

Resilience In Modest Fashion: The Representation Of Lindswell Kwok In The Wearing Klamby Advertisement

Marini

Muhammadiyah University of Kotabumi
Lampung, Indonesia

Corresponding Author: Marini. E-mail: marini@umko.ac.id



Abstract– This study examines the representation of Muslim women's resilience through a semiotic analysis of Wearing Klamby's advertisement featuring Lindswell Kwok. Wearing Klamby is one of the leading Muslim fashion brands (modest fashion) in Indonesia that often promotes cultural and spiritual values in its marketing campaigns. Using Roland Barthes' semiotic theory specifically the concepts of denotation, connotation, and myth this study analyzes how visual elements in the advertisement shape the image of a strong, modern, and religious Muslim woman.

This research approach is qualitative, focusing on five visual clips in the advertisement. Each scene is analyzed to reveal how clothing, body gestures, lighting, and visual symbols convey layered meanings. The results of the analysis show that sharia clothing is not just a religious expression, but also a medium for communicating identity, strength, and spirituality. This advertisement positions Lindswell Kwok a national wushu athlete and convert as a representation of a modern Muslim woman who is graceful and empowered. The conclusion of this study is that modest fashion in the Wearing Klamby campaign functions as a visual narrative that frames Muslim women not as passive figures, but as dynamic, spiritual, and inspiring individuals in public spaces.

Key words: Modest fashion, representation of women, Roland Barthes' semiotics, Wearing Klamby advertisement

I. INTRODUCTION

Women are always identical with gentleness. Attitude In the current era there are many things that can be seen in the present, then we will find that in Indonesia the Muslim fashion trend is very popular with most women. Muslim fashion is developing among Muslim women bringing new aspects of communication that are represented in Islamic clothing. The current phenomenon, often seen Muslim women wearing hijab with their Muslim clothes. Now wearing hijab is no longer considered old-fashioned, there is only a fashionable impression embedded in various kinds of Muslim and Muslimah clothing [1]. Indeed, now the development of Muslim fashion in Indonesia is very fast, so that finally in the future Indonesia is said to be the mecca of hijab fashion throughout the world. This is increasingly supported when Indonesia has many talented young talents and famous hijab fashion brands who are dedicated to contributing their fresh ideas in the field of fashion, so that they can transform Muslim clothing that was previously old-fashioned into fashionable and trendy clothing, so that with that, the number of women wearing hijab in Indonesia is increasing [2]. Even as an impact of the development of Muslim fashion in Indonesia, the hijabers community has also emerged which is a community of women who use trendy hijabs. The hijab community will shape a style of women's clothing that is covered and Islamic [3] which will make many fashion brands finally start to depict the figure of a strong Muslim woman through the representation of Muslim clothing and the hijab.

One of the popular local brands in Indonesia is Wearing Klamby. It is a modest fashion brand or local Indonesian Muslim clothing founded by Nadine Gaus and Ridho. This brand is known for its designs that carry the theme of the diversity of the archipelago and a modern touch. "Klamby" itself is a Javanese word that means "clothes." Wearing Klamby started from a second-hand clothing business (preloved) that was run through social media in 2012. After getting a positive response, Nadine Gaus decided to establish her own brand called Wearing Klamby in 2013. This brand started with a pre-order system and has now grown into one of the popular Muslim fashion brands in Indonesia.

Wearing Klamby offers a wide range of Muslim clothing products, including hijab, mukena, blouse, and others, with a focus on simple, modern, and fresh designs, and combines elements of Indonesian culture. This brand is also actively following the development of the digital world and has succeeded in penetrating the global market, such as Malaysia and Singapore.

The brand's activity makes its name known to the public, especially Muslim women who wear Muslim clothing with hijab. Wearing Klamby is also one of the companies that uses one of the promotions in the advertising field through mass media, one of which is social media [4]. Advertising is one of the most frequent promotional activities carried out by companies, especially large companies, to promote their products. Advertising is all forms of non-personal presentation and promotion, ideas, goods, or services paid for by certain sponsors [5]. As is well known, in marketing goods and services, the company requires a promotional effort, where one of the promotional tools that the company can use is advertising. Without promotional efforts through advertising, the company cannot maximally influence consumers to buy the products being offered to it.

Wearing Klamby equips Indonesian Muslim women with various types of clothing that always follow the latest trends. Not only fashionable, customers can have quality Wearing Klamby products at affordable prices. By prioritizing light and colorful style designs, Wearing Klamby can emphasize the beauty of its users who are targeted at Muslim women. This fashion brand builds a representation of toughness in modest fashion. This is increasingly visible after Wearing Klamby began featuring Lindswell Kwok in the Wearing Klamby Advertisement. Lindswell Kwok is a former Indonesian wushu athlete who has won many competitions in the international arena. Through this advertisement, the researcher wants to examine the semiotics contained in the advertisement through the signs and meanings displayed in the advertisement starring the former Wushu athlete.

Initially, Wearing Klamby was used as an affordable Muslim fashion alternative for the middle class, as well as an alternative for quality and up-to-date Muslim fashion. [6] This product is also one of the business lines in Muslim fashion. Wearing Klamby equips Indonesian Muslim women with various types of clothing that always follow world trends. Not only fashionable, customers can have quality Wearing Klamby products at affordable prices. By prioritizing light and colorful style designs, Wearing Klamby can emphasize the beauty of its users who are targeted at Muslim women. Dressing is actually not just about fulfilling biological needs to protect the body from the weather, but is also closely related to the customs and views of the community concerned. For people in the regions, when they dress, they generally pay close attention to the variety of clothing and associate it with certain events, besides of course with the social status of the wearer. Implicitly, the function of clothing for humans is increasingly developing and complex in line with the increasing human civilization. A work of art, in this case the art of creating clothing, jewelry and other crafts, is not merely a functional object or cultural object that has content but also reflects certain values that constitute the cultural wealth of a nation.

In general, dressing and covering the aurat is already obligatory, especially for Muslims. At this time, the development of Muslim fashion in Indonesia is very fast, so that in the future Indonesia is said to be the mecca of hijab fashion throughout the world [7]. Fortunately, Indonesia has many talented young talents and famous hijab fashion brands who are dedicated to contributing their fresh ideas in the fashion field so that they can transform Muslim clothing that was previously old-fashioned into fashionable and trendy clothing, so that the number of women wearing the hijab in Indonesia is increasing. Even as an impact of the development of Muslim fashion in Indonesia, the hijabers community has also emerged, which is a community of women who wear trendy hijabs [8]. Many women who previously did not wear the hijab are now interested in wearing the hijab and stylish Muslim clothing. Fashion then and now has different meanings. If in the past wearing the hijab was a symbol of women's obedience to their religious teachings, while wearing the hijab has now become a lifestyle in itself. Muslim fashion is developing rapidly and good, stylish, and fashionable models are emerging. Wearing Klamby has emerged and become part of a new culture and is favored by many Muslims.

All of this has caused a shift in values and culture in dressing. Through an advertisement made by featuring Lindswell Kwok, Wearing Klamby shows another side that Muslim women are not only beautiful but can also be tough and strong. Therefore, the researcher conducted this research to see the representation of toughness in the fashion brand Wearing Klamby through an advertisement starring a former national wushu athlete.

II. METHODES

This study uses qualitative by using Roland Barthes' Semiotics theory. Roland Barthes' semiotics. In this study, using Roland Bathes' semiotic theory analysis [9]. In Roland Bathes' concept there are levels of meaning that are different in analyzing, which consist of denotative, connotative, and mythical meanings [10]. In denotative meaning, the meaning itself is the real meaning and what is seen is what is depicted. Continuous with how to interpret visible signs. Next is the connotative meaning is the meaning that is built on other existing systems. This meaning is subjective, of course related to the cultural values contained in the perception of each subject. and finally, Barthes added myth as a complement to his semiotic concept. Myth is a cultural reference or comes from an existing culture that presents a certain meaning based on the historical and cultural values of society [11]. In his thoughts, Roland Barthes added that semiotics is always related to signs and values, which have developed in society and the values that have developed have occurred as naturally as possible and are integrated into the cultural traditions of a society. Barthes also created a semiology model or the science of signs to read about a phenomenon by looking at Saussure's concept, namely the analysis of signs 'Signifier/signified=sign'.

In Roland Barthes' semiotics, the level of meaning is divided into two levels, in the form of denotative signs and secondary signification in the form of connotative signs [12]. From the two levels, Barthes then re-explained Saussure's thoughts that the signifier which was originally only a denotative meaning, is able to become a meaningful connotative meaning. Semiotics according to Roland Barthes aims to understand the signs that exist in the world which can include signs from humans and culture by basing it on an unobserved ideological structure, but this structure is considered the basis of the observed world phenomenon [13].



In analyzing a meaning, denotation and connotation are used. Both are also commonly called two orders of signification (two-stage significance or two orders of marking). Where in the first stage of significance is the relationship between the signifier (expression) and the signified (content) in a sign to external reality [14]. Then Barthes calls it denotation or true meaning. Meanwhile, connotation according to Barthes describes the interaction that occurs when signs meet. Simply put, what the sign depicts to the object is a denotation, while how a sign depicts it is a connotation meaning. The analysis focuses on the narrative structure of the news and how meaning is formed through the levels of denotation, connotation, and myth [15].


III. RESULT AND DISCUSSION


Representation is a process in which an object is captured by a person's senses, then enters the mind to be processed, the result of which is a concept or idea that will be conveyed and expressed again through language. In short, representation is the process of reinterpreting an object/phenomenon/reality whose meaning will depend on how a person expresses it through language. Representation also depends heavily on the knowledge possessed by the person who is doing the representation.

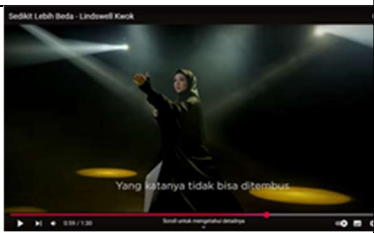
In the latest advertisement uploaded on the Wearing Klamby YouTube page, Lindswell Kwok is featured, who is considered to represent a tough and strong woman through the beauty of Indonesian Muslim women. The following is Roland Barthes' semiotic analysis of toughness in Modest Fashion by Lindswell Kwok in the Wearing Klamby Advertisement.

Table 1. Roland Barthes' Semiotic Analysis

No	Picture	Denotative Meaning	Meaning Connotation	The Meaning of Myth	Visual Description of Image
1		A woman in a hijab wearing a long white dress. She stands on a stage with bright lighting from behind. The background is in the form of an artistic symbol/logo in bright white.	<p>Symbolic, emotional and cultural meanings associated with visual elements:</p> <p>White color: symbolizes purity, holiness, spirituality, and tranquility.</p> <p>Standing upright pose: signifies firmness, courage, and self-confidence.</p> <p>The symbol lights up brightly: gives the impression of a "divine aura" or a majestic presence full of inner strength.</p> <p>Hijab and long clothes: represent the identity of a pious Muslim woman who remains fashionable and elegant.</p> <p>Stage & light: depicts the spotlight on achievements, personalities, and public inspiration.</p>	<p>Modern Muslimah = strong, radiant, and worthy of being the center of attention. This advertisement conveys that being a Muslim woman does not limit a woman's light or potential to appear, shine, and inspire.</p> <p>Hijab and sharia clothing are symbols of inner strength and victory. A myth has emerged that piety is synonymous with achievement, greatness, and success.</p> <p>The ideal Muslim woman is one who appears clean, calm, and elegant. Forming a visual narrative that superior Muslim women must appear "perfect" in appearance and attitude, establishing certain standards of beauty and religiosity.</p>	A woman (Lindswell Kwok) wearing a white Muslim dress stands straight in front of a background symbol resembling two curved arcs (Klamby's logo) with white neon light. The spotlight focuses on her body, creating a dramatic, elegant, and sacred atmosphere.
2		<p>A female figure stands on stage.</p> <p>The clothes worn are long robes or modern robes, with a hijab.</p>	<p>Spotlight: Symbolizes the center of attention, success, or an important moment.</p>	<p>Muslim women as power centers: Women in hijab are portrayed as the main figures, leaders, and symbols of resilience. This myth shows that</p>	<p>A woman stands tall in the middle of a dark stage.</p> <p>She wears a dark (black) Muslim dress.</p>

		<p>The lighting focuses on the woman, creating an exclusive stage spotlight.</p> <p>There are no other properties besides the lights and the floor.</p>	<p>Black clothing: Signals strength, assertiveness, and elegance.</p> <p>Standing alone on a large stage: The connotation is that he is an independent, tough figure, and focused on his goals.</p> <p>Hijab and Muslim clothing: Depicting a strong yet modern religious identity.</p>	<p>being religious is not a barrier to becoming a star in the public sphere.</p> <p>Strength in solitude: Standing alone in a dark room but highlighted by light symbolizes that women can still shine even in solitude or lonely struggles.</p> <p>Spiritual elegance and professionalism of Muslim women: The myth that has been built is that the ideal figure of a Muslim woman is one who is able to unite faith, self-strength, and aesthetics in one complete appearance.</p>	<p>Surrounded by five spotlights from above that form a symmetrical composition.</p> <p>The stage backdrop was dark, with only the floor and spotlights on.</p> <p>Facial expressions and body posture show calm and confidence.</p>
3		<p>A woman wearing a hijab and long dress (white).</p> <p>He bowed his head with his eyes closed.</p> <p>Both hands are placed in front of the chest (prayer pose).</p> <p>Black background, focused lighting from the side.</p> <p>Monochrome or grayscale images.</p>	<p>Bowed hands & head pose: indicates a reflective attitude, prayer, calmness, or self-denial.</p> <p>Calm facial expression: symbolizes inner peace, spiritual contemplation, or acceptance.</p> <p>Black-white color (monochrome): suggests simplicity, service, or deep inner atmosphere.</p> <p>Hijab & covered clothing: symbolizes piety,</p>	<p>Muslim women as a symbol of piety and spiritual depth: This myth reinforces the narrative that Muslim women are gentle, wise, and close to God.</p> <p>Beauty in inner silence: Advertisements create the myth that female beauty is not just physical, but also comes from spiritual awareness and sincerity of heart.</p> <p>Hijab is not just clothing, but an embodiment of</p>	<p>A Muslim woman wearing a hijab (Lindswell Kwok) appears in black and white (monochrome), standing facing the left side of the screen. She is wearing long white dress with a matching veil, creating a clean, holy, and elegant impression. Her hands are joined in front of her chest in a pose that resembles prayer or greeting gesture, with fingers together</p>

			religious identity, and modesty.	<p>submission to values: Conveying that Muslim identity is not just an external symbol, but a reflection of the heart and deep life choices.</p> <p>Self transformation = serenity and acceptance: This myth can be attributed to Lindswell's background as a convert, creating the impression that one's spiritual journey will lead to great serenity.</p>	and head slightly lowered. Her face looks calm, her eyes closed, and a gentle expression adorns her face, reflecting spirituality. The pitch black background without any ornaments makes all attention focused on her. The lighting is directed from the side, creating soft shadows that add depth and solemn atmosphere to the overall visual.
4		<p>A woman wearing a hijab appears in five consecutive poses.</p> <p>She wore loose white clothes, wide pants, a white headscarf, and pink shoes.</p> <p>Body poses depict martial arts or wushu movements.</p> <p>Dark background with spotlight lighting from above.</p>	<p>Wushu movements: symbolize strength, discipline, and self-control.</p> <p>Hijab and sharia clothing: convey the meaning that Muslim identity does not limit the strength and expression of the body.</p> <p>Five shades of motion: reflecting the process, journey, and dynamics of life — from still, to moving, to full of power.</p> <p>White color: connotation of purity, pure and elegant fighting spirit.</p>	<p>Tough Muslimah is not opposed to softness and aesthetics": This myth is constructed through the visuals of subtle yet powerful wushu movements, with Islamic clothing and religious symbols.</p> <p>Women can be active, expressive, and still be pious: The myth that women who wear the hijab are not passive symbols, but can be present as fighters, artists, athletes, and strong public figures.</p> <p>The beauty of movement is a form of spirituality: The narrative is inserted that the physical strength</p>	<p>In one frame, there are five moving shadows of a Muslim woman (Lindswell Kwok) wearing all-white clothing with a headscarf. Each shadow shows the stages of fighting movements or dynamic wushu movements, starting from stepping forward, swinging arms, to the ready position.</p> <p>The loose white dress worn seems to float with the movement, creating a dramatic effect. The pink shoes provide a contrasting accent</p>

				and elegance of a Muslim woman's body is a legitimate form of worship or inner expression.	against the dark stage background and the spotlight lighting from above. The blur effect on the rightmost figure depicts fast movement, as if capturing speed and agility.
5		<p>A figure of a woman wearing a hijab in all black clothes.</p> <p>Stand in a pose resembling a wushu or martial arts move.</p> <p>The stage was dark with a few yellow spotlights from above.</p>	<p>Wushu movements: signify strength, self-control, and fighting spirit.</p> <p>Black clothes: reflect assertiveness, courage, as well as elegance in simplicity.</p> <p>Pointing hand: connotation of direction, leadership, or assertion of determination.</p> <p>Light and stage: shows the spotlight or public attention, making this figure a "center of power".</p> <p>The sentence "whose light cannot be penetrated" gives the meaning that there is inner strength or light within Lindswell.</p>	<p>Women who wear the hijab can be fighters and main characters. This challenges the stereotype that the hijab is a passive or subordinate symbol. Lindswell appears as an active and moving figure.</p> <p>Women's strength is born from spiritual serenity and self-identity. Muslim fashion is not just clothing, but a symbol of inner strength, principles, and self-control.</p> <p>Hijab does not hinder physical performance and expression. This myth is central to contemporary discourse about empowered Muslim women, not only religiously, but also physically and socially.</p>	<p>A woman in a hijab (Lindswell Kwok) stands in a wushu position with her right hand pointing forward and her left hand open behind her. She is wearing black Muslim clothing, complete with loose pants and a matching hijab. The stage is dark with spotlights from various directions shining on her body. Yellow light forms a circle on the floor, creating a theatrical and heroic stage atmosphere.</p>

IV. CONCLUSION

Through five visual clips, the advertisement "Sedikit Lelah Boleh" presents Lindswell Kwok as a symbol of a strong Muslim woman, who unites religious identity, physical strength, and modern aesthetics in one complete representation. Analysis based on denotation, connotation, and myth shows how this construction is formed visually and symbolically.

1. Denotative meaning:

The five images show a female figure wearing a hijab (Lindswell) in various body expressions: Standing upright in the light; Praying silently; Moving in a wushu pose; Pointing firmly forward; The clothes worn are modest fashion: closed, loose, elegant, and modern clothes.

2. Meaning of Connotation:

Each pose and lighting background conveys connotations, such as: Spotlight means public attention, achievement. Wushu movements: discipline, strength, toughness. Hijab and white/black: piety, spirituality, self-control. The calm and confident expression of a woman who is strong in spirit. These connotations build the image that modest fashion is not a form of limitation, but rather a medium for expressing strength and pride in identity.

3. Meaning of Myth:

This advertisement inserts a cultural myth that the ideal Muslim woman is physically and spiritually strong. Modest fashion is a symbol of elegance and empowerment, thus, the hijab is not a barrier to movement, achievement, and leadership. Women can shine without violating religious values.

By using the figure of Lindswell, a convert and athlete, this advertisement creates the myth that self-transformation and women's strength can be realized through fashionable sharia clothing.

The Wearing Klamby advertisement with Lindswell Kwok's representation strategically forms a narrative that the toughness of Muslim women lies not only in physical strength, but also in spirituality, self-awareness, and cultural expression through modest fashion.

Through Barthes' semiotic approach, we see how the seemingly simple visuals of women moving, praying, standing contain layers of denotative, connotative, and mythological meanings that reconstruct the image of today's Muslim women as strong, calm, and elegant figures.

REFERENCES

- [1] S. Jasmin, Y. Amanda, H. Sazali, and M. Andinata, "Representasi kecantikan perempuan dalam drama True Beauty (Analisis Semiotika Roland Barthes pada drama True Beauty)," *Jurnal Ilmiah Wahana Pendidikan*, vol. 9, no. 21, pp. 695–705, 2023. [Online]. Available: <https://doi.org/10.5281/zenodo.10087090>
- [2] K. A. Pratama, E. Wahyuningtiyas, T. A. Wulandari, and B. C. S. A. Pradana, "Analisis komunikasi visual pada feed dan Instastory Instagram @grande_gardencafe dalam meningkatkan brand awareness," *Relasi: Jurnal Penelitian Komunikasi*, vol. 4, no. 3, pp. 19–29, 2024. [Online]. Available: <https://doi.org/10.69957/relasi.v4i03.1614>
- [3] I. Muhammad, "Makna pesan dalam film Imperfect (Analisis wacana kritis Teun A. Van Dijk film Imperfect)," *Jurnal Media Penyiaran*, vol. 2, no. 2, 2022. [Online]. Available: <https://doi.org/10.31294/jmp.v2i2.1630>
- [4] A. R. Rahman, "Dekonstruksi makna cantik dalam iklan produk kecantikan Pond's White Beauty: Analisis wacana kritis," *Humanitatis: Journal of Language and Literature*, vol. 4, no. 1, pp. 74–85, 2017. [Online]. Available: <https://journal.universitasbumigora.ac.id/humanitatis/article/view/571>
- [5] A. Riwu, "Analisis semiotika Roland Barthes pada film 3 Dara," *Deiksis*, vol. 10, no. 3, 2018. [Online]. Available: <http://dx.doi.org/10.30998/deiksis.v10i03.2809>
- [6] V. S. S. Nofia, "Analisis semiotika Roland Barthes pada sampul buku Five Little Pigs karya Agatha Christie," *Mahadaya*, vol. 2, no. 2, 2022. [Online]. Available: <https://doi.org/10.34010/mhd.v2i2.7795>

- [7] T. Maulana and A. A. Wibowo, "Representasi perjuangan seorang ibu (Analisis semiotika iklan Prochiz spesialkan momen lebaran bersama Prochiz)," *Jurnal Ilmu Komunikasi dan Media Sosial (JKOMDIS)*, vol. 5, no. 1, pp. 237–243, 2025. [Online]. Available: <https://doi.org/10.47233/jkomdis.v5i1.2704>
- [8] I. Purnengsih, "Representasi wanita cantik sejati versi iklan Safi," *Jurnal Desain*, vol. 6, no. 2, 2019. [Online]. Available: <http://dx.doi.org/10.30998/jurnal desain.v6i2.3007>
- [9] D. Aprilita, "Representasi kecantikan perempuan dalam media sosial Instagram (Analisis Semiotika Roland Barthes pada akun @mostbeautyindo, @Bidadarisurga, dan @papuan_girl)," *Paradigma*, vol. 4, no. 3, 2016. [Online]. Available: <https://ejournal.unesa.ac.id/index.php/paradigma/article/view/16891>
- [10] H. Arief, T. I. Suryani, Y. R. Mayangsari, and Rahmi, "Representasi perempuan tangguh dalam iklan shampo 'Pantene Pro-Vitamin Series'," *Jurnal Komunikasi dan Kebudayaan*, vol. 7, no. 1, pp. 158–167, 2023. [Online]. Available: <https://jurnal.universitasmbojobima.ac.id/index.php/jkk/article/view/59>
- [11] I. A. I. Darul A'mal Lampung, "Peran brand lokal dalam pertumbuhan ekonomi di Indonesia: Studi pada brand Wearing Klamby Kota Bandar Lampung," *JSHI: Jurnal Syariah Hukum Islam*, vol. 3, no. 2, pp. 1–17, 2024. [Online]. Available: <https://doi.org/10.47902/jshi.v3i2.351>
- [12] Marini, "Analisis semiotika sampul majalah Sahabat edisi Agustus - Oktober 2021," *Komsospol*, vol. 1, no. 2, pp. 82–107, 2022. [Online]. Available: <https://doi.org/10.47637/komsospol.v1i2.586>
- [13] M. Marini and H. J. Salas, "Representasi ibu pintar pada tayangan iklan Blue Band," *Komsospol*, vol. 3, no. 1, pp. 13–30, 2023. [Online]. Available: <https://doi.org/10.47637/komsospol.v3i1.773>
- [14] M. Marini and H. J. Salas, "Representasi ibu pintar pada tayangan iklan Blue Band," *Komsospol*, vol. 3, no. 1, pp. 13–30, 2023. [Online]. Available: <https://doi.org/10.47637/komsospol.v3i1.773>
- [15] S. M. Hannani, "Analisis brand awareness konsumen melalui iklan 'Sumba Scarf Signature' Wearing Klamby di media sosial," *Citrawira*, vol. 4, no. 2, 2023. [Online]. Available: <https://doi.org/10.33153/citrawira.v4i2.4728>