

## Malay Women's Fashion Clothing Framework Model of 'MCCC' as Design Principles and Reflection for Malay Women's Fashion

Hasma Ahmad, Verly Veto Vermol, Rosita Mohd Tajuddin

College of Creative Art, Universiti Teknologi MARA, 40450 Shah Alam Selangor, Malaysia

hasma669@uitm.edu.my, verly@uitm.edu.my, rositatajuddin@uitm.edu.my  
Tel: +6012 9163327

### Abstract

Globalization through developed nations encouraged the Malay culture to compete and adapt to the most popular foreign culture globally. In Malay fashion culture, the difficulties in recognizing values related to customs, lead to the loss of national pride; it shows practicalities or pragmatism not only transforms physical appearance but also changes the way of appreciating Malay clothing values. The combination methodologies of the textual and visual content analysis concluded with interviews. The design principles of 'MCCC' displayed clothing content-characteristic reflected Malay fashion, possesses clothing details component that has social, and cultural values and attributes portraying myriad achievements acknowledged by society.

Keywords: Malay Women; Malay Clothing; Fashion Design Reflection; Design Principles Model

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### 1.0 Introduction

Boundless interconnectedness among human activities in all global actions, including the lifestyle within the national nation, affected the local culture and arts, precisely in Malay society (Idris Zakaria, 2012). The digitalization and globalization of fashion until the early 21st century raised a new generation of fashion designers that established a global business from anywhere through webshops, blogs, social media, and local 'Fashion Weeks'. As a result, our national identity remains eroded and worn by the flow of the globalization wave (Idris Zakaria, 2012) and the fashion discourse gradually started to change into a more decolonial, inclusive narrative and practice (Teunissen, J., 2021). Zainurul Rahman, Nasya Bafhen, Juliette Peers, (2015) mentioned that understanding the Malay fashion culture in clothing is consequential in enriching Malay cultural values. Zainudin, Md Nor and Zaharah, Jaafar and Muhamad Rozali, Othman and Rizal Azni, Dahaman (2018) also suggested a practical approach to ensure the 'Malay Traditional Costume' to continuously preserved. Culture, fashion, and clothing not only have a prominent role in constructing the capability of communicating the wearer's personality but are also able to work as a medium of self-representation, or fashion material culture object (Martono, John & Puspita, Eka, (2022).

Although extensive research has been carried out by the previous studies on related studies of Malay clothing in Malaysia on the evolution of Malay clothing, most studies in the field of Malay clothing have only focused on the development of traditional attire or costume by looking into the way of wearing within the aesthetical principles. The writings by these expert authors, such as published references to the styles of Malay costumes, principles, and way of wearing by Zubaidah Shawal (1994), Abbas Alias, and Norwani Md conducted. Nawawi (2003), Azah Aziz (2006), Siti Zainon Ismail (2006) and Mohd. Said Sulaiman (2008) and depth study on the evolution of 'Baju Kurung' by Asliza Aris (2014), the reflection of identity in the context of sociocultural change by Hanisa Hassan (2015), almost completed

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the concept and the way of appearances in Malay traditional clothing that is also equipped with photo images, illustrations, and conventional technical layout fundamentally interrelated with aesthetics, underlying meanings, and symbolism associated with classic Malay literature such as poetry, rhymes, or poems (Ahmad, Hasma & Tajuddin, Rosita., 2022). However, there is also a transformation of fashion concepts in Malay women's fashion that significantly impacts social relationships (Nazirah bte Lee, 2014).

The lack of clothing principles reflecting Malay fashion in clothing is a weakness in capturing the transition of socio-lifestyle incorporated with the nation of globalization through the imaginative fashion facades for nation development. It is imperative to possess elements of styles and details component of clothing design principles reflection for Malay women's fashion appearances attributes in fostering the national identity coordinated with social and cultural values. This study aims to identify fashion clothing identity by establishing components of clothing content characteristic of 'MCCC' design principles as the reflection of Malay Women's appearance in Malaysia's socio-cultural context to enrich Malay cultural value elements for the new facades of Malay women's fashion appearances in the future. This involves the most significant characteristic of Malay cultural values and elements of Malay fashion clothing styles and features that possess uniqueness in terms of cultural values, fashion concepts, stylization, fabrication, and details. Developing the Malay fashion clothing design principle is a substance of systematic analysis by renewing appropriate Malay clothing content-characteristic components and becoming transdisciplinary in the material culture study and methodologies that can be leveraged for fashion in the 21st century to elevate the identity of the nation.

## 2.0 Literature Review

### 2.1 Malay Women

Malay; Muslim; speaks Malay; practices Malay customs (Nazri Muslim, Jamsari Alias, Wan Zulkifli Wan Hassan, Azizi Umar, Nasruddin Yunos, 2013; Uqbah Iqbal, Nordin Hussin, Ahmad Adli Seman, 2015), formalized in Malaysia's independence in 1957 as stated in Federal Constitution 2010 (Muhamad, R., Horey, D., Liamputtong, P., Low, W. Y., Mohd Zulkifli, M., & Sidi, H., 2021). Bumiputera consists of 99% Malays. The female population for Malay ethnic is the highest among other ethnicities in Malaysia. The total of Bumiputera, including males and females, is close to 62% of the total population in Malaysia. Malay is the majority ethnic population in Malaysia (Mohamad, M., & Bakar, M. S., 2017). Malay women are also bound with two important elements, *adat*, and Islam, to guide them in their day-to-day behaviour; it incorporates proper attire and deportment as well-groomed, *lemah lembut* (graceful), and *sopan* (modest); a graceful, religious, obedient, *boleh berkeluarga* (Roziyah Omar, 1994). Traditionally, the Malay woman is portrayed as a medium build, not too tall or too short. Malay aesthetics claim that Malays have brown skin (ranging from pale to dark) or dark tan. Normally, they have straight black and shiny hair, also with light curls or wavy (Azah Aziz, 2006). Religion, customs, and culture very much influenced them. Their roles and status in Islam have been established to 'complement' the men (Rahimah Hamdan, Shaiful Bahri Md. Radzi (2014). Roziyah Omar (1994) also emphasized that women play a supporting role in family life's economic and psychological development. The learning of household tasks continues, female deportment is refined, and the principles of *adat* and religion are stressed due to good behaviour and modesty are the following important characteristics of the ideal Malay woman. As a symbol of a decent Malay, their way of dressing becomes very dominant in the eye of society. Being Malay and Islam made them carry a heavier duty to uphold their identity as good Muslims (Hanisa Hassan, Binarul Anas Zaman, Imam Santosa, 2013). Thus, Malay women must work harder to catch up with the development, pressures of colonialism, and competition from women from other races that they should also be involved with the economy (Nordin Hussin, Rahilah Omar & Siti Fathihah Abd Latif, 2012).

Ministry of Women and Family Development (2003) report documents the achievements of women in Malaysia since the country attained independence from 1957 until 2000 by stating that the role and status of women in Malaysia have undergone a profound change since Malaysia gained independence in 1957 (Muhamad, R., Horey, D., Liamputtong, P., Low, W. Y., Mohd Zulkifli, M., & Sidi, H., 2021). With increment education, employment opportunities, and changes in the socio-cultural environment, Malaysian women have progressed and participated effectively in all aspects of the country's development. A new generation of Malay women arose out of the convergence events, internal and external, that charted new directions for Malaysia after independence (Nagata, J., 2021).

### 2.2 Malay Clothing

Dressing up is part of fashion; the most visible material of the fashion symbol is the garment, which carries multiple meanings. The dynamism of the garment symbol depends on culture, gender, and social location (Akdemir. 2018). Based on the component of Malay values in clothing perceptual elements in Malay culture by previous studies that display the systematic distinctions in Malay traditional clothing appearances: Zubaidah Shawal, (1994), Siti Zainon Ismail, (2006), Mohd Said Haji Sulaiman, (2008), Asliza Aris, (2014), and Hanisa Hasan, (2016). The basic attire described by Azah Aziz (2006) for Malay women is a 'sarong', a top shirt, and a shawl and men's attire consists of a shirt, pants, 'samping', cloth belt, and the 'destar'. Quality sarongs of *batik* and *pelikat* are used, whereas for daily life a common cloth will suffice. *Baju Melayu* and '*Baju Kurung*' is regarded as the formal attire of the Malays (Siti Zainon Ismail, 1997). The traditional attires have been adapted to conform to Islamic beliefs (Jawiah Dakir, 2000).

Besides attire, an additional item to complete the outfit is the '*selendang*' or '*kelubung*' (shawl) which covers the hair or head, especially when outdoor activities are in concurrence with the Islamic revival. Colonization changed the Malay traditional cloth and become more modern. Utilized from the selected content of Islamic clothing concept reviewed by competent experts to justify features or components of appearances according to Islam that is important to avoid wrong interpretation or misunderstanding due to the lack of deep understanding of language and Islamic law in clothing appearances: Abu Bilal Mustafa Al-Kanadi, (1991), Jawiah Dakir, (2000), and Aziz AMR., (2009). The first condition of the Muslim woman's dress in Abu Bilal Mustafa Al-Kanadi (1991) is that her clothing must cover her entire body; the

dress is acceptable to the demands of Islamic law. Yet there is various thought of modesty; the fundamental basis for all clothing from the Islamic perspective (Syadiyah Abdul Shukor., 2013). Barnard, (1996), modesty revolves around the idea that certain body parts are indecent or shameful and should be covered. Nurzihan Hassim (2014), a new breed of modernization *hijab*-wearing redefines the Muslim woman's place in society and can be seen as popularization in print, broadcast, and even social media.

### 2.3 Fashion Reflection

Malay clothing has experienced several processes of evolution (Asliza Aris, 2014). After independence, Malay women's dress experienced a drastic change that gravitated toward western fashion. The change in cultural objects of fashion in clothing indicates the enculturation process had taken place in society (Hanisa Hassan, Binarul Anas Zaman, Imam Santosa, 2013). Fashion is a social force, constitutive of cultural meanings from various perspectives, surrounded by ambivalences that display fashion practices around the globe (Ling, Wessie, Lorusso, Mariella, and Segre Reinach, Simona, 2019). Global fashion also widely demonstrated multiple branches of sociocultural diversion within the collaboration that proposed a new wave of global fashion studies that encapsulates glocal, historical, linguistic, sociocultural, anthropological, and postcolonial and de-colonizing discourses increasingly multifaceted as changes of fashion knowledge (Ling, Wessie, Lorusso, Mariella and Segre Reinach, Simona (2019). Moreover, fashion as a social phenomenon is not restricted to the domain of clothing and dress. Fashion is considered an element of "cultural identity" (Pozzo, 2020). Furthermore, the status position in Malaysia today, even with the substantial stratification of society by ethnicity, was also reflected by the type of garments they wear derived from the basic root of anything that gives them the ways of life (Lim, C. K., Ahmed, M. F., Mokhtar, M. B., Tan, K. L., Idris, M. Z., & Chan, Y. C., 2021).

In Malaysia, voluntary veiling and commitment to Islamic values and lifestyle have occurred within the cohort of women who underwent their secondary and tertiary education between 1970 and the mid-1980s, whose principal social networks revolved around educational and professional institutions, both in Malaysia and overseas (Nagata, J., 2021). Men and women equally perceive fashion in the same way, but women are considered more fashion-conscious to tend to be immersed in the fashion and beauty culture due to a strong link between femininity and beauty (Muhammad Tahir Jan, Kalthom Abdullah, 2015).

### 2.4 Design Principles

Fashion concluded from Kaiser, (1990); Marshall, Jackson, Kefgen, Phyllis Touchie-Specht, Standly, (2004); Darmhorst, Miller-Spillman, & Michelman, (Eds.), (2005); Sorger & Udale, (2006); Seivewright, (2006); Lyncnh, and Strauss, (2007); Calderin, (2009); Matharu, (2010); Jenkyn, (2011); Atkinson, (2012), and Mbonu, (2014) is relevant; transmit an idea; an aesthetic appeal; a style; an attitude; most admired style; bodily adornments; visual forms of objects; cultural representations and configuration; up-to-date; a wider phenomenon of social change complemented with other utility parts which endlessly favorable medium; express identity, to communicate often a manifestation of self-image. Therefore, design principles are a systematic distinction of clothing perceptual elements and principles for fashion design ideation and are most referred to by academicians, scholars, and practices. Design principles are performed as a realization in examining clothing in daily lives, within a larger cultural and historical context (Kaiser, 1990) and determined underlying meaning (Barnard, 2014) that affects the changes in appearances (Barthes, 2013).

In the integration of material studies, adopted or new design principles integrated the designer's understanding of the background of wearer perceptions using the features of clothing components characteristic besides the novelty in creative fashion design (Martono, John & Puspita, Eka. 2022)

## 3.0 Methodology

### 3.1 Category of Research and Approach of The Methodology

This study used a combination of textual and visual content methodologies of a qualitative type of research. A systematic literature review was conducted to justify Malay women's clothing design principles and practice design elements. Textual analysis was conducted to explain the most significant clothing content-characteristic components of words adopted and adapted from Krippendoff (2013). The interrelation of background study as the source of data was performed to develop the key components word of clothing content-characteristic for Malay fashion clothing framework model of 'MCCC' displayed the critical features of garments that reflect the design principles of Malay fashion in Malaysia. Visual analyses through printed photography of image clothing from local Malay magazines were performed to examine fashion's physical appearance adopted and adapted from Rose, (2016). Categorization data of Photographed image-clothing based on the trickle-down theory that is mostly worn by publicized fashion leaders such as celebrities, icons, or models. Magazines are powerful and influence how a woman looks. The study not only the time constrain, but also the printed media's physical conditions. The method was concluded with interviews with several experts' conformance to the evolution.

### 3.2 Research Design of The Research Process

This study highlighted the triangulation of three (3) analysis approaches that involved Textual Content Analysis, Semi-structured Interviews, and Visual Content Analysis. The Textual Content Analysis consists of 3 parts of analysis and is highlighted from the triangulation of 3 areas of clothing. The triangulation of feature the clothing elements and principles characteristic defines Malay in fashion clothing as the origin of the nation and as a Muslim with the components of fashion clothing context to preserve the Malay clothing concept for national identity.

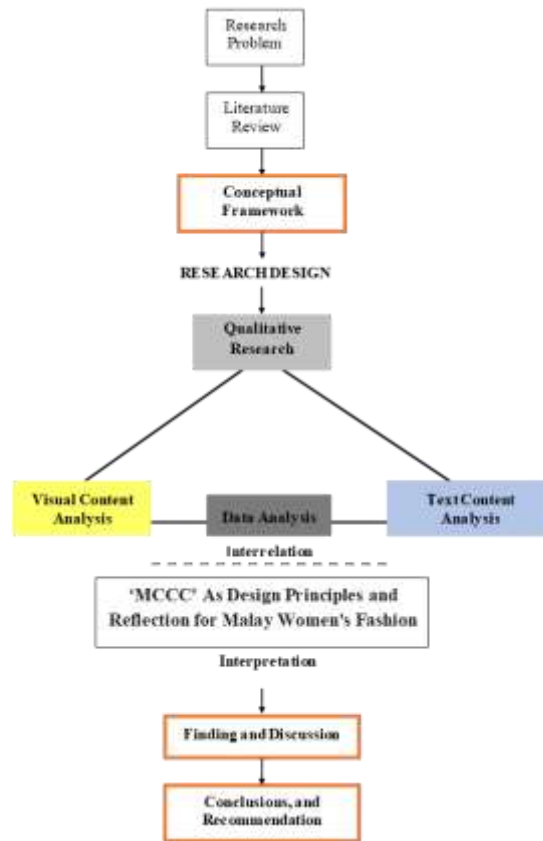


Fig. 1: Research Design through Qualitative Content Analysis Method  
(Source: Author's Framework)

The overall flow of the research design and activities sequenced through the process study of data analysis using the general inductive approach in deriving findings within the focused context of the presentation and description of the themes (refer to Figure 1). These present study analysis approaches were performed to develop a descriptive analysis framework model of Malay fashion in clothing to enlighten the Malay clothing content-characteristic with the most significant value element for features of clothing design principles components.

## 4.0 Analyzing Data Collection

### 4.1 Textual Content Analysis

The result findings of the study excavated through three stages of systematic entailed procedures body of texts reviews, images, and symbolic matter:

#### Stage 1: Preparation of Data

The procedure involves three (3) areas of clothing characteristics that define Malay in Fashion Clothing as the origin of the nation and as a Muslim with the elements of fashion in the clothing context.

#### Stage 2: Organizing

This procedure refers to the inductive approach for sampling in classifying the content involved five components that included sampling on three focused categories of observation based on the main theme of the research; recording/ coding is a procedure for formulating and developing categories using developed tables of a computer worksheet and applied colors for consistency of words; reducing data is a summarizing of a large amount of text into the smaller text to simplify the data for tabulating the coding intersections between clothing characteristic categories reflected the similarities and differences; inferring, is a procedure formulating the chosen context of designate or chosen key components words for superordinate or the leading keyword and sub-components words as a description or structure of clothing characteristic; and narrating procedure is a confirmation component of content-characteristic words through triangulation of 3 different clothing characteristics and formulate 'Principles Model of Malay Content-characteristic' is named 'MCCC'.

**Stage 3: Reporting Result**

The finding in the developing Principles Model of Malay Clothing Content - characteristic is named 'MCCC'; The chosen key component words of clothing content-characteristic were determined from the reference of past studies as in the first stage of content analysis during the preparation. Lastly, Forming the Descriptive Framework for analyzing Malay women's fashion clothing characteristics and Appearances based on the framework model (MCCC). The descriptive analysis framework also adopted and adapted the other related components of cultural contribution in socialization for verification of scope discussion in relation to the social situations from Sue Jenkyn Jones (2011); Susan B. Kaiser (1990) in forming the component factors that contribute towards the factors and new meaning for the Malay women's fashion clothing. This area would not be further discussed in depth for this study.

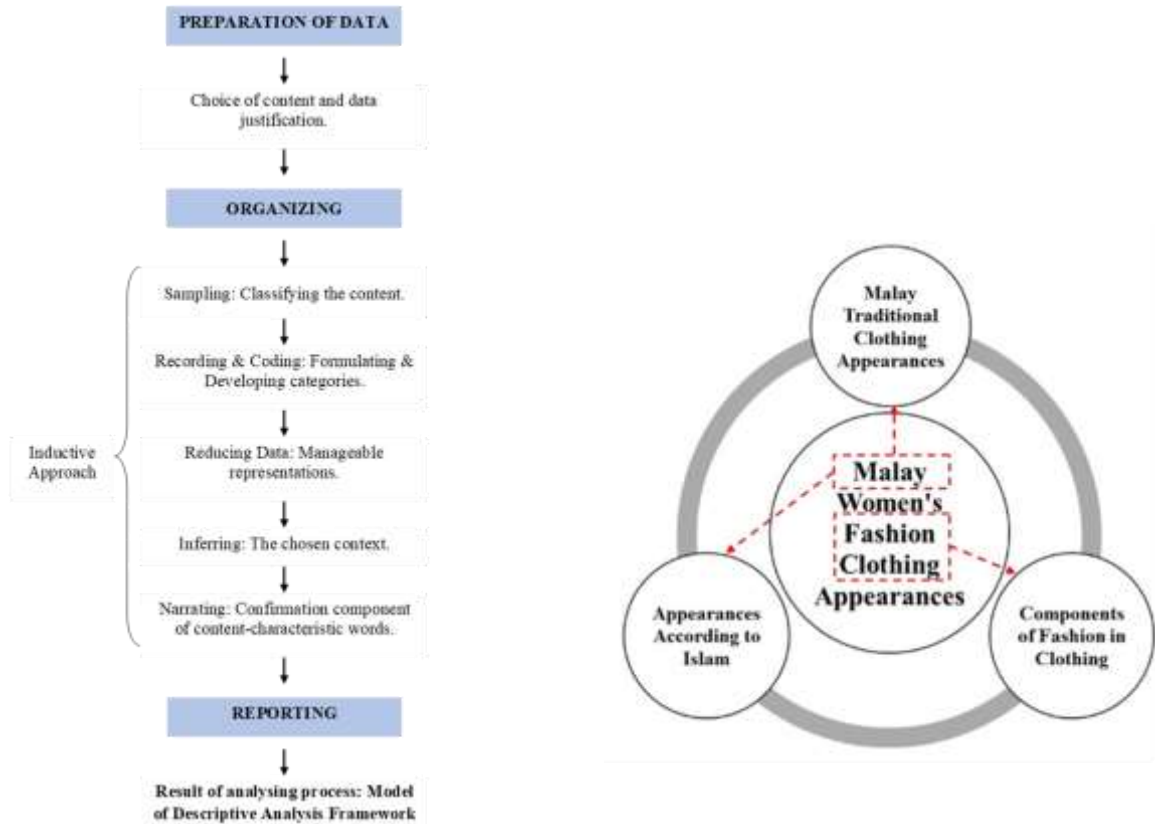


Fig. 2: The designed structure of the first part of the analysis process comprises of Text Analysis Process through the Qualitative Content Analysis Method (figure on the left) based on Klaus Krippendorff (2013) in order to excavate the deeper meaning of the study through focused triangulation (figure on the right) categories of observation based on the main theme of the research.

**4.2 Semi-structured Interviews**

The second approach of the textual analysis involved semi-structured qualitative interviews for data validity as supporting information and to validate the accuracy of data confirmation on the components' words of clothing content-characteristic reflected from three (3) different clothing characteristics in formulating the descriptive analysis framework that can be seen in Table 1 below; on Unitizing Particular Clothing Units through Text Analysis Process.

Table 1. Recording - Unitizing Particular Clothing Units through Text Analysis Process

	ELEMENTS	PRINCIPLES	SOCIO-CULTURAL CONTRIBUTION/ INFLUENCES/ SOURCES	
Zuhairi Saif (1999)	Neck, Length	Function, Purpose, Pattern Layout, Making Up, Way of Applying & Style of Appearance	Related Blazer	Malay Traditional Clothing Appearances
Akmal Amir (2005)	Neck, Length, Accessories, Colour	Function, Purpose, Pattern Layout, Making Up, Way of Applying & Style of Appearance	Veteran's Experience, Classic Malay Literature, Poem, Poetry, Complete Phrases & Aesthetics	
Siti Zuhairi Saif (2005)	Form, Neck, Length, Material, Motives, Accessories	Structure, Function & Symbol, Pattern Making, Way of Applying & Style of Appearance	Human Tastes, Expression, Evolution, Cultural Spread	
Abdul Halim (2008)	Neck, Length, Design Details, Headgear	Clothing Effects, Way of Applying & Style of Appearance	Malay Jobster Clothing	
Alifia Nur (2016)	Line, Texture, Space, Shape, Colour	Finesse, Function, Unity, Contrasting, Symbolic, Meaningful	Fashion Trend, Fabric, Cutting Style, Measurement Sizes	
Nurha Nurha (2016)	Head, Neck, Bottom	Related Themes	Collection by Local Designer	
Alyza Binti Muzaffar (2019)	Fabric Material, Silhouette, Length, Size, Design Details, Colour	Islamic Custom, Body-Covering (awrah), Material, Loose Fitting, Do Not have bold Design Details, Do Not Resemble Opposite Gender Clothing, Do Not consist of bright Colour, Proper Objective- Intention	Various verses of The Qur'an	Clothing Appearances According to Islam
Amalia Nur (2000)	Fabric Material, Silhouette, Length, Size, Design Details, Colour	Islam (Awrah) Body-Covering (awrah), Material, Loose Fitting, Do Not have bold Design Details, Do Not Resemble Opposite Gender Clothing, Do Not consist of bright Colour, Proper Objective- Intention, Avoid Forbidden Symbol	Proportion and Al-Sunnat	
Alya Alif Nur (2000)	Fabric Material, Silhouette, Length, Size, Design Details, Colour	Obligatory to cover all body 'awrah' based on Islamic Requirement as a guideline, 'Kifayah' (Cover 'Awrah') 'Mubtasir' (Haram)	Quran's Involvement on Execution	
Kahar, Nurha R (1999)	Line, Shape, Form, Colour, Texture, Pattern Structure of Material, Garment Piece, Accessories, Garment-Body Interaction	Proportion, Balance, Emphasis, Rhythm	Aesthetic rules that transmit the clothing changes in everyday life within socio-cultural contexts	Components of Fashion Clothing
Muhammad S. G., Jackson, H. G., Kuylen, M., Touché Specht, P., Steinhil, M. S. (2004)	Space, Shape, Form, Line, Colour, Texture	Unity, Emphasis, Balance, Proportion, Rhythm	Current Visual Effects of element and principles related to the individual and fashion industry.	
Dowling, J.L., Mills-Spallone, E.L., McElwain, S.G. (2005)	Perceptual Elements: Line, Shape, Form, Colour, Texture, Pattern Structure of Material: apparent weight, fiber, Odour	Condition of materials, Treatment of materials, Garment piece, Interaction of pieces, Garment-body interaction, Kinetic interaction, Person characteristics, Immutable body space: Social situation, Group association, Culture	Magazine, Newspaper, Books, Journals, Condition of materials, Treatment of Materials, Garment piece, Interaction of pieces, Garment-Body interaction, Kinetic interaction, Person characteristics, Immediate body space, Social situation, Group association, Culture	
Serge, Richard & Chik, Amy (2000)	Silhouette, Proportion, Line Details, Fabric, Colour & Texture	Fundamental principles of fashion design through the process of research, design, basic properties of fabric, technical, decoration & basic principles of pattern cutting & construction	Professional world of fashion design.	
Sewewright, Steven (2007)	Silhouette, Proportion & Line, Function, Details, Colour, Fabric, Print & Embellishment, Historic References, Contemporary Trends	Shapes & Structure, Details, Colour, Texture, Surface Decoration, Historical Influence, Cultural Influence, Contemporary Trends	Fundamental Design related Project in Research Process of Design Series	
Upreti, A. Ashwini, Mishra, D. (2007)	Theory	Theory	Global Trends as a function of fashion change, theory of Fashion, Cultural Change, Sociology, Psychology & Art History	
Endersby, Jay (2009)	Silhouette, Colour, Texture, Pattern Detail, Accessories		Impact of colour due to complex dynamics of Culture, Psychology, Physiology & Language	
Mintons, Gareth (2009)	Silhouette, Proportion, Line & Balance, Colour & Fabric	Colour is an integral or primary part of all our lives.	Fashion's relationship with the media and with modern celebrity culture.	
Jean, Jeanne (2011)	Silhouette, Line, Proportion, Texture, Bodyline & Details	Repetition, Rhythm, Gradation, Modulation, Contrast, Harmony, Balance, Unity, Sensation	Fashion Timeline: Line & Ray (Event, Icon of the Line, Style of Garment Design & Influences, Style of Silhouette)	
Arifin, Nurha (2017)	Colour, Material, Seams & Garment Finishes, Surface Treatment, Silhouette, Fit & Volume		Fashion Portfolio: step-by-step guideline from concept to 3-D reality of final collection and presentation.	
Arifin, Nurha (2016)	Silhouette, Colour, Fabric, Details, Line, Cultural References, Fabric Manipulation, Historical References		Research & working methods with practical guide in fashion design.	

4.3 Visual Content Analysis

The analysis approach is replicating the Visual content analysis by Rose (2016) performed in the fieldwork procedure of photo documentation on printed clothing visual images of Malay women's fashion. The visual content analysis using the formulation descriptive analysis framework involves four (4) steps in analyzing sampling data of the visual printed photographed images. Firstly finding images for the preparation of data on the photographed printed Malay fashion clothing images in local magazines is the main procedure involved during fieldwork at the media printed archival at DBP Kuala Lumpur; secondly, devising images for coding as the procedure of printing on the documented images in color by devising the sampling referred to the clothing categorization, and organizing sampling accordingly to the eras; thirdly, coding the Images by bringing back the printed images to the printed media archival to record caption or description of image description by handwriting; fourthly as the final step, analyzing the results by reading the samples, or called reading images involved hand-drawn technical clothing in interpreting the design details for the clothing content. This procedure was performed to support the findings of the principle's descriptive analysis framework without further in-depth discussion as an example of interpreting the design details for the clothing content. The designed coding through a color system for the clothing component of the data collected during the unitizing process reduces overlap and redundancy between the three categories and the color codes; in a way gives an extension to the meaning behind each code of Particular Clothing Categories through Text Analysis Process. Extending the analysis through prominent data



gathered, the researcher is able to compile Particular Clothing Categories through the Text Analysis Process in producing a Division Unit of Key Component Words (see Fig 3 & 4)

Colour Coding in Components of Clothing		ELEMENTS			SUBCATEGORIES OF PARTICULAR CLOTHING CATEGORIES		
Colours	Components of Clothing	Element 1	Element 2	Element 3	Subcategory 1	Subcategory 2	Subcategory 3
Almond	Pattern Layout, Making Up, Pattern Layout, Making Up, Pattern Cutting, basic principles of pattern cutting & construction, Pattern	...	...	...	...	...	...
Yellow	Accessories	...	...	...	...	...	...
Yellow-Lime	Pieces, Garment pieces	...	...	...	...	...	...
Orange	Length	...	...	...	...	...	...
Red	Function, Body Covering (sarung), Obligatory to cover all body 'aurat'	...	...	...	...	...	...
Peach	Way of Applying & Style of Appearance, Interaction of pieces, Garment/Body Interaction, Contemporary Trends	...	...	...	...	...	...
Doxy Pink	Social situation, Culture, Historical Influences, Cultural Influences, Historic References, Cultural References, Fabric, Historical References	...	...	...	...	...	...
Light	Balance	...	...	...	...	...	...
Light Purple	Silhouette	...	...	...	...	...	...
Light Purple	Design Details, Line Details, Details	...	...	...	...	...	...
Light Blue	Material, Fabric/ Material, Condition of materials, Fabric Colour	...	...	...	...	...	...
Light Blue	Motives, Texture, Treatment of materials, Print & Embellishment, Textures, Surface Decoration	...	...	...	...	...	...
Teal	Line, Bodylines	...	...	...	...	...	...
Teal Green	Purposes, Symbol, Clothing Ethics, Symbolic, Meaningful, Islamic Compliant, Proper Objective/ Intention, Islamic Requirement, Special Occasions	...	...	...	...	...	...
Apple Green	Size, Fit & Volume, Loose Fitting	...	...	...	...	...	...
Light Red	Proportion	...	...	...	...	...	...

Fig. 3: Coding System in transcribing the Particular Clothing Categories through Text Analysis Process.

DIVISIONS UNIT OR CLASSIFICATION OF KEY COMPONENT WORDS						
<b>Key Component Words &amp; Clothing Content-characteristic for Malay Fashion in Clothing</b> <ul style="list-style-type: none"> <li>Function/Purposes</li> <li>Colour</li> <li>Symbolic Meaning</li> <li>Proper Objective/Intention</li> <li>Special Occasions</li> </ul>	<b>Garment Pieces &amp; Length</b> <ul style="list-style-type: none"> <li>Head: Body lines &amp; Design Details, Length, Seams, Garment Finishes, Colour</li> <li>Back: Body lines &amp; Design Details, Length, Seams, Garment Finishes, Colour</li> <li>Bottom: Body lines &amp; Design Details, Length, Seams, Garment Finishes, Colour</li> </ul>	<b>Silhouette</b> <ul style="list-style-type: none"> <li>Garment Interactions: Line, Space, Shape, Form, Fit &amp; Volume, Size, Loose Fitting</li> <li>Line and Proportion: Balance, Emphasis, Repetition, Rhythm, Gradation, Radiation, Contrast, Harmony, Bodily, Sensation such as line as out of the garment, Layers, Fabric manipulation, Structure of pattern layout, Pattern cutting, Making up</li> </ul>	<b>Colours &amp; Fabrics</b> <ul style="list-style-type: none"> <li>Theme of Colour: Unity/ Contrasting, Bright Colours</li> <li>Fabric Type/ Category: Thickness, Structure of Material</li> <li>Treatment of Material: Textures, Print, Motives, Symbol, Embellishment</li> </ul>	<b>Way of Appearance &amp; Coordination</b> <ul style="list-style-type: none"> <li>Style &amp; Concept: Way of Applying Pieces of Garments</li> <li>Combinations: Interactions, Accessories, Jewellery</li> <li>Total Look: Feminine/ Unity/ Contrasting</li> </ul>	<b>Cultural Contribution in Socio-cultural context adapted from Fashion Time Line Model by Sue Jenkins, Jones (2011)</b>	<b>Icon of The Time</b>
	<b>Social Situations &amp; Lifestyle</b>	<b>Malay Ideology</b> <ul style="list-style-type: none"> <li>Beliefs (religion: Islam)</li> <li>Values (Adab: rules and adab, ethics)</li> </ul>	<b>Cultural References:</b> Influences and looking at cultures in general.	<b>Historical References:</b> Date, Key Events		

Fig. 4: Division Unit of Key Component Words

### 5.0 Research Findings and Discussion

Fashion design is often understood as one of design's subfields that lacks critical reflection on its domain-specific situation Chun, Namkyu. (2021). The design principles on fashion culture for the design practice and research is the potential to expand the importance of acknowledging fashion design within social and cultural implications from fashion studies. Relevant to fashion design is not only a medium of self-representation, but an agent to stimulate response to the statements, material selection of fashion design contributes significantly to the integration of material experience study in a fashion design process or other object studies in reaching successful outcomes for the circulation of technologies, objects, and ideas around fashion (Ling, Wessie, Lorusso, Mariella, and Segre Reinach, Simona (2019). This study illustrated the model to show triangulation connections within the highlighted appropriate key components consisting of the interrelation of the clothing categories components integrated within Malaysia's socio-cultural context adaptable for critical reflection study on any specific-domain research such as fashion clothing.

The center circle is the focal point of the model layout to state attention to the main theme of the research, which was the Malay Women's Fashion Clothing Appearances. Then followed by five layers of circles consisting of the key component words of clothing content-characteristic that are triangulated from three different clothing categories and justified by the main theme category. The division of the dotted line is defined as the interrelated key component words with are similar in meaning and important to describe the clothing that is reflected in the categories of the Malay Traditional Clothing Appearances, Appearances According to Islam, and Components of Fashion in Clothing. The five layers of circles begin with the key component word of 'Function/ Purposes' as a superordinate word as the main lead to describe the clothing. The next layers continue with the 'Garment Pieces and Length', 'Silhouette', 'Colours & Fabrics', and 'Way of

Appearances & Coordination'. The chosen key component words of clothing content-characteristic were determined from the reference of past studies in the first stage of content analysis during the preparation of data as per shown in Figure 6.

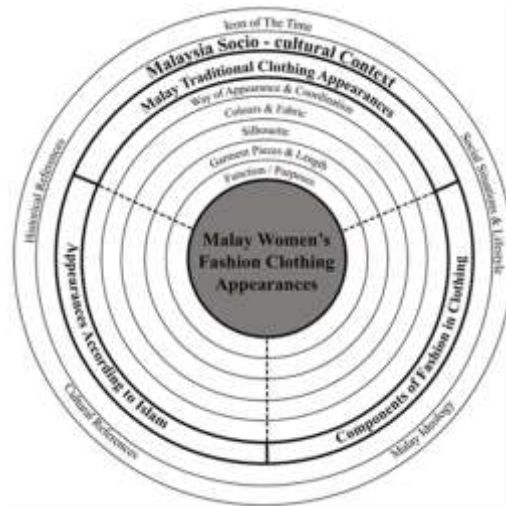


Fig. 5: Narrating: Confirmation Component of Content-Characteristic Words

Clothing characteristic is an application of perceptual elements to describe the clothing style or appearance. Clothing content-characteristic has key component words with sub-component words as a guideline to describe the clothing in appearance in detail.

The visualization resulting from the data extraction effectively forces enthusiasm when each image is transformed and offered expressive content of images. Identically, in interpreting the visual analysis, the key process of emphasizing the photographs-image by hand drawing analysis is by giving some attention and a closer look at the compositional of the garment details which are considered the most important detail for making meaning from the photograph. This is for semiotics focuses particularly translation of consuming line drawing which also plays an important role in the meaning interpretation the constant interrelation between the photographs and the textual data analysis enabled effective detection of the embedded context in clothing changes using the text descriptions as the interpretation for image meaning-making. Whereas the outcome of the documented printed photo images allowed the consistency in producing the image technical flats which conformed with the literature in relation to the sociocultural perspective in a particular era. Apart from that, clearly can be seen that the choice of dressing is influenced by key values that form the foundation of one's life.

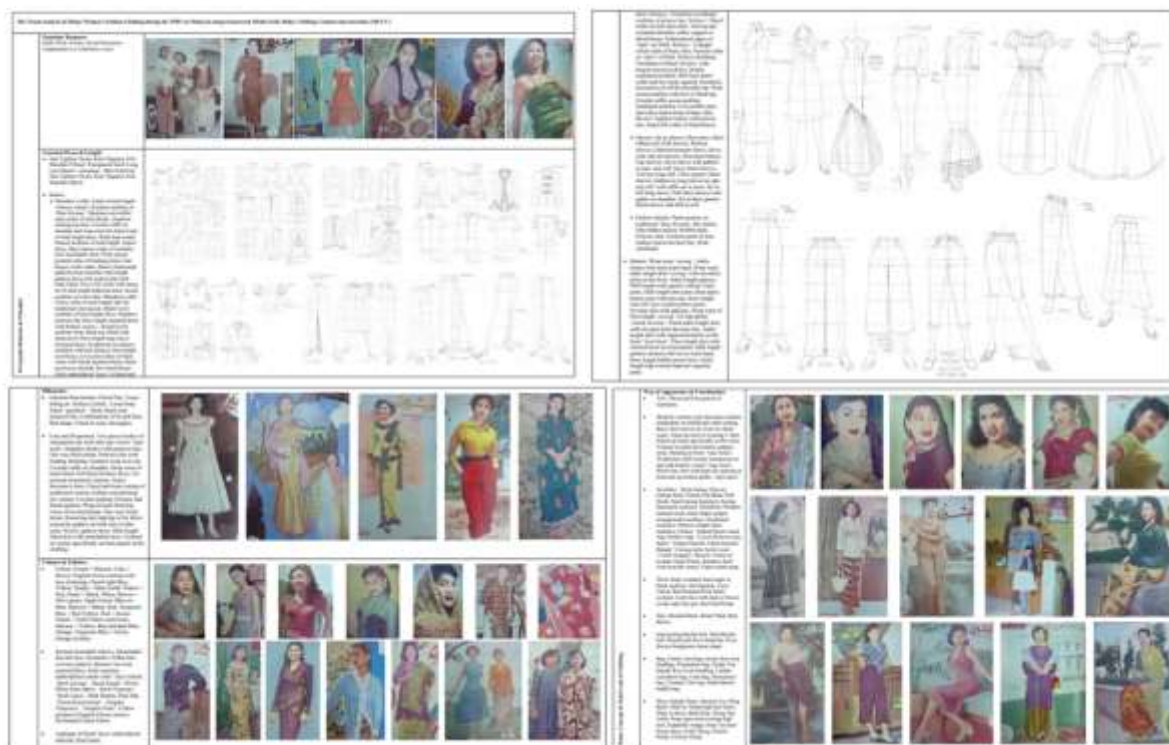


Fig. 6: The Visual Analysis of Women's Fashion Clothing and Appearances in The Era of 1950s using the framework model of the Malay Clothing Content-characteristic (MCCC)



## 5.0 Conclusion & Recommendations

The cultivation of fashion culture is the basis of all new future meanings not specifically for the fashion theorist. Therefore, the understanding of fashion heritage also is not merely an understanding of traditions but traces forming the basis of new substances to be woven into the fabric of a new story that can illuminate the present. The object material study enhances appropriate understanding among the professionals, designers, or researchers of related perception specifically socio culture content attributes, and finds novelty in creating creative fashion of new facade generations. This study might lack the depth of reviewing a range of studies on the approach in presenting the findings. However, its main intention was to fill the verifiable gap between studying fashion design practice, and local fashion clothing principles. The emerged concepts and categories of clothing content characteristic principles model may be adaptable to perform other related material studies and reflects the civilization of a nation for universal acknowledgment towards a new wave of the imaginative fashion industry that encapsulates global, cultural culture. For future work, the authors wish to conduct further investigation potential of the principles model of 'MCCC' within the collaboration on different fields of fashion issues which proposes a new wave of global fashion studies that encapsulates glocal, historical, linguistic, sociocultural, anthropological, and postcolonial and de-colonizing discourses in the increasingly multifaceted agendas of fashion studies.

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