



Threads of Tradition and Modernity: Unraveling the Visual Tapestry of Baju Kurung Through the Eyes of Women

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Article Info

Article history:

Received: 6 November, 2023

Accepted: 15 December, 2023

Published: 1 July, 2024

DOI:

10.33102/jicicom.vol4no1.94

ABSTRACT

Embarking on exploring the dynamic relationship between the baju kurung and modern Malay culture within fashion, this study intricately navigates the intersection of tradition and contemporaneity. Seeking a profound understanding, the research incorporates the discerning perspectives of three accomplished fashion designers, each contributing expertise to illuminate the intricacies of women's views on the baju kurung. The overarching goal is to uncover the delicate preferences of eight women, unravelling the threads that intricately weave this timeless garment into the cultural fabric of the Malay community. Utilising a qualitative research method renowned for its depth, a semi-structured approach is employed, conducting insightful, in-depth interviews within a focus group comprising women from the Klang Valley immersed in the fashion industry. Findings reveal four central themes—price, materials, design, and purpose—that vividly depict the visual communication perspective on traditional and modernised baju kurung. This comprehensive exploration shows that preferences for this traditional Malay attire are shaped by myriad factors, from pragmatic considerations to subjective aesthetic choices. This research unfolds a rich tapestry of motivations, providing

a captivating glimpse into the intricate world of baju kurung and its dynamic role in the evolution of Malay culture.

Keywords: *Visual Communication, Perception, Baju Kurung, Traditional and Modern*

INTRODUCTION

Baju Kurung is one of the most significant traditional clothing items in Malay culture. According to Siti Zainon Ismail (2006), traditional Malay clothing is a part of the community's customs and traditions to fulfil the life that embodies the Malay culture's values, norms and beauty. Hence, it explains why the baju kurung is important to Malay Culture. "*Baju*" is a body-covering fabric. *Kurung*, in English, means to confine. In this context, "*kurung*" holds the meaning of modesty. According to Hassan (2016), from the viewpoint of the Malay, modesty in baju kurung is connected with Islamic teachings that prohibit showing off someone's particular body parts, especially when a woman is not at home. In addition, Sultan Mansur Shah restricted Muslim women from dressing in anything except a "sarong" from the bust downwards during the Sultanate of Melaka.

This comprehensive research study delves into the intricate world of fashion, specifically focusing on the baju kurung, examining how this iconic Malay attire interweaves with the evolving tapestry of contemporary Malay culture. The baju kurung, once a steadfast emblem of tradition, has undergone a fascinating metamorphosis, branching into diverse iterations like Baju Kurung Pahang and Baju Kurung Kedah, each pulsating with its unique aesthetic and cultural influences.

Conversely, Hussin et al. (2006) assert that the transformations in the form of the baju kurung serve as a valuable repository of insights into the intricate tapestry of Malay tradition and the fundamental principles guiding the evolution of this iconic garment. Aris (2014) further elucidates that these evolutionary shifts in baju kurung design have occurred organically, at times, without strict adherence to established rules or disciplines in Malay attire.

The changes in the design of the baju kurung, as highlighted by Aris (2014), have unfolded with and without formal regulations within the study of Malay costumes. Even in the contemporary era, modern interpretations of the baju kurung persist, seamlessly aligning with the preferences and sensibilities of today's generation. However, these departures from tradition have not always found unanimous acceptance among purists, causing noticeable discomfort within traditionalist circles.

In order to glean a comprehensive understanding of this phenomenon, this study is meticulously crafted to explore women's perspectives on the baju kurung. In this en-

deavor, the study enlists the expertise of seasoned fashion designers, who bring their discerning eye and intricate fashion knowledge to the forefront. The overarching objective of this research endeavour is to discern and elucidate the intricacies of women's preferences on the baju kurung, unravelling the threads that weave this timeless attire into the fabric of Malay culture.

LITERATURE REVIEW

History of the Baju Kurung

Hassan (2016) explained that, before baju kurung existed, the Malay women only wore kain *kelubung*, a piece shawl and a piece of sarong, an essential piece of clothing during that time. These items were either made of cotton or silk. The Malay community got the materials by trading them with the Indian and Chinese communities. Before Islam, the pattern of baju kurung was influenced by the Indian and Chinese communities as they were the material suppliers. Therefore, according to Seng (2019), the Hindu-Buddhist community influenced them in the early days. It shows that the strong influence of certain cultures can be mixed due to the exchange of materials. Islamic influence in this context dramatically impacts the Malay clothing revolution.

According to Ahmad and Tajuddin (2022), being Malay and Muslim instilled in individuals a heightened sense of responsibility to maintain their identity as exemplary Muslims, thereby making their attire a symbolic representation of a respectable societal image. It underscores the significant impact of Islam on the genesis of the baju kurung. However, this traditional garment underwent transformations to align with prevailing fashion trends. Hassan (2016) notes that among Malays, evolving fashion trends reflect a shift toward embracing values of tolerance and creativity.

This shift gave rise to the modern adaptation of the baju kurung, a phenomenon that gained momentum around the 1980s. Seng (2019) pointed out that the introduction of 'Cinderella-like' sleeves became a prominent trend, representing a modern embellishment incorporated into nearly every baju kurung without compromising the authenticity of the attire itself. It exemplifies the creative ingenuity involved in designing, as the infusion of contemporary elements into the baju kurung modernises its appeal and piques society's interest in this traditional attire.

To conclude, although baju kurung has been changed throughout the years according to trends, our society manages to keep the originality of the baju kurung by being innovative in adding a modern touch to ensure our traditional attire lives passed through generations.

Evolution of the Baju Kurung

Over decades, the baju kurung has undergone discernible transformations that mirror the ebb and flow of prevailing fashion trends. While these changes introduce subtle modernisations, designers remain steadfast in their commitment to preserving the intrinsic authenticity of this cultural garment. It prompts a thought-provoking inquiry: To what extent do Malaysians, particularly women, seamlessly integrate these contemporary nuances into a garment so profoundly entrenched in their cultural identity?

The dynamism inherent in the evolution of the baju kurung catalyses designers to unleash their creative prowess, aligning their creations with the ever-shifting landscape of contemporary fashion trends. Hassan's (2016) observations underscore a discernible shift in Malay fashion, indicative of an increasing endorsement of values such as tolerance and creativity. As a cultural symbol, it implies that the baju kurung undergoes metamorphoses in style and materials, navigating the chronological currents of fashion evolution. Designers often manifest this in their pursuit of creativity by introducing enhancements such as voluminous sleeves or adopting "Cinderella-like" flares. The resonance of such creative inputs is palpable in society, evident in the popularity and acceptance of brands that deftly incorporate these modernised baju kurung trends.

Donating baju kurung as daily attire is a prevalent cultural norm, perceived by some as a convenient and easy-to-wear choice. However, acknowledging the potential inconveniences, Chaniago et al. (2020) shed light on the experiences of government officials mandated to wear baju kurung at work. Contrary to assumptions of hindrance, these officials express satisfaction, debunking the notion that wearing baju kurung daily is universally inconvenient. The suitability of such attire seemingly hinges on the nuanced demands of distinct work environments, with those in office settings finding it amenable. In contrast, individuals engaged in outdoor activities might find it impractical.

The diverse materials employed in crafting baju kurung is widely embraced within Malay society. However, a persistent concern revolves around the pricing of these garments. Rusli et al. (2021) delve into the intricate world of Malaysian fashion design, highlighting the elevation of traditional embroidery to international standards. This elevation, justified by the meticulous hand-embroidery process, imparts a distinct value to the garments, reflected in their higher price tags. For instance, an elaborately embroidered baju kurung may command a price of at least RM300, reflecting the effort designers invested to ensure authenticity and quality.

A comprehensive examination of past research corroborates the enduring and multifaceted significance of the baju kurung within Malay society. The fusion of modern elements into this traditional attire testifies to its cultural adaptability. It underscores

the profoundly ingrained respect for tradition. The baju kurung, in its evolving forms, remains a poignant emblem of identity, embracing change without compromising the sanctity of its cultural roots.

METHODOLOGY

The chosen research methodology for this study, qualitative in nature, stands as a deliberate and robust approach, celebrated for its prowess in unravelling intricate and nuanced insights. It emerges as the methodology for delving into the depths of complex research questions, offering an avenue to extract responses that transcend the superficial and venture into the profound.

As illuminated by Smith and Smith (2018), qualitative research is a meticulous undertaking involving a systematic analysis of textual data from various sources, spanning interviews, surveys, focus groups, and diary entries. This methodological approach is not merely a means to an end but a deliberate strategy known for its efficacy in research endeavours. It provides investigators with the necessary tools to capture and distil the depth and richness encapsulated within informants' perspectives. Qualitative research enables a nuanced exploration of the research topic, cultivating a comprehensive understanding of the subject matter. Its actual value surfaces in the subsequent synthesis and interpretation of research outcomes, extracting invaluable insights.

In the tactical execution of this research, a semi-structured approach takes centre stage in collecting data, predominantly through in-depth interviews. Flick (2017) accentuates the aptness of this method for fostering open-ended discussions, granting participants the freedom to articulate thoughts and opinions in a manner that transcends the constraints of rigid structures. The semi-structured format not only invites informants to delve into personal experiences but also encourages them to furnish justifications for their responses. This strategic approach significantly enriches the data collection by capturing a broad spectrum of viewpoints, ensuring that responses are well-informed and comprehensive. The interviewee pool comprises 8 women from the Klang Valley and three fashion designers, all carefully selected based on specific criteria such as age, ethnicity, social media usage, and involvement in the fashion industry.

Furthermore, the leading focus group for this research is strategically drawn from women in the Klang Valley who are actively engaged in the fashion industry, as per the insights of Gill et al. (2008). This decision aligns with the notion that focus group interviews offer a unique dynamic, creating a less structured environment within a group setting, as underscored by Flick (2017). This setting allows participants to engage in organic discussions, exploring shared perspectives and group dynamics. The

outcome is a rich collection of data that reveals commonalities among participants, offering a deeper understanding of the collective perspective of the group. In order to complement this, in-depth interviews were meticulously conducted with fashion designers, providing a granular exploration of their insights and perspectives.

In synthesis, the qualitative research methodology adopted for this study is not merely a means of inquiry; it is a deliberate and strategic choice that manifests as a dynamic tool for unearthing detailed and comprehensive insights. Its emphasis on semi-structured questioning during interviews and the strategic utilisation of focus groups ensure that the research findings are well-rounded and grounded in the wealth of informed opinions from a diverse and carefully selected participant pool.

FINDINGS AND DISCUSSIONS

Regarding the findings and discussion, the study involved eight informants (MS) who participated in focus group interviews. In contrast, three fashion designers (FD) were individually interviewed in-depth.

a) Price

Based on the response, five out of eight women agreed that the price for a baju kurung that exceeds RM100 is considered expensive. Since the clothes are formal wear for attending classes and work, most prefer the baju kurung to be affordable but simultaneously as comfortable as possible. Some even consider that baju kurung should not be pricey since it uses basic stitching techniques and is also a national clothing item for women. Suppose any significant events occur, and respondents are required to wear one. In that case, they are likely to spend more time on it as they want to appear presentable in front of others. Usually, for celebration days such as Hari Raya Aidilfitri, the responders set up the budget higher, costing around RM200 and above.

I am highly aware of how pricey baju kurung are nowadays. Personally I find it conflicting that I have to pay such a high price for a national treasure, but I also believe it should be accessible for everyone, hence no, I would not pay RM130 for a pair. There are many more beautiful options for a cheaper price out there anyway.

(MS8/02012023)

Daily use, RM130 kinda expensive

(MS2/28122022)

Conversely, three additional informants believed that RM100 for a single baju kurung set is affordable. From their perspective, considering the impact of inflation on workers, it is imperative not to exploit their hardships. They emphasised that labour-intensive work involving intricate detailing in stitching and assembling complex pat-

terns warrants a higher compensation. From their standpoint, the price of baju kurung becomes inconsequential when it is custom-made and of superior quality. They prioritise ensuring that the baju kurung is crafted from the finest breathable materials, suitable for extended events, and complements their accessories seamlessly.

Depending on the design and quality, RM130 can be considered as affordable and I would pay for it.

(MS3/30122022)

I had no problem purchasing baju kurung for around RM200 to RM250.

(MS7/30122022)

Additionally, from the perspective of the Fashion Designer, FDs have their thoughts regarding the prices of baju kurung. FD1 and FD2 stated that the cost of our women's traditional wear should be higher than it is now because we need to appreciate and be proud of it. Selling baju kurung at a low price makes it seem like one is looking down upon the outfit. Setting a higher price for baju kurung will label it as exclusive, and it can quickly enter the international market. Since there is a considerable difference between the Malaysian Ringgit and other currencies, local fashion designers need to seize the opportunity to gain profit from the global market.

Baju kurung need to be put at a high price since baju kurung is our pride and culture

(FD1/29122022)

Next, based on her experience, FD stated that pricing is challenging because customers usually demand the best piece but set the budget very low. Pricing needs to be valued by the designer's effort, the amount of embellishment, materials and time taken to make a whole set of baju kurung. Customers always thought that sewing was an easy job, so most of the time, negotiating the price for baju kurung is the hardest part of the job.

The price of baju kurung is expensive usually depends on the the process of making baju kurung itself. Usually, if the baju kurung is being mass produced it will be much cheaper but with low quality however the hard process of making baju kurung can be expensive due to the high quality of the material.

(FD3/03012022)

Overall, RM 100 is considered expensive for a piece of baju kurung. Most preferred the mass-produced version of baju kurung as it would save a lot of their money to have baju kurung as a daily wear. Since baju kurung usage has already been implemented in every woman since primary school, it is believed that it also creates a perception in terms of pricing to them, so they do think that it should not be too pricey to own one.

b) Materials

The criteria our informants hold in high regard when selecting a baju kurung are not just about style; they delve into the practical aspects that enhance their daily lives. For them, simplicity is key – a design that does not overwhelm but exudes elegance. Equally important is functionality; they prioritise baju kurung which is easy to wash and requires minimal ironing. Given their hectic schedules, especially during rushed mornings heading to class, this becomes a practical necessity.

However, it is not merely about convenience. Our informants desire a baju kurung that complements their unique body shapes and enhances their skin tones. It is not just an outfit but a statement, an extension of their identity. They firmly believe that the right baju kurung has the power to bring out the charisma within.

Delving deeper, the informants unanimously underline the pivotal role of the material in their baju kurung selection. Whether they are students navigating academic life or career women, particularly government servants adhering to dress code regulations, wearing baju kurung is a routine every Monday and Friday. In this context, MS2, MS3, MS4, and MS7 concur that cotton is the material of choice. The preference for cotton goes beyond comfort; it is a strategic choice. The easy maintenance, durability, and breathability of cotton align seamlessly with their lifestyles.

Consider the weather in Malaysia, especially between 10 a.m. and 3 p.m., which are prime class hours. It is a time when the Malaysian sun is at its zenith, and the temperature can be unforgiving. Wearing a baju kurung made of cotton ensures comfort and a shield against the heat. It's not just about looking good; it's about feeling good despite the challenging climate.

For our informants, selecting a baju kurung is a thoughtful and deliberate process. It's about finding the perfect balance between style and functionality, a garment that enhances their appearance and aligns with the practicalities of their daily lives. The baju kurung, for them, is not just a piece of clothing; it's a dynamic expression of identity and comfort amid the vibrant tapestry of Malaysian life.

In my opinion, the best material for a baju kurung is cotton, especially baju kurung kedah. There is a reason why it virals around Malaysia especially among young ladies because cotton is easy to care for, simplistic designs, colours are easy to the eyes and baju kurung kedah are effortlessly casual + formal so can be don to literally any event.
(MS4/ 30122022)

I would say pure cotton and cotton with little bit mixed with polyester and also batik. These material is comfortable enough for me and it easy to wash.
(MS2/ 30122022)

The second material that MS6 chose was silk material. It was known as the material that had a light condition and gave shimmering optical effects. Natural protein fibres called fibroin, which some species of insects used to construct their cocoons, were used to manufacture silk. The *Bombyx mori* larvae, which can only exist on mulberry trees, are the source of most of the world's silk. Most people prefer natural silk over synthetic silk because of this fabric's remarkable softness and durability. Even if the cloth is not too thick, synthetic silk makes the person uncomfortable. They will feel comfortable and airy when they wear authentic silk because of the air inside the clothes. Additionally, even if the silk were too fragile for movement and easy to crumple, it would still give the wearer a gorgeous flowline and make them look elegant and attractive.

To me silk is definitely the best, as its light and despite it being a little more fragile to movement, it gives very nice flowiness to the baju kurung

(MS6/30122022)

Thirdly, satin material. Even silk and satin give a shimmering, smooth, and glossy look, but they are made of a different material. Satin was a type of weave built by laying warp yarns on top of the weft, moving underneath one thread, and repeating the process. This weave has fewer interlaces and produces a well-known, adored, smooth, shiny surface. This type makes someone who wears it look luxurious and elegant, especially in the form of baju kurung. In addition, the person who wears the baju kurung with the satin type of material will boost their confidence and, at the same time, make them feel comfortable. That is why most of the girl who wants to look simple and pretty at their convocation or during the Hari Raya Aidilfitri celebration will find the baju kurung with the satin material because it will make them feel pretty when they take pictures even if they need to spend a bit because of the price of the baju kurung.

Besides that, from the fashion designer (FD) perspective, FD3 stated that the material is related to the quality of the baju kurung. The quality of the baju kurung will improve if it is made of high-grade materials. It is because a tailor will spend more time on quality, especially when selecting the material, as this is a crucial stage before cutting the fabric into the required shape. They will move on to the next step if they approve the material and begin to create the desired design per their specifications.

Tailors spend more time on quality, the mass produced always cheap because the quality were low. If the criteria such as material, finishing and the design were are in the great quality, do expect the high price.

(FD3/03012023)

As a result, the material plays a significant role in creating the baju kurung because people will continue to wear the baju kurung more frequently in the future if the ma-

terial is comfortable and makes them feel attractive while wearing it. Besides, the culture of baju kurung will grow better in the future and at the same time it will attract people to wear it not only the local people but also the foreigners that stay in Malaysia.

c) Design

Baju Kurung has many designs these days. Baju Kurung went through numerous designs, from traditional baju kurung to modernised baju kurung, which suits today's generation. Research shows that MS2, MS4, MS5, and MS6 preferred Baju Kurung Kedah as their preferred baju kurung whether to wear daily or on occasion. One of the reasons informants preferred this design among all of the designs in baju kurung is because the design had a touch of the modernised baju kurung that suited today's generation. They agreed that Baju Kurung Kedah's design looks simple. It also comes in plain colours, where informants can pair it with jeans.

Yes, I know about Baju Kurung. For me, the first design of Baju Kurung that comes to mind is Baju Kurung Kedah. The design looks simple and it is prettier if it comes with a plain colour. It is also because the Baju Kurung Kedah tops can be paired with jeans.

(MS6/3012202)

Of course, the first Baju Kurung that comes to mind is definitely Baju Kurung Kedah.

(MS2/30122022)

However, some informants preferred Baju Kurung Pahang and Baju Kurung Johor. For MS3, she said that the respondent preferred Baju Kurung Pahang. She stated that it had the trendiest design for baju kurung these days. For example, the design of this baju kurung followed the trend of having floral, polkadot, and embroidered designs by keeping the original cutting of the baju kurung without any designs changing any of the cutting.

Yes I do. Baju Kurung Pahang in cotton fabric comes first in my mind, probably because it is one of the trendiest Baju Kurung today.

(MS3/30122022)

Yes I am aware of them, and usually when people mention Baju Kurung, I think of floral designs.

(MS8/30122022)

On the other hand, MS7 preferred Baju Kurung Johor and said that the design of these clothes is effortless when it comes with "pesak" where it has provided more comfort on daily wear. Also, this baju kurung design gives an effortless look while being decent and appropriate to society.

Yes, I would think of Baju Kurung Johor first, especially Baju Kurung Teluk Belanga whose design can be seen on a lot of Baju Kurung's designs especially on female students' school uniforms. It looks very simple with its 'pesak' that will provide more comfort to the wearers and also its length that covers way down until the bottom of our knees. I think it gives a very simple look while being decent and appropriate.

(MS7/30122022)

FD1 stated that traditional baju kurung is the most preferred piece of clothing out of all baju kurung, including the modernised one. The reason why traditional baju kurung is because it is an authentic baju kurung compared to many baju kurung designs. But as for the material, respondent preferred the modern design as it offered a better material compared to the traditional one.

Both traditional and modern Baju Kurung are my favourites. If we can compare material wise, the traditional ones use basic materials like cotton and are more authentic and limited. Nowadays, the design has become more straightforward, and if I have to choose, I would say that I personally prefer the old days design with modern cutting.

(FD1/29122022)

This exploration into baju kurung designs unveils a timeless affinity both women and fashion designers share for this traditional attire across diverse occasions. However, the resonance with baju kurung hinges on the artistry and relevance of its design to the specific event. Beyond mere fashion choices, informants have a collective sense of pride when it comes to wearing baju kurung, viewing it not just as clothing but as a powerful symbol deeply rooted in Malay culture. It signifies a connection to tradition and a celebration of identity, making every occasion a canvas for expressing cultural pride through fashion.

d) Purpose

Throughout the research, the reason or purpose of wearing baju kurung is not an exception among informants. Based on the research, most of the informants stated that there are two main reasons why they wear baju kurung: for occasions and daily wear.

I personally like wearing it to events but not on a daily basis.

(MS6/08012023)

I think baju kurung is very simple and versatile in a sense that you can pretty much wear it for any occasion, but I especially appreciate how much it fits with formal situations and carries so much style and elegance at the same time

(MS8/10012023)

Based on the MS6 and MS8, the informants stated that they prefer wearing baju kurung for special occasions and not on a daily basis. Informants state that baju kurung is suitable for occasion due to the appearance and the elegance of the baju kurung

itself, which sparks confidence in someone who wears it. Although there are baju kurung being marketed out there, some informants find it hard for baju kurung itself to be worn on a daily basis.

MS6 and MS8 give their opinion towards baju kurung, where they believe that wearing baju kurung is difficult. This context can relate to the material or the job scope, where some material may be too thick for the informants to wear and it is difficult for them to move around when wearing a skirt. In baju kurung context, kain sarong.

However, FD2 stated the opinion differently from the MS. Baju kurung has higher occasion demands than daily wear. FD2 states that daily wear baju kurung is being mass-produced by small clothing brands in order for them to sustain their business. However, huge designers would also mass produce their product, but due to the difficulty and details of producing baju kurung, informants preferred baju kurung to be worn on occasion instead of being viewed as daily wear.

It depends on the process, if mass produced the price will be more reasonable and it is suitable for daily wear, however in my opinion baju kurung is suitable for special occasions and celebrations.

(FD1/ 29122022)

In conclusion, researchers can conclude that baju kurung is suitable for occasion wear as it is more formal and gives a modest touch to the person who wears it. Aside from that, baju kurung is more appropriate to wear for occasions instead of daily as it is difficult for people to do their work while wearing baju kurung.

CONCLUSION

In conclusion, based on the comprehensive research conducted, it becomes abundantly clear that individuals' preferences for baju kurung, a traditional Malay attire, are shaped by many intricate factors. These factors encompass a broad spectrum, ranging from the pragmatic and economic considerations to the more subjective and aesthetic aspects, thereby painting a rich tapestry of motivations and choices.

First and foremost, the pricing of baju kurung emerges as a pivotal determinant. Informants in the study demonstrated a discerning eye for value, often seeking out designs that appealed to their sense of style and fell within their budget constraints. It implies that affordability plays a significant role in decision-making as individuals navigate the diverse marketplace offerings.

Design aesthetics, undoubtedly a cornerstone of the baju kurung selection process, take on multifaceted nuances. Participants in the research exhibited a penchant for

designs that resonated with their tastes, thereby highlighting the role of individual style preferences. Some informants preferred intricate, embellished designs, while others leaned towards minimalist and understated elegance. This diversity underscores the vast array of design choices available within the realm of baju kurung.

Moreover, the choice of fabric material surfaced as an influential factor. Many participants showed a marked affinity for specific materials, citing comfort, durability, and aesthetic appeal as driving forces behind their choices. It reflects a deeper level of consideration as individuals carefully weigh their selected fabrics' tactile qualities and longevity.

Delving into the motivations behind baju kurung selection, it became apparent that individuals wear this traditional attire for many purposes. While some opt for baju kurung primarily to represent cultural identity and heritage, others view it as a symbol of modesty and elegance. Additionally, baju kurung appears to be most suitable for special occasions, such as weddings, religious festivals, and formal gatherings, with participants indicating that its intricate design and traditional significance make it a preferred choice for such events.

This research illuminates the multifaceted nature of baju kurung preferences, showcasing the interplay of economic, aesthetic, and cultural factors. It underscores individuals' dynamic decision-making process when selecting this attire, revealing the nuanced and deeply personal considerations that inform their choices. As such, baju kurung transcends being a mere piece of clothing; it becomes a canvas upon which individual preferences, cultural identity, and fashion sensibilities are intricately woven.

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