social rather than a political or religious practice. Because it

is normal for most women in these societies to be veiled, which “lie[s] behind socioeconomic factors. The women often choose to veil because that is the demand in the society” (Al-Mahadin, 2013, pg. 91).

Modern Hijab

The hijab has evolved and transformed in the past couple of years, mainly because of the rise of feminism and women fighting to take charge of their identities and what they choose to wear. The Muslim feminist movement has begun since the 18th century and has resulted in those who wanted to wear the hijab as a choice, and those who saw the hijab as oppression. The perspective of the hijab being oppressive to Muslim women is viewed as a local society’s demand and a symbol of oppression from the men towards women. In this article by Nazari and Musa, the two women cover multiple different Muslim feminists from all over the world that view the hijab as a tool used to control women. They mention a famous Muslim feminist figure from Morocco, Fatima Mernissi, who views the hijab “as a community agreement, social construct and it reflects the men’s domination towards women” (Nazari, Musa, 2021, pg. 22). Another Muslim feminist scholar from Egypt, Amina Said, views the hijab as a copy of the Christian nuns: "what can be seen today, among the Muslim girls and women, something that is called ‘Islamic clothing’ while Islam freed itself from it because it is a literal copy of the Christian nuns" (pg. 22).

These arguments claim that the hijab in the long run is a social construct and a pure tactic used as a symbol of the dominance of men over women. Contrary to this perspective, many Muslim women view the hijab as a choice and proudly exercise their right to be seen in it. In this article by Sandra Hochel, she interviewed 30 veiled, unveiled, and sometimes-veiled Muslim women in Malaysia. In the efforts to investigate the views on hijab from these women, 13 out of

14 of all the veiled women responded that “Even though [they] believe covering is compulsory, they do not view this as a burden. Indeed, many [said] how much they enjoy wearing the [hijab]” (Hochel, 2013, pg. 46). The girls stated that the hijab serves as a form of checking their behavior and how they conduct themselves in public. One of the girls contends that the hijab stops her "from doing some things that are inappropriate” (Hochel, 2013, pg. 47). Many Muslim women who choose to wear the hijab are happy and content in their decision, despite the narrative that some non-Muslims and feminist activists portray in the media.

Even though the hijab is a controversial topic, it has evolved and transformed our world today. Muslim women are now incorporating Western fashion into their wardrobes and forming their own twists on modesty. They do not stick to wearing only black or dark-colored *Abayas* or *Jilbabs* on a day-to-day basis, but they also wear Western fashion and make it modest. In modern society, these traditional garments have become more compatible in that the *Abaya* and *Jilbabs* have various designs. They use lightweight materials, have pockets, and use an open design, which can be worn on top of a shirt with jeans, or a fitted dress. The garments have also changed from plain to something unique and available in various colors. Additionally, Muslim women wear mid-sized dresses with jeans, floral or satin long-sleeved dresses, skinny jeans with a long sleeve top paired with a kimono, etc. Most of these fashion inspirations come from Muslim influencers who create videos and images for their followers to use as a guide to be chic and modest with their own fashion choices. Even the veil itself has been rebranded to have multiple different colors for Muslim women to have fun with what they choose to wear. Some influencers are not afraid of being bold and wear bright colors that complement their skin color, while others wear nude, white, or mostly soft colors as their aesthetic.

The hijab has many negative connotations in the West, which come from the belief that it is a tool used to oppress Muslim women. On the contrary, Muslim women have taken that stereotype and demonstrated a positive perspective on it. Through social media and in their day-to-day lives Muslim women are using their platforms to mix and match traditional and modern styles of the hijab while making sure to be modestly presentable. Furthermore, they incorporate Western fashion into their wardrobe, showing that modesty comes in different forms.

Influencers

Traditionally, when the word “influencers” was mentioned, people would think of celebrities that promote products on their social media platforms and television, but with the advancement of technology and social media in our times, anyone can become an influencer from anywhere in the world. This is a huge gateway for companies to push out their products "through branded content on personal social media accounts, such as Instagram, Snapchat, Twitter, and YouTube” (Glucksman, 2017, pg. 77). Consumers are only willing to purchase a product recommended by the influencers they follow so they can feel well informed and satisfied with their purchase. The rise of social media also became the rise of influencer marketing from those who promote lifestyle, fashion, food, and many other types of brands. These influencers “promote brands through their personal lives, making them relatable to the average consumer” (Glucksman, 2017, pg. 78). Companies also use influencer marketing to target a specific audience, with influencers that have already established strong relationships with that demographic. The influencers are then paid or gifted the company's product to provide a digital preview of the brand.

The digital age has given influencers a major rise in popularity, and some have even acquired celebrity status and capital. Most celebrities earned their capital as movie stars,

musicians, television personalities, etc. and they have been in the game for a long time. A study done by Drenten, Brooks, & Piskorski (pg. 528-547) conducted interviews with 40 global advertising practitioners and influencers to better understand how influencers acquire celebrity status and capital. It gives an example of Charli D'Amelio who "at the age of 15, she has amassed more than 40 million followers on TikTok and nearly 12 million followers on Instagram." This young girl started her career by uploading dance videos on TikTok, which led her to "a signed contract with United Talent Agency, a leading role in a 2020 Super Bowl commercial with Sabra hummus, a branded cold brew drink ("The Charli") sold exclusively at Dunkin', and a reality television series starring her family" (Drenten, Brooks, & Piskorski, 2021, pg. 528). Charli D' Amelio is a prime example of an influencer that has reached stardom on social media and accrued media attention at the level of a celebrity.

When it comes to Muslim Influencers, Islam can play a big role in their line of work, either negatively or positively. Many modest fashion influencers use their platform to explore their creativity and have a seat at the table to create inclusivity. Leena Snoubar, who is based in Texas, has one of the biggest modest fashion outlets on social media. She uses her platform to create stylish and affordable clothing content for young and adult Muslim women to feel confident in their apparel. She taps into her creativity with fashion but at the same time keeps her content modest while remembering her faith. On the other hand, Dina Tokio, a British-Egyptian veiled Muslim woman at the beginning of her career, began her fashion content in 2011, connecting with her online community of young Muslim women and landing numerous amounts of exposure and brand deals. In November 2018, Dina Tokio announced on her social media platforms that she will be wearing the hijab when "she wanted." Soon after, she started posting content without her hijab, revealing her hair. This announcement came with huge backlash from

the Muslim community and many of her followers online. "Tokio posted a YouTube video in which she reads off over forty-five minutes of abusive misogynist, sexual, and threatening comments" (Edited by Watkins, 2021, pg. 168). For months on end, Tokio's Muslim followers accused her of leaving the religion and capitalizing on the Muslim community. Religion does have an impact on modest influencers and whether they acknowledge it or not, it still does not take away from the truth.

Thematic Theory

In this thesis, I will be using the thematic analysis to dive into the unique and modern ways that modesty is displayed by female Muslim fashion influencers. The thematic theory is one of the most used methods in qualitative analysis and it helps identify themes and codes through which you can understand data. This analysis works perfectly with the data I am collecting from Instagram of six modest fashion influencers because "focusing on meaning across a data set, TA allows the researcher to see and make sense of the collective or shared meanings and experiences" (Braun, Clarke, 2012, pg. 57). These influencers share images and videos of fashion, lifestyle, and beauty on their accounts, while some of the content is brand deals. Using thematic analysis, for example, would be recognizing the similarities in the ways all six women often chose to wear *Abayas*, dresses, and loose clothing five years ago compared to recent years, where their content, images, and videos show the ladies integrating more Western clothes in their wardrobe. Thematic analysis is a powerful, yet flexible method for qualitative data which ties in perfectly with my research. Muslim women have transformed and expressed the hijab in different ways through many generations. As of today, modest fashion influencers are the leading factors contributing to the changing notion of modesty.

Research Questions

1. How has these influencers' visual representation of modesty expressed through donning “hijab” changed over time?
2. How do these influencers use their platforms to contribute to the changing perception of modesty?
3. What messages do these influencers convey to their followers regarding modesty?

Methods

A qualitative content analysis was used to examine these research questions in a form of data collection from five female Muslim influencers in the United States. These five women are Aysha Harun, Leena Snoubar, Shahd Batal, Omayya Zein, and Summer Albarcha. Aysha Harun is a Los Angeles-based beauty, fashion, and lifestyle content creator in Toronto, Canada.

According to her LinkedIn, she acts as a voice for a largely underrepresented audience of women by not only being a hijabi, but also a woman of color. In 2021, she was featured on a billboard on YouTube for her consistency in creating content on the app. She has over 400 thousand followers on YouTube, 300 thousand on Instagram, and 130 thousand on TikTok as she continues to build her audience every day. Leena Snoubar is a Palestinian-American modest fashion, beauty, lifestyle, and family blogger based in Texas. She has over 1.2 million followers on Instagram, 238 thousand on TikTok, and 900 thousand subscribers on YouTube. Leena started her social media journey while she was married and working as a part-time nurse. As of now, she has a beautiful baby girl and shares the journey of motherhood with her audience.

Shahd Batal is a Sudanese American based in Los Angeles and a beauty and fashion blogger. She has about 407 thousand followers on Instagram and as of 2020, she had 300 thousand subscribers on YouTube. In the same year, she landed an opportunity with the fashion brand ASOS, and created an exclusive style edit that focused on modesty. She was also a part of

the U.S. #YouTubeBlackVoices Creator Class of 2021, and her channel was promoted via a billboard. Omayya Zein is a Venezuelan-Palestinian content creator based in Florida with 1.3 million followers on Instagram, 531 thousand subscribers on YouTube, and 2 million followers on TikTok. Her fashion sense is soft and neutral and whether she is dressed up or down, she can make any look modest, chic, and classy. Lastly, we have Summer Albarcha, who is a Syrian American working as a modest fashion blogger, style expert, and digital entrepreneur. She has about 574 thousand followers on Instagram, 7.5 thousand subscribers on YouTube, and 45.6 thousand followers on TikTok. She has an amazing fashion sense that continues to prove that “modest” and “modern” co-exist and they make for truly an exciting fashion moment. Summer is also a philanthropist and has worked to fundraise for water wells in rural Gambia and advocate for Syrian refugees in Turkey.

These are the top Muslim female modest influencers on Instagram according to Cosmopolitan Middle East and Allure. The Cosmopolitan article was written by Zainab Damji in 2021, and highlights twenty-two women with their amazing creative talents and the impact they have on the Muslim community. The Allure article was written by Abelman, Thorne, and Rekstis in 2022 in honor of Muslim Women’s Day. The article states that “these influencers also use their platforms to empower their followers to express themselves authentically.” Both publications mention and praise a total of thirty-nine Muslim influencers from around the world, however, I selected only five women based in the U.S. My thesis is only focused on Muslim modest influencers in the U.S. to see how modesty is represented by American Muslim influencers.

Data Collection

This study looks at two images, two videos, and two brand deals on Instagram of the five modest influencers, from 2018 to 2021, from the months of May through July. I chose these months because they are during the summer, which is the time of year many people are intentional with what they choose to wear. Summer is the time everyone is looking forward to so that they can display their best outfits that they feel good and confident in. As I scrolled through the Instagram app on my phone, I logged into my account and viewed each influencer's account for the content I was looking for, one by one. Please note that anybody who has an Instagram account can access these influencers' accounts. Additionally, without an account, one could also view their Instagram posts by simply searching their names on any search engine. I scrolled on each one's account down to 2018 and compiled content from them till 2022, and then I saved each influencer's content in my saved folder with their usernames on the app. This study does not aim to generalize all modest fashion influencers in the United States, but rather to shed light on their evolution of modesty throughout the years. Once the data are collected, I analyze them qualitatively using thematic analysis.

Data Analysis

Thematic analysis is used to identify themes across all five influencers from their images, videos, and brand deals. I identified two unifying themes across all their content from May through July of each year and analyzed them. The first theme I noticed was that all five influencers during the summers of 2018 to 2019, were more conscious of expressing modesty through their Western apparel. This is because they were experimenting with the trends at the time and trying to figure out their unique styles within that space. For this first theme, while all five influencers expressed the same one, I will be diving it into separate images of Leena Snoubar, Aysha Harun, and Omayya Zein to use as examples.

Research Question 1: How have these influencers' visual representation of modesty expressed through donning "hijab" changed over time?

First Theme 2018-2019

On June 12, 2018, Leena Snoubar posted an image of herself standing next to a building walk. The right part of her body is facing the camera with her right leg arched to better expose her outfit. Leena is wearing a white, loose, belted jumpsuit with a light brown satin maxi cardigan that she paired with a light pink under cap and hijab that falls to her right hand. She holds her beige handbag in the same hand and ties the whole look together with a white open-toe heel. The second image is from Aysha Harun, posted on July 2, 2019. In the image, she is standing on top of some stairs and holding on to the railing for support as she faces the camera. She is wearing a cream belted knit dress with white skinny jeans underneath, paired with a rose gold maxi cardigan. She finishes the look with a pink hijab that falls to her chest, a pink handbag, and white converse shoes. The third image is by Omayya Zein, who posted on May 9, 2019, standing on a rooftop as she faces the camera. She has on a light green skirt that matches a light pink blouse with an attachable maxi cardigan. She also wears a white hijab that falls to her back. Omayya also adds a cream-colored Gucci clutch bag over her waist and matches it with a white, heeled boot.

These three images depict that modest fashion influencers were doing the hard work of figuring out how Western fashion can fall into our modest culture. These women were figuring out their unique modest styles by following the trends of 2018 and 2019 and experimenting to get that modest look. We can see that in these images of multi-layered and loose outfits, with the hijab over the chest. For example, Aysha Harun added a maxi cardigan to her look even though she is wearing a knit dress and jeans. The cardigan is to cover her backside and to prevent the

dress revealing her body's figure and she also let her hijab fall over her chest to provide more coverage from the fitted knit dress. Omayya's image shows her wearing a skirt, but she still decided to include a blouse with an attachable light cardigan. The blouse was loose enough to give the appropriate coverage and the skirt was flowy enough to leave out the cardigan.

However, this was the trend and style of the time and Omayya, like all modest influencers at the time, was experimenting with her looks. Leena also added a cardigan to her outfit, providing her back coverage even though in the image, the white jumpsuit was loose enough to be worn on its own. These ladies are among many Muslim modest influencers at this time, who saw themselves as modelling to their followers how to express themselves through Western fashion.

First Theme 2020-2021

By 2020 and 2021, these fashion bloggers started to look relaxed with layering and tried hard to turn their modern clothes into something modest. By this time, the influencers had a sense of their unique styles and how they wanted to present themselves online. They chose to wear what made them feel comfortable, not only by repurposing modern clothes that fit the standard of Islamic modesty, but also by being proud in wearing clothing sold as modest fashion widely available in major stores. I chose an image of Leena Snoubar from May 8, 2021, which is a brand partnership with Amazon fashion. She is standing in her dressing room as she takes a series of four mirror selfies of her outfits with her iPhone. I chose to analyze the four images, which show her wearing a beige hijab that falls behind her and an untucked, white, long-sleeved blouse. She also adds beige wide-leg pants and a white strappy heel as she poses for the camera. Leena's look is classy and chic, but still modest because the blouse she's wearing is loose enough to grant her coverage around her chest. Additionally, her pants are wide and loose, which gives

her back coverage and have an overall modest look. She did not pair the look with a maxi cardigan, which would be unnecessary.

The next image is from Aysha Harun on May 27, 2021, and in this post, she is standing with the right side of her body facing the camera. She is positioned in front of a building that is painted green, which matches the green blazer she is wearing. Aysha paired her top with Abercrombie wide-legged, light blue jeans, while she tied her beige hijab on her right shoulder, letting the two ends fall on her chest and her back. She also added a Louis Vuitton handbag with a black open-toe platform heel and some dark brown sunglasses. This look is lightweight and fitting for summer and Aysha looks stunning while keeping it modest-friendly. Lastly, we have Omayya's image on June 21, 2020, taken on the front staircase of a building. Omayya stands at the bottom of the stairs as she faces the camera wearing a white, button-down blouse with balloon sleeves, paired with a soft green maxi skirt. She finishes the look with a light brown hijab falling on her back and a brown strappy heel. This outfit is similar to her look in 2019, however, she is more in tune with her style and choosing outfit pieces that don't require her to layer.

During 2020 and 2021, the world was facing a pandemic which resulted in a lockdown and changed every industry. This is when the Western fashion industry and fashion brands like ASOS, H&M, ZARA, Amazon, etc., started to gain exposure for their modest collections marketed for Muslim women in the U.S. These are brands we all love, but for so long they did not make a space for or cater to modest Muslim women. So, it is refreshing for modest fashion influencers to shop at these brands and pick pieces that work for them without the need for over-layering clothes. Also, they can recommend their favorite items on these websites to their followers and gain paid sponsorships that grant them a discount code for their followers. In addition to Western brands catering to modest fashion, baggy and oversized clothing has become

a trend. The newest fashion trend sweeping the nation is oversized blazers, jeans, shirts, coats, sweaters, etc., which added to the modest apparel of Western fashion for Muslim women. Small Muslim clothing businesses also took off during this time and are partnering with these influencers to provide for them. Modest influencers are in an era where they are being included in Western fashion and creating the space they deserve.

Second Theme 2018-2019

The second theme I noticed was on the building confidence of all five modest influencers through their content over the years. In this theme, I will be touching upon the contents of Summer Albarcha and Shahd Batal in the ways they presented themselves through their video and images. The first post I am using is an image of Shahd Batal on June 21, 2018, where she is seen sitting on a staircase. Shahd's right leg is stretched out in a pose as her right hand falls to her front. Her left leg stands closer as her left elbow rests on them, while her face sits on her left hand with the sun shining on it. Shahd is wearing a dark green sweater and black-and-white striped pants, which are paired with a black hijab and shoes. In the photo, Shahd looks calm and sits comfortably as she gives a shy smile with her mouth closed. The way both her hands are placed in the photo makes her shoulders slouch as she poses for the camera. The image looks laid back and not much effort or energy is shown including her relaxed eyes, which could be a result of the sun on her face.

Another piece of content is from Summer Albarcha on June 16, 2019, a video of her modeling three outfit ideas for the summer. The video is filmed in her home against a white wall with extra clothes on a white clothing rack on her left side, with a plant and a wooden stool on her right side for décor, as she stands in the middle. There is soft piano instrumental music playing over the video as she moves around. The speed of the video is increased to highlight all

her different poses in her outfits, as she moves around standing and sitting on her wooden stool. She repeats similar poses in all three outfits while looking straight into the camera. Summer has a straight face and seems to be very concentrated on her posing the right way and showing off her outfits properly for the camera. She is not playing in her tutorial nor relaxed in the video. She also seems to be a bit nervous when moving around with her outfit for a better shot of it in the camera. During this time, Summer filmed all her fashion videos indoors which can imply that she was shy or not confident enough to create sure content out in the streets or anywhere outdoors.

Second Theme 2020-2021

During 2020 and 2021, I chose images of Shahd Batal on May 2, 2021, where she shared a carousel post, which is a feature on Instagram that lets users post up to 10 photos in a slideshow format. Shahd's carousel post is up to five images of the same location and outfits but with different poses and for this analysis, I will be covering two of the five carousel posts. In the images, she is wearing an oversized, dark green, solid, button-down t-shirt with black oversized jeans. She paired them with a black hijab and handbag, and white Nike sneakers. In the first image, the right side of her body is facing the camera, while she uses her hands to hold on to the top of her jeans around her waist as she arches her right leg upwards to her front in a pose while lifting her face and looking into the camera. This pose displays confidence and boldness in Shahd and that she is comfortable in front of the camera. She does not seem shy or awkward, instead, she is owning the moment and taking up space, while looking empowered and fabulous in her outfit.

The next image is the fourth among the carousel posts, where she is still giving the camera her right side but this time keeping both her legs on the ground and apart. Shahd places

her right leg in the front and the left further back to have a hold on her pose. She keeps her hand in front of her as she holds her handbag over her shoulder. She uses her left hand to gently hold up her head while closing her eyes and tilting her head upwards. This image screams self-love and someone who admires themselves in a pose that is powerful and yet gentle. Shahd is giving off the air of a strong, feminine woman who is in tune with herself and her energy.

Next, we investigate a video of Summer on July 11, 2021, where she films outfits that she wears in a week. In the video, she showcases seven different looks in outdoor locations, which were in the parking lot, middle of the street, at a café, etc. The video is attached to a song called begging by the musical rock band Maneskin, and Summer confidently walks toward the camera. At the end of showcasing each outfit, she swipes her hand at the camera for a transition to the next outfit. Summer looks radiant in every outfit and looks like a model walking the runway for fashion week. She is seen smiling and fiercely owning her space while giving off the color of summer with her content. In this video, Summer is not awkwardly standing and posing indoors in her outfits but evolving and becoming bolder and giving her followers next-level content.

Research Question 2: How do these influencers use their platforms to contribute to the changing perception of modesty?

Based on my analysis, I find that these influencers use their platforms to contribute to the changing perception of modesty through their visual representations of it. All five fashion influencers started in their content creation journey testing the waters and figuring out where they fit in the Western fashion industry. Modesty was not popular or a trend that these giant fashion brands would even consider marketing or creating space for. These ladies were in a space that did not cater to them, however, with their resilience and dedication they persevered and worked with what they had access to. That is by sharing fashion tutorials and tips and tricks on

making Western clothes look modest. Whether that was by layering with maxi cardigans, loose materials, undershirts, shirt extenders, leggings, etc., they tapped into their creativity to make non-modest attires anything they wanted and slay every style. The determination of these women on having a seat at the table challenged our society's misconception of Muslim women and brought a change in the fashion industry to cater to their needs. There has been a shift in Western culture providing access to modest fashion through their marketing strategy. Fashion powerhouses Zara, H&M, Uniqlo, ASOS, etc., have expanded their target audience to openly include Muslim clothing.

These brands' marketing strategies consist of collaborations with well-known Muslim fashion influencers and bloggers. For example, Uniqlo has been collaborating with Hana Tajima, who is a popular British-Japanese visual artist, fashion designer, blogger, influencer, and entrepreneur. She has been designing modest fashion for the brand since 2015 and has gained massive exposure in recent years. Her latest collection with Uniqlo dropped in 2021 and according to *Harper's Bazar Singapore*, the theme of the collection was called "Changing Lifestyles." Hana mentions in the article that "as societies become more diverse and mature, clothing is evolving away from stereotypical styles for particular occasions toward universally accessible items for all aspects of life" (Bazars, 2021, pg. 1). Another fashion brand that embraced modest fashion is H&M back in 2018, when they introduced a collection with modest fashion in mind. The line was to cater to modest shoppers. According to an article by *Glamour*, in 2018, the collection was "heavy on embroidered, flowy pieces such as coordinating tunic and trouser sets and kaftan dresses with shimmery details, all with long sleeves and hems." With the growing interest and normalization of modest fashion in America, H&M dropped another collection in 2020, which was timed for Ramadan of that year. Ramadan is a month for

Muslims around the world to focus on recharging and connecting with their spirituality. The fashion was for Muslim women to have access to chic, modest outfits as they observe their holy month.

The marketing strategy that fashion brands utilize to provide exposure and options for specifically Muslim women resonates with Sara Barnett-Weiser's concept of commodity activism. In her book, *Commodity Activism: Cultural Resistance in Neoliberal Times* (Weiser, 2012, Pg. 39-40), she dives into the connection between brand culture and commodity activism. She focuses on a single case, which was a campaign made by the brand Dove called Dove Real Beauty. The campaign was to stress the importance of healthy self-esteem in young girls and "serve as a starting point of societal change and act as a catalyst for widening the definition and discussion of beauty." The idea is that brands advertise their products in ways that support a social or political goal. Additionally, consumers are willing to purchase "particular brands over others in a competitive marketplace", specifically brands that are linked to "political aims and goals" (pg. 40). The Western fashion industry views modest fashion as a social movement that society now deems trendy and acceptable. The movement aims to meet a goal for brands to offer appropriate clothing that allows Muslim women to self-express themselves without sacrificing their religious beliefs. Fashion giants are marketing modest fashion as a social statement to bring about a different state of Western society, although we can argue that these actions grant them corporate profits and market incentives.

Research Question 3: What message do these influencers convey to their followers' regarding modesty?

I selected these five Muslim modest influencers because they are a group of diverse women that are part of different races and ethnic backgrounds. Their families come from

different parts of the world that practice modesty and implement Islamic practices in their unique ways. Modesty in African countries like Ethiopia and Kenya, where Aysha Harun and Shahd Batal originate from, might look different than modesty in Palestine and Syria, where Leena Snoubar, Omayya Zein, and Summer Albarcha's families come from. After the events of 9/11, mainstream media has equated the idea of modesty in Islam with cultures in the Middle East. The Western world painted modesty as a Middle Eastern cultural and religious practice by universally branding and appointing Arab clothing as the symbol of modesty in the media. Recently, these stereotypes are being challenged with major retail fashion industry's embrace of modest fashion and this move brings capital to the industry in general. The modest fashion industry has become a "multi billion-dollar market" within a short period of time according to Vogue 2021. The industry is valued at \$277 billion and is estimated to reach \$311 billion by 2024, and the largest marketers are from the Middle East. America and European countries have in recent years started integrating modest apparel into their brand after realizing the industry can grant them major profits.

The idea of modesty historically was never only restricted to Arab culture, as mainstream media often wants us to believe. In fact, for a long time people in Africa, Southeast Asia, South Asia, etc., have localized Islamic culture. We have Muslim women in Africa that dress modestly in colorful traditional attire, which differs from tribe to tribe. In Gambia, women wear a fashion staple of long and free-flowing dresses that fall to their feet as well as to their wrists called "Grandmuba." It comes with an undergarment called "Malan" that is wrapped around the waist and covers most parts of the body except for the hands and legs. The outfit is finished with a matching headwrap that covers one's hair but not the neck. This traditional apparel is made with plain cotton for everyday wear. However, when it comes to weddings and celebrations, they opt

for embroidered fabrics with vivid colors and glimmering threads. This example of modest fashion can be seen in all countries and cultures in Africa as they add their twist to modesty.

Another part of the world that has its unique modest fashion is Malaysia, in Southeast Asia. Malaysia is a diverse country with thirteen states and three federal territories, and each has its own modest apparel and distinguished designs. However, their most popular national attire is called “Baju Kurung” which is a "long-sleeved, knee-length (or sometimes shorter) blouse, paired with a long skirt that is called *kain*”. (Kadar, 2021). Another piece of attire is “Baju Kebaya” which is worn by both Indonesians and Malaysian’s. It is a long-sleeved, tight-fitting two-piece dress. The blouse is button down and made of “light fabric mostly bright and full of floral patterns, sometimes the edges and sleeves are decorated with floral embroidery” (Kadar, 2021, pg. 1). Similar to African modest fashion, Malaysian apparel also comes in beautiful colors, but stands different and unique in its own right. In recent years, we have young Malaysian designers reinventing their traditional clothes into more modest modern apparel. According to *Vogue Business*, in 2020, Malaysian local brands reimagined their traditional wear into something casual with breathable material, lightweight and natural toned colors that can be worn night or day. They have created a "modern Malaysian heritage apparel steeped in history and multiculturalism" that is fused with tradition and minimalism.

I argue that these five women are responding to the stereotypes rooted in Arab culture in mainstream media as they try to show that there are myriad ways to represent and practice modesty. Modesty does not belong only to Arab cultures. Since these women are born and raised in America, they have the power and creativity to make Western fashion modest in a way that aligns with their religious practices. When the revelation came to the Prophet Muhammad (peace be upon him) for women to dress modestly, Muslim women at the time used their traditional

clothes and made them modest. They did not copy or have modest garments shipped from the Middle East to use and start practicing modesty. So, Leena Snoubar, Shahd Batal, Aysha Harun, Omayya Zein, and Summer Albercha are expressing their agency, empowerment, and creativity in what they choose to wear. In turn, they empower their subscribers and followers to wear what makes them feel confident and modest. They have spread a positive message on the changing notion of modesty and opened a continuous dialogue within the Muslim communities in the U.S. to engage in discussions about these changes.

Conclusion

This research points to a new direction for larger research on modesty. Specifically, it calls for a comparison and contrast between the ways modesty is expressed by Muslim women in different parts of the world especially considering how global communication and media infrastructure is today. More research needs to be done to see where modesty converges and diverges among Muslim women. As mentioned previously, when the mandate of the hijab was revealed about 1400 years ago, people from other cultures like Africans and South Asians carried out their version of modesty differently. They did not choose to follow the dominant Middle Eastern way of modesty, the Abaya. They used their own cultural attires and made them modest. We find a similar case of repurposing in the cases of the five Muslim women we discussed in this thesis. At first, they used what was available to them and made the clothing modest. Later, Muslim women influencers wore and promoted modest clothing that was easily accessible in major retail shops. The latter reflects a broader shift in the fashion industry. About two decades after 9/11, Muslim stereotypes are being challenged, and American society is beginning to educate themselves about the true face of Islam. This affected the adoption of Islamic clothing in the mainstream market. It promoted and sold modest clothing when it saw that Muslim women

are a lucrative target for profit. In turn, modest clothing not only broadened the choices for Muslim women, but for modest fashion enthusiasts around the world.

References

- “Designer Hana Tajima on Breaking Stereotypes and Fashionable Modest Wear.” *Harper's Bazaar Singapore*, 19 Apr. 2021, <https://www.harpersbazaar.com.sg/fashion/designer-hana-tajima-on-breaking-stereotypes-and-fashionable-modest-wear/>.
- “Surah An-Nur - 30-31.” *Quran.com*, <https://quran.com/24/30-31>.
- Abd, Zulkifli, Latiff, and Fatin Nur Sofia Zainol Alam. *The Roles of Media in Influencing Women Wearing Hijab: An ... - Joig.org*. <http://www.joig.org/uploadfile/2013/0510/20130510051240774.pdf>.
- Abelman, Devon. “17 Amazing Muslim Beauty Influencers You Should Follow on Instagram.” *Allure*, 8 Feb. 2017, <https://www.allure.com/story/muslim-beauty-bloggers>.
- Ahmed, Jacqueline. “Dressed to Impress: Clothing and Culture.” *Cartus*, <https://www.cartus.com/en/blog/dressed-impress-clothing-and-culture/>.
- Ahmed, Saifuddin, and Jörg Matthes. “Media Representation of Muslims and Islam from 2000 to 2015: A Meta-Analysis.” *International Communication Gazette*, vol. 79, no. 3, 2016, pp. 219–244., <https://doi.org/10.1177/1748048516656305>.
- Akou, Heather Marie. “Interpreting Islam through the Internet: Making Sense of Hijab.” *Contemporary Islam*, vol. 4, no. 3, 2010, pp. 331–346., <https://doi.org/10.1007/s11562-010-0135-6>.
- Albarcha, Summer [@summeralbarcha]. (11, July 2021). A week of outfits. [Video] Instagram. <https://www.instagram.com/p/CRNYBM5FTdH/>
- Albarcha, Summer [@summeralbarcha]. (16, June 2019). 3 summer vacation outfits ideas, tag a friend who could use some inspo. [video] Instagram. <https://www.instagram.com/tv/Byxzt7UnY7h/?hl=en>
- Al-Mahadin, Salam. “The Social Semiotics of Hijab: Negotiating the Body Politics of Veiled Women.” *Journal of Arab & Muslim Media Research*, vol. 6, no. 1, 2013, pp. 3–18., https://doi.org/10.1386/jammr.6.1.3_1.
- Augustinus, Agnes, Daniel Cassa. *View of the Impact of Instagram Marketing Adoption towards Consumer Purchase Decision on Fashion*, <https://ejournal.upbatam.ac.id/index.php/jim/article/view/1641/1193>.
- Austin, TX: University of Texas Press, 2016. xii + 281 pages, endnotes,
- Batal, Shahd [@shahdbatal]. (2, May 2021). One thing about me, I love classic all white sneakers. @Nikesportswear Air Max 90s were one of the first pairs I ever owned so I’m

excited to reintroduce them to my collection! #teamnike #ad. [Photograph] Instagram.
https://www.instagram.com/p/COYNOWFH_gc/

Batal, Shahd [@shahdbatal]. (21, June 2018). Never leaving. [Photograph] Instagram.
<https://www.instagram.com/p/BkSz9gZF5AW/>

Benissan, Ezreen, and Hilary Milnes. "Muslim Consumers Want Luxury. They Just Can't Find It." *Vogue Business*, 7 May 2021, <https://www.voguebusiness.com/fashion/muslim-consumers-want-luxury-they-just-cant-find-it>.

bibliography, index. Paper US\$24.95 ISBN 978-1-4773-0946-

Braun, Virginia, and Victoria Clarke. "Thematic Analysis." *APA Handbook of Research Methods in Psychology, Vol 2: Research Designs: Quantitative, Qualitative, Neuropsychological, and Biological.*, 2012, pp. 57–71., <https://doi.org/10.1037/13620-004>.

Damji, Zainab. "22 Muslim Fashion Influencers That Your Feed Will *Need*." *Cosmopolitan Middle East*, 9 Mar. 2021, <https://www.cosmopolitanme.com/fashion/muslim-fashion-influencers-that-your-feed-needs>.

Faegheh Shirazi. *Brand Islam: The Marketing and Commodification of Piety*.

Geysler, Werner. "What Is Influencer Marketing? - the Ultimate Guide for 2022." *Influencer Marketing Hub*, 2 Mar. 2022, <https://influencermarketinghub.com/influencer-marketing/>.

Gillian, Brooks, Drenten, Jenna, & Mikolaj, Jan Piskorski. "Influencer Celebrification: How Social Media Influencers Acquire Celebrity Capital." *Taylor & Francis*, 22 Nov. 2021, <https://www.tandfonline.com/doi/full/10.1080/00913367.2021.1977737>.

Glucksman, Morgan. *The Rise of Social Media Influencer Marketing on Lifestyle Branding: A ... Strategic Communications* Elon University, 2017, https://www.elon.edu/u/academics/communications/journal/wp-content/uploads/sites/153/2017/12/08_Lifestyle_Branding_Glucksman.pdf.

Harun, Aysha [@ayshaharun]. (2, July 2019). Caught me blushing. [Photograph] Instagram.
<https://www.instagram.com/p/BzbfXtNn1Ow/>

Harun, Aysha [@ayshaharun]. (27, May 2021). Oh, to be at peace with yourself, Now isn't that the dream. [Photograph] Instagram. <https://www.instagram.com/p/CPY0IicrluL/>

Hochel, Sandra. *To Veil or Not to Veil: Voices of Malaysian Muslim Women*. Feb. 2013, <https://www-s3-live.kent.edu/s3fs-root/s3fs-public/file/Sandra-Hochel.pdf>.

Kader, Safiah. "Clothes of Malaysia: Easy Malay Vocab 101: Ling App." *Ling Learn Languages*, 3 Sept. 2021, <https://ling-app.com/ms/clothes-of-malaysia/>.

- Lewis, Reina. "Uncovering Modesty: Dejabis and Dewigies Expanding the Parameters of the Modest Fashion Blogosphere." *Fashion Theory*, vol. 19, no. 2, 2015, pp. 243–269., <https://doi.org/10.2752/175174115x14168357992472>.
- Marwick, A. (2013). "They're profound women, they're entrepreneurs": Conceptions of Authenticity in Fashion Blogging. Association for the Advancement of Artificial Intelligence
- Marwick, Alice E. "They're Really Profound Women, They're Entrepreneurs." http://tiara.org/wp-content/uploads/2018/05/amarwick_fashionblogs_ICWSM_2013.pdf.
- Mossière, Géraldine. "Modesty and Style in Islamic Attire: Refashioning Muslim Garments in a Western Context - Contemporary Islam." *SpringerLink*, Springer Netherlands, 9 Nov. 2011, <https://link.springer.com/article/10.1007/s11562-011-0180-9>.
- Muhibbu-Din, Mahmudat. "Feminism and Modern Islamic Politics: The Fact and the Fallacy." *International Journal of Islamic Thought*, Department of Theology and Philosophy, UKM, 15 Aug. 2021, https://www.academia.edu/50889482/Feminism_and_Modern_Islamic_Politics_The_Fact_and_the_Fallacy.
- Mukherjee, & Banet-Weiser, S. (2012). Commodity Activism: Cultural Resistance in Neoliberal Times. In *Commodity Activism* (1st ed., pp. 39-40). NYU Press.
- Nusrat, Ayesha. "The Freedom of the Hijab." *The New York Times*, The New York Times, 13 July 2012, <https://www.nytimes.com/2012/07/14/opinion/the-freedom-of-the-hijab.html>.
- Rafiq, Raifa. "Neither Oppressed nor Trailblazing, Muslim Women Need to Be Heard | RAIFA Rafiq." *The Guardian*, Guardian News, and Media, 8 Mar. 2019, https://www.theguardian.com/commentisfree/2019/mar/08/muslim-women-representation-media-politics?CMP=tw_t_gu.
- Silver, Laura. "Smartphone Ownership Is Growing Rapidly around the World, but Not Always Equally." *Pew Research Center's Global Attitudes Project*, Pew Research Center, 25 Aug. 2020, <https://www.pewresearch.org/global/2019/02/05/smartphone-ownership-is-growing-rapidly-around-the-world-but-not-always-equally/>.
- Snoubar, Leena [@withloveleena]. (12, June 2018). Fasting has gotten harder and harder for me as we reach the end of Ramadan [Photograph] Instagram. <https://www.instagram.com/p/Bj7gasjnuIU/>
- Snoubar, Leena [@withloveleena]. (8, May 2021). I hired a @amazonfashion personal stylist with Personal Shopper by Prime Wardrobe! What do you think of these looks they put together? [Photograph] Instagram. <https://www.instagram.com/p/COjX1zNw8v/>

Tully-McManus, Katherine. "After 181 Years of No Hats in Congress, Dems Eye Exception for Religious Garb." *Roll Call*, 13 Dec. 2019, <https://rollcall.com/2018/11/16/after-181-years-of-no-hats-in-congress-dems-eye-exception-for-religious-garb/>.

Veirman(UGent), Marijke De, and and Liselot Hudders(UGent). "Marketing through Instagram Influencers: Impact of Number of Followers and Product Divergence on Brand Attitude." *Universiteit Gent*, 1 Jan. 1970, <https://biblio.ugent.be/publication/7223607>.

Version, Alpha. "The Attention Economy." *Center for Humane Technology*, 17 Aug. 2021, <https://www.humanetech.com/youth/the-attention-economy>.

Wahidatul Hannan Nazari & Razali Musa (2021). A View of Hijab Wearing from Muslim Feminism Perspective. *UFUQ International Journal of Arts and Social Science Research*, 1(1), 19-26.

Watkins, Brandi. *Research Perspectives on Social Media Influencers and Their Followers*. Lexington Books, an Imprint of The Rowman & Littlefield Publishing Group, Inc., 2021.

Wielki, Janusz. "Analysis of the Role of Digital Influencers and Their Impact on the Functioning of the Contemporary On-Line Promotional System and Its Sustainable Development." *Sustainability*, vol. 12, no. 17, 2020, p. 7138., <https://doi.org/10.3390/su12177138>.

Zein, Omayya [@omayazein]. (21, June 2020). @Modanisa_en is having special offers on thousand of brands! The shirt I'm wearing is on sale today for \$12 and comes in 2 more colors! [Photograph] Instagram. <https://www.instagram.com/p/CBtIHr0JOlo/>

Zein, Omayya [@omayazein]. (1, July 2019). Another Eid outfit inspo Paired this beautiful dress under a flowy satin skirt! [Photograph] Instagram. <https://www.instagram.com/p/ByLaPrlpt6h/>