

ABSTRAK

Tujuan penulisan disertasi ini ialah melakar dan mengetengahkan perkembangan yang mendorong kepada kemunculan serta perkembangan kimono dalam peradaban Jepun pada abad ke-17 sehingga ke era moden ini.

Pakaian (kimono) ialah satu cerminan kepada citarasa, diskriminasi, tingkah-laku sosial dan status. Kaum lelaki dan wanita dalam setiap budaya sama ada kaya atau miskin amat mengambil berat mengenai penampilan fesyen atau pakaian.

Apakah sebenarnya yang tersirat dalam pakaian (kimono), bagaimana ia dapat difahami? Penulis menjawab persoalan tersebut tanpa mengetengahkan banyak teori abstrak tetapi melalui sifat luaran atau penampilan realiti sesuatu pakaian atau kimono berkenaan. Penulis melihat pakaian atau kimono sebagai cetusan fabrik dan bentuk. Dalam disertasi ini, penulis menceritakan sejarah dan perkembangan kimono di Timur dan juga peradaban Jepun, seterusnya mengintegrasikan perkembangan tersebut berdasarkan material dan rekaan kimono dengan budaya-budaya lain.

Penulis percaya sekiranya kimono diceraikan daripada kehidupan harian, kita akan kehilangan sesuatu yang berharga kerana dalam pemakaian kimono seseorang itu perlu menjaga kelakuan dan pergerakannya. Di samping itu, mendalami kepekaannya terhadap kehidupan dan alam sekitar juga amat penting. Berdasarkan pernyataan ini, penulis mendalami keunikan kimono, bukan sekadar fesyen semata-mata tetapi untuk menambahkan kepekaan masyarakat mengenai hubungan kita dengan pakaian.

ABSTRACT

The purpose of this dissertation is to sketch and in the following selection the writer map out the ways in which response led to the rise, development and emergence of kimono in Japanese civilization from the 17th century until the present modern days.

Clothing (kimono) is the outward and visible sign of taste, discrimination, social attitudes and status. In every culture, men and women pay huge and enormous attention to the minutiae of dress and appearances; even in the most 'classless' societies, the clothing of the higher and lower statuses is immediately apparent.

What then does clothing (kimono) 'mean', and how should it be understood? The writer answers the question not so much from an abstract theory but from the physical reality of the clothes or kimonos themselves. The writer sees clothing or kimono costume as fabric, decoration, and above all, shape. In this dissertation, the writer trace the history and development of kimono in East as well as Japanese civilization, also integrating the developments, both in materials and design, in other cultures.

The writer believes that if the kimono becomes separated from our daily life, we will lose something precious and priceless, in the care needed to put a kimono on, in the manners and movements appropriate to the one who wears it, and in the sensitivity of life and nature the kimono fosters. That is why writer begun to search for ways to revitalize popular interest in the kimono, not simply as a fashionable style of dress, but as a way to make us more aware of our subtle relationships with the things we wear.