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Malay Folklore: Embedded Pak Pandir folklore through contemporary illustration and fashion product

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Abstract
Folklore is a literary genre that is popular in society. These stories have been transmitted orally and in writing from traditional to modern generations. Nowadays, most of them have been forgotten due to the influence of contemporary technology. This study was conducted to re-introduce the character of folk tales in a contemporary version. This research is taking the main character of the Malay folklore, Pak Pandir. This project aimed to use expressiveness to increase awareness of Malaysian traditional art and Pak Pandir's character in fashion design. Furthermore, eventually, it would reach its goal to introduce Folklore to millennial generation.

Keywords: Contemporary Illustration; Fashion Product; Malay Folklore; Pak Pandir

1.0 Introduction
Malaysia is one of the wealthiest countries with so many diversities. It reflects the beauty that lies beyond each ethnicity and tradition that Malaysia possesses. One of Malaysia's finest Gems is its Folklore. Folklore is part of folk literature that is passed down from generation to generation orally. In the past, this innovative product was produced by the village people (agricultural community) whose life was simple. Folktales produced are intended to give formal advice and education to community members as well as Malay Folklore has become one of the agents of entertainment (Fatimah Md Yasin, 1991). According to Mohd Taib Osman (1991), Folklore does not have a specific owner, but it is a treasure owned together in the community.

1.1 Problem Statement
This study was carried out in line with the opinion put forward by Mohd Taib Osman (1976), who stated that the advancement of technology would undermine the position of this Malay Folklore in Malaysia. Even though Malaysian Folklore still resides in Malaysian culture because it has yet to be brought up to the surface and explored thoroughly, it looks like it has disappeared. In this millennium era, it is like a borderless world with thousands of pieces of information flowing out every day, while with the invasion of foreign culture that is trying to dominate, Malaysian Folklore rarely exists, particularly in the Millennials generation. Thus, the Malay folklores were pushed aside to put in the new stories in the market. Next, according to Nik Rafidah Nik Muhammad Affendi, Normaliza Abd Rahim,

Arbaie Sujud & Nurul Azimah Abdull Sedik (2013), the concept of Malay children and youth literature is still loose and not complete. Therefore, the Malay folklore has been forgotten and ignored.

As a result of the research, it was found that the elements contained in folk literature have not been fully explored and need to be observed as best as possible. In addition, this study will re-display Malay folk tales that are able to give a message of pure values to the whole community through the theory of Malay methods that are more oriented towards the values and culture of the Malay community as well as towards questions of kindness and justice.

The researcher chose the fashion industry as a medium to promote elements of folklore by producing fashion products inspired by storytelling of Pak Pandir series. This research conducted to prove that even though the current technology can influence the thinking of modern society, folk literature, especially folk tales, is still rich in values and superior civilization in Malay culture that should be adopted to ensure that it does not continue to disappear in the life of modern society today.

1.2 Aim
This research aimed to show the expressiveness of Malay folklore Pak Pandir story elements into fashion product.

1.3   Objectives
i) To study the story of Pak Pandir folklore series.
ii) To create the elements of Pak Pandir folklore series into fashion products.

2.0 Literature Review

2.1 Malay and Malaysia
The origin of the Malay is doubtful. Britannica encyclopedias define the Malays or Orang Melayu of an ethnic group of the Malay Peninsula and portions of adjacent islands of Southeast Asia including the east coast of Sumatra, the coast of Borneo, and smaller island lie between these areas. Outsiders often mistakenly refer to things Malaysian as simply "Malay," reflecting only one of the ethnic groups in the society. Malaysians refer to their national culture as Kebudayaan Malaysia in the national language.
Within Malaysian society, there is a Malay culture, a Chinese culture, an Indian culture, and a Eurasian culture, along with the cultures of the peninsula and north Borneo indigenous groups.

Location and Geography. Malaysia is physically split between west and east, parts united into one country in 1963. Eastern Malaysia includes the territories of Sabah and Sarawak on the north end of Borneo, separated by the country of Brunei. Peninsular Malaysia is divided west and east by a central mountain range called the Banjaran Titiwangsa.

2.2 Malay Folklore
Malay Folklore consists of folk music and song, bardic tales, animal fables, ghost stories, epics, fairy tales, symbolic lore, and myths. Each level has its strengths in terms of characters, setting, and storylines. Malay Folklore started a long time ago. It was based on the Malay culture and the influence of the environment according to the timeline at the moment the stories were written (Othman Puteh, 1984; Md Sidin Ishak, 2005; Hadijah Hamat, 2006). Some stories were told and disseminated from mouth to mouth, and the stories were not written or documented. Moreover, the stories were brought down from generation to generation to preserve the values in the stories (Mohd Taib Osman, 1988; Normaliza Abd Rahim & Siti Nur Aliaa, 2012). Besides that, Malay Folklore was created for pleasure, satisfaction, teaching, learning, history, naming a place, etc. The stories have their meaning and purposes of their existence (Roslina Abu Bakar, 2013). Malay Folklore has been the liked and favorite among the villages since, at that time, no technology existed. Although the stories were told and changed from time to time, the stories' fundamentals or purposes were similar; thus, the moral values of positive values were well explained and understood.

2.3 Pak Pandir
Pak Pandir is one form of Malay Folk Literature. It refers to a man named Pak Pandir, who has a straightforward nature. He has a wife (Mak Andeh) who deals with all his bad behavior. The story of Pak Pandir tells the events that happened to him and his family.

Pak Pandir's story has been included in a book titled "Cherita Jenaka" which also contains several other popular folk stories such as Pa' Kadok, Pa' Pandir, Lebai Malang, Pa' Belalang, Si-Lunchai by Sir R. O. Winstedt and A. J. Sturrock in 1908.

2.4 Contemporary Illustration
Contemporary arts are a modern type of art related to and influenced by current trends and modernity. Contemporary art is produced from creativity to re-create a new form of art, or it is said as a recreation of arts. Contemporary art has many kinds of implementation, one of the popular implementations of contemporary art is the existence of Contemporary Illustration. Contemporary Illustration is usually used to describe any message. From there, the illustration style would be adapted to the artist's style or cater to the audience's needs. Contemporary Illustration includes all the illustrations created during the modern age, including the digital age. This Illustration is used in almost all fields today, including digital art, Photography, Illustration, Music, Painting, Sculpture, Video art, and many more (Smith. T. 2009).

2.4 Fashion Product
Fashion is a form of self-expression and autonomy at particular period and place in a specific context of clothing, footwear,; lifestyle, accessories, make up, hair style and body posture. Meanwhile, the relationship between Illustration and fashion is quite close. Many fashion designers use garments as the media to translate their designs through Illustration. Fashion products have become one of the favorite outputs for contemporary illustrations.

3.0 Research Methodology
This Chapter will explain the method adopted by this research. This chapter will mention every component involved in conducting this research. Finally, this chapter provides a detailed explanation of selected mode on analysis used and data collection method.

3.1 Qualitative Method
This study uses a qualitative method, which is a way of collecting and analyzing the data sustainably. From that point of view, the researcher has read several Malay folk tales written by Zainurin Lokman Mat Jilid, a folk tale writer, especially the story of Pak Pandir in Malaysia. After that, the selection of folktales was chosen randomly and analyzed according to the components of the identity values set.

3.2 Design Statement
The collection, the act of Pak Pandir, has three looks describing the series. The first portrays his characters throughout the story. His clownery and clumsy character are expressed in look one from this design, where the researcher created a deconstruction design. For instance, the researcher differentiates the jacket's lapel in which one is bigger than the other. Besides that, the researcher purposely stitched the back pocket of the *Bermuda* pants halfway to show his clumsy character. For the second look, the researcher described how big of a burden Pak Pandir is to Mak Andeh. The look has an enormous volume of ruffles on the top and a piece of long cloth with a knot that ties the ruffles, portraying the enormous burden Mak Andeh carries. On the other hand, the third look represents society's perception of Pak Pandir.

Researchers want to achieve high street fashion for the spring/summer collection looks more attractive with Malay identity. The initial design development is based on the elements of old Malay clothing, in which they only wear modest silhouettes. Thus, the fabric the researcher will use is *kain sarong*, batik, and *pelikat*. The color scheme is loud, bold, and colorful, describing the character of Pak Pandir, who is entertaining to society. Despite the chaos and burden, he created, his life story successfully fills the readers with entertainment and colors. Lastly, the overall look describes the whole scene of the Pak Pandir series.

Fig. 1. Shows the design statement of the Pak Pakdir fashion series collections.

4.0 Findings
This research develops a new design of fashion products embedded with the Pak Pandir folklore story through contemporary Illustration, digital collages, idea design development, and fashion illustration. Some vital aspects of this research include combining design elements with the principle of design used in creating a contemporary design illustration.

4.1 Design Process
From this stage, the researcher discusses every design process and detail related to the *semutar* for the Malay folklore theme: The Pak Pandir Series. It involves the silhouette of the Malay male headgear, *semutar*, taken from the old Malay clothing worn mainly by the peasants. Finally, the selected mode of analysis and data collecting technique is explained in depth in this chapter.

Stage 1: Inspiration
In the Fashion world, it is imperative to have initial ideas or roots in every design sketch. The initial idea could be in the form of a collage. The researcher uses this method to elaborate on the Pak Pandir series' idea and storyline. It will help enhance developing ideas and create a storyline behind them.

The researcher took elements from the old Malay garments that Pak Pandir wears in the series. Old Malay garments can be explain as clothes that had a historical or cultural background from certain group of peoples or in the society. Ech part of costume has different approach and meaning depending on their environment, beliefs, myth or religion. In this research, researcher take the part of waist accessories and head gear attire from the Malay old garments. The researcher mainly uses the two exciting elements, the *semutar* and *pelikat* sarong, and elaborates the silhouettes into modern designs. This element represents the main characters of this Malay Folklore which Pak Pandir and his wife Mak Andeh as a village people.

The most widely used old garment for man and women in daily used or during ceremony among the old Malay people are the *pelikat* sarong and baju. The visual image can be seen on Fig 2 and 3 below. The *pelikat* sarong is a broad band of cloth sewn into a tube that usually falls from the waist. Normally the clothes for the female were *baju kurung* and *baju kebaya*. In addition, in the olden days, Malay women were dressed only in a sarong secured around their chest, s style known as *berkemban*. The fabric called sarong was used to make kemban.

Fig. 2. Shows the inspiration of the Pak Pandir fashion series collections.

Fig. 3. Shows the inspiration of the Pak Pandir fashion series collections for Mak Andeh.

Stage 2: Collage Ideation

Fig. 4. Shows the collage technique to find the silhouette for the Pak Pandir fashion series collections.

The collage ideation is a typically used to create and share new ideas, emotions, themes via an intuitive visual representation related to the research study. From the researcher opinion, collage ideation can be an effective tool to clarifying observations or crystallizing design ideas, visions, or scenarios before moving into the 3D product. After experimenting with the study of *semutar* through the collage method, the researcher continued elaborating the ideas into some sketches. The idea development and sketches referred to the collage ideas. The final design was then chosen from the idea developments.

Stage 3: Idea Development
After experimenting with the study of *semutar* with the collage method, the researcher continued elaborating the ideas into some sketches. The idea development and sketches referred to the collage ideas. This stage is the process of designing, planning, and developing the design to achieve the aims and objective of this research. This stage is important part of design process. It is the point from where the ideas are going to start, and the basic shape of the design would be conceptualized. The final design was then chosen from the idea developments.

Fig. 5. Shows the idea development of design 1 for the Pak Pandir.

Fig. 6. Shows the idea development of design 2 for the Mak Andeh.

Fig. 7. Shows the idea development of design 3 for the Mak Andeh.

Stage 3: Final Design
This is the stage where the actual work on the design start. The chosen sketch will be the final design based on the idea development of the initial idea. The final design must include the harmony of style, color, materials, and the design storyline. from here, the physical structure, shape any others part is determined and prototypes are created. The ideas and concepts decided and discussed earlier take form and shape.
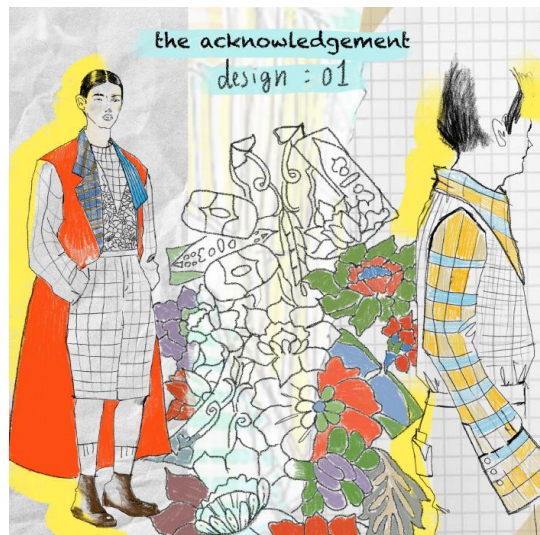

Fig. 8. Shows the final design 1 with colour and ideation for fabric placement.
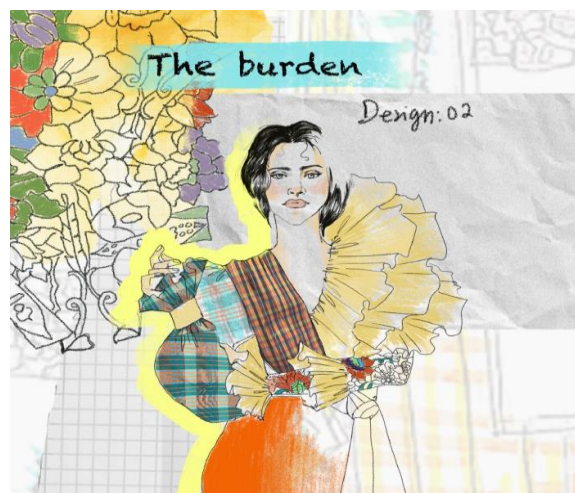

Fig. 9. Shows the final design 2 with colour and ideation for fabric placement.

Fig. 10. Shows the final design 3 with colour and ideation for fabric placement.

5.0 Discussion
The final product was discussed details on this chapter.

5.1 The Collections
The fashion product incorporated batik patchwork to represent Pak Pandir's character. He creates chaos and madness in every scene of the Pak Pandir series. The batik sarong is taken from the study of *semutar* and *kain lepas* and is elaborated with a modern design and detailing. The batik is cut out according to the motifs and sewn on another fabric with a zig-zag stitch.

The *pelikat* sarong shows the Malay elements to match this modern design. The fabric selection and development create awareness and sustain the Malay culture. The relation fabric of the Pak Pandir series is taken from what he wears, which is the old Malay garment.

5.1 Design Details
The design details included asymmetrical lapels, a long-shoulder side collar, oversized sleeve cuffs, and half stitched back pocket (trousers). The harmony of design details made the design collection look to be more attractive.

Fig. 11. Shows the actual 3D garment of final design 1.

The type of collar is created based on Pak Pandir's clumsy character as in the series, and he will do every task clumsily given by Mak Andeh. The oversized sleeves and cuffs because it represent how clownery he is toward society's perspectives.

Ruffles and oversized sleeves are symbolic of the character Mak Andeh which is the burden she carried as a wife for the clumsy, fool, dreamer, and clown husband she had.

Fig. 12. Shows the actual 3D garment of final design 2.

The bold and colorful motif represents the entertainment and fun of the stories of Pak Pandir in Malay folklore.

Fig. 13. Shows the actual 3D garment of final design 3.

6.0 Conclusion and Recommendation

From this point, the contemporary illustrations embedded in fashion products could impact millennials by raising awareness about Malaysian Folklore. Some well-made fashion products with unique contemporary illustrations have effectively converted some assumptions that Malay folklore is outdated, unstylish, and unfashionable. This will make millennials more aware of and appreciate their Folklore. Although some of the fashion products have achieved their purpose of familiarizing and recalling the forgotten Malay Folklore, only a few designers still bring out Malaysian Folklore as their muse and inspiration, primarily through contemporary design and Illustration. Hopefully, there will be further explorations about this topic. From there, more people will be aware and proud of the beauty and uniqueness of Malaysian Folklore.

Fig. 14. Shows the final illustration of the Pak Pandir Fashion Series Collections

According to researchers, folktales remain culturally prevalent today as many of them contain timeless narratives that resonate with both young and old. Folktales are the creation of human beings. They may or may not have happened. Even though it had some degree of fantasy elements, the theme or the main plot of the story is set in a real-life scenario in a particular era to give some semblance of familiarity and believability to its readers to gain popularity.

With authors, filmmakers, designers, and artists consistently turning to local myths and legends for inspiration, these tales garner the potential to express contemporary views while acting as a bridge between modern-day society and its past.

Researchers believe that this creative industry can afford folktales the ability to live on even as the cultural and sociopolitical landscape shifts throughout the years. From an anthropological perspective, folktales are timeless and placeless because they are set in any time and place.

They continue to evolve and never cease to be relevant even in modern times because folktales are shaped according to the conditions of the times. Through indigenous knowledge coupled with traditional norms and beliefs in folktales kept generations of people connected to their traditions and helped shape a particular culture. Fundamentally, folktales are the production of the folk, the masses, and the people. Thus, the nature of the folktales naturally resists any ideological construct.

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Paper Contribution to Related Field of Study

The contribution of this paper in relation to the field of study in art and design and specifically fashion.

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