

THE RELATIONSHIP OF COSTUME DESIGN IN FILM WITH THE INTEREST OF YOUNG ADULT WOMEN AS FASHION PRODUCT CONSUMERS IN INDONESIA

Adina Fairuz, Achmad Syarief

Institute of Technology Bandung

E-mail: adinafrz@gmail.com, asyarief@fsrd.itb.ac.id

ARTICLE INFO

ABSTRACT

Received:

August, 26th 2021

Revised:

September, 8th 2021

Approved:

September, 10th 2021

This study discusses the relationship between costume design in films and the interest of the audience, especially young adult women, triggers of their interest in similar fashion products as consumers by using outfit styles from three films, The Devil Wears Prada (2006), Sex and The City: The Movie (2008) and Crazy Rich Asians (2018), which were selected through a questionnaire answered by 20 experts in the fashion field. The analysis was conducted on 258 young adult women (18-24 years old) domiciled in Indonesia through a questionnaire to find out their perceptions and preferences on outfit styles from the costume designs in those three films. Based on this analysis, it can be seen that if the audience is interested and feels that the outfit worn by the character fits them, then they will have the desire to wear fashion products that are similar to the appearance of the costume design in the film.

KEYWORDS

Consumers, Costume Design, Fashion, Film



This work is licensed under a Creative Commons Attribution-ShareAlike 4.0 International

INTRODUCTION

In his book, *The Decay of Lying*, Oscar Wilde argues that life imitates art more than art imitates life (Rondhi, 2014). Simply put, this quote tells the story of how art can influence the way people view the world around them. Film is one of the human art that

Adina Fairuz, Achmad Syarief. (2021) The Relationship of Costume Design in Film with The Interest of Young Adult Women as Fashion Product Consumers in Indonesia. *Journal Eduvest*. 1(9): 850-857

How to cite:

E-ISSN:

2775-3727

Published by:

<https://greenpublisher.co.id/>

has a huge influence in everyday life (Mudjiono, 2020). Film is also one of the communication media that is very influential in the formation of culture and mindset in society (Nida, 2014). Not infrequently encountered most people who have an interest in movies start following the small and big things of the movie they like.

With the appreciation of costumes in films increasing in proportion to people's tendency to admire and imitate, masyarief@fsrd.itb.ac.id any people find the inspiration of dress styles from the films they like (Tallapessy, Setiawan, & Subaharianto, 2016). All this is based on observations in trends in the fashion world such as:

1. Sabrina collar popularized by Audrey Hepburn in *Sabrina* (1954)
2. The little black dress popularized by Audrey Hepburn in *Breakfast at Tiffany's* (1961)
3. Manolo Blahnik shoes popularized by Sarah Jessica Parker in the series *Sex and The City* (1998-2004)
4. Preppy styles with matching tartan blazers and skirts popularized include the films *Heathers* (1989), *Clueless* (1995) and *Gossip Girl* series (2007-2012).
5. Gaya berpakaian Jennifer Aniston dan Courtney Cox di dalam serial *Friends* (1994-2004)
6. The style of dress in the film *The Devil Wears Prada* (2006) popularized by both Anne Hathaway and Meryl Streep
7. Abstract makeup and glitter use popularized by the *Euphoria* series (2019-)
8. Harley Quinn's dress and costume popularized by Margot Robbie in *Suicide Squad* (2016)

Issues with topics that focus in terms of how these films can affect the consumption of fashion products in the community are still less discussed in academic circles (Djelantik, Indraswari, Triwibowo, & Apresian, 2015). This issue usually only reaches the media such as magazines or blogs about fashion which for the view of the wider community arguably, is not something important enough to talk about. However, with the development of the fashion industry in this century and the growing public demand due to the tendency of capitalism and consumerism, therefore, further study is needed in the issue (Damayanti et al., 2020).

The theory put forward by (Bug, Niemann, & Welle, 2020) explaining that the connection between fashion and film already has clarity. Fast-fashion and designers make movies an inspiration in making products, however, the priority of the connection between the two parties is to get the attention of the audience. So, fashion is usually used for advertising and product placement purposes. One of the factors that may support this phenomenon is the theory found by (Adam & Galinsky, 2012), Enclothed cognition can be summed up as the systematic influence that clothing has on the psychological process of the wearer. Man can feel deep empathy for the clothes he wears (Indriastuti, Mulyati, & Anwar, 2020). For example, someone who is shy and used to wear a plain T-shirt and jeans in his daily life, goes to the cinema to watch a new movie and ends up liking and idolizing characters with high confidence in the film and begins to imitate the character's style of dress. A shy person's confidence will tend to increase due to the symbolic meaning implied by the clothes worn and the physical experience of the wearer (Safrudin, Mulyati, Rosni Lubis, & Keb, 2019). This can be seen by observing trends that have occurred in previous years.

In general, films that can influence the trend that exist in women usually raise stories about female actors who can be admired (Nadhir, 2017). With supporting data taken from the first questionnaire that researchers have done in choosing film objects, the three films selected have a line of beautiful, tough, hardworking and admired female characters. Andrea Sachs (*The Devil Wears Prada*) played by Anne Hathaway, Carrie

Bradshaw (*Sex and The City*) played by Sarah Jessica Parker and Rachel Chu played by Constance Wu (*Crazy Rich Asians*). It is the visual impressions produced by these characters that encourage the audience to imitate them and cause feelings to idolize or 'commodity fetishism' as described by (Poetri, Ranteallo, & Zuryani, 2015). Some of the special factors presented by costume design also affect the formation of influence to the audience, striking colored clothing and contrast with other clothes, appearing on important scenes and clothing that provides special effects that can attract the attention of the audience (Gunawan, 2019).

Based on this, the research hypothesis is established as follows: the appearance of costumes and fashion products in films has a significant relationship with the interest of young adult women to consume similar products.

This research was conducted to identify the relationship between the appearance of fashion products in films and the interest of young adult women to consume similar products and identify the driving factors of the emergence of young adult women's interest to consume similar fashion products.

RESEARCH METHOD

In this study, the author uses a quantitative approach in carrying out the study. By using a quantitative approach, conclusions from the research will be drawn based on the data that has been collected through the questionnaire method as the main medium in drawing conclusions (Bengtsson, 2016). The questionnaire was divided into two parts with the first part aiming to determine the object of the film to be studied and the second questionnaire aiming to determine the respondents' perspectives on the films that had been selected from the first questionnaire.

The object of this research is three films as the result of the respondent's choice in the first questionnaire. Based on the results of a questionnaire conducted from 15 to 24 March 2021 through Google Form media, the order of the films chosen was *The Devil Wears Prada* (2006), *Sex and The City: The Movie* (2007) and *Crazy Rich Asians* (2018). All three have the same theme compared to other films. Furthermore, from each film, four styles of dress were chosen from the costumes contained in the film. The four styles for each film were selected by observing the most popular dress styles of the three films by referring to data in online articles. The choice of dress style is also based on visual completeness to make it easier for respondents to assess the overall style of dress.



Figure 1. Dress choices for *The Devil Wears Prada* (2006)



Figure 2. Dress choices Sex and The City: The Movie (2008)



Figure 3. Crazy Rich Asians (2018) Dress Choices

A. Questionnaire 1:

In the first questionnaire, the respondents consist of 20 people who live in Indonesia who work in the fashion sector and the like with the following description (one respondent has multiple jobs, such as designer and teacher):

- a. Fashion designer: 4
- b. Lecturer in the field of fashion: 5
- c. Merchandiser: 4
- d. Fashion entrepreneur: 3
- e. Fashion consultant: 1
- f. Creative director: 1
- g. Stylist: 3

B. Questionnaire 2:

Research subjects for the second questionnaire focused on the category of young adult women. Generally, youth aged 18-24 years are the biggest consumers of cinema and they rely on films to shape their character (Bug et al., 2020). The author also makes big cities in Indonesia the target region of this research because young adult women in big city areas such as Jakarta are the consumer segment who has a lifestyle that is easily influenced by the trend of object appearances and is easy to adapt to changes that occur (Poetri et al., 2015).

RESULT AND DISCUSSION

Dress styles that are fairly simple and do not have too flashy accents tend to be more favored by respondents. This can be seen from the audience's choice, the 3rd style in the film *The Devil Wears Prada*, the 1st style in the *Sex and The City: The Movie* and the 1st style in the *Crazy Rich Asians* film are the dominant choices for 258 respondents (with an average of 54.6% percentage of the three most popular styles in the three films.

Table 1. Analysis of Questionnaire Answers

No	Movie Title	Already Watched	Most Interesting	Clothing Element	Interested in Wearing	Interested in Buying
			Style 3 (50%)			
1	<i>The Devil Wears Prada</i> (2006)	39.1%		Clothing Model (84.1%) Color Alloy (54.3%)	93.4%	86.4%
			Style 1 (62.4%)			
2	<i>Sex and The City: The Movie</i> (2008)	25.6%		Clothing Model (73.6%) Color Alloy (51.2%)	58.5%	44.2%
3	<i>Crazy Rich Asians</i> (2018)	68.2%	Style 1 (51.6%)	Clothing Model (81%) Color Alloy (38.4%)	78.3%	66.7%



4	Main reasons for 'want to buy'	Dress style looks suitable for respondents (72.5%)
5	Main reasons for 'want to buy'	Dress style looks suitable for respondents (70.2%)

In determining the choice, the elements that are considered by respondents and make respondents interested in a style of dress are the clothing model and the color combination in a dress style in the film. In the film *Sex and The City*, although style 1 received the most votes compared to styles in other films (62.4%), the audience's desire to wear and buy similar or similar fashion products received the lowest votes (only 58.5% in the category of wanting to wear and 44.2% in the purchase intention category). Although style 1 in the costumes worn by the actors in *Sex and The City* is the style that is considered the most attractive by respondents, the desire to wear or buy tends to be lower than the costumes in other films. On the other hand, the dress style of the actors in *The Devil Wears Prada* got the percentage of interest to be worn and bought by the respondents with the largest value compared to the dressing styles of the actors in the other two films (93.4% in the desire to wear category and 86.4% in the purchase intention category).

Based on the results of the questionnaire, it is known that the main reason for respondents to wear or buy fashion products that are similar or similar to the style of display of fashion products in the film is the aspect of compatibility (72.5%). The next reason is the respondent's desire to try a new style (58.5%).

From the analysis, it is known, even though the film was released some time ago (such as *The Devil Wears Prada* which was released in 2006), if the style of dress shown is still significant to be used (part of the classic style), then respondents who have never tried that style will be compelled to try. However, if the respondent feels that the costume appearance in the film is not suitable to be worn, then the desire to buy will be smaller.



Figure 4. style 4 in the film *Crazy Rich Asians*

For example, style 4 in the film *Crazy Rich Asians* (2018) tends to be unattractive to respondents because of its striking accent so that it is considered unrealistic to be used by young adult women in Indonesia, even though the film *Crazy Rich Asians* was released later (in 2018) compared to the other two. other movies.

The aspect of compatibility is also related to the age of the character who wears a certain style of dress. Viewers will find it easier to place themselves in finding a match for a style of dress shown in the film if they are similar in age to characters in films such as Andy's characters in *The Devil Wears Prada* and Astrid in *Crazy Rich Asians* who are portrayed as young adults, while Carrie's character in *Sex and The City* is about 40 years old. Although Carrie's character is described as having a style of dress that is relatively young compared to her age, the clothes she wears are still adjusted to her age and respondents find it difficult to find a match in wearing fashion products that are similar or similar to Carrie's character, so this film has the lowest percentage in terms of respondents' desires. in buying similar or similar fashion products (44.2%).

CONCLUSSION

Based on the results of the questionnaire analysis in the previous chapter, it can be concluded that the appearance of fashion products in films has a significant influence on the interest of young adult women in Indonesia as consumers of fashion products. This can be seen from the results of the analysis which states that by presenting the visualization of the appearance of fashion products in the three films that are the object of research, respondents tend to be interested and have a desire to consume similar products.

Clothing models and color combinations are the elements that most influence respondents' interest in a style of dress displayed by a character in the film (Martensen, Brockenhuus-Schack, & Zahid, 2018). Clothing models and color combinations that tend to be more favored by young adult women in Indonesia are clothing models that have simple characteristics and do not have too flashy accents and are combined with neutral colors such as white, beige, brown and black. The year of the film's release does not affect respondents' interest in a style of dress if the film displays a classic dress style that is considered still relevant to today's dress styles.

Interest in these clothing models motivates young adult women to consume similar fashion products or are considered to have similarities displayed. This is driven by the character's age range which is in accordance with the age range of young adult women who become consumers, especially the type of clothing that suits their age range. For example, the clothes worn by Andy and Astrid's characters in *The Devil Wears Prada* an *Crazy Rich Asians*, aged around 20 years will be more easily accepted by respondents compared to the clothes worn by Carrie's character in *Sex and The City: The Movie* who are over 40 years old.

REFERENCES

- Adam, Hajo, & Galinsky, Adam D. (2012). Enclothed cognition. *Journal of Experimental Social Psychology*, 48(4), 918–925.
- Bengtsson, Mariette. (2016). How to plan and perform a qualitative study using content analysis. *NursingPlus Open*, 2, 8–14.
- Bug, Peter, Niemann, Charlotte L., & Welle, Lisa. (2020). Cinema films influencing fashion. In *Fashion and Film* (pp. 9–28). China: Springer.
- Damayanti, Adin, Mahadib, Almas Fariq, Arlianti, Dewi Novita, Rizki, Erika, Hidayat, Faisal, Fadilah, Gusti Ghitha Haifa, Muhammad, Irfan, Jayanty, Julia Nur, Yuniasti, Karmila Rahma, & Khuluq, Kevin Sahlul. (2020). *Media Sosial, Identitas*,

- Transformasi, dan Tantangannya* (Vol. 2). Malang: Prodi Ilmu Komunikasi Universitas Muhammadiyah Malang bekerjasama dengan
- Djelantik, Sukawarsini, Indraswari, Ratih, Triwibowo, Albert, & Apresian, Stanislaus Risadi. (2015). Komunikasi internasional dalam era informasi dan perubahan sosial di Indonesia. *Research Report-Humanities and Social Science*, 2.
- Gunawan, Wawan. (2019). Pengembangan Aplikasi Berbasis Android Untuk Pengenalan Huruf Hijaiyah. *Jurnal Informatika*, 6(1), 69–76.
- Indriastuti, Lucyana, Mulyati, Sri, & Anwar, Syamsul. (2020). Nilai-Nilai Budaya Jawa Dalam Novel Bumi Manusia Karya Pramoedya Ananta Toer Dan Implikasinya Terhadap Pembelajaran Bahasa Indonesia Di Sma. *Sintesis*, 14(2), 156–165.
- Martensen, Anne, Brockenhuus-Schack, Sofia, & Zahid, Anastasia Lauritsen. (2018). How citizen influencers persuade their followers. *Journal of Fashion Marketing and Management: An International Journal*.
- Mudjiono, Yoyon. (2020). Kajian Semiotika dalam film. *Jurnal Ilmu Komunikasi*, 1(1), 125–138.
- Nadhir, Ahmad. (2017). *Nilai-nilai Keikhlasan dalam Film Laskar Pelangi karya Andrea Hirata*. Fakultas Tarbiyah.
- Nida, Fatma Laili Khoirun. (2014). Persuasi dalam media komunikasi massa. *Jurnal Komunikasi Penyiaran Islam "AT-TABSYIR"*, 2(2), 77–95.
- Poetri, Milla Riauzie, Ranteallo, Ikma Citra, & Zuryani, Nazrina. (2015). Perilaku Konsumtif Remaja Perempuan terhadap Trend Fashion Korea di Jakarta Selatan. *Jurnal Ilmiah Sosiologi*, 1(03), 1–12.
- Rondhi, Mohammad. (2014). Fungsi Seni bagi Kehidupan Manusia: Kajian Teoretik. *Imajinasi: Jurnal Seni*, 7(2), 115–128.
- Safrudin, S. K. M., Mulyati, Sri, Rosni Lubis, S. S. T., & Keb, M. (2019). *Pengembangan Kepribadian Dan Profesionalisme Bidan*. Yogyakarta: Wineka Media.
- Tallapessy, Albert, Setiawan, Ikwana, & Subaharianto, Andang. (2016). *Transformasi Wacana dalam Lagu Pop-Etnis: Strategi Komersil dan Negosiasi Lokalitas dalam Industri Musik di Jawa Timur dan Jawa Tengah*.