



The Evolution of Men's Fashion Trend on Malay Festival Costume "Baju Raya" in Malaysia (1930-2017)

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Abstract

The evolutionary process of Malay clothes reached the highest level during the Malacca Sultanate. Tun Hassan was the first person to change the shape of the original Baju Melayu. Nowadays, the modernization process is becoming very extensive. This research aimed to analyze the evolution of the trend men's Baju Melayu in Malaysia regarding social change and transformation of new trend Baju Melayu. The theory of social changes and Malay dress principles and ethics will use. This is a qualitative research approach. This research, hopefully, would fill in the gap of knowledge and provide a vital source to future references.

Keywords: *Baju Melayu*; costume; Malay festivals; men's; social.

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1.0 Introduction

This paper was discussing the evolution of fashion trends for men's *Baju Melayu* by focusing on the festival costume or *Baju Raya* in Malaysia, starting from the 1930s until 2017Ss. The *Baju Melayu* is a traditional Malay outfit for men and was translates in English as a Malay shirt. The men's *Baju Melayu* consists of two main parts, which are the shirt or top with a long-sleeved shirt. Through the neckline of the shirt given the specific name to the *Baju Melayu* where Malay shirt without collar named a *Baju Melayu Teluk Belanga* and the shirt with stiff collar known as *Baju Melayu Cekak Musang*. The second part of *Baju Melayu* is trousers.

Meanwhile, the *Baju Raya* is referring to the costume worn on Islamic festivals such as Aidilfitri or Aidiladha consist of *Baju Melayu*, either with the traditional, modern, and contemporary cutting was follow up with the new trends and fashion mode today. The term fashion trend refers to the aspects of appearance and construction of fashion products that relate to a particular season. Such as trends are manifest the appearance of fashion product, which is designed and manufactured before being delivered in the festive season. Fashion trend provides insight into the style and color direction in which future fashion products will take in their final form (Hines, T. and Bruce, M., 2016). The term 'mode' derived from the French word called "la mode," which means fashion (S.A. Siddiqui, 2016). According to Breward (2003), the style defined as an essential conduit for the expression of social identity, political ideas, and aesthetic taste. Besides, Perna (1987) described fashion as an expression of the times, such as broad interpretations that fit well with the modern consumer society in which many aspects of people's lifestyles become the vehicles for reflecting social status and success.

2.0 Literature Review

2.1 The History of Traditional Malay Costume *Baju Melayu*

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Like the other races, the Malay clothing pattern evolved over a long evolution of the period. It was starting from the prehistoric era. With the influx of foreigners to Malacca, they also brought with them their fashion style. These eventually influenced the Malay attire, when they have combined the loose-fitting flowing style of robes from the Arabs and Indians, trousers, and pants taken from the Mongols and Turkey with the simplicity and elegance elements from the Europeans. And then, starting from that, the Malay Baju Melayu was born. History also explains, the Malay clothing undergoes evolutionary processes through the influences from civilized nations like India, China, Arab, and Europe. In those early times, natural sources were used as clothing material until cotton and silk were introduced to the Malay Peninsula as early as the first century by Indian and Chinese traders.

The concept of a traditional Malay costume defined by *Kamus Dewan Pelajar* the second edition as anything that wears on the body such as shirts and pants called a costume. Meanwhile, the word traditional means something figured or patterned with the element of tradition and society, including Muslims, groups of people, community, nation, tribe, clan, ethnic group, race, people, and residents. The evolutionary process of Malay clothes reached the highest level during the Malacca Sultanate. Started from the palaces of the king, the Malay society reached its glory, and until now, this cultural heritage still becomes a source of inspiration to the Malay community. Baju Melayu is the general traditional Malay costume, especially for men. From the fact, the Baju Melayu has existed in this world since the 15th century. The first person who wears and popularized the Baju Melayu in the 15th century is Tun Hassan Temenggong. As recorded in the Malays' history book, Tun Hassan, who lived during the reign of Sultan Mahmud Shah, was the first person to change the shape of the original Malay *Baju Melayu*, which wears until now. Tun Hassan has enlarged and extended the base of the hand part for *Baju Melayu* and, named as *Baju Kurung*. By developing the cutting and pattern, the Malay traditional attire looks like a form of cloak and Arabian clothing (Portal Rasmi Kerajaan Negeri Johor, 2016). Apart from that, usually, Baju Melayu has two styles, which are *Baju Melayu Cekak Musang* and *Baju Melayu Teluk Belanga*. Also, *Baju Melayu Teluk Belanga* is generally more prevalent in southern Malaysia. Meanwhile, *Baju Melayu Cekak Musang* was more famous in central and northern Malaysia (Alias, A., M.D Nawawi, N., 2003).

Besides, Malay clothing also has its symbolic character to describe Malay groups and society. According to Geertz (1992), the symbol is the model of fact as it provides information and guidance on how to consolidate reality. The meaning of symbols can divide into three categories: policy elements, elements of conventional and intrinsic meaning. The first meaning refers to a fact and expressions such as color, the traditional definition is seen through the images and soundtrack, and the definition of intrinsic refers to the symbolic meaning. According to Ismail (1991), the purpose of the symbol in Malay costumes shows the greatness of the dresses, authority, rank, status-class, religion, and philosophy. For example, differentiation between rich and poor, ordinary people and monarchs, as well as the difference between the virgin and widows, can be known by the fabric choices and the styling of Malay costume worn by them.

Following by Izab (2012) in his writings on Utusan Melayu Online, he mentioned that when looked back in history, based on how traditional Malay dresses such as wearing of *Baju Sikap* or *Baju Layang* in the past, lots of things can learn. For example, these two traditional dresses can only be worn by the royal dignitaries and those who awarded titles such as Datuk, Tun, and so on who may wear this attire. This similar to the function of Baju Melayu as it initially created through the style of the neckline called Teluk Belanga has to be worn by ordinary people. At the same time, the *Baju Melayu Cekak Musang*, it only reserved for the king and sultan. Eventually, the Malay men had made the *Baju Melayu* as a typical attire when going to the mosque to perform a prayer. The enormous influence of this traditional attire eventually makes it an official symbolic attire ahead of the Islamic Festive Day in Malaya. Besides being worn during the festive season, Baju Melayu also functioned as traditional costumes and national costumes for men in Malaysia. At this time, *Baju Melayu* will not only be used during the celebration of Islamic festivals or the prayer at the mosque but also suitable for formal occasions as well as attending a ceremony. There are some styles of *Baju Melayu* such as *Baju Melayu Teluk Belanga*, *Baju Melayu Cekak Musang* and modern and contemporary *Baju Melayu* where the difference is on the neckline of the shirt, the size of the shirt and the additional characteristics of the shirt.

2.2 Malay Festival Costume

Islam is the official religion in Malaysia, and Aidilfitri, Aidiladha is two religious festivals celebrated every year by the Muslims. It estimated that a total of 60.4% of the population was practicing Islam in Malaysia and the rest of the community professing other faiths, including Animism and Sikhism. The majority of Muslims in Malaysia is Malay. However, there are some Indian and Pakistani are Muslims as well. Besides, an increase in the percentage of the Muslim community also contributed to the rise of Chinese Muslims (Ahmad, M., 2012).

In the feast season, the costume called *Baju Raya* played an essential role during the welcoming festival because Muslims are encouraged to wear new clothes to celebrate the festival celebration. Baju Melayu is a traditional costume worn by Malay men in the festive season in Malaysia. Before the evolution of Malay fashion, men's fashion before the 1980s consisted of the traditional *Baju Melayu* with the square, boxy shirt, with the gore and gusset, up until the 1990s and 2000s (Ardi Idewani, 2017). The excitement of the celebration can look through the diversity of clothes design created in different silhouettes, patterns, colors, and styles, which describes the identity of a nation.

Nowadays, Malay will have a variety of choices for clothes to celebrate the arrival of the festive seasons in Malaysia, even though the traditional Baju Melayu still becomes the first choice to symbolize the Malay identity on Islamic celebration. But now, the Baju Melayu is getting an update. Therefore, many fashion trends were introduced by the Malaysian fashion designer every year to expand the new design of the Malay festival costume called as modern Baju Melayu. At the same time, now can see the Malay men fashion also worn robes, kurta, casual wear, and many more, whereas, in the past, Malay festivals clothes consisted of *Baju Melayu* and *Baju Kurung* only.

According to Shawal (2015), the evolution of style from traditional Malay festival costume to a new modern fashion trend now has created a great conflict because traditional Malay clothes originally came from our ancestors. The modern and contemporary style may remove the identity and aesthetic value of traditional clothing by the negative influence. For example, the traditional costumes worn at

Malay festivals have been violated by the contemporary design nowadays. Therefore, external influences and the change of time will make the elements and original features of Malay traditional clothes worn in the festive season faded.

Besides, the traditional Malay costume has a drastic change in silhouette, color, style, and design after the existence of the modern Baju Melayu until damaging the Malay identities on the clothes. Teenagers are the most prominent groups in the world of fashion today because these people tend to try different styles to show their modernity. Today, hipster style, raver, hip-hop, rap, and others had given significant influences on teenagers, and some of them even dare to try extreme style to highlight the disparity.

2.3 Issues on Evolution of Malay Festivals Costume

The perception of society towards the development of fashion trends is not a new issue in the modern era. These have existed since the early days of Islam until the arrival of recent times now. The development style of traditional Malay festival costumes to new fashion trends now has been a great conflict for some people because traditional Malays clothing is a dress from ancestors and should not stain with a modern style, which removes the identity and aesthetic of traditional clothing that is not tainted by a negative value which is outside of Malay culture. This is because the traditional costumes worn at festivals have been violated by the contemporary design nowadays. According to Zubaidah Shawal (2015), traditional clothing of the Malay community has created as a symbol and emblem of modesty and simplicity of the Malays. However, external influences and the passage of time make the elements and original features of Malay traditional clothes worn in the festive season are long faded.

Nowadays, the nations in millennium era always been involved the process of modernization, although the extent and direction change vary. In making changes in style and trend, the designer must focus and maintained the value and aesthetics of traditional costume for the new trend of garment production. The selection and creation of a garment must be based on the suitability and function in order not to become a fashion victim. For example, dressing conflicts on Eid attire produced by some young designers now consider not suitable to wear during the celebrations. This assertion supported by Izzat Mohd Anuar (2016):

The men's fashion wave began to bring about changes when modern elements started to apply in the fashionable detail on festivals costume. But the question is whether it is capable of bringing positive value to the cultural aspects of the Malay community in this country or the injection of urbanization is nothing more than an experiment that appears based on attempting to abate contemporary designs. "

Malay traditional costumes have created as a symbol and emblem of modesty and simplicity of the Malays. However, external influences and the passage of time make the elements and original features of Malay traditional clothes worn in the festive season faded. Because of that, fashion designers play an essential role in upholding the Malay traditional costume because, as a fashion designer, it has a responsibility to society and preserves our Malay identity.

3.0 Methodology

3.1 Theory of Social Changes

The theory of the social changes will be used to analyze and understand the new fashion trend for men's *Baju Raya*, which is related to the social changes in Malay society in Malaysia from time to time. The process of social changes occurred concurrent with the modernization, and the difference involves in social values, patterns of conduct in organizations, power, social interaction, and so on. The study follows the stated theory of social changes that occurs through several phases:

The social change began in society with the first change. The traditional Malay costume itself had existed more than 600 years ago. The earliest design of *Baju Kurung Teluk Belanga* and commonly known as the *Baju Kurung Johor*. However, through time passes, the original design of *Baju Kurung* seems to have modified through the new influence had on the *Tanah Melayu* before and the modern era now.

The initial state of change affects the process of social change and gives it a particular change with a distinctive characteristic. In the days before arrival of Islam, the lives of local Malay community deeply influenced by Hindu-Buddhist practices introduced by the foreign traders and was reflected in their dressing, which has described to simple but practical. After the Islamic influence began making its presence felt in the Malay Peninsula when Arab traders were making their presence in Tanah Melayu from the 7th century onwards. Over time, the Middle Eastern values began to make an impact on the local dressing style.

The development of the social change process may occur rapidly within a specified timeframe. In Malay history showed it took a further 800 years before Islam firmly established in Malacca. By following that long transitional period, some locals began to adopt changes in the way of dressing, and this also happened in the modern design now.

Social changes are deliberate and justified. Therefore, these changes derived from the individual's behavior based on their specific needs. For example, to show their richness, some people like to choose their fashion brand, material and design of their *Baju Raya*, and so on based on their character.

In explaining this social change, various definitions have been introduced by the experts about the meaning of these changes. For example, according to Wibert Moore in the Ranjabar (2008), social change cannot be the symptoms only for modern society but also in universal conditions for human life experience.

According to Kingsley Davis, as cited in Soekanto (2000), social change is part of a change in terms of culture, which covers many aspects such as art, science, technology, philosophy, and so on. Also, Syani (1995) explained that the process of social change happens when there is an existence of different conditions from the previous one, and the changes may be backward or towards progress. This kind of situation explained to us that every community will change, whether the changes are in the form of widespread, occurring slow or fast, which is also known as the evolution process.

3.2 Theory of Malay Dress Principles and Ethics

In the Malay Principle Dress (Ismail, 2006), there is an explanation of the combination types of clothes that make the Malay dress as a full dress. She referred to the cloth, shirt, and trousers that became the basis of clothing and became completed when added with a headdress and belt, as related to five births. In the Malay history, it had limits on the use of colors that symbolize the greatness of the kings from being used by the general public, for example, the yellow and white colors are given by the priorities to be used by the Malay rulers (Jamal, 1992).

However, the Malay clothing arrangement also emphasizes social symbolism, which intends to protect the user's dignity. As an example, when a married woman wears a sarong, she should place a cloth on the backside. If the one who is wearing a sarong is a virgin, then the head of the sarong must be at the front side. For men, wearing a waistcloth, the single people should wear it above the knee while the married wears the bottom of the calf (Effendy, 2005). These methods indirectly become an indication of the user's status and thereby restrict the socialization activity in the Malay customs.

3.2.1 The Ethics of Malay Clothing by Tenas Effendy (2005)

To study more in-depth on the Malay costume, researchers also referred to the Malay dress principles and ethics by Tenas Effendy. That was mainly to understand how, why, and to what extent people value things on the evolution of fashion trends on Malay Costume based on politics, social and economic. That will give a significant reason why this research is very significant as a reference to the future researcher. While understanding all the details aspect, it will discover all the sequence of time and also the influencing factors on the evolution of the trend for men's fashion in Malaysia.

The Ethics of Malay Clothing has five components:

- i) Never wear a garment that shows the body aurat of the wearer.

Every Malay individual is obliged to cover their body. This principle is fundamental because clothing that does not cover the body considered as lowering human dignity violates the Islamic faith and the Malay custom. The behavior of people who wear clothing does not cover the body is mostly prevented and examined both by Islam and by the Malay customs based on Islam. This will be used to study on the new garment of *Baju Raya*.

- ii) Never wear garment from thin fabric

The ethics of Malay dressing are overly wearing a garment from thin fabric that causes the shape of the wearer's body been see-through, especially for women. Tradition people say the thinner of the shirt, the lighter of the faith. In the customary phrase is said, when peoples are wearing too light fabric, that's where Satan and the devil are live. Also, it is said, when wearing clothes, it is infrequent and thin, it said that someone already lost their sense of shame in their life or, who wear to thin they find themselves in trouble situations. This level well identified on the fabric used on the garments of *Baju Raya*.

- iii) Never wear a garment that is too tight.

Malay clothes are also heavily tanned, so it reveals the curves of his body. The customary phrase says, when wears the too tight cloth, the Malays lost trust in religion and destroy the indigenous Malay manners or also said that anyone who wears too-tight clothing categorized as lacking in faith and their soul is restless. The phrase further affirms that marking indigenous of Malay people attach great importance and should be taboo to wear clothes too tight or it said that signs of people firmly believing in themselves, the clothes that do not suit their culture must stay away. Through this level will be focused on the pattern and cutting the shape of the *Baju Raya*.

- iv) Do not overdress.

What is meant by do not overdress is the abstinence of making and wearing a Malay dress with no reference to the three abstinence above and wearing it all over. This level will study details on the characteristic applied to the men's *Baju Raya*; either the elements are suitable for Malay men's character.

- v) Do not wear a garment against the customs and tradition.

Meant on the abstinence, is it forbidden to make or wear garments at all times without understanding and care about the prohibitions and provisions of the customs. The Malay traditions say that when someone overdresses, showing the wearer is a lousy character or it said when doing wrong dressing rule can lead to disgrace and embarrassment to the wearer.

These rules do not mean to prohibit the development of fashion and designer's creativity in making Malay dresses, but simply to keep the clothes by not eliminating their original symbols and values as Malay society identity. They also say, in Malay clothing, they are birth and inner clothes or said that in Malay clothes in there have a lot of meaning contained, for example, in *Baju Kurung*.

That why the identities of the Malay festival costume very important and need to preserve. This should be the reason why any changes, adaptations, and arrangements made on Malay festival costumes should not wandering away from its original identity and aesthetic value. supported by Syomir Izwa (2015) as cited in Adnan (2015); however, there are various changes and new trends he festival costumeS, *Baju Melayu* always is our Malay men's identity and continues to be used until now. In producing a modern and contemporary design in the festive season, the basic features that carry a symbolic meaning to the Malay community should not abandon, and this will make the festival costume maintain to reflect the personality.

4.0 Analysis

Table 1: Evolution of Trend for Men's *Baju Raya* before Independent (1930-1950)

Style and Trend for men's <i>Baju Raya</i> in Malaysia	Description
 <p data-bbox="300 801 738 831">The style of youth male Malay clothing was about 1945.</p>	<p data-bbox="863 331 1134 405">Name: <i>Baju Melayu Teluk Belanga</i> Year: 1945 Style/cut: Traditional loose cut.</p> <p data-bbox="863 432 1326 629">Accessories Head: <i>Songkok</i> Neck: <i>Teluk Belanga</i>, 'V' shaped, and <i>Cekak Musang</i> Button: Single button, thread button loop, Gore: From the base of armholes, widening toward hemline Gusset: Square gusset at base of armholes. Pocket: Three front pockets. Waistcloth accessory: <i>Ikatan</i> Sampin P. Ramlee.</p> <p data-bbox="863 651 1129 680">Source: Majalah Perempuan 2001</p>
 <p data-bbox="300 1451 743 1480">The style of youth male Malay clothing was about 1950s.</p>	<p data-bbox="863 853 1246 958">Name: <i>Baju Melayu Teluk Belanga</i> matched with Western shirt Year: 1950 Style/cut: Traditional loose cut, Western shirt</p> <p data-bbox="863 981 1481 1227">Accessories Head: <i>Songkok</i> Neck: <i>Teluk Belanga</i>, Western shirt collar Button: Single button, thread button loop, Full front buttons for the western shirt Gore: From the bottom of armholes, widening toward hemline Gusset: Square gusset at base of armholes. Pocket: Three front pockets. Waistcloth accessory: - Bottom/Trouser: <i>Pelikat</i> cloth. Source: Malaysia National Museum</p>

Table 2: Evolution of Trend for Men's *Baju Raya* early Independent (1959-1990)

Style and Trend for men's <i>Baju Raya</i> in Malaysia	Description
 <p data-bbox="108 723 699 748">The style of Malay youth clothing on the festive season after independence.</p>	<p data-bbox="766 271 1270 344">Name: <i>Baju Melayu Teluk Belanga, Baju Melayu Cekak Musang</i> Year: 1958 Style/cut: Traditional loose cut.</p> <p data-bbox="766 369 1246 636">Accessories Head: <i>Kopiah</i> Neck: <i>Teluk Belanga, Cekak Musang</i> : Stand up collar with facing around the collar of approx.. Button: Single button, thread button loop : Five buttons Gore: From the bottom of armholes, widening toward hemline Gusset: Square gusset at base of armholes. Pocket: Three front pockets. Waistcloth accessory: - Bottom/Trouser: <i>Pelikat</i> cloth.</p> <p data-bbox="766 660 1002 685">Source: Majalah Fesyen 1958</p>
 <p data-bbox="156 1236 699 1261">The evolution of the style of dressing by Malay men's youth in 1959s.</p>	<p data-bbox="766 777 1046 851">Name: <i>Baju Melayu Cekak Musang</i> Year: 1959 Style/cut: Traditional loose cut.</p> <p data-bbox="766 875 1390 1189">Accessories Head: <i>Songkok</i> Neck: <i>Cekak Musang</i> : Stand up collar with facing around the collar of approx.. Button: Five buttons Gore: From the base of armholes, widening toward hemline Gusset: Square gusset at base of armholes. Pocket: Three front pockets. : Three pockets on the side of the shirt and in the pockets at the top have placed a handkerchief called pocket square. Waistcloth accessory: <i>Sampin Agung</i>. Bottom/Trouser: Long pants until feet level Source: Majalah Fesyen 1959</p>
 <p data-bbox="108 1727 699 1751">The new style of Malaysian singer Sudirman Arshad in the festive season.</p>	<p data-bbox="766 1290 1046 1364">Name: <i>Baju Melayu Cekak Musang</i> Year: 1987 Style/cut: Traditional loose cut.</p> <p data-bbox="766 1388 1246 1632">Accessories Head: <i>Songkok</i> Neck: <i>Cekak Musang</i> : Stand up collar with facing around the collar of approx.. Button: Five buttons Gore: From the base of armholes, widening toward hemline Gusset: Square gusset at base of armholes. Pocket: Three front pockets. Waistcloth accessory: <i>Ikatan Sampin lazim</i> Bottom/Trouser: Long pants until feet level</p> <p data-bbox="766 1657 927 1682">Source: URTV 1987</p>

Table 3: Evolution of Trend for Men's *Baju Raya* in the modern era (1990-2000)

Style and Trend for men's <i>Baju Raya</i> in Malaysia	Description
 <p data-bbox="316 824 730 846">The festival attire is more colourful in the modern era.</p>	<p data-bbox="863 271 1142 344">Name: <i>Baju Melayu Cekak Musang</i> Year: 1995 Style/cut: Traditional loose cut.</p> <p data-bbox="863 367 1337 613">Accessories Head: <i>Songkok</i> Neck: <i>Cekak Musang</i> : Stand up collar with facing around the collar of approx. Button: Five buttons Gore: From the base of armholes, widening toward hemline Gusset: Square gusset at base of armholes. Pocket: Three front pockets. Waistcloth accessory: <i>Sampin lazim</i> Bottom/Trouser: Long pants until feet level</p> <p data-bbox="863 636 1023 658">Source: URTV 1995</p>
 <p data-bbox="204 1514 807 1538">Implementing of external influence on men's dress during the festive season.</p>	<p data-bbox="863 875 1078 949">Name: <i>Baju Melayu Moden</i> Year: 2000 Style/cut: Traditional loose cut.</p> <p data-bbox="863 972 1337 1218">Accessories Head: <i>Songkok</i> Neck: Mandarin collar : Stand up collar with facing around the collar of approx. Button: Five buttons on the front. Gore: - Gusset: - Pocket: Three hidden front pockets. Waistcloth accessory:- Bottom/Trouser: Long pants until feet level</p> <p data-bbox="863 1240 1015 1263">Source: Nona 2000</p>

Table 4: Evolution of Trend for Men's *Baju Raya* in the millennium era (2001-2017)

Style and Trend for men's <i>Baju Raya</i> in Malaysia	Description
 <p>Modern multifunctional attire and can be used as a casual dress after the festive season.</p>	<p>Name: <i>Baju Melayu Moden</i> Slim fit/Smart casual Year: 2012 Style/cut: Cutting a slim fit shirt and multifunction sleeve.</p> <p>Accessories Head: <i>Songkok</i>, Modern hair cut. Neck: Nehru collar : Stand up collar with facing around the collar of approx. Button: Front open buttons Gore: - Gusset: - Pocket: Hidden front pockets. Waistcloth accessory: <i>Ikatan Sampin lazim</i>. Bottom/Trouser: Long pants until feet level</p> <p>Source: Saiful Sin 2012</p>
 <p>The popular cultural element hipster injected to men's fashion dress in Malaysia in 2015.</p>	<p>Name: <i>Baju Melayu Moden</i> Slim fit/Smart casual Year: 2015 Style/cut: Cutting slim fit with side zipper.</p> <p>Accessories Head: Modern hair cut. Neck: <i>Teluk Belanga</i>. Button: Single button, thread button loop. Gore: - Gusset: - Pocket: Hidden front pockets. Waistcloth accessory:- Bottom/Trouser: Slim fit long pants until feet level</p> <p>Source: Zerry Zamri 2015.</p>
 <p>Streetwear style on men's fashion dresses during festive season.</p>	<p>Name: <i>Baju Melayu Moden</i> Slim fit/Smart casual Year: 2017 Style/cut: Cutting slim fit with side zipper.</p> <p>Accessories Head: Modern hair cut. Neck: V-shaped neckline. Button: Hidden hook buttons. Gore: - Gusset: - Pocket: Box pocket on jacket. Waistcloth accessory: <i>Modern sampin</i> (Ready to wear). Bottom/Trouser: Slim fit long pants until feet level</p> <p>Source: Bernard Chandran 2017</p>

5.0 Discussion

Aidilfitri and Aidiladha are two main festival celebrations for Muslims. Malay society in Malaysia celebrated this festival with its unique style. That is because every Malay community, regardless of their locations in the Malay Peninsula, or Sabah and Sarawak, they usually have their way of welcoming this Islamic festival every year. In the early morning, Malay society typically chooses to wear traditional Malay costumes. The traditional Malay costume refers to the traditional Malay shirts, primarily *Baju Melayu*, trousers, with waistcloth and headdress *songkok* for men and *Baju Kurung* or *kebaya* with a headscarf for women.

Based on the findings, the *Baju Melayu* can be specific to the three types of cutting, which are traditional, modern, and contemporary cutting. The evolution of the fashion trend can be concluded by the three times of chronological periods, which is before independence, after independent and the modern era. Also, during the festive season, the Muslim men will wear complete *Baju Melayu* or matched with

waistcloth, which is the pelikat sarong or samping to celebrate this special day. Nowadays, the clothes of Malays attire designed through the development and process of change in traditional fashioned clothing. This process is not only due to the early civilization of the local community itself. Still, it is even more important with the influence of traders from India, China, Arabia, and Europe. These elements of civilization from the east and west are processed and combined into a diverse, with beautiful shape and elements at the same time with a unique culture.

Started before independence, which is from the 1930s until 1955s, the evolution of men's fashion trend on Baju Raya already begin the change. The Muslims in the Malay peninsula have passed through the cultural transition between the 1930s to 1940s where the Muslim community at that time was experiencing a dilemma to choose elements and values according to Islamic ethics and, at the same time, they also have the desire to make progress. The western influence has been absorbed among Muslims based on the social relations established by the British rulers and the European community living in the Malay land. Therefore, the western style of clothing has also been applied to the dressing arrangements during the festive season. Through table 1 showed groups of Malay men already wear the Baju Melayu with the pelikat sarong and matched with the western shoes replacing the Malay traditional shoe capal during the 1950s.

After the Malay land reached independence from 1957s, through table 2, the style or dressed up for Malay men at this time was not much change. As shown in table 2 from the 1958s had groups of Malay men wear *Baju Melayu Teluk Belanga* style with pelikat sarong, and at the head accessory, they worn kupiah replace the *songkok* style where this style is synonym with the specific group such as who are learning more in-depth on Islamic field. Through the observation, the men's fashion style this year, they have worn the headdress style, which is tilted to the edge where this style was similar to Tunku Abdul Rahman. Around 1959s, Malay men's styles of *Baju Melayu* still intersect and change a little bit slower. As shown in table 2 from the year of 1959s, the styling looks slightly different from the side of men's waistcloth accessory of the samping style and at the pockets of Malay *Baju Melayu* where at the pockets on the top of the *Baju Melayu* are placed with a handkerchief as accessories. This style of fashion is taken from the influence of the English style, where the western men placed a handkerchief in their pockets while wearing a suit or jacket.

Around the 1970s, the style of men's Malay shirts began to change, where the top of men's cutting *Baju Melayu* become fitter, and this happened due to the influence of the form, style, and cuttings from military shirts. The fitted cutting usually measured based on the body shape of the wearer, according to the design of the army shirt was made to reveal the nostalgia of the shoulder and chest belonging to the Malay shirt at that time. It was said that the era of the 1960s to the 1970s was a time of risking creativity that embroidered with creativity and innovation skills with various provocative designs (Sidek, S., 2015). Besides, these changes also related to the introduction of mini Kurung worn by Malay women around the year 1970s.

In the late 1980s and early 1990s show a noticeable change happened on men's *Baju Raya*. Through the data collected showed in table 2 and table 3 was the new designer around the year's Den Wahab come up with new ideas on men's *Baju Melayu*. The changes of the trend for *Baju Melayu* on festive season increasingly popular after Sudirman Hj Arshad became the pioneer and came up with the theme of *Baju Melayu Sedondon*, which referred to as the same color for shirt, trouser, *samping*, and *songkok*. The collaboration between Sudirman and fashion designer Den Wahab has brought a massive change in the trend of men's dress in Malaysia. Besides, Den Wahab at that time considered as a creative designer and pioneer in the creation of colorful men's clothes in Malaysia. The appearance of the printed motif on the Malay shirt presented a unique and different side of the wearer. To enhance the Malay essence in Malay men, he wisely plays with abstract elements and patterns style on the fabric of *Baju Melayu*. However, the main differences were usually just the color and print on the clothing, while the design and cutting were often similar to one another.

Along with the current modernization starting from the 2000s until 2017s as shown in Tables 3 and 4, there are many changes made to the design of *Baju Melayu*. For example, in the years of 2000s, the *Baju Melayu* used the cutting element influence from a Chinese shirt, which is Sam Foo. Other than that, the changes also can be seen when the element of popular culture used. For example, the use of brighter colors of fabrics on Men's *Baju Melayu*, known as color blocking trends and the implementation of hipster style, can see in 2015s by the latest designer Zerry Zamri which is this trends is for many becoming the latest preference youth today. The design pieces are also more contemporary, following the shape of the body where there are zipper openings on the sides of the shirt. Additionally, there are also designs where the hand parts can fold up to the arm level with buttons on which has given the smart casual look to the wearer when the slim fit matched with jeans. Additionally, young fashion designers are trying to improvise the new elements into the designs of men's shirts as they matched a variety of fabrics with motifs and latest designs such as flora and fauna, nature, geometry, canting, abstract and artistic especially on the hipster *Baju Melayu* on the year 2015s. In 2017s, the style of hipster *Baju Raya* more attractive when the fashion designer Bernard Chandran combine the latest design of *Baju Melayu* V neck collar with street style elements like matched with kimono jacket and using the new fabric on samping replace the *songket*.

The identities of Malay festival costumes are very important, and that why any changes, adaptations, and arrangements made for the Malay festival costumes cannot avoid its original identity and the aesthetic of the Malay costume. According to Syomir Izwa stated in Linawati Adnan (2015), in producing modern and contemporary design in the festive season, the basic features that are symbolic of the Malay community should not be abandoned. Because of that, the Malay festival costume still reflects the personality of the Malays and continues to be used until now.

6.0 Conclusion

In conclusion, this research is very significant to show the chronological process of male fashion trends in Malaysia from the 1930s until the year 2017s and to expose the identity of Malay traditional costume itself. The changes that were embraced in the past shouldn't be seen as an opposition to traditional values but, instead, viewed positively as novel ways

of maintaining modesty, decency, and appropriateness while at the same time injecting a modern twist to a garment type that has been around for many centuries. Because of that, this research can be the best beneficial way for the future designer or generation to enrich the historical record about the men's fashion trend in Malaysia because the past researcher was more focused on the women's attire only. Although the world of fashion today is gaining momentum with innovation and transformation, it is hard to deny that traditional Malay shirts are still becoming the first choice in the festive seasons. However, the ideas given by many young designers to improvise the Malay men's attire during the Muslim festive seasons should be praised. Undoubtedly, the combination of modern and traditional elements makes their work to be relevant to the current trend and demands and create a new pattern of Malay Festival Costume on the future by following the principle of *Berpakaian Cara Melayu* and Islamic ethic.

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