

# The Shift Analysis on Woman Traditional Underwear Designs in Java and Bali from 1900 until 2000s

Annisa Dwiarta Pangestuti<sup>1\*</sup>, dan Chandra Tresnadi<sup>2</sup>

<sup>1</sup>Postgraduate Program of Visual Arts and Design, Institut Teknologi Bandung

<sup>2</sup>Faculty of Visual Arts and Design, Institut Teknologi Bandung

[27122017@mahasiswa.itb.ac.id](mailto:27122017@mahasiswa.itb.ac.id); [chandra@itb.ac.id](mailto:chandra@itb.ac.id)

Indonesia is a country that pays attention to Eastern tradition, namely in politeness value either in attitude or socialization. Politeness in fashion considers the importance of the value of politeness in clothing. The politeness limitation in fashion in Indonesia was from the navel to ankles by exploring historically to find out the fashion change, especially in traditional clothing in Indonesia in some periods. This research aimed to trace the chronology of fashion change in traditional women in Indonesia from 1900 until 2000 and to study the fashion change from 1900 until 2000. The research method was historical, with data in figure samples obtained from 1900 until 2000. This research resulted in the chronology of the transformation of fashion change in traditional women's underwear from 1900 until 2000. This research found that fashion shifted from Colonialism to the Reformation. The conventional cloth changed from the initial usage, namely *kemben*, to bustier. *Kemben* usage in 1860, camisole usage in 1925, and the old order in 1954 is bustier. The length level of fashion design experienced a decrease. In the colonial period, traditional undergarments covered the breast. Still, in the reformation era, some only lasted until the peak of the breast, initially only from the navel until the ankle, then changed from the breast to the ankle. Technological advances have impacted the freedom to access information included in fashion.

**Keywords:** *Women Traditional Undergarment, Design Shift of Fashion in Traditional, Fashion Design in Traditional Indonesia*

*Received: April 13, 2024; Accepted April 29, 2024; Published July 18, 2024*

*<https://doi.org/10.31091/mudra.v39i4.2815>*

*© 2024 The Author(s). Published by Pusat Penerbitan LP2MPP Institut Seni Indonesia Denpasar.*

*This is an open-access article under the CC BY-NC-SA license*

## INTRODUCTION

Politeness norm becomes part of the community as an unwritten regulation in a group of community. Politeness norms are fundamental in the community one of it in fashion. Politeness value will remain different in each period. In various periods in 1800, the communities of Java and Bali had culture in the same fashion. This was explained in a *sumanasantaka* overview by Mpu Monaguna that Javanese women at that time did not cover the top part and viewed the politeness value as only limited from the navel to the ankle. However, the arrival of Western people had a significant impact, one of which was fashion in using cloth type (Mesita & Supto, 2020). Entering the modern era, the usage and selection of fashion experienced change. The usage and type of clothes in traditional clothes vary greatly (Frings, 2009). The cloth was used as coverage and owning other functions such as identity expression and a personal style for non-verbal communication (Barnard, 2013). The community likes to imitate the fashion style. Adoption is carried out by imitating or taking the fashion style of someone (Forsythe et al., 1991).

Based on the condition above then, the research problem was found, namely the presence of politeness value limitation in fashion, which was different in each period in Indonesia, especially in Java and Bali. This was the problem foundation in this research to see changes in the fashion of Javanese and Balinese women from 1900 until the 2000s.

Based on that urgency, there were two research questions, namely 1) How was the chronology of women's fashion change in Java and Bali from 1900 until 2000, especially in the undergarments? And 2) What was the change in women's fashion from 1900 until 2000, especially in the traditional undergarment? The purposes of this research were 1) to trace the chronology of ethical changes in women's fashion in the effort to cover the body in the usage of undergarments in Java and Bali from 1900 until today and 2) to study the change in women's fashion in covering their body by using the undergarment in the year 1900 until today.

### Politeness Norm in The Community Fashion Perspective

Politeness norm becomes a social regulation related to the things or actions concerning the community scope (Sugiharto, 2014). In essence, the politeness norm is a life regulation in the community scope, which discusses the behavior considered good or bad. Politeness norm comes from the life order or

the culture in the form of community habits ruling its group.

Norm is always related to the action, one of which is in fashion. From a fashion perspective, politeness is a body cover that fulfills the decency requirement. Each community's limit of politeness level differs, but all agree it is to cover the body. The limitation of covering the body is minimizing the visibility of the body's skin. This decreases someone's temptation to do evil deeds because humans have sexual dynamics (S.J., 1990).

### Traditional Undergarment, Fashion Culture and Covered Fashion

Undergarments are clothes used directly touching the skin and need additional cloth outside (Riyanto, 2003). Undergarment has many functions: to give a comfortable impression between the skin and outer clothes (Keiser & Tortora, 2023). Undergarment is frequently used as the body protector from weather or climate, to form the body and form from sexuality (Willett & Cunington, 1992). Undergarment usage itself exists because of the sexual dynamics in humans impacted by the temptation that emerges from the movement (S.J., 1990). Undergarment usage is conducted to cover the body, which will become a problem related to politeness (Lynn, 2010).

The beginning of traditional undergarment usage was a piece of cloth tied to the waist. Different from the women's traditional undergarments, which prioritize the aesthetic aspect of covering the detail in the form of garniture. The garniture only needs a small part (Unal & Acar, 2022). Besides being reviewed from the functional side as the body cover, traditional undergarments had functioned as body former and created the foundation in fashion (Willett & Cunington, 1992). On the other side, the usage of conventional undergarments is an essential aspect of fashion, which is always associated with sexuality and women's identity (Sang & Park, 2009).

Before 1800, Indonesia only used the cover in the lower part, from the waist to the leg. There was no cover in the top part until the breast part was seen, especially in women (Zoetmulder, 1983). Visual characteristics become visual identity (Suciati, 2016). Indonesian community, especially in Java and Bali in that era, believed that the politeness limitation in fashion was from the navel until the ankle. Javanese women used clothing which the usage was by inserting clothes around the waist and forming a long skirt until the ankle (Ratuannisa, 2022). After knowing the traditional undergarments, Javanese and Balinese women covered their bodies

with more clothes.

Traditional women's undergarment.

### METHOD

This research uses mix method as qualitative research to data collective with a historical process related to the historical review of fashion politeness value for women in traditional undergarments. And there were four work stages: heuristic, criticism, interpretation, and historiography ([Kuntowijoyo, 2003](#)). Qualitative research also uses interpretation

based on quantitative data and analysis. The research objects were the women's traditional undergarments, with research limitations focused on the range of birth time from 1800 until year 2000s. The document collection in figures related to the conventional undergarment was obtained using a website in Leiden Digital Library and Rijksmuseum, National Geographic. Grid.id, Kratonjogja. Id, collection from the Netherland Museum, Instagram @potolawas, Wikimedia, YouTube TEGAVERS, and so on. The following are some figures found in the sources mentioned previously.



**Figure 1.** The Illustration of a Woman Pounding The Rice in 1851  
(Source: KITLVLEIDEN)



**Figure 2.** Type of Balinese Woman 1925  
(Source: KITLVLEIDEN)



**Figure 3.** Javanese Woman  
(Source: collective.netherlandsfotomuseum.nl)



**Figure 4.** Dahlia  
Dunia Film 1 June 1954  
(Source: PICRYL)

### Research Design

The research implementation was carried out in some stages: preparation, implementation, and reporting.

**Preparation stage:** in this stage, the heuristic stage was conducted by collecting some secondary sources, namely in the form of literature study related to the traditional undergarment, politeness value in fashion, and the culture of covering the body in Java and Bali, and collecting the data that would be investigated ([Sair, 2012](#)).

**The implementation stage:** The implementation stage was carried out by assessing, criticizing, and

interpreting the valid ethics and adjusting to the period determined in the usage of women's undergarments ([Herlina, 2020](#)). This research used interpretation to elaborate on the historical source as a document.

**The Reporting stage :** The last stage was reported as historiography.

### RESULT AND DISCUSSION

#### The Timeline of Women's Traditional Undergarment in Indonesia Year 1900 until 2000

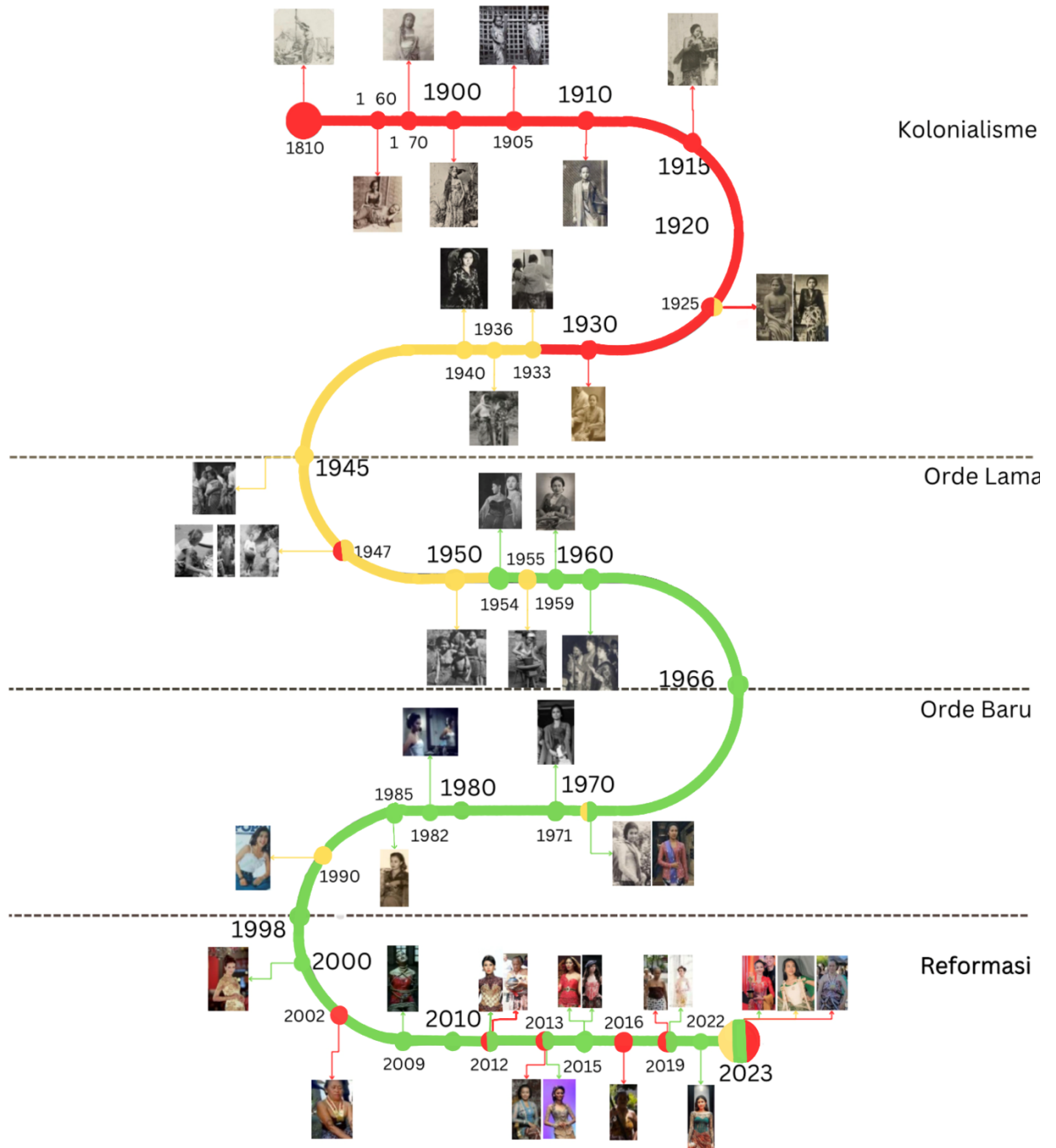


Figure 5. The Timeline of Women Traditional Undergarment in Indonesia

(Source: Researcher's Documentation)

**The Traditional Undergarment Change from Time to Time**

During the colonialism era, the change occurred in 1860 because the navel part until the leg was closed and added to the chest part, and seen from the documentation that the community in Indonesia used the chest cover named *kemben* (Pranata, 1984).

*Kemben* usage was believed as the consequence of Dutch influence related to the culture of covering the body. The following change occurred in 1925 when the Indonesian community had known about camisole usage. Camisole usage existed by the button usage in kebaya used by the community.

The change during the old order occurred in 1954, namely in bustier usage, where Actress Dahlia pioneered its usage in a movie entitled “lewat djam malam”. Bustier usage was also seen being worn by Actress Erwina Zaerah, liked in a display or activity, and worn again by Singer Titiek Puspa, Niken L, and Rita Zahara. Bustier usage was believed to be the effort to form the proportional body and usage of a fashion (Irma et al., 2013).

The change during the new order occurred in the existence of bustier usage. The existence of undergarment usage, traditional bustier increased and was used as the form of complimentary traditional undergarment when wearing kebaya. This existence was triggered by the contest held by Buena Ventura in Miraca Sky Club in 1971, where they showed kebaya fashion with a bustier as the compliment worn by Ine Subiyanto, Anie Setyawati, NY. Dahlianti, and Soesilawati. Camisole usage was

found in a photo in a popular magazine.

During the Reformation era, traditional undergarments were far more varied, and function addition occurred in each traditional undergarment. Conventional undergarment types remain good from *kemben* usage; camisoles and bustiers are still found today. Bustier usage experienced a function shift, becoming outer clothes obtained from various video clips and the breakthrough of fashion designers becoming part of a singer’s costume fashion and making it an identity form in fashion.

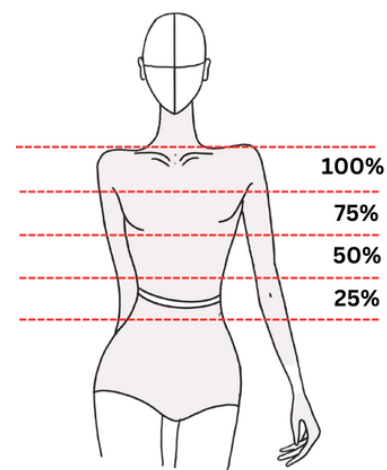
From the timeline of women's traditional undergarments in Indonesia during colonialism until the Reformation era, it can be analyzed that conventional women’s undergarments in Indonesia consist of three types. As for each traditional underwear, it has different characteristics. The following are the differences obtained visually:

**Table 1.** Characteristics of Women Traditional Undergarment in Indonesia During the Colonialism to Reformations Era

Kemben	Kamisol	Bustier
Wrap around the chest/strapless	Covered around the chest	For bust support
Sleeveless	Thin spaghetti straps	Sleeveless
Made of batik	Made from light materials	Made from light materials
Without seams	Structured seams	Structured seams
Without boning	Without boning	Includes boning
Coverd body	Covered body	Cinching the waist

**Development of Traditional Women’s Underwear in Java and Bali**

Traditional women's underwear in Java and Bali developed during colonialism and reform; there are three types: *kemben*, *camisole*, and *bustier*. The development of the times has impacted the design of traditional underwear; one of them is the level of skin coverage. The description of the percentage of closure based on proportion:



**Figure 6.** Presentase Covered Illustration

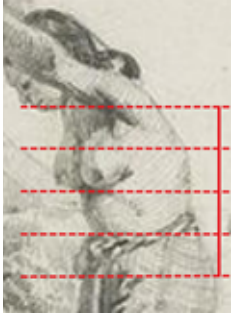
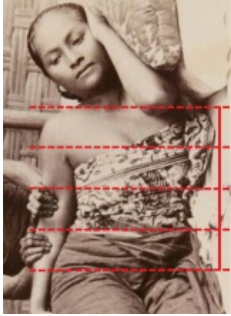
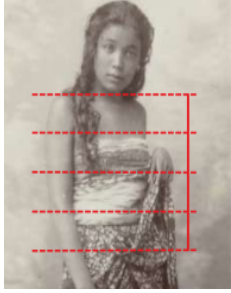


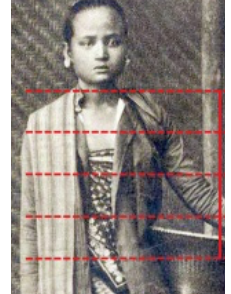
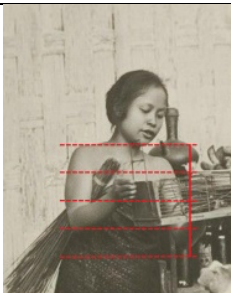
(Source: The Researcher’s Documentation)









A score of 100% represents covering the shoulder to hip area. A score of 75% means the border between the upper breast and hip area is closed. A score of 50% represents a closed with the lower border of the

breast to the hip area. A score of 25% represents a closed with a border between the navel and the hip area.

**Table 2.** The Development of Traditional Undergarment in Java and Bali

NO	Figure	Description	NO	Figure	Description
1.		<ul style="list-style-type: none"> <li>Year: 1810</li> <li>Covered : 0%</li> <li>Type : -</li> <li>Cloth : -</li> </ul>	2.		<ul style="list-style-type: none"> <li>Year: 1860</li> <li>Covered: 65%</li> <li>Type : Kemben</li> <li>Detail : Batik Sleeveless Without boning</li> </ul>
	KITLV LEIDEN			KITLV LEIDEN	
3.		<ul style="list-style-type: none"> <li>Year: 1870</li> <li>Covered: 75%</li> <li>Type : Kemben</li> <li>Detail : Batik Sleeveless Without boning</li> </ul>	4.		<ul style="list-style-type: none"> <li>Year: 1900</li> <li>Covered: 65%</li> <li>Type : Kemben</li> <li>Detail : Batik Sleeveless Without boning</li> </ul>
	Rijksmuseum			nationalgeographic.grid.id	
5.		<ul style="list-style-type: none"> <li>Year: 1905</li> <li>Covered: 75%</li> <li>Type : Kemben</li> <li>Detail : Batik Sleeveless Without boning</li> </ul>	6.		<ul style="list-style-type: none"> <li>Year: 1910</li> <li>Covered: 55%</li> <li>Type : Kemben</li> <li>Detail : Batik Sleeveless Without boning</li> </ul>
	KITLV LEIDEN			Eramusstichting.nl	
7.		<ul style="list-style-type: none"> <li>Year: 1915</li> <li>Covered: 65%</li> <li>Type : Kemben</li> <li>Detail : Batik Sleeveless Without boning</li> </ul>	8.		<ul style="list-style-type: none"> <li>Year: 1925</li> <li>Covered: 35%</li> <li>Type : Kemben</li> <li>Detail : Batik Sleeveless Without boning</li> </ul>
	KITLVLEIDEN			KITLV LEIDEN	



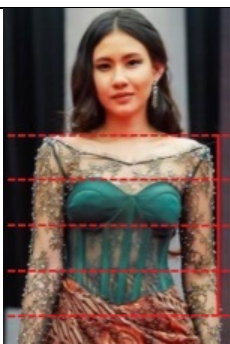

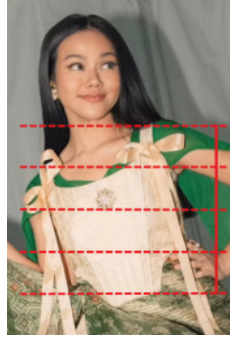

<p>9.</p>  <p>pinterest Nana Fauzie</p>	<ul style="list-style-type: none"> <li>• Year: 1925</li> <li>• Covered: 35%</li> <li>• Type : Kamisol</li> <li>• Detail : Light material Thin straps Without boning</li> </ul>	<p>10.</p>  <p>KITLV LEIDEN</p> <ul style="list-style-type: none"> <li>• Year: 1930</li> <li>• Covered: 50%</li> <li>• Type : Kemben</li> <li>• Detail : Batik Sleeveless Without boning</li> </ul>
<p>11.</p>  <p>collectie.nederlandsfoto museum.nl</p>	<ul style="list-style-type: none"> <li>• Year: 1933</li> <li>• Covered: 50%</li> <li>• Type : Kamisol</li> <li>• Detail : Light material Thin straps Without boning</li> </ul>	<p>12.</p>  <p>kapanlagi.com</p> <ul style="list-style-type: none"> <li>• Year: 1936</li> <li>• Covered: 50%</li> <li>• Type : Kamisol</li> <li>• Detail : Light material Thin straps Without boning</li> </ul>
<p>13.</p>  <p>Wikimedia</p>	<ul style="list-style-type: none"> <li>• Year: 1940</li> <li>• Covered: 50%</li> <li>• Type : Kamisol</li> <li>• Detail : Light material Thin straps Without boning</li> </ul>	<p>14.</p>  <p>Jonkman (1949)</p> <ul style="list-style-type: none"> <li>• Year: 1945</li> <li>• Covered: 35%</li> <li>• Type : Kamisol</li> <li>• Detail : Light material Thin straps Without boning</li> </ul>
<p>15.</p>  <p>collective.neterlandsfo tomuseum.nl</p>	<ul style="list-style-type: none"> <li>• Year: 1947</li> <li>• Covered: 50%</li> <li>• Type : Kamisol</li> <li>• Detail : Light material Thin straps Without boning</li> </ul>	<p>16.</p>  <p>Het Geheugen (1947)</p> <ul style="list-style-type: none"> <li>• Year: 1947</li> <li>• Covered: 45%</li> <li>• Type : Kamisol</li> <li>• Detail : Light material Thin straps Without boning</li> </ul>
<p>17.</p>  <p>Getty Image</p>	<ul style="list-style-type: none"> <li>• Year: 1950</li> <li>• Covered: 55%</li> <li>• Type : Kamisol</li> <li>• Detail : Light material Thin straps Without boning</li> </ul>	<p>18.</p>  <p>PICRYL</p> <ul style="list-style-type: none"> <li>• Year: 1954</li> <li>• Covered: 50%</li> <li>• Type : Bustier</li> <li>• Detail : Light material Cinching the waist Include boning</li> </ul>

19.		<ul style="list-style-type: none"> <li>• Year: 1955</li> <li>• Covered: 50%</li> <li>• Type : Kamisol</li> <li>• Detail : Light material Thin straps Without boning</li> </ul>	20.		<ul style="list-style-type: none"> <li>• Year: 1959</li> <li>• Covered: 50%</li> <li>• Type : Bustier</li> <li>• Detail : Light material Cinching the waist Include boning</li> </ul>
Internal reality				PICRYL	
21.		<ul style="list-style-type: none"> <li>• Year: 1960</li> <li>• Covered: 65%</li> <li>• Type : Bustier</li> <li>• Detail : Light material Cinching the waist Include boning</li> </ul>	22.		<ul style="list-style-type: none"> <li>• Year: 1970</li> <li>• Covered: 75%</li> <li>• Type : Bustier</li> <li>• Detail : Light material Cinching the waist Include boning</li> </ul>
instagram @andumkatresnan				instagram @potolawas	
23.		<ul style="list-style-type: none"> <li>• Year: 1971</li> <li>• Covered: 70%</li> <li>• Type : Bustier</li> <li>• Detail : Light material Cinching the waist Include boning</li> </ul>	24.		<ul style="list-style-type: none"> <li>• Year: 1982</li> <li>• Covered: 75%</li> <li>• Type : Bustier</li> <li>• Detail : Light material Cinching the waist Include boning</li> </ul>
Harrison Forman/UWML				youtube TEGAVERS (Halimun 1982)	
25.		<ul style="list-style-type: none"> <li>• Year: 1985</li> <li>• Covered: 60%</li> <li>• Type : Bustier</li> <li>• Detail : Light material Cinching the waist Include boning</li> </ul>	26.		<ul style="list-style-type: none"> <li>• Year: 1990</li> <li>• Covered: 60%</li> <li>• Type : Kamisol</li> <li>• Detail : Light material Thin straps Without boning</li> </ul>
Pusaka Jawatimuran				majalah Popular Year 1990	
27.		<ul style="list-style-type: none"> <li>• Year: 2000</li> <li>• Covered: 75%</li> <li>• Type : Bustier</li> <li>• Detail : Light material Cinching the waist Include boning</li> </ul>	28.		<ul style="list-style-type: none"> <li>• Year: 2002</li> <li>• Covered: 50%</li> <li>• Type : Kemben</li> <li>• Detail : Batik Sleeveless Without boning</li> </ul>
				kratonjogja.id	



Kebaya Nyonya  
Indonesia

<p>29.</p>		<ul style="list-style-type: none"> <li>• Year: 2009</li> <li>• Covered: 70%</li> <li>• Type : Bustier</li> <li>• Detail : Light material Cinching the waist Include boning</li> </ul>	<p>30.</p>		<ul style="list-style-type: none"> <li>• Year: 2012</li> <li>• Covered: 60%</li> <li>• Type : Bustier</li> <li>• Detail : Batik Cinching the waist Include boning</li> </ul>
<p>klip Ratu – Lelaki Buaya Darat</p>		<p>niwdenpolis.com</p>			
<p>31.</p>		<ul style="list-style-type: none"> <li>• Year: 2012</li> <li>• Covered: 60%</li> <li>• Type : Kemben</li> <li>• Detail : Batik Sleeveless Without boning</li> </ul>	<p>32.</p>		<ul style="list-style-type: none"> <li>• Year: 2013</li> <li>• Covered: 65%</li> <li>• Type : Kemben</li> <li>• Detail : Batik Sleeveless Without boning</li> </ul>
<p>kratonjogja.id</p>		<p>kratonwedding.com</p>			
<p>33.</p>		<ul style="list-style-type: none"> <li>• Year: 2013</li> <li>• Covered: 70%</li> <li>• Type : Bustier</li> <li>• Detail : Light material Cinching the waist Include boning</li> </ul>	<p>34.</p>		<ul style="list-style-type: none"> <li>• Year: 2015</li> <li>• Covered: 70%</li> <li>• Type : Bustier</li> <li>• Detail : Light material Cinching the waist Include boning</li> </ul>
<p>kapanlagi.com</p>		<p>ANTARAFOTO</p>			
<p>35.</p>		<ul style="list-style-type: none"> <li>• Year: 2015</li> <li>• Covered: 70%</li> <li>• Type : Bustier</li> <li>• Detail : Light material Cinching the waist Include boning</li> </ul>	<p>36.</p>		<ul style="list-style-type: none"> <li>• Year: 2016</li> <li>• Covered: 50%</li> <li>• Type : Kemben</li> <li>• Detail : Batik Sleeveless Without boning</li> </ul>
<p>Instagram @eddybetty</p>		<p>kratonjogja.id</p>			

37.	 <p>kratonjogja.id</p>	<ul style="list-style-type: none"> <li>• Year: 2019</li> <li>• Covered: 50%</li> <li>• Type : Kemben</li> <li>• Detail : Batik Sleeveless Without boning</li> </ul>	38.	 <p>instagram @anneavantieheart</p>	<ul style="list-style-type: none"> <li>• Year: 2019</li> <li>• Covered: 70%</li> <li>• Type : Bustier</li> <li>• Detail : Light material Cinching the waist Include boning</li> </ul>
39.	 <p>instagram @shenacinnamon</p>	<ul style="list-style-type: none"> <li>• Year: 2022</li> <li>• Covered: 65%</li> <li>• Type : Butier</li> <li>• Detail : Light material Cinching the waist Include boning</li> </ul>	40.	 <p>instagram @yurayunita</p>	<ul style="list-style-type: none"> <li>• Year: 2023</li> <li>• Covered: 70%</li> <li>• Type : Bustier</li> <li>• Detail : Light material Cinching the waist Include boning</li> </ul>
41.	 <p>instagram @yurayunita</p>	<ul style="list-style-type: none"> <li>• Year: 2023</li> <li>• Covered: 75%</li> <li>• Type : Kamisol</li> <li>• Detail : Light material Thin straps Without boning</li> </ul>	42.	 <p>kratonjogja.id</p>	<ul style="list-style-type: none"> <li>• Year: 2023</li> <li>• Covered: 70%</li> <li>• Type : Kemben</li> <li>• Detail : Batik Sleeveless Without boning</li> </ul>

### Undergarment Design Development of Traditional Women in Java and Bali During Year 1900 until 2000s

Fashion development is seen as significant, starting from the limitation of politeness value in fashion, which was only from the navel until the ankle became the chest part. The fashion type used also experienced differences in the design, which continuously closed the upper body part until minimizing showing of the breast part and skin ([Esposito, 2020](#)) ([Dunlap, 1928](#)). The cloth type used always utilized pattern cloth or owning motif. This is because kebaya in the communities of Java and Bali only uses the button once it shows its undergarment. However, after the design change occurred, the focus of traditional undergarments was used only as an additional outer fashion until the cloth type did not use pattern cloth or motifs and started in 1925. Different from the reformation period, function addition occurred in the traditional undergarment. This impacted the cloth type used.

The usage of type cloth varied and was mostly transparent but remained dominated by plain and shinty cloth type. Additional garniture was also used in the traditional undergarment.

### Politeness Value in The Usage of Woman Traditional Undergarment in Java and Bali During Year 1900 until 2000s

Politeness value before 1800 was only between the navel and the ankle. However, in 1870, a shift occurred in the limit of politeness value in fashion, namely in the chest or breast part must be covered, as mentioned in *Kakawin Sumanasantaka* by Mpu Monaguna ([Zoetmulder, 1983](#)). It is because of the factor from Western culture that holds politeness value and the influence from the east culture. The decrease in politeness occurred because of traditional undergarment usage, which only covered the peak part of the breast in 1920, and the usage of *kemben* until the waist. In the following years, the limit of politeness increased until there was no

longer a limit for the breast peak. However, there was a decrease in the politeness value in fashion because of camisole usage as the outer cloth. The decrease occurred again in 2000 because *kemben* usage was found only until the breast peak was worn by *Abdi Dalem* (the palace servant). In the following

year, the limit of politeness value in fashion is not as high as the previous year because there is freedom of expression, and the presence of technology makes it easier to express oneself and find the reference of fashion in the internet media to follow the fashion trend in other cultures.

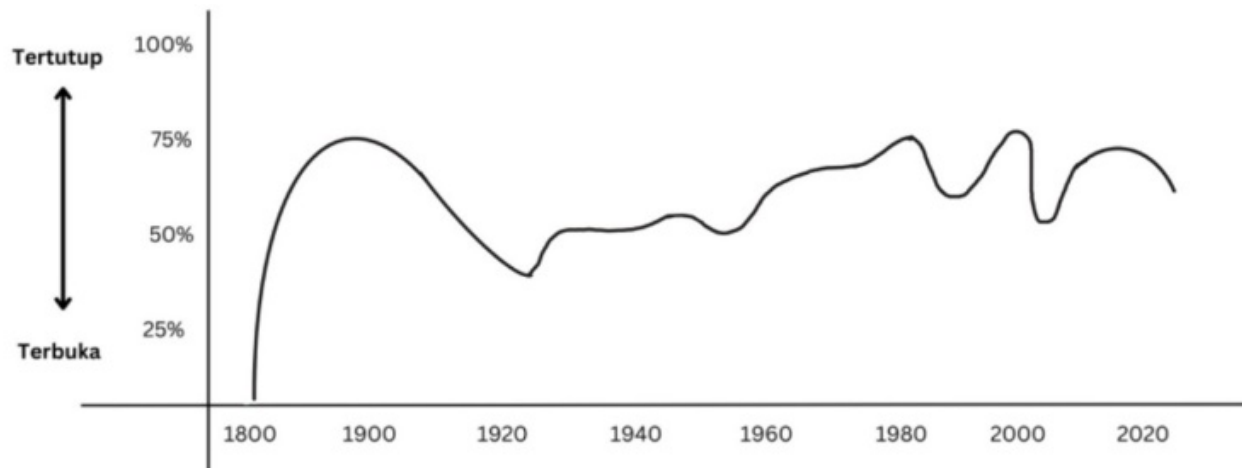


Figure 7. The Graph of Traditional Undergarment Design Which Continued to be More Covered

(Source: The Researcher's Documentation)

## CONCLUSION

Based on the research result on the development of women's traditional undergarments in Java and Bali, it can be concluded that women's conventional undergarments in Indonesia are varied and have experienced design change for quite a long time. Initially, the Indonesian community believed in the limit of politeness value in fashion, namely only from the navel until the ankle, and then it became covered because Western culture held politeness value at that time. The change of politeness occurred at the end of the 1800s, when the value initially only changed from the navel to the ankle, then switched from the breast to the ankle, as proven by a woman's usage of *Kemben* in 1860. The change in camisole usage started in the year 1925 and existed until the year 1940 because it was worn by actresses and occurred during the colonialism method. The emergence of camisole impacted the limit of politeness value. Initially, *kemben* usage was extended until the torso but then until the waist. *Kemben* usage has remained within the scope of the Java and Bali communities.

Another change occurred in the year 1954, namely the presence of bustier usage. An actress introduced the undergarment bustier type, and the actress and singer have used it in various opportunities. Until today, the design of traditional undergarments has

varied and is experiencing significant development. The emergence of bustier fashion can be seen in the increase of politeness because its design length reaches the torso and covers all breast parts. In 1990, the politeness value limit decreased because of the emergence of camisole usage as an outer cloth in a magazine photo. However, it increased again that the community liked the year and the covered fashion. It was found that *Kemben* only covers the breast peak part. It is used by an *Abdi Dalem* (the palace servant in kingdoms in Indonesian Country). Then the graph increased but not as high as the previous year because its design reached only the waist and remained showing the breast.

The development of traditional undergarments each year experienced a rapid advance. In line with the era development, the community has the awareness to cover their body. The graph shows that the design of traditional undergarments experienced an increase in the length of the cloth. Traditional undergarment usage began only at the waist and was added until the breast peak was covered and its height reached the torso. Then, the breast part and length were only until the waist, and then the breast was covered. In other words, the traditional undergarment is included in the covered fashion and fulfills politeness because it minimizes the visibility of skin even though its politeness value decreases.

Using traditional undergarments shifts its function, becoming the outer fashion, which is the research focus. The research that will be carried out in the future will cover ethics. Ethics will be discussed in traditional fashion ethics, which have other functions, such as outer fashion, especially in stage costumes.

## REFERENCES

- Barnard, M. (2020). Fashion as Communication Revisited. *The International Journal of Media and Culture*, 259-271.
- Calasibetta, C. M., & Tortora, P. (2003). *The Fairchild Dictionary of Fashion*. United States of America: Laurence King Publishing.
- Dunlap, K. (2010). The Development and Function of Clothing. *The Journal of General Psychology*, 67-78.
- Esposito, E. (2020). Is Modest Fashion Modest? *Zone Moda Journal*, 115 - 119.
- Forsythe, S., Butler, S., & Kim, M. S. (1991). Fashion adoption Theory and Pragmatics. *Clothing and Textiles Research Journal*, 8-15.
- Frings, G. S. (1982). *Fashion : From Cencept to Consumer*. United States of America: Prentice-Hall.
- Herlina, N. (2020). *Metode Sejarah*. Bandung: Satya Historika.
- Irma, H., Pambudy, N. M., & Jusuf, H. (2013). *Kamus Mode Indonesia*. Gramedia Pustaka.
- Kuntowijoyo. (2003). *Metodologi Sejarah*. Yogyakarta: PT Tiara Wacana Yogyakarta.
- Lynn, E. (2010). *Underwear Fashion in Detail*. London: V&A Publishing.
- Mesita, N. Y., & Sapto, A. (2020). Pakaian Sebagai Simbol Stratifikasi Sosial Masyarakat Jawa Pada Masa Kolonialis Abad KE-19 Sampai Awal Abad KE-20. *Jurnal Dimensi Sejarah*, 189 - 204.
- Pranata. (1984). *Mencari Jodoh dan Upacara Perkawinan Adat Jawa*. Jakarta: Yudha Gama Corporation.
- Ratuannisa, T., et al. (2020). *Shifting of Batik Clothing Style as Response to FASHION Trends in ndonesia*. MUDRA JJournal of Cultural Arts, 35(2), 133-138. <https://doi.org/10.31091/mudra.v35i2.1044>
- Riyanto, A. A. (2003). *Teori Busana*. Bandung: YAPEMDO.
- S.J., D. (1990). *Filsafat Manusia*. Yogyakarta: Kanisius.
- Sair, A. (2012). *Metodologi Sejarah dan Historiografi*. Palembang: Universitas Sriwijaya.
- Sang, J. S., & Park, M. J. (2009). A Study on The Use of Underwear as Outerwear. *The International Journal of Costume Culture*, 1-12.
- Suciati. (2016). Karakteristik Visual Busana Kebaya Ibu Negara Indonesia. MUDRA JJournal of Cultural Arts, 31(2), 219-227. <https://doi.org/10.31091/mudra.v31i2.32>
- Sugiharto, S. (2014). Perancangan Clothing Mengenai Etika Sopan Santun Bagi Mahasiswa DKV di UKP. *Jurnal DKV Adiwarna. Vol. 1(4)*.
- Unal, Z. B., & Acar, E. (2022). *Women's Underwear and Current Trends*. Turkey: Iksad Publishing House.
- Willett, C., & Cunningham, P. (1992). *The History of Underclothes*. New York: Dover Publications.
- Yi, K.-H., & Choi, H. (2017). Bustier Pattern Design and Wearing Test for Small Breasted Women. *Journal of Fashion Business. Vol. 21 (5)*, 109-121.
- Zoetmulder, P. (1983). *Kalanganwan Sastra Jawa Kuno Selayang Pandang*. Jakarta: Djambatan.