

**THE RELATIONSHIP OF CLOTHING WITH
SELF-IMAGE AND PERSONAL IDENTITY OF
DIFFERENT CLOTHING STYLE
PERSONALITIES**



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**COLLEGE OF HOME ECONOMICS
UNIVERSITY OF PESHAWAR
2015**

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AND PERSONAL IDENTITY OF DIFFERENT CLOTHING
STYLE PERSONALITIES**



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**A dissertation submitted to College of Home Economics, University of
Peshawar in partial fulfillment of the requirement for the Degree of
Doctor of Philosophy in Home Economics (Textiles and Clothing)**

**COLLEGE OF HOME ECONOMICS
UNIVERSITY OF PESHAWAR
2015**

APPROVAL CERTIFICATE

This is to certify that the present research entitled ‘The Relationship of Clothing with Self-image and Personal Identity of Different Clothing Style Personalities’ submitted by Ms. Bakht Shahida Gillani, to the College of Home Economics, University of Peshawar in partial fulfillment of the requirements for the award of the degree of Doctor of Philosophy (Ph.D) in Home Economics (Textiles and Clothing), is hereby approved by the Supervisory Committee.

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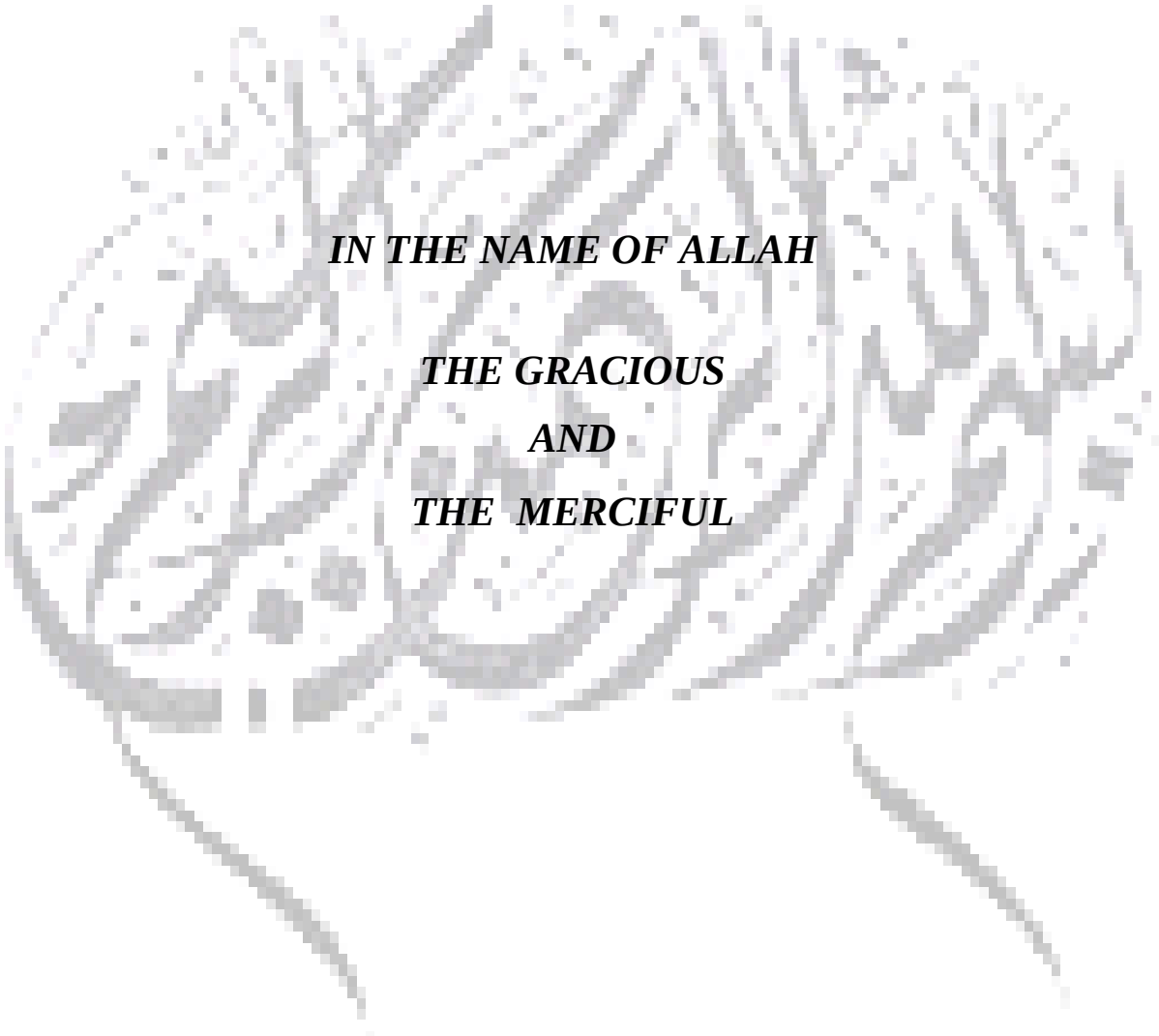
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DISCLAIMER

Except where otherwise acknowledge in the text, this represents the original research of the author. The material contained herein has not been submitted either as whole or in part, for a degree at this or any other university.

Bakht Shahida Gillani



IN THE NAME OF ALLAH

***THE GRACIOUS
AND
THE MERCIFUL***

DEDICATED TO

MY BELOVED PARENTS

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ACKNOWLEDGEMENTS

I express my heartfelt gratitude to my dissertation advisor Prof. Dr Kaniz Fatima Haider not only for her guidance and patience throughout this study but also for her keen interest and expert advice that made this research meaningful. I am thankful to her for the encouraging criticism and feedback provided from time to time by her during my research study. I benefitted a great deal from her extensive research experiences and insight.

She being the Principal of College of Home Economics University of Peshawar gave me unwavering support, encouragement and motivation to overcome various academic problems in my way. Her immense help and facilitation made it possible for me to conduct this research.

I dedicate this labour of love to my parents, I am grateful to them for educating me, and to encourage me to attain the highest pinnacle of learning. I shall not forget the full support and encouragement I received from my sisters and nieces throughout this study. I offer special thanks to my sister Mumtaz Gillani for her moral support, continuous motivation, and her pains-taking help that she provided to me during my research study. I am blessed by Allah to have such a fine, concerned and loving sister. I can also never compensate for the hours of love and affection lost during my research study, which I owed to my loving daughter Tazakka Noor.

I wish to express my sincere gratitude to my sister's friend Ms. Talat Qayum for her continuous guidance throughout my study. I would like to acknowledge the help and suggestions provided by Mr. Gohar Ayub throughout this research.

And most of all, I am grateful to those without whose cooperation this research really would not have seen the light of day, the participants in my study, for their patience and for sharing their unique experiences with me.

Lastly, and above all Praise and Thanks to Almighty Allah for His Blessings, Who gave me the strength and wisdom to achieve my goal of completing this study.

(Bakht Shahida Gillani)

ABSTRACT

This study is conducted for the purpose of finding out relationship of clothing with self-image and personal identity among different clothing style personalities. Clothing is a reflection of our personality. There was great clothing variation among different clothing personalities. A sample of 150 non working, and 150 working women from Govt., semi Govt., and private colleges, schools, offices, and hospitals were selected for the study. The respondents were selected on the basis of their availability through convenient sampling technique. In the first phase scrutiny of participants was based upon the clothing checklist based on six different choices regarding their dresses and accessories. In the second phase, the respondents were investigated for finding the relationship of their clothing choices with their self-image and personal identity. Rosenberg self-esteem scale RSES and self constructed questionnaires were used. Classic, Dramatic, and Natural Style Personalities scored higher on both the scales than Romantic, Ingénue, and Gamin Style Personalities. To test the hypothesis, t-test was used that showed significance between Classic Style, Dramatic Style, and Natural Style Personalities (Group-I) and Romantic Style, Ingénue Style and Gamin Style Personalities (Group-II). It was found by this study that our clothing choices are directly related to personality traits and self-image. The changing impact of age and socioeconomic status on clothing among different Clothing Style Personalities was worthy of consideration in the study.

This study also examined how clothing choices were influenced by trends. Trends and clothing questionnaire (self devised) was used for this purpose which was further analyzed by t-test. Findings revealed that majority of the respondents of Classic, Dramatic, and Natural Style Personalities who scored low were not trendy they

selected their clothing according to their own choices and in accordance with their age but respondents of Romantic, Ingenue, and Gamin Style Personalities who scored high on TCQ showed their preference to trendy clothes while selecting their clothes and accessories. This study also explored the impact of real-self and public-self on the selection of clothing among different Clothing Style Personalities. To test the hypothesis, t-test was used that showed significance between Classic Style, Dramatic Style, and Natural Style Personalities (Group-I) and Romantic Style, Ingénue Style and Gamin Style Personalities (Group-II). It was found by this study that selection of clothing and accessories are reflection of one's inner self that may be real-self or public-self.

The study will help people to get information about clothing concept and how clothing choices will be related to personality impressions. This study may provide useful information for future studies. The outcome of this research may provide relevant information about Pakistani fashion consumer segments to the marketers and retailers.

INTRODUCTION

“O children of Adam! We have bestowed raiment (clothing) upon you to cover your nakedness, and as an adornment to you.” [*Sûrah al-A`râf*, Verse 26]

Clothing, one of the basic needs of human being, plays a very significant role in the world of fashion. In fact, the first aspect of a person that is noticed is clothing. According to Mulaudzi (2005), clothes are one of the basic human needs which complete human personality. Sproles and Burns (1994) define dress as, the whole presentation of all coverings and ornamentations worn on the human body. In the words of Johnson et al., (2002) dress is an accumulation to modify the body and/or supplements to it. Apparel is defined as a decorative body covering whereas, clothing is a generic term used for any coverings of the human body (Sproles and Burns, 1994). Humans rely greatly on vision for getting information about their surroundings. Clothing is the prominent visual feature that offers a variety of elements for communication purposes. It provides attractiveness and enhances appearance of a person. It is used for body protection, modesty, and psychological satisfaction which may include body adornment, personal grooming, and self-image. It fulfills our psychological needs more than our physical needs. Physical need can be met by every member of each class of every society almost in the same way. But psychological need varies from person to person, community to community and class to class of every country and society.

Fashion clothing says about what the individuals are like. It represents important consumers' decision of their symbolic consumption (O'Cass, 2001).

According to Damhorst (1992), patterns of everyday life are reflected in dress. Clothes give confidence and have emotional benefits also. Good appearance brings about good impression (Mulaudzi, 2005). Clothes can change mood of the wearer, and affect how others will treat them” (Hayden, 2008). It is mentioned by the respondents of the study by Mulaudzi (2005) that “clothes play a practical role in their relations with others. They considered it desirable that the clothing selections should fascinate others as well as themselves.” Everyone has a style, and is judged by the get up he or she adopts. Our clothing reflects us in many ways, which means it is the reflection of our personality. “The way individuals dressed said something about them; clothes carried certain messages or inferences that mark an individual” (Mulaudzi, 2005). Auty and Elliot (1998), describe clothing as a code to be used in particular; a language that conveys a message which is created to be understood. Johnson et al., (2002) stated that dress consciously or unconsciously translates numerous messages into meanings to clarify to others. The perceivers whether purposely or unconsciously, encodes messages into meanings from another’s dress and appearance (Johnson, et al., 2002)

This study is going to be conducted for the purpose of finding out the views of the people about clothing in respect of its psychological characteristics; according to Tombs (2010), both the symbolic and emotional expressions are greatly influenced by fashion. He states that the emotional needs are fulfilled by consuming fashion. Self-image and personal identity are the main variables of the current study to investigate about. Clothing has a great impact on our life. The way we dress shows our inner feelings, life style, our tastes, and our knowledge of current trends. Clothing helps to express one’s inner feelings to others, in return clothing reflects others mood, and perception and feelings about you. Clothing is responsible for self expression, and for

self satisfaction. Clothing may not only allow individuals to strengthen their inner self and identity at social interaction but also at an emotional level (Niinimäki, 2010). Selection of the proper dress and appearance as a whole “reflects personal feelings” of a person and communicates about “personal values and values of the society the individual lives in” (Damhorst, 1992).

Six Clothing Style Personalities

Sometimes a misconception may also be created by wearing clothes in following other people blindly, in attraction of trends and current fashion. “Clothes should be worn in such a manner that best shows people interests, personalities, and individuality instead of wearing clothes that may promote unnecessary misconceptions” (Anonymous, 2006). As Niinimäki, (2010) argued “besides the actual need, there are some other important reasons to purchase; the need for association with a specific social status, to create identity through brands and symbols of products, or crave for a particular lifestyle”. Some people copy others. They imitate their peer group. They mould their personalities according to their habit of following others. They are called imitators. Some people create new styles that are followed by others. They have creative personalities and are called innovators and trend setters. Park et al., (1999) explained that due to an involvement to impress others with their use of clothing, fashion change agents are more mindful about their appearance than the fashion followers. Further, stated by Workman and Kidd, (2000) “in using clothes for expressing their individuality and uniqueness, fashion change agents are more involved than fashion followers”. It is found by Jordaan and Simpson, (2006) that the innovative are more risks takers, and are better informed about new products and their category. They are also more concerned with social status than the fashion followers (Beaudoin et al., 2000).

Clothing says almost all about the wearer. It gives a picture of one's personality. Dress and appearance allow others to derive various cues about the wearer including personal information. These communicate personal and social values as well (Damhorst et al., 1999). Result from the study by Dixon (2007) found that dress and appearance is influenced by fashion leadership, self confidence, and self consciousness. According to Coughlin (2009) fashion trend setters, and fashion followers are the two main categories of the world of fashion. He further stated, "different studies analyzed that characteristic such as confidence to choose fashion, and desire to look different from others, are common among fashion innovators". Fashion opinion leaders or innovators are the individuals who adopt new fashion products at once, and have vast knowledge of fashion products which inspire the opinion of others whereas, fashion followers are those who adopt new fashion products later (Cholachatpinyo et al., 2002). It is clear from research that fashion innovators score higher on measure of general need for uniqueness than fashion followers (Goldsmith and Clark, 2008; Workman and Kidd, 2000).

Selection of clothing fashion may also be influenced by different types of individuals' personalities which are categorized in different studies in different ways. The six personality styles or Six Clothing Style Personalities are commonly discussed in different studies. According to Gibson (2012), "it is believed that there are some personality types that influence the fashion choices". Classic people are happy in the styles that are comfortable to them whether new or adopted from old fashion. He pointed that "classic characters give the impression of old-fashioned and a dramatic character is one who undergoes change". The six personality styles are explained by Gibson (2012) as; Classic styles are worn by emotional nature, balanced, controlled and rational personalities. Romantic style is worn by artistic, enchanting, and

magnetic persons. Ingénue style is also liked by artistic and charming personalities. Dramatic styles are used by natural authority, in control, risk taker. Natural styles are worn by warm and friendly, goal oriented, responsible people. Gamin style is liked by energetic, dynamic, fast mover. The present study is going to analyze the point of views of women of the Six Clothing Style Personalities about their clothing choices and how they may be related to different characteristics of the six different personalities. Such as, how their age, socioeconomic status, self-image, and personal identity would influence their clothing choices. Some people are very active and energetic and their fashion sense depicts their personality accordingly. Hethorn (1994) argued that what we look like and how we choose to present ourselves is a silent form of communication. There was keen interest of the researcher to find out what would be there behind the “silent form of communication” that influences the individuals to be explored due to their clothing and fashion choices. It may be assumed that there are so many personality traits of people and some other characteristics which work for persuading them for getting their appearance. “Inferences can be made about the individual’s personality traits, demographic and social position, attitude and emotions, and intentions or motives through the overall appearance and dress of an individual” (Johnson et al., 2002). Age and socioeconomic status were also assumed to be important in this regard.

In order to give a clear picture of her research the researcher designed a hypothetical model of the Six Clothing Style Personalities that will briefly explain the personality profiles of six clothing personalities and the impact of their self-image and personal identity on their clothing selection.

Clothing Styles	Dresses	Fabrics	Prints	Accessories	Personality Profile	Impact of Self-image	Impact of Personal Identity
Classic	Elegant, fashionable, dignified, softly tailored, not mix& match, never trendy or severe in style.	Moderate weight, low luster having richness & quality. Refined textures; silk, soft woolen, and cotton.	Evenly placed & easy to look at prints, soft flowing abstracts, checks.	Refined, elegant, and fashionable. Smooth circle or geometric.	Emotional nature, balanced, controlled & rational, old fashioned person, and home body.	High	High
Romantic	Soft, feminine.	Light to medium weight, silk, soft woolens, and knits.	Large floral, polka dots, feathery shapes.	Chunky, elaborated jewelry & evening wears, diamonds & the same, high fashion accessories.	Artistic, charming enchanting and magnetic.	Low	Low
Ingenue	Frilly dresses having ruffles & lace, clothes in feminine fabrics.	Light weight, soft woolens, fine silk, fine cotton, and crisp cotton.	Floral, from small to large.	Intricate & delicate jewelry but lavish. Elaborated evening wear.	Artistic, charming, enchanting and magnetic.	Low	Low
Dramatic	Severely tailored garments, no mix & match.	Hold defined shapes, somewhat stiff.	Abstract or geometric patterns in bold colors.	Bold and elegant jewelry. Bags and shoes with angular shapes.	Natural authority, in control, and risk taker.	High	High
Natural	Softly tailored, not fitted with minimal details, loose garments for mobility, mix & match.	Soft textures, rough or nubby fabrics.	Usually avoid prints.	Minimal jewelry, simple chains & stud earrings, informal jewelry.	Warm & friendly, goal oriented, and responsible.	High	High
Gamin	Smart fitted, sharp fine lines having trims of contrast, eye catching details.	Bold, multicolor, light to moderate weights.	Smart, colorful, bold & lively.	Small, geometric & colorful Jewelry with irregular shapes & trendy looks.	Energetic, drive, spunk, dynamic, charming personality, and fast mover.	Low	Low

Source: Gibson (2012)

Figure 1: The Modified Hypothetical Model of Six Clothing Style Personalities

Figure 1 illustrates profiles of the six clothing personalities and their clothing selection based on their personality profiles. It also illustrates the hypothesis that clothing may have strong relationship with self-image and personal identity of the Six Clothing Style Personalities.

The “Hypothetical Model of the Six Clothing Personalities” describes their choices of dresses, fabrics, prints, and accessories that classify them in different classes of clothing. A Classic Personality is identified by its specific personality profile. It is assumed that their self-image and personal identity may highly influence their selection of clothing.

Similarly Natural Style and Dramatic Style Personalities having their specific personality profiles (Figure 1) would have high self-image which may influence their choices in clothing. It is also assumed that their selection of clothing would be according to their personal identity. In case of Classic, Dramatic, and Natural Style Personalities one can assume that they possess almost similar qualities that may be expressed in the same way in their choices of clothing and accessories. Depending upon their somewhat similar personalities this assumption is also applicable to Romantic, Ingenue, and Gamin Style Personalities.

Impact of Age on Clothing

To study the changing impact of age on clothing among different Clothing Style Personalities was one of the important objectives of the study. It is assumed that age is an important factor in the selection of clothing. According to Damhorst (1999), dress conveys personal information and interest of the wearer; age, status, and more. Age among women having specific personalities may strongly influence their clothing choices. Clothing is at its utmost importance during the adolescence and adulthood

when young people have a greater need for social acceptance; it is a key element in establishing an identity. Naderi (2013) in his study argued, “young consumers are usually more interested in fashion clothing”. There may be women who would follow the current trends irrespective of their age in mind. Kawabata and Rabolt (1999) considered clothing as “used mostly to express self”. “Young women particularly, have more interest in fashion and spend considerable amounts of money and energy on clothing”. Whereas, in another study it is explored that older females had higher levels of life satisfaction due to their involvement in fashion (Joung and Miller, 2007). Similarly, Twigg (2007) explained that “older people are able to use clothing to resist or redefine the dominant meaning of age. Clothing plays an important aspect in determining the dress choices of older people”. According to a study adolescents who considered their physical appearance important are more interested in clothing and cosmetics (Chang et al., 2008). It can be assumed that age along with personality may have an influential role in the clothing choices of women of different personalities. It is needed to explore about the age consideration of the Six Clothing Style Personalities. There may be some clothing style personalities who would want to be up-to-date without taking their age into account.

Influence of Socioeconomic Status

Dress has a significant role in communicating personal information of the wearer, socioeconomic status is one of them (Damhorst, 1999). Socioeconomic status was also considered important for the researcher to investigate its relationship with clothing choices among different clothing style personalities. It is assumed that some women would select according to their socioeconomic status whereas, there would be others who would select clothing and fashion items to follow and conform to those whom they idealized.

Influence of Clothing Choices on Self-image

In addition to the effects of social status and identity management, choices of dress may also influence the self-image in so many other ways. Mittel (2006) suggested that the products are helpful in creating involvement and expression of the self of the wearer specifically if they consider these products as possessions. Consumers make choices to form their self-expression, either stating 'this is who I am' or expressing 'this is what I want to become' (Johnson and Ein-Gar, 2008). According to Kwon (1994), clothing augments people's self perception of various occupational attributes, like knowledge, ability, intelligence, competence, efficiency, reliability, and responsibility. A person's sense of these traits is strengthened by wearing appropriate clothes. A study by Hanover and Kühnen (2006) further supported this result as, "people who dressed more formally use more formal language to describe themselves as compared to those who dressed casually". Some people are highly associated with a product that conveys appropriate symbolic meaning; helps them to improve and project their self-image (Bloch, 1982). According to Mittel (2006) if a product is helpful in upholding some elements of the self-concept, it would allow the wearer to express his/her inner self to others.

Consumers' choices are "strongly influenced by their need to enhance or protect their self-esteem" (Banister and Hogg, 2003). Self-esteem (Joung and Miller, 2006) is based on the feelings about personal appearance, as well as some other dimensions of the self. Dress is a significant aspect of appearance which can serve for numerous purposes; represent a positive self-concept of individuals with high self esteem and improves feelings about oneself for those with low self-esteem (Coughlin, 2009). Rudd and Lennon, (1994) argued that self-esteem of an individual is increased if the appearance is confirmed to the ideal which in turn contributes to stronger

identity and self-image. According to Joung and Miller (2006), clothing may be used as a visual demonstration of positive self concept among individuals with high self-esteem, and may improve feelings about oneself among those with low self esteem. Further, “clothes can affect a person’s self-image” (Hayden, 2008), people with high self-esteem are confident, which may be displayed in their fashion choices, and those with low self-esteem may use fashion as a way to feel better about them (Coughlin, 2009).

Personal Identity in Relation with Clothing

Besides basic human need, clothing plays an important role in our social life. Human has a strong desire for approval from others which is fulfilled through the clothing choices. A generalized view of the researchers about clothing choices is to enhance consumers’ image and to communicate their individuality to others (Auty, and Elliot, 1998; Mickinney et al., 2004). Clothing plays an important role in our social processes, such as crave for gaining approval from others in a social context through the clothing choices (Uotila, 1995). Construction of self-identity depends greatly upon one’s self-reflection through clothing choices and its appreciation by others. Proper selection of clothes helps people feel good about them and has great impact on their personalities. Doyle (2012) argued that well-dressed people feel better about themselves. It is often heard that dressing a certain way makes people feel a certain way. Baumgartner (2012) felt clothing as wearable art, the wearers interact with the art and the designers are the artists. According to her, the internal process influenced the dressing behaviors—shopping, storing, wearing, not wearing, etc.

Personal identity is one of the psychological needs of human. Consumers seek for symbolic brands and products benefits as these may help them to create their self-identity and to communicate it to others. By the use of products consumers satisfy

their psychological needs: framing one's self-concept, strengthening and explicating self-identity, and helping to establish one's individuality (Escalas, 2004).

Every human is in fact unique by nature and he craves to be identified in the crowd. According to Tian et al., (2001) people need for uniqueness is defined as “the desire of an individual to be different from others through acquiring brands that enhance their social image”. Involvement of fashion product has been connected to a need for uniqueness by Jordaan and Simpson (2006). Their uniqueness is displayed through their choices which also encourage the followers who seek for uniqueness (Workman and Caldwell, 2007). Personality plays an important role in this respect. It is human personality that discriminates and dominates them over other creatures. Personality is composed of person's physique, the way they talk and walk, and their posture and appearance. Appearance is both natural and man-made. Body structure, and personal coloring—hair and eye color, and complexion—are nature's contribution. The use of different clothes, accessories, and cosmetics are man-made which groom one's natural appearances and enhance the looks. Both combine to make a person unique among others. Clothing speaks all about its wearers: their personal tastes, values, likes and dislikes, and self satisfaction. According to Kahle (1996), values are the self-organized principles which direct one's thoughts and action. Further, values influence what an individual chooses, and prefers (Kaiser, 1997). Dress conveys about the personal characteristics such as values, attitude, interest, lifestyle, mood, and traits (Damhorst et al., 1999) in addition, can provide information about social and personal relationships of the wearer (Dixon, 2007).

Importance of Clothing Style and Apparel

Mulaudzi, (2005) stated clothing style as a way of acceptance of the expectations of a specific situation or context. According to Reber (1995) context is

the specific event and physical or mental process that characterized a particular situation which have impacts on behavior of an individual. “Clothing is the silent language—it speaks for us” (Liddell, 1991). It gives a person, his/her identity and show one’s feelings and emotion.

According to Niinimäki (2010), clothes are very intimate as they are close to our body; it looks as if they are also closest to our inner self, which can be expressed or hidden with clothes. In a study by Biecher et al., (1999), it is explained that apparel acts as tangible items which are used by individuals for projecting an image to others, bring about a particular role and class of the perceived person. It is found by Biecher et al., (1999) that apparel represents as a symbol of who that individual is or aspires to be. Angie (2008) shared her feelings about style, “it expresses character and spirit of the wearer”. She quoted, ‘Fashion is in the clothes, style is in the wearer’. According to her, “style is a confidence that one is worth knowing, worth looking at and can present oneself well”.

The present study is going to find the point of views of women of the Six Clothing Style Personalities about their clothing choices. Also to analyze how their personal identity would influence their clothing choices. Some people are very active and energetic they use to wear accordingly. It may be assumed that there are so many personality traits of people which may persuade them for getting their specific appearances. Clothing has a great impact on our life. The way we dress shows our inner feelings, life style, our tastes, and our knowledge of current trends. Clothing gives a picture of one’s personality. Proper selection of clothes helps people feel good about them and has great impact on their personalities. Niinimäki (2010) stated that use of clothing and fashion influence strongly while the creation of self and one’s individuality, in a way to communicate one’s own personality. He further explained

that aesthetic and social level, and cultural standards of clothing interact while the consumers construct their identity that is expressed through appearance, among others with clothing.

By the use of products consumers satisfy their psychological needs: strengthening and explicating self-identity, and helping to establish one's individuality (Escalas, 2004). Personal identity is one of the basic human psychological needs. Every human is in fact unique by nature who desire strongly to be identified in the crowd. Individuals may express their unique personalities through their apparel and fashion (Goldsmith, et al., 1996). Consumers seek for uniqueness to look different from others "through selecting brands that enhance their individual self along with their image at social level" (Gold smith and Clark, 2008). Personality plays an important role in this respect. It is human personality that discriminates and dominates them over other creatures. Personality is composed of person's physique, ones posture and appearance. The use of different clothes, accessories, and cosmetics are used as an aid to the personality which make a person unique among others. Clothes say silently so much about its wearer. It gives individuals their identity and show their feelings and emotions as well. It is found by Biecher et al., (1999) that apparel represents as a symbol of who that individual is or aspires to be. A generalized view of the researchers about clothing choices is to enhance consumers' image and to communicate their individuality to others (Auty and Elliot, 1998; Mickinney et al., 2004).

Through best choice of clothing people feel good about themselves it gives them satisfaction to express their inner positive feelings to others. Niinimaki (2010) argued the same points as, "clothing choices may not only allow individuals to strengthen their inner self, and identity at social interaction but also at an emotional

level”. Whereas, Kaiser (1990) stated in other words, “fashion blends us with our emotional needs; it communicates our inner individual personality to others”. the consumers adapts and modifies fashion styles and make rules to help in creating their own individuality in order the garment better expresses their identity, values, and emotions (Uotila, 1995).

Impact of Set Trends on Clothing Choices

The present study also has to determine the impact of set trends and their consistency on the personal identity and self-image of different clothing style personalities. People follow trends and current fashion to individualize their personalities or conform to others whom they idealized.

Kaiser (1990) argued that fashion blends us with our emotional needs; it communicates our individual personality to others by using brands items. Individuals may express their unique personalities through their apparel and fashion (Goldsmith et al., 1996). There are others, the conformist who adopt fashion to conform to or follow others in dress selection (Miller, 1999). There are women who select their clothes and accessories according to their age but there are others who follow current trends irrespective of their age in consideration. It is suggested (Martin and Bush, 2000) that young consumers are more interested in trends than any other age group. Individuals have a desire for adopting styles to be up to date and to associate them with people whom they admire the most (Millar et al., 1993).

Impact of Real-self and Public-self on Clothing Choices

Human has a strong desire for approval from others which is fulfilled through the clothing choices. According to Damhorst (1992), “patterns of everyday life are reflected in dress”. Selection of proper dress and person’s appearance as a whole

“reflects personal feelings”. People hide or unhide their inner feelings through their clothing. It is claimed by Bates (2012), that the wardrobe decisions tell others about the secret desires that are being tried to be hidden”. Individuals having high public self-consciousness are interested in how others would perceive and appreciate them. Miller and Cox, (1982) also confirm that consumers who are publicly self-conscious used to be very much concerned about fashion and their appearance. Different individuals perceive their self-awareness differently, according to Fenigstein et al., (1975) “it may have been perceived as self-consciousness which involves private, and public self-consciousness. He also called public-self as social self and the private self as the spiritual self (Fenigstein, 1987). Individuals who are publicly self-conscious are involved in using such clothes and related items which can make impression on others. “They use self-presentation strategies for gaining approval from others” (Doherty and Schlenker, 1991). “Clothes are not only objects, they are acts also, in a creation process fashion can be view as a fashion act, where the consumers adapt fashion styles and formulate rules to help in creating their own individuality in order the garment better expresses their identity, values, and emotions” (Uotila, 1995).

Clothing plays an important role in our social processes. Some people have need for approval by others; “their decisions” for selecting clothes and accessories “are mostly motivated by this need” (Durvasula et al., 2001). Fenigstein (1987) stated that individuals who have high private self-consciousness are usually more confident about their perception and inclined to be self-reflective and meditative. Individuals who have high public self-consciousness are concerned to present themselves in a manner how others would perceive them. Fenigstein (1979), in another study declared that publicly self-conscious people are interested to make impression on others and want to create an approving public image. Nia and Zaichkowsky, (2000) referred

Public self-conscious consumers to status-prone who are highly sensitive to interpersonal rejection so tend to make impression on others. Women are more interested in using fashion products through which they may constraint display their symbolic social status (Workman and Lee, 2011). One of the main objectives of this study is to uncover the opinions of the women about clothing in respect of its characteristics as displaying their real-self, and public-self. All the assumptions are clearly shown in the following Figure 2.

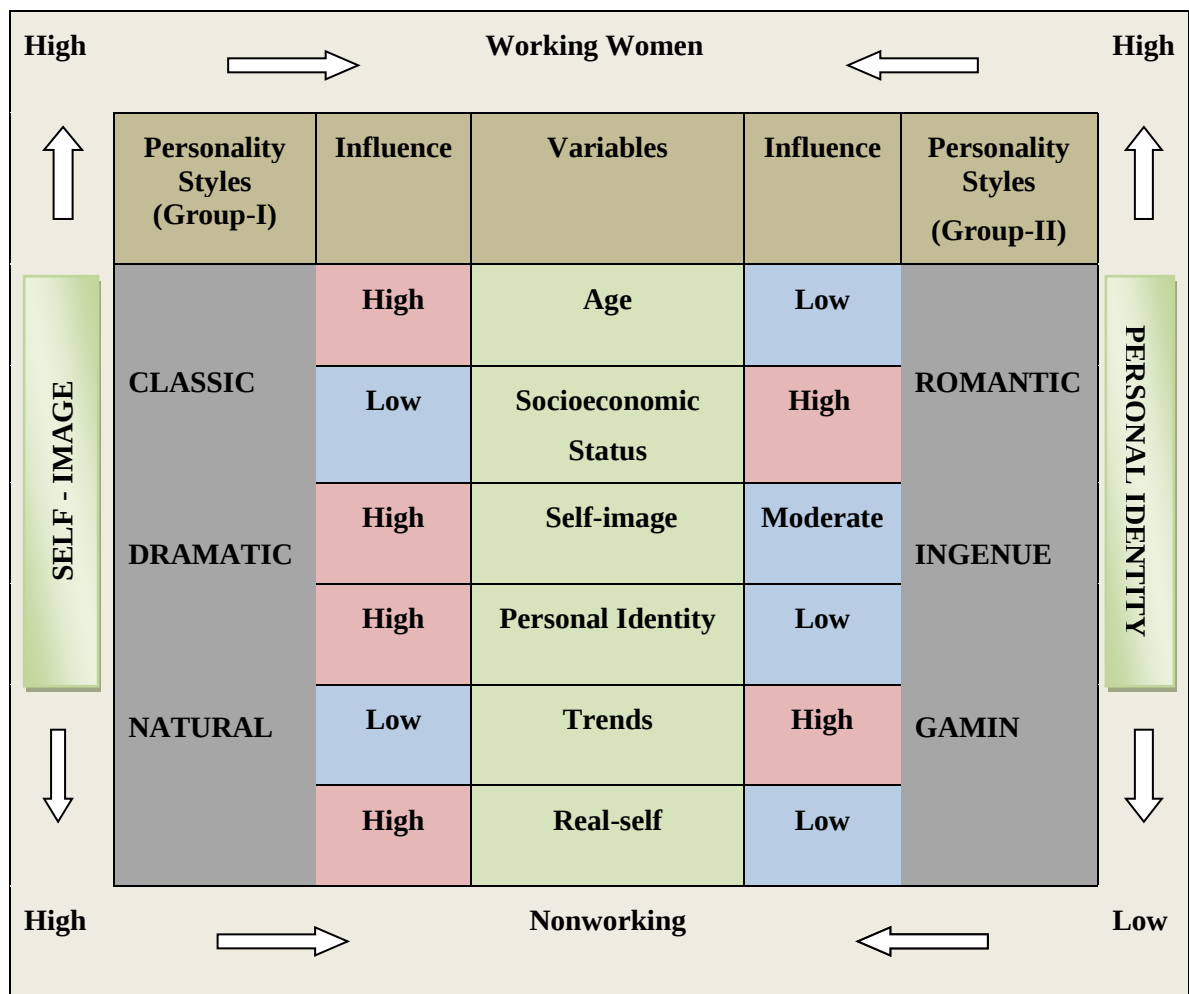


Figure 2: Recommended Model of Relationship of Clothing with Self-image and Personal Identity of Six Clothing Style Personalities

Figure 2 illustrates the “Recommended Model of Relationship of Clothing with Self-image and Personal Identity of Six Clothing Style Personalities that defines the hypothesized relationship of two groups of personalities; Classic, Dramatic, and Natural Style (Group-I), and Romantic, Ingenue, and Gamin Style (Group-II). The grouping is based on their similarities in their personality profiles and their choices of clothing and accessories (Figure 1). Depending upon these personality traits Classic Style, Dramatic Style, and Natural Style Personalities are assumed to have high self-image which may influence their choices of clothing. Likewise, their selections of clothing are assumed to be highly influenced by their personal identity. In case of Romantic, Ingenue, and Gamin Style Personalities it can be seen (Figure 1) that they possess almost similar qualities that may be expressed in the same way in their choices of clothing and accessories, but can be assumed in the opposite way as compared to the (Group-I).

While explaining clothing selection the influence of age and socioeconomic status could not be ignored. The present research is aimed at studying the role of these factors in controlling and persuading the specific choices of clothing among women. In case of Classic Style, Dramatic Style, and Natural Style Personalities (Group-I) it can be assumed that they may choose clothing according to their age but socioeconomic status may not influence their choices of clothing. Unlikely, Romantic Style, Ingenue Style, and Gamin Style Personalities may be assumed to choose clothing not according to their age but socioeconomic status may strongly influence their selection of clothing (Figure 2).

Some women are very interested to adopt the new trends at once. To see whether it is their specific personalities that is convincing to accept the current fashion at once. That is why it is presumed (as illustrated in Figure 2) that the current

trends would be more influential in the selection of clothing by Romantic, Ingenue, and Gamin Style Personalities as compared to the other three personalities selected for the study.

It can be said that clothing is an unspoken communication to tell others about the inner self and personal desires of its wearer. Every Individual has a real-self as well as a public-self whichever is more dominant depends upon one's personal desire and personal identity. High public self-conscious people are very much involved in appreciating by others so influenced to be concerned more about fashion and trends. Thus it is assumed by the researcher that mostly the individuals with high public-self would be highly motivated towards trends as compared to those having high real-self (Figure 2).

In order to find out the differences between the self-image and consumption of clothing among working and nonworking women the researcher assumed that self-image and personal identity of working women would be high as compared to nonworking women (Figure 2).

Rationale of the Study

The main purpose of the study is to explore different clothing style personalities among women in Khyber Pakhtunkhwa and to investigate the relationship of their clothing choices with their self-image and personal identity. Even though it is an important topic but no review or research has been carried in Pakistan. According to Gibson (2012) there are Six Clothing Style Personalities (Figure 1) which is a new term for people in our country. Every individual is a consumer of clothing and apparel in one way or another but they are not aware even of the meaning of the term clothing personality. It is commonly used in international fashion

industries. Being flourished day by day fashion and garment industry is also one of the important industries in Pakistan that is also prevailing in Khyber Pakhtunkhwa very rapidly.

The current study is carried out in Peshawar; its findings will help in providing knowledge about textiles and clothing fashion that will give support to such studies in other regions of Pakistan. In spite of the importance of the topic no such study has been conducted by the Clothing and Fashion Department that identifies different clothing style personalities in respect of their clothing selection in relation with their self-image and personal identity.

Psychologists and socialists carried out studies on self-image and personal identity in their own field but limited work has been done in reference with clothing and apparel. Importance of psychology cannot be neglected in any aspect of human life. Clothing and apparel is the basic need for human survival. Our personalities influence our selection of clothing in one way or another. Self-image and personal identity are important aspects of human psychology which are explored in the current study in new direction. Findings of self-image and personal identity in relation with clothing choices among six different clothing personalities would provide several theoretical inferences for researchers, fashion theorists and specifically to the consumers. Also what needs to be done in the future?

Some of the studies have been found that declared the relationship of clothing with age and socioeconomic status but no study has been discovered in the past that made review, consolidate extent research or even tested these variables in relation with clothing choices among different clothing style personalities. Similarly no considerable attempt has been made to discover the impact of set trends on clothing

choices to explore it in one way or another among the Six Clothing Personalities. Thus these were considered important variables of the current study to investigate. The impact of real-self and public-self on the selection of clothing among Six Clothing Style Personalities is also uncovered. It is expected that findings of the study would provide a complete depiction of different aspects of the women personalities that persuade them on consuming different items of clothing and accessories. Working and nonworking women of the Six Clothing Style Personalities were also studied to find the difference in impact of self-image and personal identity on their clothing selection. The purpose of studying all these variables is to present an inclusive and critical review on analysis of some of the recent studies on the relevant topics. This study is expected to offer insight to the academic scholars that could provide the basis for the future studies in the relevant subject in a more systematic and effective way.

The current study will help fashion industry in many aspects. To explore specific knowledge about the six personalities is to provide valuable information to the retailers and manufacturers about the consumers' preferences and demands for their specific clothing and accessories. In turn this will make the fashion industry to be flourished more. In another way consumers may get knowledge about using different brands according to their specific personalities. Mostly women are unaware about the importance of their personality traits, and how the appearance and personality can be enhanced by the proper selection of clothing and related items. Findings of the current study would help women interested in this regard. In our country women are usually imitators and they get easily convinced by their peer groups especially in their clothing selection which leads to misconception sometimes that create negative impact on their personalities; results of this study may help them

to enhance their appearances in positive way. The study would also find out the general views of working and nonworking women in Peshawar. These findings would also help in application of acquired knowledge among these women in more encourage and influential way that in turn would be a positive step towards advancement of the textile and fashion industry in Pakistan.

OBJECTIVES AND RESEARCH DESIGN

Statement of the Problem

The purpose of this study is to investigate the “The Relationship of Clothing with Self-image and Personal Identity of Different Clothing Style Personalities”. The following objectives will be examined.

Objectives of the Study

1. To investigate different clothing styles among women with different Clothing Style Personalities.
2. To study the changing impact of age on clothing among different Clothing Style Personalities.
3. To investigate the relationship of clothing and socioeconomic status among different Clothing Style Personalities.
4. To study the impact of clothing in upholding self-image and personal identity among different Clothing Style Personalities.
5. To determine the impact of set trends on clothing choices among different Clothing Style Personalities.
6. To explore the impact of real-self and public-self on the selection of clothing among different Clothing Style Personalities

Hypotheses

The following hypotheses are formulated for the study:

1. There will be great clothing variation among different clothing personalities.

2. Age will strongly influence clothing selection of Classic, Dramatic, and Natural as compared to Romantic, Ingénue, and Gamin style personalities.
3. Socioeconomic status will greatly influence the clothing selection of Romantic, Ingénue, and Gamin style clothing personalities as compared to Classic, Dramatic, and Natural style personalities.
4. Classic, Dramatic, and Natural style personalities will tend to score high on scale measuring Self-image as compared to Romantic, Ingénue, and Gamin style personalities.
5. The impact of Personal Identity will be stronger on clothing of Classic, Dramatic, and Natural style personalities as compared to Romantic, Ingénue, and Gamin style personalities.
6. Romantic, Ingénue, and Gamin style personalities will be trendier as compared to Classic, Dramatic, and Natural style personalities.
7. Real-self of Classic, Dramatic, and Natural style personalities will be more dominant than their Public-self.
8. Self-image of working women will be higher than nonworking women among different clothing style personalities.
9. The impact of Personal Identity will be greater on clothing selection of working women as compared to nonworking women among different clothing style personalities.

Research Design

The research will be carried out in two specific parts arranged as Study-I the Pilot Study, and Study-II the Main study each with independent sample.

Pilot Study

Study-I (Pilot study) will be carried out in three steps

Step 1: This step will be aimed at validation of the scales to be used in the main study.

Step 2: This step of the study will deal with the scrutiny of women in six Clothing Style Personalities.

Step 3: Purpose of this step will be to investigate the points of view of the Six Clothing Style Personalities about the relationship of clothing with self-image and personal identity. This data may help the researcher to design interview schedule for use in the main study.

Main Study

The purpose of research will be to identify and categorize the Six Clothing Style Personalities, and to find out their views about the relationship of clothing with self-image and personal identity. It will also aim to investigate the impact of age on clothing choices and its relationship with socioeconomic status among women of Six Clothing Style Personalities. The study will be conducted to explore the impact of set trends on clothing choices of different Clothing Style Personalities. The study will also aim to find out if there is any relation of real-self and public-self with clothing selection among different Clothing Style Personalities.

The Main Study will further be carried out in three steps.

Step 1: The designing of original close-ended questionnaires for the main study. The researcher will formulate the questionnaires on the following pattern.

- 1) Setting of an interview based questionnaire for measuring “Impact of Age on Clothing” (IACQ).
- 2) Setting of an interview based questionnaire for measuring “Self-image and Clothing” (SICQ).
- 3) Setting of an interview based questionnaire for measuring “Personal Identity and Clothing” (PICQ).
- 4) Setting of an interview based questionnaire for measuring “Trends and Clothing” (TCQ).
- 5) Setting of an interview based questionnaire for measuring Real-self and Public-self (RSPSQ).

Step 2: This step of the study will deal with the scrutiny of women with Six Clothing Style Personalities. Clothing checklist will be administered to the sample for the scrutiny.

Step 3: This phase of the study will be administering different instruments; Self-constructed questionnaires, and Rosenberg Self Esteem Scale (RSES) to get information about the impact of clothing on self-image and personal identity of women having six different Clothing Style Personalities which could be used in the main study.

Operational Definitions of Variables

Following are the operational definitions of the variables measuring by different questionnaires and scales in the present study.

Clothing

Theoretically clothes refer to the things that people wear to cover their bodies; formally called as clothing. Other words used for clothing are apparel, and attire; clothing worn on a special occasion. Clothing declares somebody to be something. "The apparel oft proclaims the man" [*William Shakespeare*]. In the present study it may refer to the respondents' selection of clothing on the basis of their personalities (Six Clothing Style Personalities). All the variables of the study would be examined on the basis of clothing selection of the respondents.

Six Clothing Style Personalities

Operationally it acknowledges women whose selection of clothes is according to their specific personal profiles. In terms of clothing choices, there are six different types of personalities. "Classic Style Clothing Personalities are emotional nature, balanced, controlled and rational. Romantic Style Clothing Personalities are artistic, enchanting, and magnetic. Ingénue Style Clothing Personalities are artistic and charming. Dramatic Style Clothing Personalities are natural authority, in control, and risk taker. Natural Style Clothing Personalities are warm and friendly, goal oriented, and responsible. Gamin Style Clothing Personalities are energetic, dynamic, and fast mover" (Gibson, 2012).

In Pakistan women are usually unaware of considering their personalities while selecting clothes for themselves. Also there is unavailability of a variety of fashion and clothes in our country; women who even know a lot about their personal identity have lesser opportunity to select clothes and accessories in suitability to their personality. In the present study it may refer to the respondents' selection on the basis

of six different choices in terms of their clothing and accessories on the Six Clothing Style Personalities Checklist.

Age

Theoretically, this refers to the ages of the respondents. In the present study it may refer to the respondents score on the items in the AICQ. Naderi (2013) in his study argued that young consumers are usually more interested in fashion clothing.

Socioeconomic Status (SES)

Operationally SES can be referred to the social and economical factors of people that distinguish them in a society. In the present study it may refer to monthly income of the respondent and her family (information in the demographic data sheet). That would be analyzed in relation with the selection of clothing among the Six Clothing Style Personalities. Items selected to be worn reflect one's interest, roles, and socioeconomic status. Dress conveys personal information of the wearer (Damhorst, 1999).

Self-image

Operationally, the word "self" refers to a person's nature and special qualities. Self is "the set of someone's characteristic, such as personality and ability that are not physical and make that person different from other people. Self-mage is the way a person feels about his/her personality, achievements and value to society" (Cambridge Dictionaries Online).The self-image of a person is a mental picture that generally remains consistent and cannot be changed, it denotes the elaborately and fine quality which can be analyzed without bias or prejudice by others i.e. the elaboration of their identity and opinion is practical and straight forward and can be explored without bias (height, weight, hair color, gender, I.Q. score, etc.), but even the persons own

opinions, feelings and attitudes are reflective of factual and truthful assessments of their individual or inherent adjudication of other persons. A person's self-image is his/her belief or realization of the opinion of others about him/her. Self-image is of three types; self-image resulting from the opinion and feeling of the individual about himself or herself, self-image resulting from how others see the individual, and self-image resulting from how the individual perceives others see him or her. In the present study it may include the respondents' responses regarding their self-image on RSES (Rosenberg Self Esteem Scale) as well as their responses on SICQ (Self-image and Clothing Questionnaire).

Personal Identity

Operationally, this refers to the way people think of themselves and their identity in terms of sex (man, woman). In context of the present study this refers to the acts and attire, and hairstyle; the whole appearance during interaction for expressing ones personality to others. Proper dress selection is very important to express oneself to others. According to Damhorst (1999), dress defines self identity to others. In the present study, personal identity possibly may refer to the score of Six Clothing Personalities on the PICQ, Questionnaire of personal identity in terms of their clothing choices.

Trends

Trends generally means “a direction, movement or flow but in fashion term trend is general tendency of the next fashion” (Cho and Lee, 2005). The fashion trends in youth slants towards showing them in a totally innovative appearance to assert their identity in a novel way. “Young people like to experiment with stylistic trends to enhance and express their self-identity. With this desire they create such

fashion styles which defy the accepted trends in fashion of the society. Anti-fashion of such subculture groups is a symbolic expression of their self hood” (Cho and Lee, 2005). In the present study trends may refer to the score of Six Clothing Style Personalities on the TCQ, trends and clothing questionnaire.

Real-self and Public-self

Different individuals perceive their self-awareness differently, according to Fenigstein et al., (1975) “it may have been perceived as self-consciousness which has two dimensions; private and public self-consciousness. Public self-consciousness is related with a concern for one's appearance that involves how others view their ‘self’. Fenigstein, (1987) also called public-self as social self and the private-self as the spiritual self. Private self and public-self are fundamental human traits which are related to emotions, attitudes, and behaviors of people. In the present study it may include the respondents’ responses regarding their selection of clothing on (RSPSQ) Real-self and public-self Questionnaire.

PILOT STUDY

Purpose

Study-I was a pilot study which was carried out in three steps. The purpose of this study was aimed at validation of the scales and questionnaires to be used in the Main study. An independent sample was used for this study. Different views of working and nonworking women from different social strata of society were recorded on interview based questionnaires. The purpose was to investigate their points of view about the relationship of clothing with self-image and personal identity. The researcher was interested to examine different clothing styles among women with different Clothing Style Personalities. Quite a few of the respondents were unable to comprehend the meanings of some questions put to them, while others were incapable of going factual assessment about themselves in relation to their choice of dress/clothes. Some of them had no idea about their selection of clothes in relation to their self hood—personality. In order to avoid these problems in the main study, the questionnaire had to be made simpler and direct to overcome their lack of understanding and reluctance to answer. The researcher also aimed to explore the relationship of clothing with age and socioeconomic status among different Clothing Style Personalities. The study also aimed at investigating the impact of set trends on the selection of clothing among different Clothing Style Personalities. To explore the impact of real-self and public-self on the selection of clothing among different Clothing Style Personalities was also an important part of the pilot study that helped in setting a questionnaire for this purpose. The data obtained from this study was used in designing interview schedules and different questionnaires for the Main Study.

Step 1: Developing Measures

To explore the number of variables for the assumptions made for the study, the researcher designed five close-ended questionnaires/scales for the Pilot Study. These included:

- 1) Impact of Age on Clothing Questionnaire (IACQ)
- 2) Self-image and Clothing Questionnaire (SICQ)
- 3) Personal Identity and Clothing Questionnaire (PICQ)
- 4) Trends and Clothing Questionnaire (TCQ)
- 5) Real-self and Public-self Questionnaire (RSPSQ)

Step 2: Scrutiny of the Six Clothing Style Personalities.

The researcher administered clothing checklist to two hundred women for the scrutiny of women in Six Clothing Style Personalities-- Classic Style, Romantic Style, Ingénue Style, Dramatic Style, Natural Style and Gamin Style. Clothing check list was based on six different statements about choices of clothing and accessories for six clothing styles (Appendix A). Some of the respondents answer to several items at a time which made the checklists unusable for the analysis, hence not included in the study. In this phase 150 respondents of the Six Clothing Style Personalities (25 from each group) were scrutinized for further collection of data. In the second phase, the respondents were interviewed through a self devised questionnaires to get information about the relationship of clothing with self-image, personal identity, age, socioeconomic status, current trend and, real-self and public-self of six different Clothing Style Personalities.

Sample

A sample of hundred and fifty women (twenty-five from each personality style) with ages ranging between twenty five to sixty-five years was selected from different Govt., semi Govt., and private colleges, schools, and offices of Peshawar district. The respondents were selected on the basis of their availability through convenient sampling technique. The researcher made visit to some of the respondents at their residence and the rest were interviewed at their place of work.

Procedure

For the purpose of data collection, different instruments were administered to get information about the relationship of clothing choices with self-image and personal identity among women having six different Clothing Style Personalities, who were already scrutinized on the basis of clothing check list. The researcher paid separate visit to all the respondents and every one of them was contacted as planned beforehand. The aim and objective of the research was briefly explained to them. Before administering questionnaire the respondents were also assured about the confidentiality of their responses.

Instruments

The following questionnaires were devised for the Pilot Study:

1. Demographic Information Sheet

A self-constructed demographic sheet was composed to get information regarding age, income, qualification, education, occupation, and marital status of the respondents.

2. Impact of Age on Clothing Questionnaire (IACQ)

Impact of Age on Clothing Questionnaire was self-constructed which had seven items. These items pertained to the impact of age on clothing selection and the respondents were required to express their agreement or disagreement with them on a two-point rating scale. Out of the total, four items were negatively and others were positively worded for partially controlling response set biases. The reliability coefficient of this questionnaire was (.51).

3. Self-image and Clothing Questionnaires (SICQ)

This scale was designed by the researcher to measure the level of the scale containing ten items on 2-Point scale with agree and disagree. In order to avoid response set bias, some items were keyed in the opposite direction and were reverse-scored. Response on each item was given numbers according to its category that is (1) for the positive response and (0) for the negative. Each response score was tabulated according to the questionnaire. Higher score on the scale specified high self-image while lower score on the scale, showed low self-image based on their clothing selections and the satisfaction they got from their clothing. SICQ was composed of ten items which had the item-sum correlations ranged from .378 to .482 and were significant at ($p < .01$) for all items of the questionnaire except item number 6 and 7, where the reliability coefficient was .44 for this questionnaire. Item 6 and 7 were excluded which make this questionnaire a valid measure (reliability coefficient=.50) to evaluate the relationship of Self-image with Clothing among Six Clothing Style Personalities.

4. Personal Identity and Clothing Questionnaire (PICQ)

Personal Identity and Clothing Questionnaire was constructed by the researcher that contained questions dealing with the personal identity of respondents in relation with their clothing selection. In the present study the participant was required to respond to the items as applicable to her personality in relation with her selection of clothes for herself on different occasions. The respondent had to mark all items on two point scale with agree and disagree. In order to avoid response set bias some of the items were scored in reverse. Each item was documented (1) or (0) score, (1) reflected the positive response while (0) reflected the negative response. The score on questionnaire ranged between a minimum of 6 and a maximum of 18. Twenty-four items were included in the questionnaire which had item-sum correlations ranging from .333 to .458 and were significant at ($p < .01$) for most of the items except item 1, 2, and 14. The questionnaire was revised by extracting these items to make it a valid measure to assess the relationship of Personal Identity with Clothing among Six Clothing Style Personalities. Reliability co-efficient for this questionnaire was (.73).

5. Trends and Clothing Questionnaire (TCQ)

In the present study a Trend and Clothing Questionnaire was designed in which the researcher specified fifteen items to find the impact of trends on clothing selection of the six groups of Clothing Style Personalities. The items were answered on two point scale with agree and disagree having both negative and positive questions about the selection of clothing in respect of the current trends. In the present study the participant was required to respond to the statements as applicable to their choice of clothing in accordance with the trends. Reliability co-efficient for this questionnaire was (.58). Response on each item was given numbers according to its

category that is (1) for the positive response and (0) for the negative. Each response score was tabulated according to the questionnaire.

6. Real-self and Public-self Questionnaire (RSPSQ)

A questionnaire was composed by the researcher to get information about the impact of real-self and public-self on clothing choices of six different Clothing Style Personalities. This questionnaire consisted of fifteen items answered on two point scale with agree and disagree. In the present investigation the respondent was required to respond to the statements as applicable to their choice of clothing in accordance with their real-self or public-self. Reliability co-efficient for this questionnaire was (.97). Response on each item was given numbers according to its category that is (1) for the positive response and (0) for the negative. Each response score was tabulated according to the questionnaire.

7. Rosenberg Self Esteem Scale (RSES)

Rosenberg Self Esteem Scale was developed by Morris Rosenberg, widely used for measuring self-esteem and self-image in Social Science research. This scale was used to identify the range of self-image of the respondents in the current study. RSES is a scale with ten items. The respondents had to mark all items on 4-point Likert-scale with strongly agree to strongly disagree. For items 1, 2, 4, 6, and 7 the scores were calculated as: strongly agree = 3, agree = 2, disagree = 1, and strongly disagree = 0. For items 3, 5, 8, 9, and 10 (which are reversed in valence) the scores were calculated as: strongly agree = 0, agree = 1, disagree = 2, and strongly disagree = 3. The scale ranges from 0-30. High scores indicate high self-esteem. Scores between 15 and 25 are within normal range whereas scores below 15 suggest low self-image (Rosenberg, 1965). Internal consistency reliability for the pilot study was .72.

Analysis of the Measures

Reliability is one of the major necessities of the efficiency of any measure. The extent of dependability upon a test was very much determined by the reliability of the test. In the present study reliability of the scales and questionnaires (IACQ), (RSES), (SICQ), (PICQ), (TCQ), (RSPSQ) was determined by computing Alpha Co-efficient and Summary Statistics considered to be the most important index of reliability (Cronbach, 1996) (Table- 11). The results revealed that all the instruments seemed to possess adequate reliability

Result

This section provides information about findings of the Pilot Study and the statistical analysis to study the Reliability and Validity, Descriptive Statistics like Mean, Standard Deviations etc. To draw statistical inference procedures like t-test, and percentages of scales and questionnaires were used in the Pilot Study. All statistical analyses were carried out with the help of computer package of SPSS (Statistical Package for Social Sciences). These findings are presented in a tabulated form.

Table 1: *Alpha Reliability Coefficient and Descriptive Statistics of all the Study Measures (N= 150)*

Scales	Items	α	Mean	SD
IACQ	7	.51	4.44	1.64
RSES	10	.72	20.23	4.09
SICQ	8	.50	5.86	1.65
PICQ	21	.73	11.33	3.99
TCQ	14	.58	8.67	2.78
RSPSS	15	.97	9.27	2.09

Note: IACQ is Impact of Age on Clothing Questionnaire, RSES is Rosenberg Self Esteem Scale, SICQ is Self-image and Clothing Questionnaire, PICQ is Personal Identity and Clothing Questionnaire, TCQ is Trends and Clothing Questionnaire, RSPSQ is Real-self and public-self Questionnaire

Descriptive statistics of the data is presented in Table 1 for general trends. Mean scores and standard deviation were calculated for each of the instrument: RSES, IACQ, SICQ, PICQ, TCQ, RSPSQ. The above Table also represents the degree of reliability of all the measures by calculating chronbach alpha (ranging from .50 to .97). The results confirmed that all the measures used in the present study were reliable and their items were internally consistent.

Table 2: *Item-total Correlations for IACQ (N=150) (Items=7)*

Items	γ
1	.494
2	.404
3	.547
4	.420
5	.485
6	.470
7	.457

Internal consistency of IACQ was determined, using the technique of item-total correlation. Table 2 specified the item-sum correlations ranged from .404 to .547 and are significant at ($p < .01$) for all items of the questionnaire. In the light of these findings it can be concluded that this questionnaire is a valid measure to assess the impact of Age on Clothing among Six Clothing Style Personalities.

Table 3: *Item-total Correlations for SICQ (N=150) (Items=8)*

Items	γ
1	.420
2	.509
3	.437
4	.458
5	.486
6	.420
7	.453
8	.543

Table 3 specified the item-sum correlations of SICQ which ranged from .420 to .543 and are significant at ($p < .01$) for all items of the questionnaire. It can be concluded that this questionnaire is a valid measure (reliability coefficient=.50) to evaluate the relationship of Self-image with Clothing among Six Clothing Style Personalities.

Table 4: *Item-total Correlations for PICQ (N=150) (Items=21)*

Items	γ
1	.783
2	.741
3	.742
4	.685
5	.742
6	.688
7	.804
8	.682
9	.682
10	.688
11	.685
12	.682
13	.690
14	.682
15	.761
16	.741
17	.685
18	.786
19	.685
20	.790
21	.742

Table 4 identifies the item-total correlations of PICQ which shows item-sum correlations ranging from .682 to .804 and are highly significant at ($p < .01$) for all items of the questionnaire. It can be concluded that this questionnaire is a valid measure to assess the relationship of Personal Identity with Clothing among Six Clothing Style Personalities.

Table 5: *Item-total Correlations for TCQ (N=150) (Items=15)*

Items	γ
1	.448
2	.516
3	.666
4	.564
5	.449
6	.442
7	.498
8	.431
9	.460
10	.465
11	.445
12	.610
13	.468
14	.479
15	.516

Table 5 points out the item-total correlations of TCQ. The item-sum correlations range from .431 to .666 and are significant at ($p < .01$) for all items of the questionnaire. In the light of these findings it can be concluded that this questionnaire is a valid measure to assess the impact of Trends on Clothing selection among Six Clothing Style Personalities.

Table 6: *Item-total Correlations for RSPSQ (N=150) (Items=15)*

Items	γ
1	.966
2	.968
3	.965
4	.966
5	.965
6	.968
7	.966
8	.968
9	.968
10	.970
11	.969
12	.968
13	.969
14	.968
15	.969

Table 6 illustrates the item-total correlation of RSPSQ. This Table shows item-sum correlations ranging from .965 to .970 and are highly significant at ($p < .01$) for all items of the questionnaire. Hence, it can be concluded on the basis of these findings that this questionnaire is a valid measure to evaluate the relationship of Real-self and Public-self with Clothing among Six Clothing Style Personalities.

Table 7: *Correlation Matrix between Questionnaires and Scales used (N=150)*

Scales	IACQ	RSES	SICQ	PICQ	TCQ	RSPSQ
IACQ	-	-	-	-	-	-
RSES	.303	-	-	-	-	-
SICQ	.286	.167	-	-	-	-
PICQ	.261	.262	.197	-	-	-
TCQ	.018	-.121	-.055	-.121	-	-
RSPSQ	.134	.109	.139	.147	-.126	-

Inter-correlation for the six scales is presented in Table 7. This overall relationship is statistically significant at $p < .05$ and at $p < .01$ level

Table 8: *Mean difference and t-value of Classic, Dramatic, and Natural (Group-I) and Romantic, Ingenue, and Gamin (Group-II) on the Score of IACQ (N=150)*

Group	N	X	SD	t-value	p-value
Classic, Dramatic, and Natural	75	1.90	.29	6.34	.000
Romantic, Ingenue, and Gamin	75	1.48	.50		

d. f= 148

Note. The lower the score on the questionnaire the lesser their ability to select clothing according to the age.

The above Table 8 indicates the total number of the sample, the means, and standard deviations of the score of IACQ (Impact of Age on Clothing). The result shows that Classic, Dramatic, and Natural group shows higher mean as compared to Romantic, Ingenue, and Gamin group. The mean difference .42 is highly statistically significant at ($p < .01$).

Table 9: *Mean difference and t-value of Classic, Dramatic, and Natural (Group-I) and Romantic, Ingenue, and Gamin (Group-II) on the basis of their Socioeconomic Status (N=150)*

Group	N	X	SD	t-value	p-value
Classic, Dramatic, and Natural	75	1.40	.49		
				4.7	.000
Romantic, Ingenue, and Gamin.	75	1.76	.42		

d f=148

Note. The higher the status in income group, the more they will be motivated towards current trends and fashion

Table 9 shows the mean differences between Romantic, Ingenue, and Gamin, and Classic, Dramatic, and Natural group on the basis of their income. Table 9 also represents the total number of the sample, the means, and standard deviations of the score of income for findings the relationship of socioeconomic status with Clothing choices of the respondents. The figure shows that Romantic, Ingenue, and Gamin group shows higher mean, which specify that their expenses on clothing were high as compared to Classic, Dramatic, and Natural, group. This mean difference .36 is highly statistically significant.

Table 10: *Mean difference and t-value of Classic, Dramatic, and Natural (Group-I) and Romantic, Ingenue, and Gamin (Group-II) on the Score of RSES (N=150)*

Group	N	X	SD	t-value	p-value
Classic, Dramatic, and Natural	75	1.88	.33	2.66	.000
Romantic, Ingenue, and Gamin	75	1.70	.46		

$d f=148$

Note. The higher the score on the scale of RSES, the higher their self-image will be.

Table 10 represents the total number of the sample, the means, and standard deviations of the score of RSES for findings the relationship of self-image with Clothing choices of the respondents. The figure shows that Romantic, Ingenue, and Gamin group shows lower mean on the score of RSES, which specify that their self-image was less as compared to Classic, Dramatic, and Natural group. This mean difference .17 is highly statistically significant.

Table 11: *Mean difference and t-value of Classic, Dramatic, and Natural (Group-I) and Romantic, Ingenue, and Gamin (Group-II) on the Score of SICQ (N=150)*

Group	N	X	SD	t-value	p-value
Classic, Dramatic, and Natural	75	1.90	.29	3.54	.001
Romantic, Ingenue, and Gamin	75	1.68	.46		

d f=148

Note. The higher the score on the scale of Self-image, the higher their self-image will be.

Above Table 11 shows the mean differences between Classic, Dramatic, and Natural group and Romantic, Ingenue, and Gamin group on the score of SICQ; Self-image Impact on Clothing. The figure shows that Romantic, Ingenue, and Gamin group shows lower mean, which specify that their self-image was less as compared to Classic, Dramatic, and Natural group. This mean difference .22 is highly statistically significant.

Table 12: *Mean difference and t-value of Classic, Dramatic, and Natural (Group-I) and Romantic, Ingenue, and Gamin (Group-II) on the Score of PICQ (N=150)*

Group	N	X	SD	t-value	p-value
Classic, Dramatic, and Natural	75	1.81	.39		
				6.75	.000
Romantic, Ingenue, and Gamin	75	1.33	.47		

df=148

Note. The lower the score on the Questionnaire the lesser their ability will be to select clothing according to their personality.

Table 12 shows the mean differences between Classic, Dramatic, and Natural group and Romantic, Ingenue, and Gamin group on the score of personal identity in relation with Clothing. The figure shows that Romantic, Ingenue, and Gamin group shows lower mean, which specify that their ability to select clothes in accordance with their personalities was less as compared to Classic, Dramatic, and Natural group. This mean difference .48 is highly statistically significant.

Table 13: *Mean difference and t-value of Classic, Dramatic, and Natural (Group-I) and Romantic, Ingenue, and Gamin (Group-II) on the Score of TCQ (N=150)*

Group	N	X	SD	t-value	p-value
Classic, Dramatic, and Natural	75	1.57	.49	-2.07	.040
Romantic, Ingenue, and Gamin	75	1.73	.44		

df=148

Note. The lower the score on the scale the lesser they choose trendy clothes for themselves.

Table 13 shows the mean differences between Classic, Dramatic, and Natural group and Romantic, Ingenue, and Gamin group on the score of TCQ. The above Table also represents the total number of the sample, the means, and standard deviations of the score of TCQ. The figure shows that Romantic, Ingenue, and Gamin group shows higher mean, which specify that they were trendier than Classic, Dramatic, and Natural group. This mean difference -.16 is highly statistically significant.

Table 14: *Mean difference and t-value of Classic, Dramatic, and Natural (Group-I) and Romantic, Ingenue, and Gamin (Group-II) on the Score of RSPSQ (N=150)*

Group	N	X	SD	t-value	p-value
Classic, Dramatic, and Natural	75	1.94	.22	2.5	.012
Romantic, Ingenue, and Gamin	75	1.81	.39		
<i>d f=148</i>					

Note. The lower the score on the scale the lesser their real-self will be dominant as compared to public-self in relation with their clothing.

Table 14 represents the total number of the sample means, and standard deviations of the score of RSPSQ; self-constructed questionnaire for findings the relationship of Real-self and Public-self with Clothing choices of the respondents. The figure shows that Romantic, Ingenue, and Gamin group shows lower mean, which specify that their real-self was less dominant than their public-self as compared to Classic, Dramatic, and Natural group. This mean difference .13 is highly statistically significant.

Discussion

This study has been conducted for the purpose of finding out the views of the women about the relationship of clothing with self-image and personal identity of different Clothing Style Personalities. The first objective of our study was to investigate different clothing styles among women with different Clothing Style Personalities. Description and personality profiles of the Six Clothing Style Personalities are explained in Figure 1. Respondents were found to have different personalities that influenced their selection of clothing and accessories. The selection was based on their choices among the six descriptions of clothing given in Figure 1. According to the first hypothesis great clothing variation among different clothing personalities was found. Twenty-five women each from the six different Clothing Style Personalities were selected for further study. “Classic Personalities use elegant, fashionable, and dignified dresses that are usually softly tailored, not mix and match, and never trendy or severe in style. They used refined, elegant, and fashionable accessories such as smooth, somewhat rough, or geometric. The second Clothing Style Personality is named as Romantic who uses soft, feminine dresses which are light to medium weight; silk, soft woolens and knits, using accessories as: chunky, somewhat elaborated jewelry and evening wears. Ingenue personalities like to wear frilly dresses having ruffles and lace, and simple clothes in feminine fabrics usually lightweight fabrics. They use elaborated accessories and, delicate and lavish jewelry. Women having Dramatic Style Personalities use severely tailored garments and no mix and match. Bold and elegant jewelry and accessories are chosen by women of this personality style. Natural Style Personalities use dresses as: Softly tailored, not fitted having minimal details, loose garments for mobility, unstructured, and mix and match, use minimal jewelry; simple chains and stud earrings, may be chunky (rough)

or funky (casual/informal), Indian jewelry. Gamin Style Clothing Personalities like to wear smart fitted and well cut dresses which have sharp fine lines having trims of contrast, and eye catching details. Small, geometric and colorful accessories are liked by them having trendy looks”(Gibson 2012).

The current study also investigated the changing impact of age on clothing among women of different Clothing Personalities. A comparison was made between six groups of different Clothing Style Personalities among one hundred and fifty respondents. To measure the impact of age on clothing a questionnaire having seven items was administered to the respondents. According to the second hypothesis a comparison was made between two groups. Group-I comprised the respondents having Classic, Dramatic, and Natural Style Clothing Personalities while Group-II consisted of the respondents having Romantic, Ingenue, and Gamin Style Personalities. The statistical analysis revealed that majority of the respondents of Classic, Dramatic, and Natural group scored high on the Impact of Age on Clothing questionnaire. Their scores indicate that their choices of clothing and accessories are in accordance with their age rather than following the current trends whereas, the respondents of Romantic, Ingenue, and Gamin Style Personalities scored low on the same questionnaire. The hypothesis was further tested by applying t-test to determine the relationship of age and clothing between the two groups of clothing personalities. It is shown in Table 8 that Classic, Dramatic, and Natural group shown higher mean as compared to Romantic, Ingenue, and Gamin group. The mean difference .42 is highly statistically significant at ($p < .01$). The result of the study supported the second hypothesis that age in women strongly influences clothing selection of Classic, Dramatic, and Natural as compared to Romantic, Ingénue, and Gamin Style Personalities.

The investigation about the relationship of clothing and socioeconomic status among different Clothing Style Personalities was also an important part of the study. For this purpose data for socioeconomic status of one hundred and fifty respondents of the Six Clothing Style Personalities was collected that was based on six different choices regarding their income: Rs. 6000-10000, Rs. 10001-15000, Rs. 15001-30000, Rs. 30001-50000, Rs. 50001-80000, and Rs. 80000+. The resultant scores were put to statistical analysis using mean, standard deviation and t-test. The present research confirmed the assumption of the researcher that socioeconomic status would greatly influence the clothing selection of Romantic, Ingénue, and Gamin style personalities as compared to Classic, Dramatic, and Natural style personalities.

Furthermore, the most important objective of the research was to study the impact of clothing in upholding self-image among different Clothing Style Personalities. Rosenberg self-esteem scale RSES was used for measuring self-image (Rosenberg 1965). Table 10 shows that Romantic, Ingenue, and Gamin group showed lower mean, which specified that their self-image was low as compared to Classic, Dramatic, and Natural group. This mean difference .17 is highly statistically significant.

A self devised questionnaire; Self-Image and Clothing Questionnaire (SICQ) was also administered for the same purpose as RSES; both tests gave almost the same results. The hypothesis was tested using t-test and was discovered to be significant. Group-I had a significant higher score than Group-II on SICQ for testing self-image in relation with clothing. Therefore this hypothesis was accepted for purpose of the study (Table 10 and 11). The mean difference .22 is highly statistically significant. The findings of the study clearly supported the hypothesis that Classic, Dramatic, and

Natural Style Personalities would tend to score high on scale measuring self-image as compared to Romantic, Ingénue, and Gamin Style Personalities.

The findings have shown that change of clothing choices of the respondents varies with the change of their personality as well as with their self-image. Depending upon the clothing choices, the sample was investigated to find out differences in their personality. A self devised questionnaire (PICQ) consisting of twenty one questions was administered to study the impact of clothing in upholding personal identity among different Clothing Style Personalities. The results were analyzed statistically by t-test. Table 12 shows the mean difference between Classic, Dramatic, and Natural Personalities (Group-I) and Romantic, Ingenue, and Gamin Personalities (Group-II) on the score of PICQ. Group-I had lower mean, which specified that their ability to select clothes in accordance with their personalities was less as compared to Group-II. The mean difference .48 is highly statistically significant. The above mentioned results clearly represents the fourth hypothesis of the study, “the impact of clothing will be greater on personal identity of Classic, Dramatic, and Natural style personalities as compared to Romantic, Ingénue, and Gamin style personalities.”

It was assumed that set trends may have impact on the personal identity and self-image of different Clothing Style Personalities. Due to the specific personality traits of these three personalities, it was assumed that Romantic, Ingénue, and Gamin style personalities will be trendier as compared to Classic, Dramatic, and Natural style personalities (sixth hypothesis). A self devised questionnaire consisted of fifteen items was used to measure this assumption. Further, t-test was applied on the scores to test the hypothesis. Table 13 illustrates the mean of scores on Trend Clothing Questionnaire (TCQ) that is 1.57 for Classic, Dramatic, and Natural group and 1.73 for Romantic, Ingenue, and Gamin group of the Six Clothing Personalities. This mean

difference between the two groups is $-.16$ which is highly statistically significant. It means that the respondents who scored lower were not trendy they chose their clothing according to their own choices and in accordance with their age but those who scored higher on TCQ showed their preference to trendy clothes. The results supported the hypothesis as, “Romantic, Ingénue, and Gamin style personalities will be trendier as compared to Classic, Dramatic, and Natural style personalities.”

Some people think that clothing hides the real-self and exposes the public-self. There are individuals who satisfy their self by selecting clothes for real comfort. To investigate the above statements a test was designed for the respondents for finding information about the selection of clothing in relation to satisfying their real-self or public-self among the six different clothing personalities, and how real-self would be more dominant than public-self of some of the Clothing Style Personalities in this regard. Statistical analysis of the data showed that majority of the respondents of Classic, Dramatic, and Natural Style Personalities scored high whereas respondents of Romantic, Ingenue, and Gamin Style Personalities scored low on RSPSQ. The higher the score the more they select clothing for their real-self (self satisfaction). The lower the score the more they choose their clothing for public-self. The scores were analyzed by t-test for finding the significance between two groups of the study. The figures in Table14 shows that Romantic, Ingenue, and Gamin group showed lower mean, which specify that their real-self was less dominant than their public-self as compared to Classic, Dramatic, and Natural group. This mean difference $.13$ is highly statistically significant. Result of the study proofed the final research hypothesis that was, “Real-self of Classic, Dramatic, and Natural Style Personalities will be more dominant than their public-self.”

The results confirmed all the assumptions made for the pilot study and no change was made in the hypothesis for the main study. Yet another two hypotheses were formulated and added to the main study to investigate if there exist any difference in the results of working and nonworking women of the Six Clothing Style Personalities in respect of their self-image and personal identity.

The most important aspect of the Pilot Study was to identify the Six Clothing Style Personalities as this study was conducted for the first time in Pakistan. More than six different clothing personalities exist but only the six were taken as part of the study. The Pilot Study was very significant because the information derived from the respondents helped the researcher to renovate the questionnaires and to collect factual information from the respondents. Responses to some queries were very confusing those questions were deducted and some were changed into direct statements to be understandable for all the respondents. It helped the researcher to revise and improve the following questionnaires to be used in the Main Study:

1. Questionnaire for measuring “Impact of Age on Clothing” (IACQ)
2. Questionnaire for measuring “Relationship of Self-image with Clothing” (SICQ)
3. Questionnaire for measuring “Relationship of Personal Identity with Clothing” (PICQ)
4. Questionnaire for measuring “Relationship of Trends and Clothing” (TCQ)
5. Questionnaire for measuring “Relationship of Real-self and Public-self with Clothing” (RSPSQ)

MAIN STUDY

Purpose

The Main Study was focused on evaluation of the views of women about the relation of self-image and personal identity with clothing selection. The purpose of research was to categorize, and define the Six Clothing Style Personalities and to investigate their views in this regard. It was also aimed to investigate the differences between the choices of different personalities regarding their clothing and accessories. Along with self-image and personal identity, other variables like age, socioeconomic status, impact of trends, and concept about real-self and public-self were worthy of consideration in the main study.

Research Steps

The Main Study was conducted in three steps. The brief description of each step as given below was valuable in understanding the procedure of the research.

Step1: Developing New Measures

In order to explore the number of variables responsible for the assumptions made for the study, the researcher, with the help of scales and questionnaires already developed, designed five original close-ended questionnaires/scales for the Main Study. These included:

- 1) Impact of Age on Clothing Questionnaire (IACQ)
- 2) Self-image and Clothing Questionnaire (SICQ)
- 3) Personal Identity and Clothing Questionnaire (PICQ)
- 4) Trends and Clothing Questionnaire (TCQ)

5) Real-self and Public-self Questionnaire (RSPSQ)

6) Rosenberg Self Esteem Scale (RSES)

Step2: Scrutiny of the Six Clothing Style Personalities.

In order to select the Six Clothing Style Personalities scrutiny of the respondents was very essential. Scrutiny of respondents was based upon the Personality Check List (Appendix A) based on six different statements about choices of clothing and accessories (Gibson, 2012). Some of the respondents responded to several items within different statements which made that checklist unworkable for the analysis and were not included in the study.

Step 3: Analysis of the Measures

Reliability is one of the major necessities of the efficiency of any measure. The extent of dependability upon a test was very much determined by the reliability of the test. In the present study reliability of the scales and questionnaires (IACQ), (RSES), (SICQ), (PICQ), (TCQ), (RSPSQ) was determined by computing Alpha Co-efficient and Summary Statistics considered to be the most important index of reliability (Cronbach, 1996) (Table 18). The results revealed that all the instruments seemed to possess adequate reliability

Original Collection of Data

It was pertinent to describe the important information on respondents as well as the instrumentation and procedure by which the original data was collected first.

Sample

Three hundred women (hundred and fifty working and nonworking women each) with ages ranging between twenty-five to sixty-five years were chosen to

participate in the current study. They were categorized amongst six groups according to their clothing personalities namely Classic, Romantic, Ingenue, Dramatic, Natural and, Gamin Style Personalities. A sample of working women were selected from different Govt., semi Govt., and private colleges, schools, and offices of Peshawar district. The respondents were selected on the basis of their availability through convenient sampling technique.

Procedure

Data collection was scheduled for three months period. A total of five hundred set of questionnaires were prepared. The respondents were approached through convenient sampling technique. The researcher made visit to some of the respondents at their residence and the rest were interviewed at their place of work. Nonworking women were interviewed at their residence. The purpose of the study was briefly explained to each respondent. They were assured of confidentiality and of the use of their responses for research purposes only. No time limit was imposed because each interview took different timings depending upon the time and convenience of the respondent as well. The interview was composed of answers to a series of questions to obtain the views of the respondents about relationship of self-image and personal identity with their clothing selection. A series of interview based questionnaires were administered. Duration of interview was sometimes altered for a particular respondent so as to obtain relevant information. One hundred and twenty of the respondents were given the questionnaires to fill at their convenience and to return it within a specified period. Fifty of them gave incomplete replies which were excluded from the study. On the completion of fifty respondents in a group (twenty-five each in working and nonworking), data collection was stopped. The final sample included one hundred

fifty working and nonworking women each selected through the above procedure and placed into six groups.

Table 15: *Representation of the Six Clothing Style Personalities (N=300)*

Personality	Working	Nonworking	Total
Classic	25	25	50
Romantic	25	25	50
Ingenue	25	25	50
Dramatic	25	25	50
Natural	25	25	50
Gamin	25	25	50
	150	150	300

Table 15 represents the frequency of the whole sample of six groups of different clothing personalities: 25 working and 25 nonworking women.

Administration of Instruments

1. Demographic Information Sheet

The demographics section was formulated to determine the respondents' information about their name, age, education, occupation, income, and marital status (Appendix B). Information of income was used for verifying the relationship of socioeconomic status of the respondents with their clothing selection.

2. Clothing Personality Checklist

A clothing checklist based on six different choices of dresses and accessories was composed for the scrutiny of six clothing personalities (Appendix A).

3. Impact of Age on Clothing Questionnaire (IACQ)

Impact of Age on Clothing Questionnaire was self-constructed which had seven items(Appendix C).In the present study the researcher used this questionnaire to measure the impact of age on the selection of clothing among women of the Six Clothing Style Personalities. The respondents were required to express their agreement or disagreement on a two-point rating scale. Three items were negatively and others were positively worded for partially controlling response set biases. The reliability co-efficient of this questionnaire was (.56).

4. Self-image and Clothing Questionnaire (SICQ)

This Questionnaire was designed to measure the relation of self-image with clothing.It contained eight items on 2-Point scale with agree and disagree (Appendix D). In order to avoid response set bias, some items were keyed in the opposite direction and were reverse-scored. Response on each item was given numbers according to its category that is (1) for the positive response and (0) for the negative. Higher score presented high self-image while lower score showed low self-image in relation with their clothing selection and satisfaction. Reliability co-efficient for this questionnaire was (.57).

5. Personal Identity and Clothing Questionnaire (PICQ)

Personal Identity and Clothing Questionnaire was constructed for finding relationship of clothing with personal identity of the respondents. This questionnaire was comprised of twenty-one items (Appendix E). The respondents had to mark all items on two point scale with agree and disagree. In order to avoid response set bias some items were keyed in the opposite direction and were reverse-scored. Each item was documented (1) or (0) score, (1) reflected the positive response while (0) reflected the negative response. Reliability co-efficient for this questionnaire was (.71). The score on scale ranged between a minimum of 5 and a maximum of 18. Higher score on the scale showed more consideration of personal identity while selection of clothes and accessories as compared to lower score.

6. Trends and Clothing Questionnaire(TCQ)

Trend and Clothing Questionnaire was designed (comprised of fifteen items) to explore the views of the respondents about the impact of trends on clothing selection of the six groups of Clothing Style Personalities (Appendix F). The items had to answer on two point scale with agree and disagree having both negative and positive questions about the selection of clothing in accordance with the fashion trends. Reliability co-efficient for this questionnaire was (.58). Response on each item was given numbers that is (1) for the positive response and (0) for the negative.

7. Real-self and Public-self Questionnaire (RSPSQ)

A self-devised questionnaire consisting of fifteen items (answered on two point scale with agree and disagree) was constructed to get information about the impact of real-self and public-self on clothing choices of six different Clothing Style Personalities (Appendix G). In the present investigation the respondent was required

to respond to the statements as applicable to their choice of clothing in accordance with their real-self or public-self. Reliability co-efficient for this questionnaire was (.74). Response on each item was given numbers according to its category that is (1) for the positive response and (0) for the negative. Each response score was tabulated according to the questionnaire.

8. Rosenberg Self Esteem Scale (RSES)

Developed by Morris Rosenberg, this scale was widely used for measuring self-esteem and self-image in Social Science research (Appendix H). It has ten items answered on a four-point scale (Strongly Agree to Strongly Disagree). High scores signify high self-image. The scale ranges from 0-30. Scores between 15 and 25 are within normal range whereas scores below 15 suggest low self-image (Rosenberg, 1965). Internal consistency reliability of this scale for the current study was (.72).

RESULT

This section provides information about findings of the study and the statistical analysis to study the Reliability and Validity, and Descriptive Statistics like Mean, Standard Deviations etc. To draw statistical inference procedures like t-test, ANOVA, percentages, and graphs of scales/questionnaire was used in the Main Study. All statistical analyses were carried out with the help of computer package of SPSS (Statistical Package for Social Sciences). These finding are presented in a tabulated form.

Table 16: *Alpha Reliability Coefficient of all the Study Measures (N= 300)*

Scales	Items	A
IACQ	7	.56
RSES	10	.72
SICQ	8	.57
PICQ	21	.71
TCQ	15	.58
RSPSQ	15	.74

Note: IACQ is Impact of Age on Clothing Questionnaire, RSES is Rosenberg Self Esteem Scale, SICQ is Self-image and Clothing Questionnaire, PICQ is Personal Identity and Clothing Questionnaire, TCQ is Trends and Clothing Questionnaire, RSPSQ is Real-self and public-self Questionnaire

Descriptive statistics of the data is presented in Table 16 for general trends. Mean scores and standard deviation were calculated for each of the instrument: IACQ, RSES, SICQ, PICQ, TCQ, RSPSQ. The above Table also represents the

degree of reliability of all the measures by calculating cronbach alpha (ranging from .56 to .74). The results confirmed that all the measures used in the present study were reliable and their items were internally consistent.

Table 17: *Summary Statistics of Mean, Standard Deviation and Ranges of Score on all Scales and Questionnaires for Six Clothing Personality Groups (N=300)*

Scales	N	Item	Standard Score Range		Mean	SD
			Min	Max		
IACQ	300	7	1	7	4.62	1.72
RSES	300	10	11.00	30.00	20.23	4.09
SICQ	300	8	1.00	8.00	4.36	1.77
PICQ	300	21	5.00	18.00	12.03	3.83
TCQ	300	15	2.00	14.00	8.59	2.82
RSPSQ	300	15	3.00	14.00	8.41	3.36

Note: IACQ is Impact of Age on Clothing Questionnaire, RSES is Rosenberg Self Esteem Scale, SICQ is Self-image and Clothing Questionnaire, PICQ is Personal Identity and Clothing Questionnaire, TCQ is Trends and Clothing Questionnaire, RSPSQ is Real-self and Public-self Questionnaire

The above Table 17 represents the descriptive statistics, including total number of items, means, standard deviations and maximum/minimum scores of all the scales and questionnaires used in the study. The scales were IACQ, RSES, SICQ, PICQ, TCQ, and RSPSQ. These were calculated from the whole sample.

Table 18 *Means, Standard Deviations, and Item-total Correlations for IACQ (N=300) (Items=7)*

Items	Mean	SD	γ
1	.750	.433	.513
2	.700	.459	.648
3	.660	.474	.491
4	.530	.499	.472
5	.656	.475	.464
6	.636	.481	.520
7	.690	.463	.498

Internal consistency of IACQ was determined, using the technique of item-total correlation. Table 18 specified the item-sum correlations ranged from .464 to .648 and are significant at ($p < .01$) for all items of the questionnaire. In the light of these findings it can be concluded that this questionnaire is a valid measure to assess the impact of Age on Clothing among Six Clothing Style Personalities.

Table 19: *Means, Standard Deviations, and Item-total Correlations for SICQ (N=300) (Items=8)*

Items	Mean	SD	γ
1	.400	.490	.552
2	.806	.395	.671
3	.830	.376	.577
4	.316	.465	.469
5	.606	.489	.395
6	.776	.417	.481
7	.236	.425	.429
8	.393	.489	.585

Table 19 specified the item-sum correlations of SICQ which ranged from .429 to .671 and are significant at ($p < .01$) for all items of the questionnaire. Hence, it can be concluded on the basis of these findings that this questionnaire is a valid measure to evaluate the relationship of Self-image with Clothing among Six Clothing Style Personalities.

Table 20: *Means, Standard Deviations, and Item-total Correlations for PICQ (N=300) (Items=21)*

Items	Mean	SD	γ
1	.503	.500	.759
2	.533	.499	.711
3	.783	.412	.717
4	.523	.500	.653
5	.793	.405	.716
6	.513	.500	.653
7	.576	.494	.774
8	.576	.494	.646
9	.573	.495	.646
10	.523	.5009	.654
11	.566	.496	.648
12	.593	.492	.645
13	.493	.500	.660
14	.566	.496	.646
15	.233	.423	.732
16	.803	.398	.715
17	.526	.500	.652
18	.496	.500	.759
19	.576	.494	.648
20	.486	.500	.763
21	.793	.405	.716

Table 20 identifies the item-total correlation of PICQ which shows item-sum correlations ranging from .645 to .774 and are highly significant at ($p < .01$) for all items of the questionnaire. Hence, it can be concluded that this questionnaire is a valid measure to assess the relationship of Personal Identity with Clothing among Six Clothing Style Personalities.

Table 21: Means, Standard Deviations, and Item-total Correlations for TCQ (N=300)
(Items=15)

Items	Mean	SD	γ
1	.5300	.499	.523
2	.6700	.471	.580
3	.6733	.469	.714
4	.430	.495	.522
5	.526	.500	.508
6	.453	.498	.563
7	.520	.500	.500
8	.376	.485	.534
9	.593	.492	.541
10	.563	.496	.493
11	.646	.478	.692
12	.516	.500	.503
13	.653	.476	.523
14	.756	.429	.563
15	.530	.499	.523

Table 21 points out the item-total correlation of TCQ. The item-sum correlations range from .493 to .714 and are significant at ($p < .01$) for all items of the questionnaire. In the light of these findings it can be concluded that this questionnaire is a valid measure to assess the impact of Trends on Clothing selection among Six Clothing Style Personalities.

Table 22: *Means, Standard Deviations, and Item-total Correlations for RSPSQ (N=300) (Items=15)*

Items	Mean	SD	γ
1	.710	.454	.798
2	.680	.467	.805
3	.483	.500	.665
4	.460	.499	.663
5	.770	.421	.797
6	.466	.499	.664
7	.463	.499	.668
8	.496	.500	.665
9	.636	.481	.814
10	.463	.499	.675
11	.463	.499	.671
12	.606	.489	.711
13	.593	.492	.689
14	.623	.485	.711
15	.496	.500	.676

Table 22 illustrates the item-total correlation of RSPSQ. This Table shows item-sum correlations ranging from .663 to .814 and are highly significant at ($p < .01$) for all items of the questionnaire. Hence, it can be concluded on the basis of these findings that this questionnaire is a valid measure to evaluate the relationship of Real-self and Public-self with Clothing among Six Clothing Style Personalities.

Table 23: *Correlation Matrix between All Questionnaires and Scales used (N=300)*

Scales	IACQ	RSES	SICQ	PICQ	TCQ	RSPSQ
IACQ	-	-	-	-	-	-
RSES	.106	-	-	-	-	-
SICQ	.378	.117	-	-	-	-
PICQ	.344	.179	.266	-	-	-
TCQ	-.296	-.106	-.206	-.246	-	-
RSPSQ	.509	.219	.475	.389	-.384	-

Inter-correlation for the six scales is presented in Table 23. This overall relationship is statistically significant at $p < .05$ and at $p < .01$ level

Table 24: *Frequency and Percentage of the Age of the Sample (N=300)*

Age	<i>f</i>	%
25-35	122	40.7%
36-45	101	33.7%
46-55	51	17.0%
56-65	26	8.7%
Total	300	100.0%

Table 24 showed that majority (40.7%) of the respondents was between the ages ranging between 25 to 35 years, 33.7% of them were between 36-45 years, 17% were between 46-55 and 8.7% were between 56-65 years of age.

Table 25: *Frequency and Percentage of the Income of the Sample (N=300)*

Income	<i>f</i>	%
6000-10000	13	4.3%
10001-15000	31	10.3%
15001-30000	71	23.7%
30001-50000	91	30.3%
50001-80000	67	22.3%
80000+	27	9.0%
Total	300	100.0%

Results of Table 25 showed that only 4.3% of the respondents had income of Rs 6000-10000, while 10.3% of them had income of Rs 10001-15000. Amongst them 23.7% had Rs 15001-30000, 30.3% had Rs 30001-50000, 22.3% of sample had Rs 50001-80000, and 9% of sample had income of Rs 80000+.

Table 26: *Frequency and Percentage of the Six Clothing Personalities on Impact of Age on Clothing Questionnaire (IACQ) (N=300)*

IACQ	<i>f</i>	%
Not according to Age	70	23.3%
According to Age	230	76.7%
Total	300	100%

Table 26 showed that 230 (76.7%) of the respondents chose clothing according to their age whereas, 23.3% of them had not followed their age in this respect.

Table 27: *Frequency and Percentage of IACQ of Classic, Dramatic, and Natural (Group-I) and Romantic, Ingenue, and Gamin (Group-II) (N=300)*

IACQ	Group-I		Group-II	
	<i>f</i>	%	<i>f</i>	%
Not according to Age	5	3.3%	65	43.3%
According to Age	145	96.7%	68	56.7%
Total	150	100%	150	100%

Table 27 showed that 96.7% of the respondents of Group-I chose clothing according to their age whereas, 3.3% of them had not followed their age in this respect. Whereas 56.7% of the respondents of Group-II chose clothing according to their age and 43.3% of them had not followed their age in this respect.

Table 28: *Frequency and Percentage of the Rosenberg Self Esteem Scale (RSES)*
(N=300) group

RSES	<i>f</i>	Valid %
Moderate self-image	64	21.3%
High self-image	236	78.7%
Total	300	100.0%

Table 28 showed that majority (78.7%) of the respondents had high self-image whereas 21.3% of the respondents had low self-image on the scale of RSES.

Table 29: *Frequency and Percentage of the Rosenberg Self Esteem Scale (RSES) of Classic, Dramatic, and Natural (Group-I) and Romantic, Ingenue, and Gamin (Group-II) (N=300)*

RSES	Group-I		Group-II	
	<i>f</i>	%	<i>f</i>	%
Moderate Self-image	13	8.7%	51	34%
High Self-image	137	91.3%	99	66%
Total	150	100%	150	100%

Table 29 represents the frequency and percentage of RSES of the two Groups separately. The figures show that 91.3% of the respondents of Group-I had high self-image and only 8.7% of them had moderate self-image. Whereas in Group-II, 66% of the respondents had high self-image while 34% of them had moderate self-image.

Table 30: *Frequency and Percentage of Six Clothing Personalities on Self-image and Clothing Questionnaire (SICQ) (N=300)*

SICQ	<i>f</i>	Valid %
Moderate self-image	145	48.3%
High self-image	155	51.7%
Total	300	100%

Table 30 showed that majority (51.7%) of the respondents had high self-image as compared to others having (48.3%) moderate self-image on SICQ (self-constructed questionnaire).

Table 31: *Frequency and Percentage of SICQ of Classic, Dramatic, and Natural (Group-I) and Romantic, Ingenue, and Gamin (Group-II) (N=300)*

SICQ	Group-I		Group-II	
	<i>f</i>	%	<i>f</i>	%
Moderate Self-image	32	21.3%	113	75.3%
High Self-image	118	78.7%	37	24.7%
Total	150	100%	150	100%

Table 31 showed that 78.7% of the respondents of Group-I had high self-image whereas, 21.3% of them had moderate self-image. Whereas 24.7% of the respondents of Group-II had high self-image and 75.3% of them had moderate self-image.

Table 32: *Frequency and Percentage of the Six Clothing Personalities on Personal Identity and Clothing Questionnaire (PICQ) (N=300)*

PICQ	<i>f</i>	Valid %
Not according to personality	101	33.7%
According to personality	199	66.3%
Total	300	100%

Table 32 showed that 66.3% of the respondents selected their clothing according to their personality while 33.7% of the respondents had low score on the PICQ (self-constructed; personality in relation with their clothing choices).

Table 33: *Frequency and Percentage of PICQ of Classic, Dramatic, and Natural (Group-I) and Romantic, Ingenue, and Gamin (Group-II) (N=300)*

PICQ	Group-I		Group-II	
	<i>f</i>	%	<i>f</i>	%
Not according to Personality	25	16.7	76	50.7%
According to Personality	125	83.3	74	49.3%
Total	150	100%	150	100%

Table 33 represents the frequency and percentage of PICQ of the two groups separately. The figures show that 83.3% of the respondents of Group-I selected their clothes according to personality and only 16.7% of them did not choose their clothes according to personality. Whereas in Group-II, 49.3% of the respondents selected their clothes according to personality and only 50.7% of them did not choose their clothes according to personality.

Table 34: *Frequency and Percentage of the Six Clothing Personalities on Personal Identity and Clothing Questionnaire TCQ of the Sample (N=300)*

TCQ	<i>f</i>	Valid %
Not trendy	117	39%
Trendy	183	61%
Total	300	100%

Table 34 showed that 61% of the respondents selected their clothing according to the current trends while 39% of the respondents had not followed the trends.

Table 35: *Frequency and Percentage of TCQ of Classic, Dramatic, and Natural (Group-I) and Romantic, Ingenue, and Gamin (Group-II) (N=300)*

TCQ	Group-I		Group-II	
	<i>f</i>	%	<i>f</i>	%
Not Trendy	95	63.3%	22	14.7%
Trendy	55	36.7%	128	85.3%
Total	150	100%	150	100%

Table 35 represents the frequency and percentage of TCQ of the two groups separately. The figures show that 36.7% of the respondents of Group-I selected their clothes according to the current trends and 63.3% of them had not followed the trends. Whereas, 85.3% of the respondents of Group-II selected their clothes according to the current trends and only 14.7% of them had not followed the trends in this respect.

Table 36: *Frequency and Percentage of the Six Clothing Personalities on Real-self and Public-self Questionnaire (RSPSQ) of the Sample (N=300)*

RSPSQ	<i>f</i>	%
Public-self	144	48.0%
Real-self	156	52.0%
Total	300	100%

Table 36 showed that 48% of the respondents selected their clothing for their public-self while 52% of the respondents selected clothing for their own satisfaction (real-self) and according to their personality.

Table 37: *Frequency and Percentage of RSPSQ of Classic, Dramatic, and Natural (Group-I) and Romantic, Ingenue, and Gamin (Group-II) (N=300)*

RSPSQ	Group-I		Group-II	
	<i>f</i>	%	<i>f</i>	%
Real-self	22	14.7	122	81.3%
Public-self	128	85.3	28	18.7%
Total	150	100%	150	100%

Table 37 showed that 85.3% of the respondents Group-I selected their clothing for their public-self while 14.7% of the respondents selected clothing for their real-self (self satisfaction). Whereas, 18.7% of the respondents of Group-II selected their clothing for their public-self while 81.3% of the respondents selected clothing for their real-self.

Table 38: *Information about the Income of Six Clothing Style Personalities (N=300)*

Income	Six Personalities						Total
	Classic	Romantic	Ingenuer	Dramatic	Natural	Gamin	
6000-10000	2	1	1	4	2	3	13
10001-15000	6	1	1	8	7	8	31
15001-30000	13	9	5	16	15	13	71
30001-50000	9	20	21	13	13	15	91
50001-80000	14	14	14	8	9	8	67
80000+	6	5	8	1	4	3	27
Total	50	50	50	50	50	50	300

The results in Table 38 show that very few of the respondents of the six different personalities were from income group of Rs 6000-10000. Whereas, most of them (91 out of 300) were from income group of Rs 30001-50000. The above Table 38 clearly indicates income groups of the Six Clothing Style Personalities.

Table 39: *Information about the Age of Six Clothing Style Personalities (N=300)*

Age	Six Personalities						Total
	Classic	Romantic	Ingenue	Dramatic	Natural	Gamin	
25-35	21	16	21	20	13	31	122
36-45	20	23	18	14	16	10	101
46-55	8	6	6	10	15	6	51
56-65	1	5	5	6	6	3	26
Total	50	50	50	50	50	50	300

The results in Table 39 showed that most of the respondents of the six different personalities were between the ages ranging between 25 to 35 years, 101 of them were between 36-45 years, and 51 respondents were between 46-55 whereas, 26 of them were between 56-65 years.

Table 40: *Information about the RSES of Working and Nonworking Women of Six Clothing Style Personalities (N=300)*

Occupation	Self-image (RSES test)		Total
	High	Moderate	
Working Women	120	30	150
Nonworking Women	116	34	150
Total	236	64	300

The results in Table 40 showed that 120 out of 150 of the respondents of the working women of six different personalities got high score on RSES test which represent their high self-image and 30 of the respondents had low score which had not high self-image. Similarly, 116 out of 150 of the respondents of the nonworking women of six different personalities got high score on RSES test and 34 of them got low score.

Table 41: *Information about the influence of Personality on Clothing Selection of Working and Nonworking Women of Six Clothing Style Personalities (N=300)*

Occupation	PICQ		Total
	According to Personality	Not according to Personality	
Working Women	108	42	150
Nonworking Women	91	59	150
Total	199	101	300

The results in Table 41 showed that 108 out of 150 of the respondents of the working women of six different personalities got high score on PICQ which means that they choose their clothing according to their personality and 42 of them got low score (their selection of clothing is not according to their personality). Similarly, 91 out of 150 of the respondents of the nonworking women of six different personalities got high score on PICQ and 59 of them got low score.

Table 42: *Mean difference and t-value of Classic, Dramatic, and Natural (Group-I) and Romantic, Ingenue, and Gamin (Group-II) on the Score of IACQ (N=300)*

Group	N	X	SD	t-value	p-value	Cohen's d
Group-I(Classic, Dramatic, Natural)	150	1.96	.18	9.26	.000	1.07
Group-II(Romantic, Ingenue, Gamin)	150	1.56	.49			
<i>d. f</i> =298	Effect size (r)= 0.47(medium)					

Note. The lower the score on the questionnaire the lesser their ability to select clothing according to the age.

Table 42 indicates the total number of the sample, the means, and standard deviations of the score on IACQ (Impact of Age on Clothing). The result shows that Classic, Dramatic, and Natural group showed higher mean as compared to Romantic, Ingenue, and Gamin group. The mean difference 0.40 is highly statistically significant at ($p < .01$).

Table 43: *Mean difference and t-value of Classic, Dramatic, Natural, (Group-I) and Romantic, Ingenue, and Gamin (Group-II) on the basis of their Socioeconomic Status (N=300)*

Group	N	X	SD	t-value	p-value	Cohen's d
Group-I(Classic, Dramatic, Natural)	150	1.52	.50			
				-3.8	.000	0.44
Group-II(Romantic, Ingenue, Gamin)	150	1.72	.44			
<i>d f=298</i>	Effect size (r)= 0.21 (small)					

Note. The higher the status in income group, the more they will be motivated towards current trends and fashion

Table 43 shows the mean differences between Classic, Dramatic, and Natural (Group-I) and Romantic, Ingenue, and Gamin (Group-II) on the basis of their income. The figures show that Romantic, and Ingenue and Gamin group showed higher mean, which indicates that their expenses on clothing were high as compared to Classic, Dramatic, and Natural group. This mean difference .21 is highly statistically significant.

Table 44: *Mean difference and t-value of Classic, Dramatic, and Natural (Group-I) and Romantic, Ingenue, and Gamin (Group-II) on the Score of RSES (N=300)*

Group	N	X	SD	t-value	p-value	Cohen's d
Group-I(Classic, Dramatic, Natural)	150	1.85	.35			
				15.46	.000	1.79
Group-II(Romantic, Ingenue, Gamin)	150	1.18	.39			
<i>d f</i> =298	Effect size (r)= 0.67 (large)					

Note. The higher the score on the scale of RSES, the higher their self-image will be.

Table 44 shows the mean difference between Classic, Dramatic, and Natural group and Romantic, Ingenue, and Gamin group on the score of RSES. The figure shows that Romantic, Ingenue, and Gamin group showed lower mean, which specifies that their self-image was less as compared to Classic, Dramatic, and Natural group. This mean difference .66 is highly statistically significant.

Table 45: *Mean difference and t-value of Classic, Dramatic, and Natural (Group-I) and Romantic, Ingenue, and Gamin (Group-II) on the Score of SICQ (N=300)*

Group	N	X	SD	t-value	p-value	Cohen's d
Group-I(Classic, Dramatic, Natural)	150	1.78	.41			
				11.08	.000	1.28
Group-II(Romantic, Ingenue, Gamin)	150	1.24	.43			
<i>d f</i> =298	Effect size = 0.54 (large)					

Note. The higher the score on the questionnaire of self-image and clothing , the higher their self-image will be.

Table 45 shows the mean difference between Classic, Dramatic, and Natural group and Romantic, Ingenue, and Gamin group on the score of SICQ; Self-image and Clothing Questionnaire. Table 45 also represents the total number of the sample, the means, and standard deviations of the score of SICQ. The figures show that Romantic, Ingenue, and Gamin group showed lower mean, which indicates that their self-image was less as compared to Classic, Dramatic, and Natural group. This mean difference .54 is highly statistically significant.

Table 46: *Mean difference and t-value of Classic, Dramatic, and Natural (Group-I) and Romantic, Ingenue, and Gamin (Group-II) on the Score of PICQ (N=300)*

Group	N	X	SD	t-value	p-value	Cohen's d
Group-I(Classic, Dramatic, Natural)	150	1.83	.37			
				6.6	.000	0.76
Group-II(Romantic, Ingenue, Gamin)	150	1.49	.50			
<i>d f=298</i> Effect size = 0.35 (medium)						

Note. The lower the score on the questionnaire the lesser their ability will be to select clothing according to their personality.

Table 46 shows the mean difference between Classic, Dramatic, and Natural group and Romantic, Ingenue, and Gamin group on the score of PICQ; Personal Identity and Clothing Questionnaire. Table 46 also indicates the total number of the sample, the means, and standard deviations of the score of PICQ. The figures show that Romantic, Ingenue, and Gamin group showed lower mean, which specifies that their ability to select clothes in accordance with their personalities was less as compared to Classic, Dramatic, and Natural group. This mean difference .34 is highly statistically significant.

Table 47: *Mean difference and t-value of Classic, Dramatic, and Natural (Group-I) and Romantic, Ingenue, and Gamin (Group-II) on the Score of TCQ (N=300)*

Group	N	X	SD	t-value	p-value	Cohen's d
Group-I(Classic, Dramatic, Natural)	150	1.36	.48			
				-9.93	.000	-1.15
Group-II(Romantic, Ingenue, Gamin)	150	1.85	.35			
<i>d f</i> =298	Effect size = 0.49 (medium)					

Note. The lower the score on the scale the lesser they choose trendy clothes for themselves.

Table 47 shows the mean difference between Classic, Dramatic, and Natural group and Romantic, Ingenue, and Gamin group on the score of TCQ. The figures show that Romantic, Ingenue, and Gamin group showed higher mean, which specifies that they were trendier than Classic, Dramatic, and Natural group. This mean difference .48 is highly statistically significant.

Table 48: *Mean difference and t-value of Classic, Dramatic, and Natural (Group-I) and Romantic, Ingenue, and Gamin (Group-II) on the Score of RSPSQ (N=300)*

Group	N	X	SD	t-value	p-value	Cohen's d
Group-I(Classic, Dramatic, Natural)	150	1.950	.21			
				5.88	.000	0.68
Group-II(Romantic, Ingenue, Gamin)	150	1.655	.47			
<i>d f</i> =298	Effect size = 0.32 (medium)					

Note. The lower the score on the questionnaire the lesser their real-self will be dominant as compared to public-self in relation with their clothing.

Table 48 represents the mean difference between Classic, Dramatic, and Natural group and Romantic, Ingenue, and Gamin group on the score of RSPSQ; self-constructed questionnaire for findings the relationship of Real-self and Public-self with Clothing choices of the respondents. The figures show that Romantic, Ingenue, and Gamin group shows lower mean, which specifies that their real-self was less dominant than their public-self as compared to Classic, Dramatic, and Natural group. This mean difference .295 is highly statistically significant.

Table 49: Mean difference and t-value of Working Women (Group-I) and Nonworking Women (Group-II) on the Score of RSES (N=300)

Group	N	X	SD	t-value	p-value	Cohen's d
Working women	150	1.80	.40			
				.56	.57	0.06
Nonworking women	150	1.77	.42			

$d f=298$ Effect size = 0.03 (small)

Note. The higher the score on the scale of RSES, the higher their self-image will be.

Table 49 represents the total number of the sample, the means, and standard deviations on the score of RSES for findings the difference in impact of self-image on clothing selection among working and nonworking women of different Clothing Style Personalities. Table 49 also shows the mean difference between working women and nonworking women on the score of RSES. The figures show a minute difference between the self-image of the two groups which specifies almost no difference between the relationships of self-image with clothing selection of the respondents. This mean difference .03 is statistically insignificant.

Table 50: Mean difference and t-value of Working Women (Group-I) and Nonworking Women (Group-II) on the Score of PICQ (N=300)

Group	N	X	SD	t-value	p-value	Cohen's d
Working women	150	1.72	.45			
				2.08	.03	0.24
Nonworking women	150	1.60	.49			

$d f=298$ Effect size = 0.12 (small)

Note. The lower the score on the questionnaire the lesser their ability will be to select clothing according to their personality.

Table 50 shows the mean difference between working women (Group-I) and nonworking women (Group-II) on the score of PICQ; Personal Identity and Clothing Questionnaire. To identify the difference in impact of personal identity on clothing among working and nonworking women of different Clothing Style Personalities t-test was applied. Table 50 also indicates the total number of the sample, the means, and standard deviations of the score of PICQ. The figures show that working women shows higher mean, which indicates that their ability to select clothes in accordance with their personalities was high as compared to nonworking women. This mean difference .12 is highly statistically significant.

Table 51: ANOVA on the Scores of All the Measures for Six Clothing Style Personalities (N=300)

Clothing Personalities		Significance						
		IACQ	RSES	SICQ	PICQ	TCQ	RSPSQ	Income
Classic	Romantic	.000	.013	.000	.000	.000	.000	.219
	Ingenuue	.000	.001	.000	.000	.000	.000	.041
	Dramatic	.062	.792	.105	.309	.659	.139	.018
	Natural	1.000	.561	.456	.022	.214	.008	.286
	Gamin	.000	.000	.000	.000	.000	.000	.120
Romantic	Classic	.000	.013	.000	.000	.000	.000	.219
	Ingenuue	.709	.303	.091	.295	.161	.015	.412
	Dramatic	.000	.027	.000	.000	.000	.000	.000
	Natural	.000	.002	.000	.000	.000	.000	.022
	Gamin	.000	.065	.946	1.000	.173	.015	.006
Ingenuue	Classic	.000	.001	.000	.000	.000	.000	.041
	Romantic	.709	.303	.091	.295	.161	.015	.412
	Dramatic	.000	.001	.000	.000	.000	.000	.000
	Natural	.000	.000	.000	.000	.000	.000	.002
	Gamin	.000	.413	.105	.295	.968	1.000	.000
Dramatic	Classic	.062	.792	.105	.309	.659	.139	.018
	Romantic	.000	.027	.000	.000	.000	.000	.000
	Ingenuue	.000	.001	.000	.000	.000	.000	.000
	Natural	.062	.398	.379	.198	.093	.236	.190
	Gamin	.001	.000	.000	.000	.000	.000	.412
Natural	Classic	1.000	.561	.456	.022	.214	.008	.286
	Romantic	.000	.002	.000	.000	.000	.000	.022
	Ingenuue	.000	.000	.000	.000	.000	.000	.002
	Dramatic	.062	.398	.379	.198	.093	.236	.190
	Gamin	.000	.000	.000	.000	.000	.000	.622
Gamin	Classic	.000	.000	.000	.000	.000	.000	.120
	Romantic	.000	.065	.946	1.000	.173	.015	.006
	Ingenuue	.000	.413	.105	.295	.968	1.000	.000
	Dramatic	.001	.000	.000	.000	.000	.000	.412
	Natural	.000	.000	.000	.000	.000	.000	.622

The mean difference is significant at the 0.05 level (95% Confidence Interval).

ANOVA was applied on the data which shows remarkable significance of Classic, Dramatic, and Natural with Romantic, Ingenue and Gamin groups. Table 51 shows the significance level between the Six Clothing Style Personalities on the scores of all the measures.

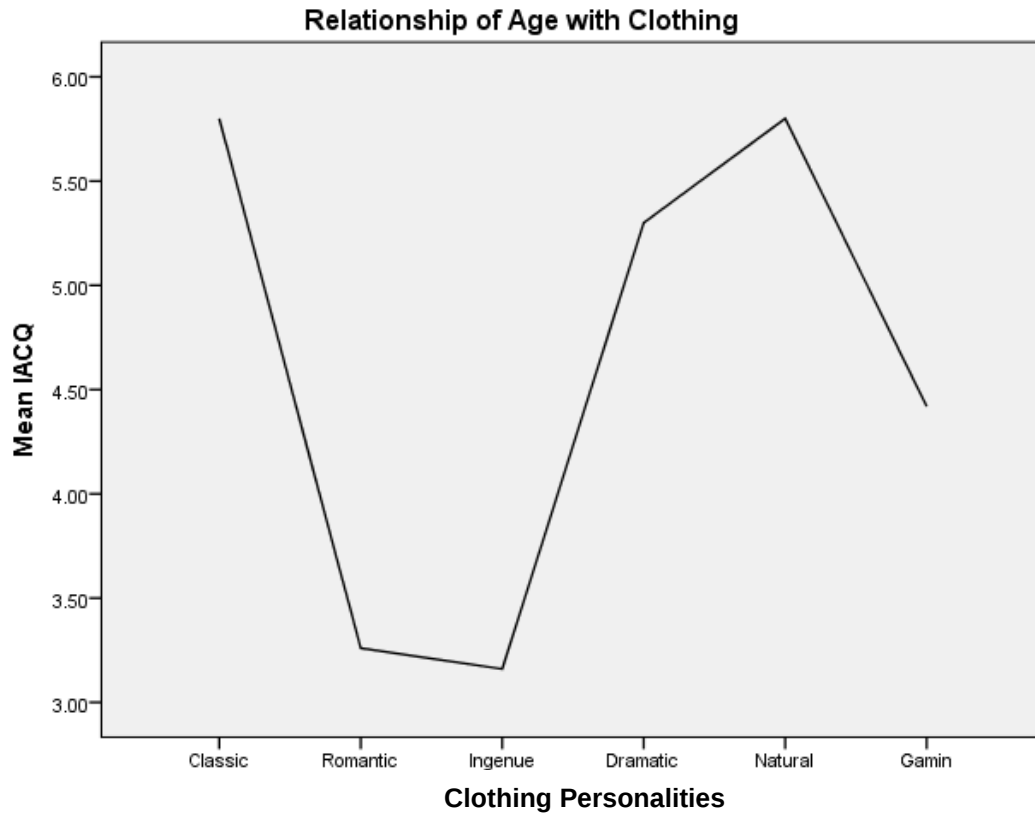


Figure 3: Line Chart of IACQ

The line chart given in Figure 3 illustrates the means of score on IACQ of the Six Clothing Personalities. This figure confirmed that Classic, Dramatic, and Natural Style Personalities show higher mean as compared to Romantic, Ingenue, and Gamin Style Personalities. Values 3 to 6 denote changes in choices of clothing with age. Respondents with value below 4 preferred trendy clothes irrespective of considering their age whereas those who have value 4 and above, chose clothes according to their age. Mean of values for age is 5.7 for Classic personalities, 3.3 for Romantic, 3.2 for Ingenue, 5.3 for Dramatic, 5.6 for Natural, and 4.6 for Gamin Style Personalities. The result shows significant change in Classic, Dramatic and Natural with Romantic, Ingenue and Gamin Style Personalities.

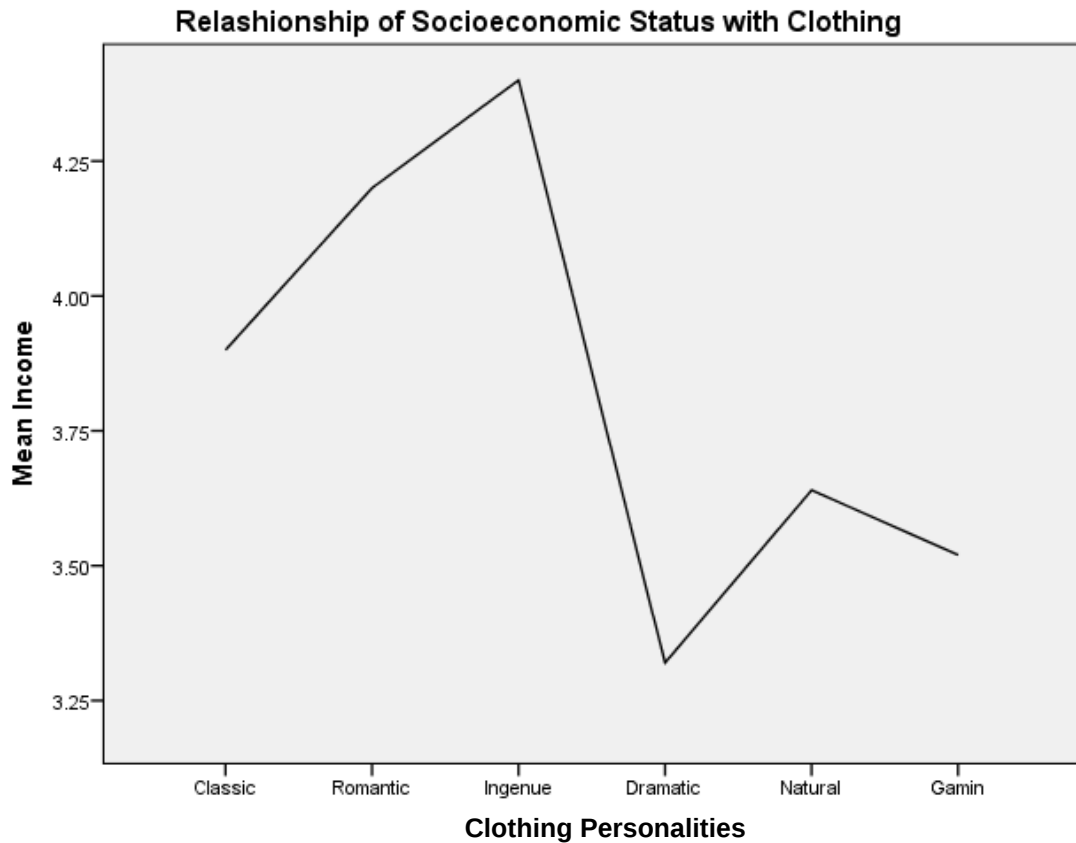


Figure 4: Line Chart of Impact of Socioeconomic Status on Clothing

The line chart given in Figure 4 illustrates the means of income of the Six Clothing Style Personalities for findings the relationship of Socioeconomic Status with Clothing choices of the respondents. Values 3 to 4.50 denote changes in choices of clothing with changes in socioeconomic status. Respondents with value above 4 spend more on clothes whereas those who have value 4 and below, spend less on clothes. Mean of values for socioeconomic status is 3.90 for Classic personalities, 4.20 for Romantic, 4.80 for Ingenue, 3.30 for Dramatic, 3.60 for Natural, and 3.50 for Gamin Style Personalities. The figure shows that Classic, Romantic, and Ingenue shows higher mean, which specifies that their expenses on clothing was high as compared to Dramatic, Natural, and Gamin Style Personalities.

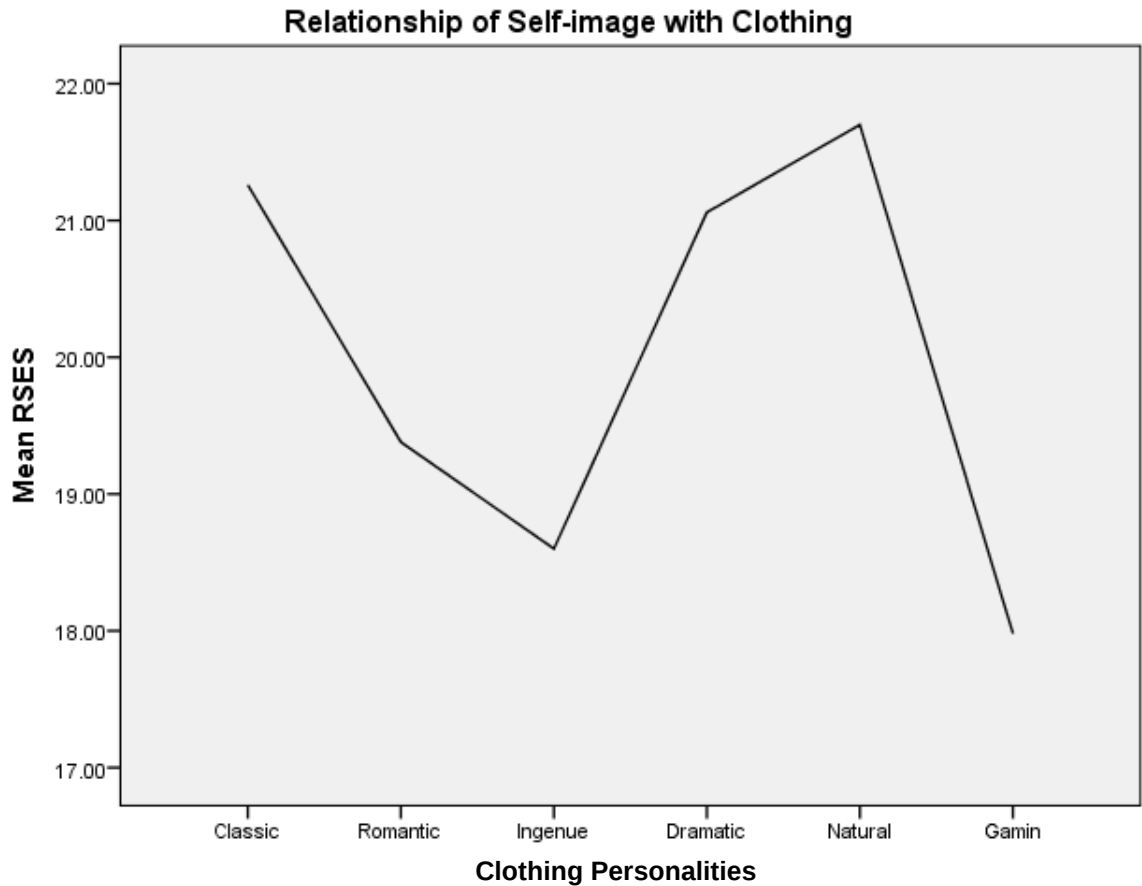


Figure 5: Line Chart of RSES

The line chart given in Figure5 illustrates means of score on RSES of the Six Clothing Personalities. Values 17 to 22 denote range of mean for self-image. Score up to 20 and above shows high self-image. Mean of values for self-image is 21.32 for Classic Style Personalities, 19.42 for Romantic, 18.60 for Ingenue, 21.20 for Dramatic, 21.75 for Natural, and 18.00 for Gamin Style Personalities as shown in the figure. The result shows high score for Classic, Dramatic, and Natural as compared to Romantic, Ingenue and Gamin Style Personalities.

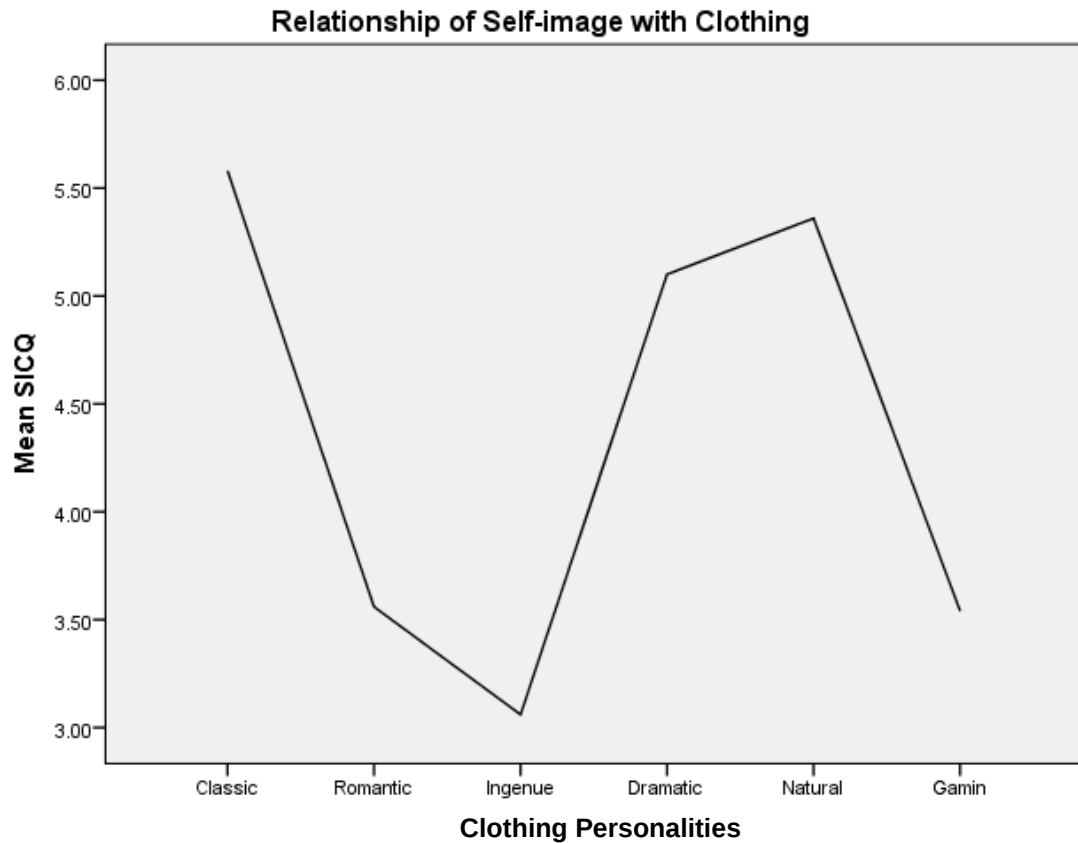


Figure 6: Line Chart of SICQ

Figure 6 illustrates the means of score on SICQ of the Six Clothing Style Personalities. Values 3 to 6 denote mean range for self-image. Score up to 4 and above shows high self-image. Mean of values for self-image is 5.5 for Classic Style Personalities, 3.6 for Romantic, 3.1 for Ingenue, 5.0 for Dramatic, 5.4 for Natural, and 3.5 for Gamin Style Personalities as shown in the figure. The figure shows that Romantic, Ingenue, and Gamin Style Personalities showed lower means, which specify that their self-image was lower as compared to Classic, Dramatic, and Natural Style Personalities.

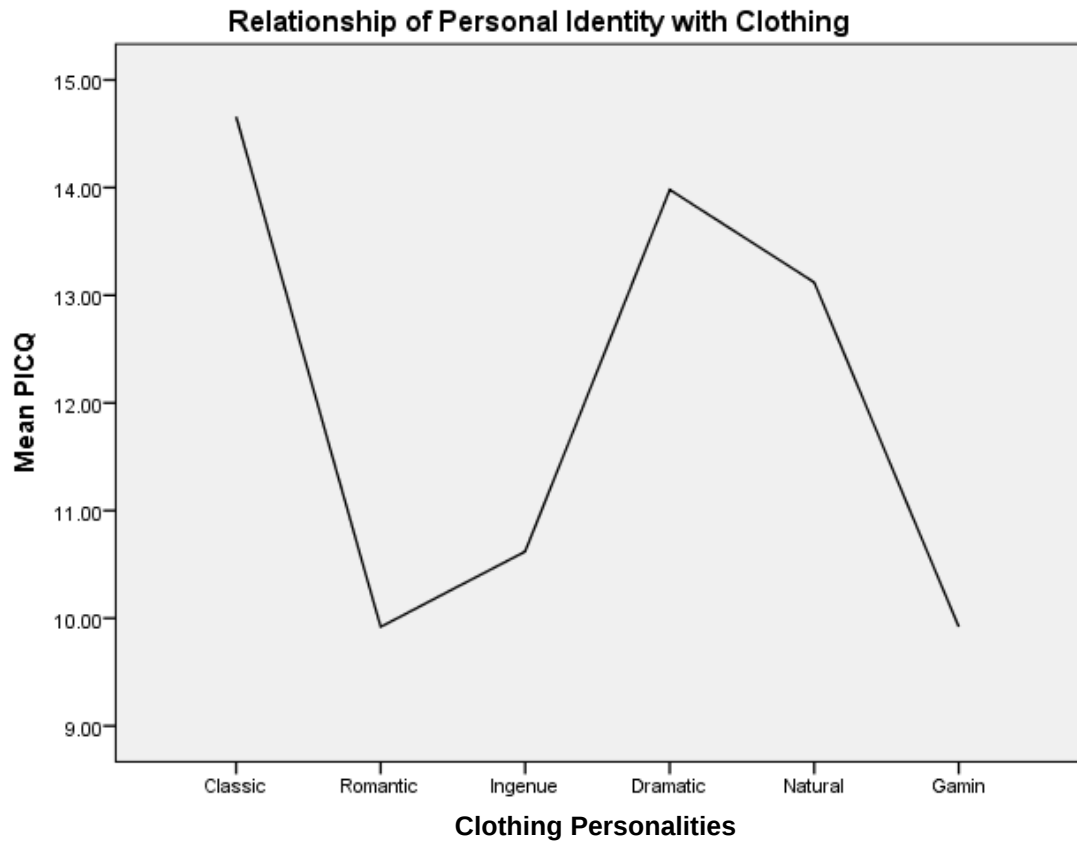


Figure 7: Line Chart of PICQ

The line chart given in Figure 7 illustrates the means of score on PICQ of the Six Clothing Personalities. Values 9 to 15 denote mean range of the score. Value 9 and above show high relationship of clothing choices with personality. Mean of values for PICQ is 14.6 for Classic Style Personalities, 9.8 for Romantic, 10.4 for Ingenue, 13.8 for Dramatic, 13.2 for Natural, and 9.8 for Gamin Style Personalities as shown in the figure. The figure confirmed that majority of the respondents of Classic, Dramatic, and Natural Style Personalities scored higher on Personal Identity and Clothing Questionnaire as compared to the respondents of Romantic, Ingenue, and Gamin Style Personalities.

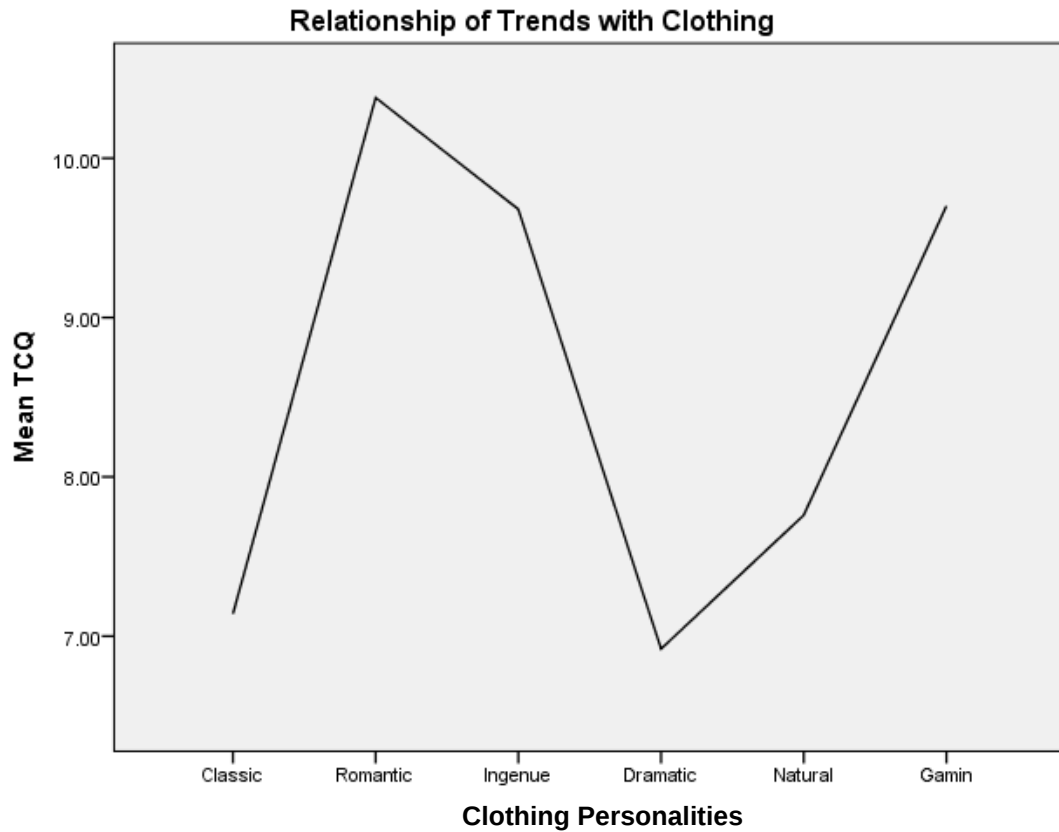


Figure 8: Line Chart of TCQ

Figure 8 illustrates the means of score on TCQ of the Six Clothing Personalities. Values 7 to 10 denote mean range of the scores. Value 8 and above show strong impact of trends on clothing choices. Mean of values for TCQ is 7.1 for Classic Style Personalities, 10.3 for Romantic, 9.6 for Ingenue, 6.9 for Dramatic, 7.8 for Natural, and 9.5 for Gamin Style Personalities as shown in the figure. The line chart defines that majority of the respondents of Classic, Dramatic, and Natural Style Personalities scored lower on TCQ as compared to the respondents of Romantic, Ingenue, and Gamin Style Personalities. The lower the score the lesser the respondents will be motivated toward current trends while selecting their clothes and accessories.

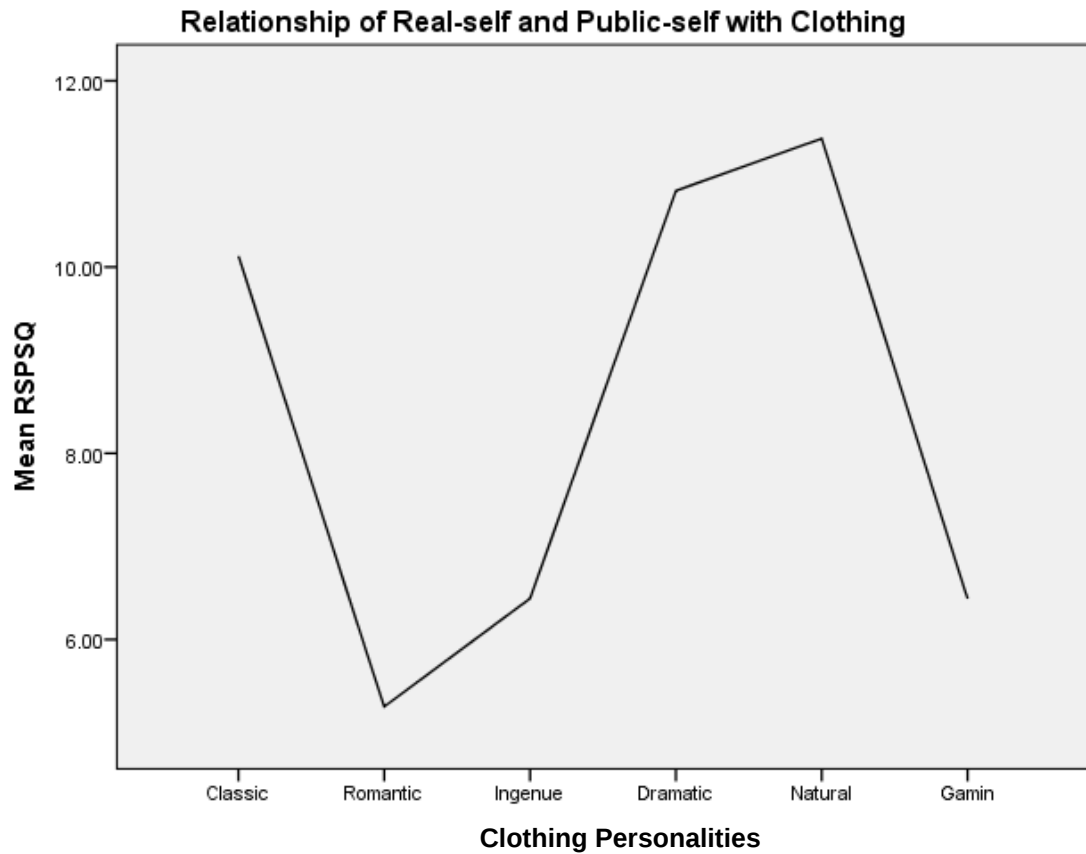


Figure 9: Line Chart of RSPSQ

Figure 9 shows the line chart which denotes means of score on RSPSQ of the Six Clothing Personalities. Values 6 to 12 denote mean range of the scores. Value 8 and above shows high impact of real-self on clothing choices. The figure shows that mean of values for RSPSQ is 10.0 for Classic Style Personalities, 5.2 for Romantic, 6.5 for Ingenue, 10.8 for Dramatic, 11.3 for Natural, and 6.4 for Gamin Style Personalities. The result shows that majority of the respondents of Classic, Dramatic, and Natural Style Personalities scored higher on Real-self and Public-self questionnaire. The higher the score the more they will select clothes for satisfying their real-self. The lower the score the more they will choose their clothing for public-self.

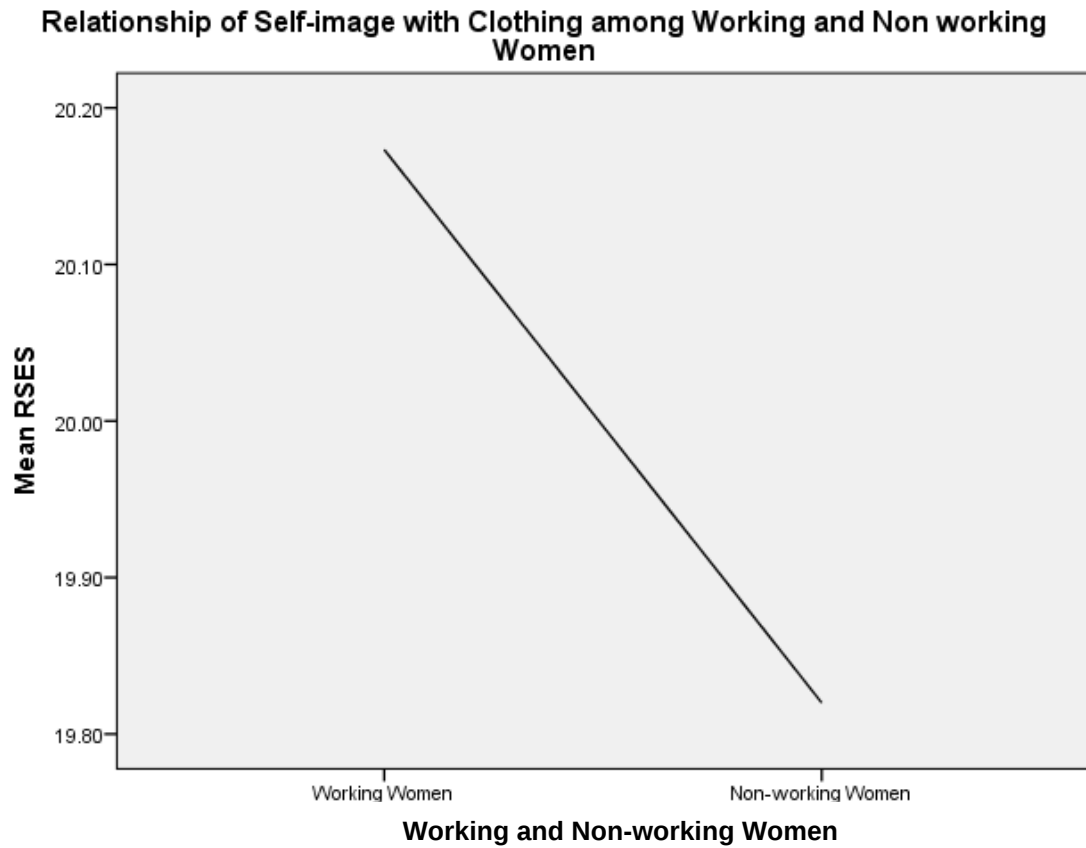


Figure 10: Line Chart of RSES of Working and Nonworking Women

The line chart given in Figure 10 illustrates the means of score of RSES of working and nonworking women among the Six Clothing Personalities. Values 19.80 to 20.20 denote range of mean of RSES. The result shows that there is a little difference between the scores obtained by working and nonworking women.

Relationship of Personal Identity with Clothing among Working and Non working Women

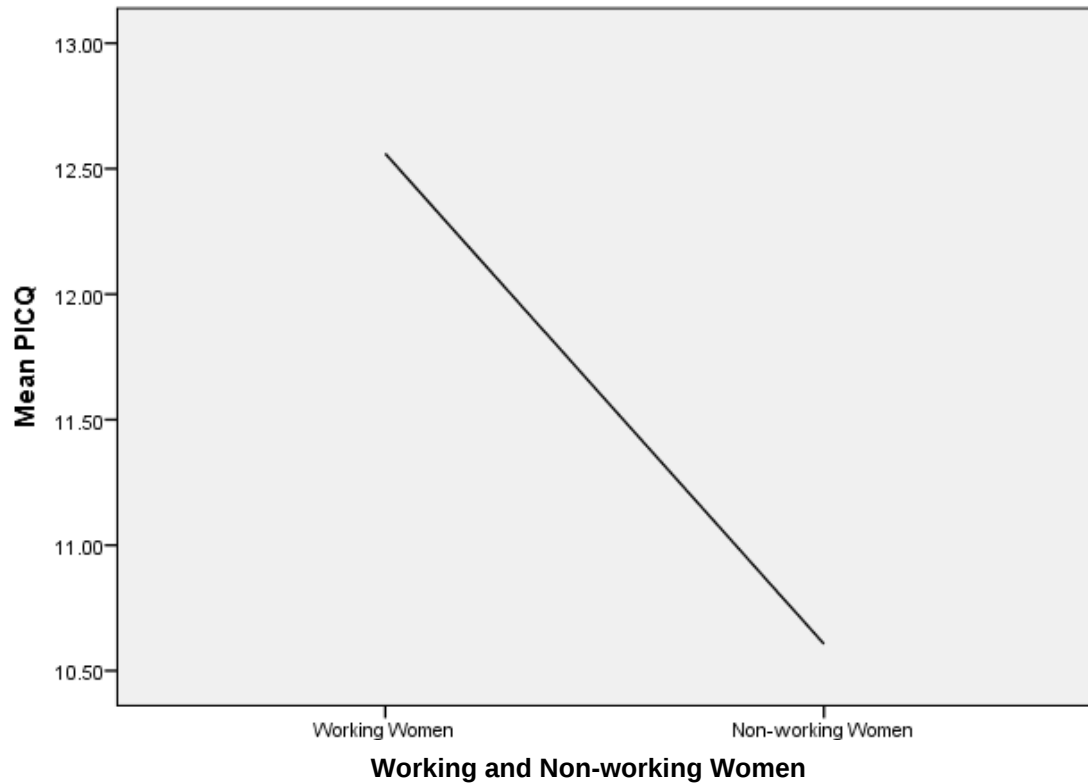


Figure 11: Line Chart of PICQ of Working and Nonworking Women

The line chart given in Figure 11 illustrates the means of score on PICQ of working and nonworking women among the Six Clothing Personalities. Values 10.50 to 13.00 denote range of mean of PICQ. The figure shows that mean of values for PICQ is 12.60 for working women and 10.70 for nonworking women. The result shows that there is a significant difference between the scores obtained by working and nonworking women among the Six Clothing Personalities.

DISCUSSION

Clothing is a reflection of our personality. Our clothing choices enhance our social and self-image. Personality traits are directly related in this respect. Self-perception of a person may be strengthened by appropriate selection of clothes. Niinimaki (2010) stated that clothing is interconnected strongly with a persons' own self-image and identity.

This study has been conducted for the purpose of finding out the views of women about the relationship of clothing with self-image and personal identity of different Clothing Style Personalities. "Clothes can affect a person's self-image, can change mood of the wearer, and affect how others will treat them" (Hayden, 2008). It is confirmed by the current study that women with high self-image are confident, which may be shown by their clothing choices according to their specific personalities such as Classic, Dramatic, and Natural Style Personalities, and those with low self-image may use fashion differently as compared to them. Age is also an important factor in the selection of clothing, but some of the women are unaware to choose accordingly. Naderi (2013) in his study argued, "young consumers are usually more interested in fashion clothing." The changing impact of age on clothing among different Clothing Style Personalities was worthy of consideration in the study. Findings of the study also revealed that most of the respondents were taking it relevant to consider their age while selecting clothes and accessories for themselves.

The relationship of clothing and socioeconomic status has also a significant role in this regard so the Six Clothing Personalities were also examined for this purpose. The impact of set trends on clothing selection of different Clothing Style

Personalities was also determined. A part of the study was designed to inquire whether the respondents choose clothing for satisfaction of their real-self or for public-self.

The first objective of the study was to investigate different clothing styles among women with different Clothing Style Personalities. Description and personality profiles of the Six Clothing Style Personalities are explained in Figure 1. Respondents were found to have different personalities that influenced their selection of clothing and accessories. Fifty of the respondents from each clothing styles were selected for the study. The selection was based on their choices among the six descriptions of clothing given in Figure 1 (Appendix A). According to the first hypothesis great clothing variation among different clothing personalities was found. As shown in Table 1, twenty-five working and non-working women each from the six different Clothing Style Personalities were selected for further study. The first hypothesis “there will be great clothing variation among different clothing personalities” is proofed. Classic Personalities use elegant, fashionable, and dignified dresses that are usually softly tailored, not mix and match, and never trendy or severe in style. The fabrics used by them are moderate in weight with low luster (shine) having richness and quality. Refined textures such as silk, soft woolen fabrics, cotton, smooth knits are liked by women of Classic Styles having evenly placed and easy to look at prints, mostly soft flowing abstracts, and checks. They used refined, elegant, and fashionable accessories such as smooth, slightly chunky (rough), or geometric.

The second Clothing Style Personality is named as Romantic who uses soft, feminine dresses which are light to medium weight; silk and soft woolens knits. Prints are large floral, polka dots, and feathery shapes. Accessories are used as: chunky, somewhat ornate (elaborated) jewelry and elaborated evening wears.

Ingenue likes to wear frilly dresses having ruffles and laces, and simple clothes in feminine fabrics usually lightweight; soft woolens, fine silk, fine cotton, and crisp cotton. Their prints are usually floral, from small to large. They use elaborated accessories and delicate jewelry but lavish. They use elaborated evening wear like diamonds/precious stones, silk scarves and flowers.

Women having Dramatic Style Personalities use severely tailored garments and no mix and match. Fabrics hold defined shapes, and somewhat stiff. Abstract or geometric patterns in bold colors are mostly used by them. Bold and elegant jewelry, bags and shoes with angular shapes are chosen by women of this personality style.

Natural Style Personalities use dresses as: Softly tailored, not fitted having minimal details, loose garments for mobility, unstructured, and mix and match. Soft textures, rough or nubby fabrics are used by them. Usually avoid prints. Accessories as: Minimal jewelry, simple chains and stud earrings, may be chunky (rough) or funky (casual/informal), usually Indian jewelry.

Gamin Style Clothing Personalities like to wear smart fitted and well cut dresses which have sharp fine lines having trims of contrast, and eye catching details. The fabrics used by them are bold, multicolor, and light to moderate weights: Silks, cottons, and wool etc. Prints are smart, colorful, bold and lively (defined in shape). Small, geometric and colorful accessories are liked by them, followed by jewelry in small geometric, irregular shapes and trendy looks.

In order to give a clear picture of findings of the current study the researcher designed the schematic representation as shown in Figure 12 given below.

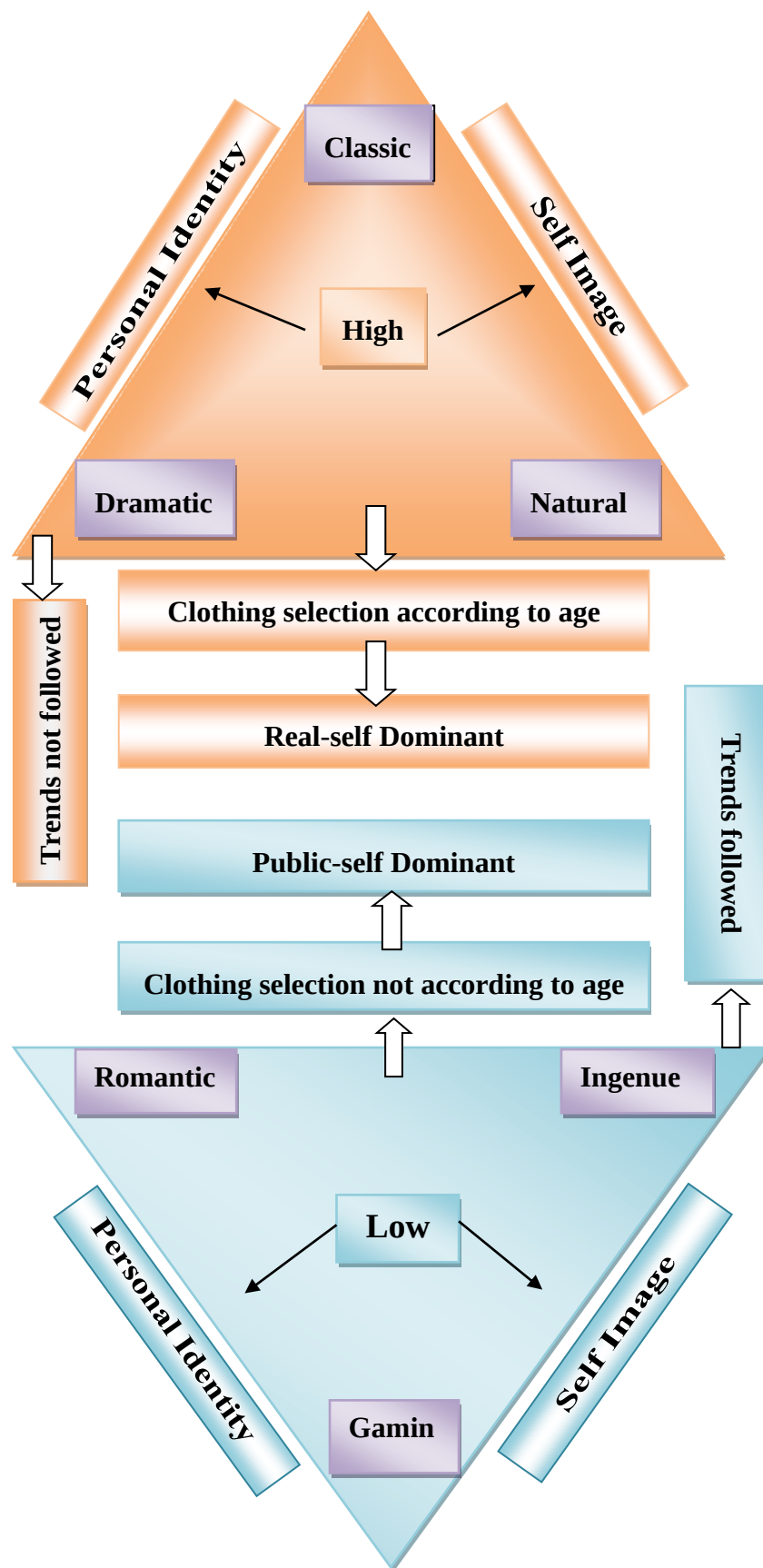


Figure 12: Schematic Representation of the Findings of the Current Study

The current study also investigated the changing impact of age on clothing among women of different Clothing Personalities. A comparison was made between six groups of different Clothing Style Personalities among three hundred respondents. To measure the changing impact of age on clothing a questionnaire having seven items was administered to the respondents. Table 26 showed that majority (76.7%) of the respondents chose clothing according to their age whereas, 23.3% of them are not following their age in this respect. According to the second hypothesis a comparison was made between two groups. Group-I comprised the respondents having Classic, Dramatic, and Natural Style Clothing Personalities while Group-II consisted of the respondents having Romantic, Ingenue, and Gamin Style Personalities. The statistical analysis revealed that majority of the respondents of Classic, Dramatic, and Natural group scored high on questionnaire of Impact of Age on Clothing. They selected their clothing according to their age. Their scores indicated that their choices of clothing and accessories were in accordance with their age rather than trendy and/or up to date. The respondents of Romantic, Ingenue, and Gamin Style Personalities scored low on the scale for identifying the relationship of clothing with age. It might be due to the specific personalities of different women that influence their clothing choices. The hypothesis was further tested by applying t-test to determine the relationship of age and clothing between the two groups of clothing personalities. The results of the study (Figure 12) supported the second hypothesis that “age will strongly influence the clothing selection of Classic, Dramatic, and Natural as compared to Romantic, Ingénue, and Gamin Style Personalities (Table 42 and 51). It was confirmed after the findings that selection of clothing had strong relation with age of women of different personalities. The results of the current study clearly have shown the difference between the selections of clothing among the two groups including three different

personalities of women each. The high score got by Classic, Dramatic, and Natural group shown that they used to choose their clothes mostly according to their age. A statement by Gibson (2012) that “classic characters are happy in old-fashioned styles”, gives support to the findings of this study that classic personalities never seek for new trends so it is obvious that they might choose clothing items which would go definitely with their age. Classic people seek comfortable styles whether new or old fashioned. These individuals feel comfortable in their getup as they are confident in their selection. According to Gibson (2012) “Classic styles are worn by balanced, controlled and rational personalities”. It means that they would seldom seek for fads and trends that would not suit their personalities. “Dramatic styles are used by natural authority, in control, risk taker”. This clothing style personality likes a change. It means that they would like current change in fashion but based on the findings of the study they may never compromise on the fashion beyond their age. “Natural styles are worn by goal oriented and responsible people” (Gibson, 2012). Their personality profile shows that they may not follow any change which could spoil their responsible personalities. Contrary to these three personalities there was other group who scored low on the test for impact of age on clothing selection. Some people are very active and energetic they use to wear accordingly. “Romantic style, and Ingénue style are worn by artistic, enchanting, and magnetic personalities and Gamin style is liked by energetic, dynamic and fast mover” (Gibson, 2012). Personality profiles of these three clothing style personalities show that they would easily be changed with the current changes in fashion might be irrespective of their age in mind as the findings of the present study for impact of age on clothing has shown.

Besides protection, modesty, and attraction, social status and traditional identity are the important reasons for wearing clothes (Jones, 1990). According to

Turner-Bowker (2001), responsibility, status, and power, can be communicated by the choice of one's clothing. The investigation about the relationship of clothing and socioeconomic status among Six Clothing Style Personalities was also an important part of the study. For this purpose data for socioeconomic status of three hundred respondents was collected that was based on six different choices regarding their income (Table 25). The resultant scores were then put to statistical analysis using mean, standard deviation and t-test. The researcher assumed that "socioeconomic status will greatly influence the clothing selection of Romantic, Ingénue, and Gamin style clothing personalities as compared to Classic, Dramatic, and Natural style personalities" (Table 43). ANOVA was also applied to check the significance level between each Clothing Styles Personality which shows that socioeconomic status influences greatly on the choices of clothing of Romantic Style and Ingenue Style Personalities but not as much on Gamin Style as was assumed before the analysis (Table 51). Figure 4 also shows that Romantic, and Ingenue shows higher mean, which specify that their expenses on clothing is high as compared to Classic, Dramatic, Natural, and Gamin Style Personalities. The results were a little different from the assumption as most of the respondents of Romantic and Ingenue were from income group of 30001-50000, 50001-80000 and 80000+ and very few were from low income groups whereas majority of the respondents of Gamin style were from lower, and middle, and quite few were from high income groups (Table 38). "Different socioeconomic class select dress differently to influence on other members of the class or community" (Ukpore, (2006). It was obvious from the findings of the current study that most of the women of Romantic and Ingenue group were from upper middle class. Women from upper and upper middle class are mostly fashion leaders. They are the first to purchase new styles and want to influence

fashion followers by introducing new styles to them. “Women from upper middle class spend more money on apparel and go shopping more often. As fashion leaders, they tend to be younger than fashion followers” (Beaudoin et al., 1998). It may be concluded that the respondents who belonged to high income group such as Romantic and Ingenue style personalities were also prone to trends as obvious from the findings of the study on age in relation with clothing (Table 42) and trends in relation with clothing (Table 47). It is clear that women of high income group spend more on new fashion and follow current trends more often as compared to low income group. Results are in line with the study of Goldsmith (2002) who stated that fashion leaders have a unique self-image and was associated with heavy clothing purchases. This usually engages them in profligate life styles sometimes to the detriment of their other family needs and resources (Belleau, et al., 2001).

It was assumed that socioeconomic status of Romantic, and Ingenue style women would greatly influence their clothing selection as they are trend oriented by nature and they may spend more on clothing and accessories. Findings of the study reveal that most of the respondents of this group belonged to high socioeconomic status. Women of upper and upper middle class have been influenced by different media such as television, the internet, and catalogue based shopping. Well off females are more apt to have become accustomed to media that depict affluent and luxurious lifestyles (Bakewell& Mitchell, 2003). Romantic, and Ingenue style women being artistic, and enchanting personalities may desire for opulent textiles, designs and accessories. They might easily be changed with the current changes in fashion that would be definitely influenced by their high income group as revealed by the findings of the current study.

Furthermore, the most important objective of the research was to study the impact of clothing in upholding self-image among different Clothing Style Personalities. Tombs (2010) noted that fashion affects internal feelings and self-concept of the wearer. Rosenberg self-esteem scale RSES was used for measuring self-image (Rosenberg1965). Table 28 showed that majority (78.7%) of the respondents had high self-image whereas, 21.3% of the respondents had moderate self-image on the RSES scale. According to fourth hypothesis the data was divided into two groups. The scores obtained by Classic, Dramatic, and Natural Style Personalities (Group-I) and Romantic, Ingenue, and Gamin Style Personalities (Group-II) was further tested using t-test and was discovered to be significant. Table 44 shows the mean differences between the two groups on the score of RSES. The figure shows that Romantic, Ingenue, and Gamin group shows lower mean, which specify that their self-image was low as compared to Classic, Dramatic, and Natural group. This mean difference .25 is highly statistically significant. Classic personalities are confident and balanced Dramatic are natural authority, in control, and Natural styles personalities are responsible people. Their personality traits show that they will also have high self-image. They don't need any high magnitude to show others on the basis of their clothing selection. Researchers have acknowledged that dress influences our views of ourselves. Hannover and Kuhnen (2002) studied that whether how the people think about themselves is influenced by the clothing they wear. They argued, "clothing styles would influence self-descriptions because certain clothing styles might be related to specific types of traits".

A self devised questionnaire; self-image Clothing Questionnaire (SICQ) was also administered for the same purpose as RSES; both tests gave almost the same result as shown by line chart of means of the responses of the Six Clothing Style

Personalities (Fig: 5 and Fig: 6). Table 45 has shown almost the same result where the mean difference .54 is highly statistically significant. The findings of the study (Figure 12) clearly supported the hypothesis that “Classic, Dramatic, and Natural Style Personalities will tend to score high on scale measuring self-image as compared to Romantic, Ingénue, and Gamin Style Personalities”. This study highlights the role of clothing choices in relation with self-image among women of different personalities. “Dress improves feelings about oneself, for a person with low self-esteem, and is used to represent a positive self-concept of those with high self-esteem” (Coughlin, 2009). It is because of the specific personalities of different women that influence their clothing choices. The change of clothing choices of the respondents varies with the change of their personalities as well as with their self-image. Self-esteem (Joung and Miller, 2006) is based on the feelings about personal appearance. The fourth hypothesis stated that Classic, Dramatic, and Natural style personalities will tend to score high on scale measuring self-image as compared to Romantic, Ingénue, and Gamin style personalities. The hypothesis was tested using t-test and was discovered to be significant. Group- I had a significant higher score than Group-II on the questionnaire for testing self-image. Therefore this hypothesis was accepted for purpose of the study. The underlying impression of self-image and involvement of the consumers is that they usually prefer those products that have high symbolic elements that represent images most similar to their own images or the images they want to reveal. So the consumers prefer products that match their self-concept, which provide a medium for self-expression (Belk 1988).

Personality is the most important aspect to be considered while selecting clothes. It is human personality that distinguishes one individual over another. Clothing plays a significant role in enhancing the personality. A generalized view of

the researchers about clothing choices is to enhance consumers' image and to communicate their identity to others (Mickinney et al., 2004). Depending upon the clothing choices, the sample was investigated to find out differences in their personality. A self devised questionnaire consisting of twenty-one questions was administered to study the impact of clothing in upholding personal identity among different Clothing Style Personalities. Statistical analysis of the data (Table 32) showed that majority of the respondents selected their clothing according to their personalities while a few of the respondents had low score on the Personal Identity and Clothing Questionnaire (PICQ). The results were further analyzed by using t-test. Classic, Dramatic, and Natural Style Personalities (Group-I) showed higher mean on the score of PICQ as compared to Romantic, Ingenue, and Gamin Style Personalities (Group-II). The result specified that the ability of the respondents of Group-I to select clothes in accordance with their personalities was higher as compared to Group-II. The mean difference .34 is statistically highly significant (Table 46). The line chart given in Figure 7 illustrated the mean of scores on PICQ of the Six Clothing Personalities. This figure also confirmed that majority of the respondents of Classic, Dramatic, and Natural Style Personalities scored high on Personal Identity and Clothing questionnaire. Whereas, respondents of Romantic, Ingenue, and Gamin Style Personalities scored lower on the questionnaire for identifying the relationship of clothing with personal identity. It might be due the specific personality type of the respondents that would influence their clothing choices. For example, "classic characters give the impression of old-fashioned and a dramatic character likes a change (Gibson, 2012). The above mentioned results (Figure 12) clearly represents the fourth hypothesis of the study, "the relationship of clothing will be stronger with

personal identity of Classic, Dramatic, and Natural style personalities as compared to Romantic, Ingénue, and Gamin style personalities”.

Johnson et al., (2007) emphasized the importance of clothing and appearance in revealing a person’s personality. It may be concluded from the results of the current study that the respondents with high score on the Personal Identity and Clothing questionnaire selected their clothing and accessories mostly according to their personalities and got higher satisfaction from its use. Whereas, respondents who obtained low scores on the same questionnaire did not consider their personalities important while selecting their clothes or they might not aware about their personal identity as well.

Consumers’ choices for products can be affected by their need for uniqueness (Workman and Caldwell, 2007) that give rise to some personality traits; to be creative, to look different from others, and to be imitated by others. Individuals carrying these qualities can be called as trend setters. In the world of fashion there are different categories of individuals; the fashion trend setters, the fashion followers, and the fashion imitators etc. Some individuals get satisfaction in creating fashions of their own while there are others who have “a desire for adopting styles to be up to date and to imitate people whom they admire the most” (Millar et al., 1993). It was assumed that set trends might have impact on the personal identity and self-image of different Clothing Style Personalities. Romantic and Ingenue Personalities are artistic, charming, enchanting and magnetic (Gibson, 2012). They tend to be original, creative, curious, and accept new and complex challenges. Gamin Style Personalities are energetic, have drive, dynamic, charming, and fast mover (Gibson, 2012). They tend to be sociable, friendly, and fun loving. Due to the specific personality traits of these three personalities, it was assumed that Romantic, Ingénue, and Gamin style

personalities will be trendier as compared to Classic, Dramatic, and Natural style personalities (sixth hypothesis). A self devised questionnaire consisted of fifteen items was used to measure this assumption. Further, t-test was applied on the scores to test the hypothesis.

Table 47 illustrates the mean of scores on Trend and Clothing Questionnaire (TCQ) for Classic, Dramatic, and Natural group, and Romantic, Ingenue, and Gamin group of the Six Clothing Personalities, the mean difference between the two groups is .48 which is highly statistically significant. ANOVA (Table 51) also shows the same significance level between the Six Clothing Style Personalities. The line chart given in Figure8 also defines that majority of the respondents of Classic, Dramatic, and Natural Style Personalities scored low but respondents of Romantic, Ingenue, and Gamin Style Personalities scored high on Trends and Clothing Questionnaire. It means that the respondents who scored low are not trendy, they choose their clothing according to their own choices and in accordance with their age but those who scored high on TCQ show their preference to trendy clothes; they either follow the current trends while selecting their clothes and accessories or are trend setter by themselves. The results (Figure 12) supported the sixth hypothesis as, “Romantic, Ingénue, and Gamin style personalities will be trendier as compared to Classic, Dramatic, and Natural style personalities.” Upper middle class women prefer clothes from popular brand designers. The findings suggest that upper middle class women were most positive about their trendiness in product branding and could go all the way to get their desired brand (Chinwe, 2009). The highly fashion involved consumer is also a heavy fashion clothing buyer (O’cass, 2001).

A generalized view of the researchers about clothing choices is to enhance consumers’ image and to communicate their identity to others (Mickinney et al.,

2004). Some people think that clothing hides the real-self and dominates the public-self. There are individuals who use their clothing as a symbol of status, they select clothing to satisfy their public-self; “their decisions” for selecting clothes and accessories “are mostly motivated by this need” (Durvasula et al., 2001), but there are some who satisfy their self by selecting clothes for their real comfort whether physical or psychological. To investigate the above statements a questionnaire was designed for the respondents for finding information about the selection of clothing in relation to satisfying their real-self versus public-self among the six different clothing personalities, and how real-self would be more dominant than public-self of some of the Clothing Style Personalities in this regard. Statistical analysis of the data showed that 48% of the respondents selected their clothing for their public-self while 52% of the respondents selected clothing for their own satisfaction (real-self) and according to their personality (Table 36). Respondents who scored higher show their preferences to choose clothes mostly to satisfy themselves rather than to dress up to be appreciated by the community they belong to. The line chart given in Figure 9 denotes mean of scores of Real-self and Public-self Questionnaire (RSPSQ) of the Six Clothing Style Personalities. This figure shows that majority of the respondents of Classic, Dramatic, and Natural Style Personalities scored higher whereas respondents of Romantic, Ingenue, and Gamin Style Personalities scored lower on RSPSQ. The higher the score the more they select clothing for their real-self (self satisfaction). The lower the score the more they choose their clothing for public-self. Moreover the scores on RSPSQ were analyzed with t-test for finding the significance between the two groups of study. Figures in Table 48 show that Romantic, Ingenue, and Gamin group showed lower mean, which specified that their real-self was less dominant than their public-self as compared to Classic, Dramatic, and Natural group. This mean

difference .295 is highly statistically significant. This significance level can also be shown by ANOVA (Table 51).

The study proofed (Figure 12) the final research hypothesis that was, “Real-self of Classic, Dramatic, and Natural Style Personalities will be more dominant than their public-self.” Majority of the respondents of Classic, Natural, and Dramatic Style Personalities felt that their real-self was more dominant than their public-self. Some responses included: “to be a part of the crowd I never dress up in a way that does not suit my personality”, “not agreed to follow the current style irrespective of thinking about the community and occasion”, and “I choose specific colours and designs of my own choice(not trendy)”. This result was further supported by the specific personality types of the respondents that influenced their clothing choices. For example, Classic characters choose softly tailored dresses, and never trendy or severe in style. Natural personality likes softly tailored dresses having minimal details, and loose garments for mobility. Ingenue Style Personality in contrast uses frilly dresses having ruffles and lace, elaborate and delicate jewelry. Classic, Dramatic, and Natural Style personalities choose clothes which represent their real-self; comfortable and easy to maintain clothes that give them self satisfaction rather than to seek appreciation of others. In contrast, Romantic, Ingenue, and Gamin Style Personalities choose trendy and highly luxurious clothes and accessories to gain appreciation from others. Clothing choices fulfill the desire to gain approval from others in a social context (Uotila, 1995).

It may be concluded from the analysis of the assumption that the respondents with high score on the Real-self and Public-self Questionnaire, (RSPSQ) selected their clothing and accessories mostly to get greater satisfaction from their fashion sense and to satisfy their real-self in this regard. Respondents who obtained low scores on the same questionnaire did not consider their real-self important while their

selection of dress etc, or might want to satisfy their need for public-self that would represent their personalities where they gain appreciation from others as well.

The final two research hypotheses were analyzed with t-test to study the difference between working and nonworking women of different Clothing Style Personalities in respect of the impact of self-image and personal identity on their clothing choices. Table 49 represents mean and t-value of one hundred fifty working women (Group-I) and nonworking women (Group-II) each on the scores of RSES. The figure shows a minute difference between the self-image of the two groups. This mean difference .03 is statistically insignificant. The results do not support the assumption that “working women will tend to score high on scale for measuring self-image as compared to nonworking women of the Six Clothing Style Personalities”. So this hypothesis, “self-image of working women will be higher than nonworking women among different clothing style personalities” was not confirmed. Most of the respondents of both working and nonworking women scored high on self-image scale. It means that it was not a matter to be working or nonworking; every woman had her own identity and self-image that might be or might not be related to their clothing selection. Based on the clothing selection, two different groups of clothing style personalities had a self-image of their own (fourth hypothesis).

Table 50 shows the mean difference between working women (Group-I) and nonworking women (Group-II) on the score of personal identity in relation to their clothing. To identify the difference between the impact of personal identity on clothing among working and nonworking women of different Clothing Style Personalities t-test was applied. The results indicated that working women showed higher mean, which specified that they selected their clothes according to their personalities. Whereas the lower mean of nonworking women showed that their

clothing choices were not in accordance with their personalities. The mean difference was .12 which is statistically significant. The results supported the final hypothesis of the study as, “the impact of personal identity will be greater on clothing selection of working women as compared to nonworking women among different clothing style personalities”.

It may be assumed that working women being more sociable, have more exposure to fashion and new trends, know a lot about their personality and how it can be related to fashion and clothing styles. Mostly working women are highly educated and they have more opportunity to explore their personal identity. They are more aware of how to accentuate their personalities with the help of clothing and new fashion trends but usually do not overshadow their real-self with following fashion trends indiscriminately. Findings of the study also highlighted greater impact of personal identity on the clothing selection of working women as compared to nonworking women among different clothing style personalities. Higher scores obtained by the working women on the questionnaire for identifying the relationship of clothing with personal identity implicit in their awareness of their individuality and how to enhance their looks and personality with the proper selection of clothing and accessories.

SUMMARY CONCLUSION AND RECOMMENDATION

This study dealt with defining the women of Six Clothing Style Personalities, the discussion and investigation about the relationship of their clothing choices with their personal identity and self-image. Impact of age, socioeconomic status, current trends, and real-self/public-self on clothing selection among women of Six Clothing Style Personalities were also studied. Working women from all walks of life as well as nonworking women from each socioeconomic status were included in this sample which made the study more accurate and reliable. Efforts were made to enlist equal number of respondents from different occupation still majority of them practiced teaching at different levels. Any how the sample included lady doctors, bankers, administrative officers and employees like DEOs, ASDOs, School and College Principals. It was unclear how the results may have been affected by this eclectic selection but the possibility is that occupations might have no effects on the results. The present study makes an important contribution to the existing body of knowledge in bringing awareness and better understanding of the selection of clothes according to ones personality in Pakistan.

This study was conducted for the purpose of finding out the views of women about clothing in respect of its psychological characteristics. Clothing has a great impact on our life. Clothing is an important visual feature that is responsible for a range of elements to communicate about its wearer. “Clothing is one of the basic needs of human. It includes any garment, accessory, ornament and apparel worn to adorn, protect, project or communicate intent” (Xu, 2000). Every individual can be judged by his/her style that reflects his/her personality. Personality plays an

integral role in the selection of clothing. The use of different clothes, accessories and cosmetics groom and enhance one's appearance.

Twenty-five working and non-working women each from the six different Clothing Style Personalities were selected for the present study. According to Gibson (2012), some personality types such as Classic, Romantic, Ingenue, Dramatic, Natural, and Gamin Style Personalities are believed to influence the fashion choices. The first objective of our study was to investigate different clothing styles among women with different Clothing Style Personalities. It was found that respondents belonged to six different Clothing Style Personalities. Great clothing variation among different clothing personalities had been observed within the present study. The current study also investigated the changing impact of age on clothing among women of different Clothing Style Personalities. A comparison was made between six groups of different Clothing Style Personalities among three hundred respondents. The statistical analysis revealed that majority of the respondents of Classic, Dramatic, and Natural group scored high on Impact of Age on Clothing questionnaire. They selected their clothing according to their age. Their scores indicated that their choices of clothing and accessories were in accordance with their age rather than trendy and up to date. Whereas, the respondents of Romantic, Ingenue, and Gamin Style Personalities scored lower on the questionnaire for identifying the relationship of clothing with age. Findings of the results show that they were not inclined to choose their clothing in harmony with their age. It might be due to the specific personality type of different women that influence their clothing choices.

Dress and appearance may present a lot about the lifestyle, and social status of the wearer. The present research confirmed that socioeconomic status greatly influenced the clothing selection of Romantic, and Ingénue style clothing

personalities as compared to Classic, Dramatic, Natural, and Gamin style personalities. Furthermore, the most important objective of the research was to study the impact of clothing in upholding self-image and personal identity among different Clothing Style Personalities. Analysis revealed that self-image had a strong relationship with selection of clothing. This result indicated that Classic, Dramatic, and Natural Style Personalities had high score on questionnaire measuring self-image as compared to Romantic, Ingénue, and Gamin Style Personalities. As speculated previously, those with high self-esteem are most likely also confident, which they may choose to display in their fashion choices. On the other hand, those with low self-esteem may use fashion as a way to feel better about themselves (Coughlin, 2009).

Mostly people try to hide their inner feelings through their clothing. In another way clothing selection may communicate the secret and hidden desires of the wearer to others. It depends how the individual selects and carries a specific dress or garment. Findings of the current study clarify that clothes may say a lot about the insight of its wearer. It was affirmed by the results that clothes had a strong relationship with personal identity of the wearer. Classic, Dramatic, and Natural Style Personalities had high score on Personal Identity and Clothing questionnaire as compared to Romantic, Ingenue, and Gamin Style Personalities. It may be concluded from the results of the current study that the respondents who got high score on PICQ selected their clothing and accessories mostly according to their personalities and got higher satisfaction from their utilization. Whereas, respondents who obtained low scores on the same questionnaire did not consider their personalities important while their selection of clothing, or might not be fully aware about their personal identity. Those women might follow other women blindly as they had not enough knowledge about the proper clothing selection and/or not had the opportunity to select for themselves.

Thus those who scored highly on the self-image scale were more likely to score highly on personal identity and clothing questionnaire. Similarly the same group Classic, Dramatic, and Natural Style Personalities had high score on Impact of Age on Clothing questionnaire as compared to Romantic, Ingenue, and Gamin Style Personalities. It may be concluded from the results of the current study that the respondents who got high score on the PICQ used to select their clothing and accessories mostly according to their personalities, as well as according to their age and had higher self-image.

In addition, the impact of set trends on clothing choices of different Clothing Style Personalities was also investigated. Analysis revealed that Romantic, Ingénue, and Gamin style personalities were found trendier because they scored high on TCQ. According to the findings Classic, Dramatic, and Natural style personalities who scored low on the same questionnaire were not trendy they might choose their clothing according to their own choices and in accordance with their age but those who scored high on TCQ showed their preference for trendy clothes. They followed the current trends while selecting their clothes and accessories.

To study the real-self and public-self in relation with clothing selection among the six personalities was also an important part of the current study. It may be concluded from the analysis of the assumption that the respondents with high score on the Real-self and Public-self questionnaire (RSPSQ) selected their clothing and accessories more often to satisfy their real-self rather than those who scored low. Thus those who scored highly on the trends and clothing questionnaire were unlikely to score highly on the real-self and public-self questionnaire. This result is not surprising since it may be concluded from the analysis of the assumption that the respondents with low score on the same questionnaire might want to satisfy their need for public-

self that would represent their personalities to be trendier where they wanted to gain appreciation from others.

The whole sample was also analyzed to investigate the difference of the relationship of clothing with self-image, and personal identity between working and nonworking women. Findings of the study explored that there was a minute difference between the scores of self-image of working and nonworking women. So the eighth hypothesis “self-image of working women will be higher than nonworking women among different clothing style personalities” was not proofed. The final hypothesis was proved as there was a significant difference between the scores on personal identity and clothing questionnaire of working and nonworking women. Personal identity of working women had a greater impact on their clothing as compared to the nonworking women of the Six Clothing Style Personalities.

According to the findings of the present study it may be concluded that clothes say almost all about its wearer. It gives a picture of one’s personality. Sometimes a misconception may be created by wearing clothes in following other people blindly in attraction of trends and current fashion. Clothes should be worn and carried in such a manner that can show the individual’s personality and individuality instead of wearing clothes that may promote unnecessary misconceptions. The study will help people realize, how clothing would be related to personal impressions and judgments. It will be beneficial for women to improve, who had once a wrong use of clothes selection. It can be helpful in giving a guide line to women seeking knowledge to improve themselves through best selection of clothes and accessories. It will be helpful for those who want to be members of specific social groups but failed to do so due to their misconception of clothing selection.

Conclusion

The objective of this study was to find out the views of the women about the relationship of clothing with self-image and personal identity of different Clothing Style Personalities. Previous researches have shown significant connection in clothing choices and personality however, the relationship of clothing with self-image and personal identity among different Clothing Style Personalities have not been examined (specially in Pakistan) prior to the present study. The conclusion of the current study is as follows:

1. A great clothing variation among different clothing personalities has been observed. The respondents belonged to six different Clothing Style Personalities; Classic, Romantic, Ingenue, Dramatic, Natural, and Gamin Style Personalities.
2. Classic, Dramatic, and Natural Style personalities scored high on Impact of Age on Clothing questionnaire, they selected their clothing according to their age. Whereas, the respondents of Romantic, Ingenue, and Gamin Style Personalities scored lower on the same questionnaire which indicated that their choices of clothing and accessories were rather trendy and up to date but not in accordance with their age.
3. The present research confirmed that socioeconomic status greatly influenced the clothing selection of Romantic, and Ingénue style clothing personalities as compared to Classic, Dramatic, Natural, and Gamin style personalities.
4. Analysis revealed that self-image had a strong relationship with selection of clothing. Classic, Dramatic, and Natural Style Personalities had high score on

questionnaire measuring self-image as compared to Romantic, Ingénue, and Gamin Style Personalities.

5. The results also confirmed a strong relationship of personal identity with clothing. Classic, Dramatic, and Natural Style Personalities had high score on Personal Identity and Clothing questionnaire as compared to Romantic, Ingenue, and Gamin Style Personalities.
6. A strong relationship of the set trends with clothing selection was found in the current study. The respondents who had Classic, Dramatic, and Natural Style Personalities were not found trendy they chose their clothing according to their own choices and in accordance with their age but Romantic, Ingénue, and Gamin Style Personalities showed their preference to trendy clothes.
7. It may be concluded from the analysis of the assumption that the respondents of Classic, Dramatic, and Natural Style Personalities with high score on the Real-self and Public-self questionnaire selected their clothing and accessories more often to satisfy their real-self as compared to Romantic, Ingénue, and Gamin Style Personalities who might want to satisfy their clothing need for public-self that would represent their personalities to be trendier where they wanted to gain appreciation from others.
8. It was not proved that self-image of working women would be more apparent than nonworking women among different clothing style personalities.
9. Findings of the study revealed that personal identity of working women had a greater impact on their clothing as compared to the nonworking women of the Six Clothing Style Personalities.

Recommendations

The present study makes an important contribution to the existing body of knowledge in bringing awareness and better understanding of the selection of clothes according to one's personalities in Pakistan. This study may interest the consumers, academics and professionals. For academics this study may provide useful information for future studies that can be developed in other countries or in cross-culture context.

This research may fill a gap in the literature by finding the relationship of clothing with self-image and personal identity among women of different clothing style personalities. The result can provide further evidence of the characteristics that do and do not have an influence on clothing choices.

In the professional context findings of this study may provide valuable implications for fashion marketers and retailers of Pakistan. The findings are limited to Pakistani culture and cannot be generalized to other culture. But this study can yield relevant information about Pakistani fashion consumer segments.

The outcome of this research can be useful in the development of market segmentation and improvement of marketing and communication strategies. This can be important both to Pakistani fashion brands and to international brands that are in vogue in Pakistani market. Fashion designers and manufacturers can provide some marketing strategies to make more attractive fashion styles to appeal to women of different age group and personalities. Thus marketers can incorporate these results into their marketing strategies, creating such symbolic brand images using advertising messages or media images. With the current state of economy, it might prove beneficial for companies to utilize new strategies in an effort to attract more

customers. Based on the fact, that there exist different Clothing Style Personalities, it is important for the retailers to create fashions that fit a variety of personality types and allow the women an opportunity to express their personalities through their fashion choices.

Limitation and Future Research

Several limitations exist in the study, most notably the sample size. Time and financial constraints prevented the collection of a large sample size. Consequently, the result of the study cannot be generalized across a large population. Furthermore, the sample was convenient sample, which also prevents the results from being generalized across population.

The sample was limited by the demographic variable of gender, occupation, social status and culture. Result may differ for respondents at other areas or at other age groups because of socio-culture and socio-demographic differences. These limitations lead to a recommendation that further research can use sample from different geographic locations and age groups to provide further evidence to verify the findings of the study. For further researches subsequently it may be suggested that the research paradigm may be extended into the differences of educated and uneducated, male and female, and rural and urban people. Further research is needed to examine in other such variables like occupation, life style, social status etc in this field of study. Future research with wider variety of participant throughout the country or/and cross culture could clarify some of the questions about the present study.

Future Plan of Actions

1. The researcher intends to give awareness to women about their clothing personalities and its relation to different aspects of life; their occupation,

different occasions, social setup socioeconomic status and the most important is to the life styles of their families and themselves.

2. The researcher plans to publish articles on findings of each hypothesis of the study as each is a study in its own and to organize workshops in Pakistan aiming to train women of different class specially nonworking women to take best advantage of their God gifted personalities. The collaboration of the Universities and Colleges and Schools of Khyber Pakhtunkhwa will be essentially required for holding such workshops.
3. It is also intended to make the best use of these findings in persuading unemployed women to adopt designing and other such professions like establishing boutiques, training centers of garment making to earn their life. Also to educate them as to how best they could improve their living standards by adopting these professions, since many of the working women are in teaching profession.
4. The researcher will create awareness about clothing and its relation to personal identity, and will generate interest in Textile and Fashion designing through different Medias; TV, Radio, newspapers, magazines and internet.

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APPENDIX A

Checklist for Six Clothing Style Personalities

There are six options. Please choose only one that best suits you:

I like to choose:

1. Dresses as: Elegant, fashionable, dignified, softly tailored, not mix and match, never trendy or severe in style.

Fabrics as: Moderate weight with low luster (shine) having richness and quality.

Refined textures such as silk, soft woolen fabrics, cotton, smooth knits.

Prints: Evenly placed and easy to look at prints, soft flowing abstracts, checks.

Accessories as: Refined, elegant, and fashionable. Smooth, slightly chunky (rough), smooth circle or geometric.

2. Dresses as: Soft, feminine.

Fabrics as: Light to medium weight, silk and soft woolens, knits, drapy (not stiff).

Prints: large floral, polka dots, feathery shapes.

Accessories as: Chunky, somewhat ornate (elaborated) jewelry. Elaborated evening wears, diamonds and the same, high fashion accessories.

3. Dresses as: Frilly Dresses having ruffles and lace, simple clothes in feminine fabrics.

Fabrics as: Lightweight, soft woolens, fine silk, fine cotton, crisp cotton.

Prints: Floral, from small to large.

Accessories as: Intricate and delicate jewelry but lavish. Elaborated evening wear,

Diamonds/Precious stones, silk scarves and flowers.

4. Dresses as: Severely tailored garments, no mix and match.

Fabrics as: hold defined shapes, somewhat stiff.

Prints: abstract or geometric patterns in bold colors.

Accessories as: Bold and elegant jewelry. Hats, belts, bags and shoes with angular shapes.

5. Dresses as: Softly tailored, not fitted having minimal details, loose garments for mobility, unstructured, mix and match.

Fabrics as: Soft textures, rough or nubby fabrics.

Prints: Usually avoid prints.

Accessories as: Minimal jewelry, simple chains and stud earrings, may be chunky (rough) or funky (casual/informal), Indian jewelry.

6. Dresses as: Smart fitted and well cut, sharp fine lines having trims of contrast, eye catching details.

Fabrics as: Bold, Multicolor, light to moderate weights, silks, cottons, wool.

Prints: Smart, colorful, bold and lively (defined in shape).

Accessories as: Small, geometric and colorful. Jewelry: Small and geometric, irregular shapes and trendy looks.

APPENDIX B

Demographic Data Sheet

Name : _____.

Age:	25-35	36-45	46-55	56-65		
Income	6000-10000	10001-15000	15001-30000	30001-50000	50001-80000	80000+
Family system	Joint	Nuclear				
Marital status	Married	Unmarried				
Education	Martic	Inter	Bachelors	Masters	Above	Any other
Occupation	Teacher	Bank				
Years of job						
No of children						

APPENDIX C

Impact of Age on Clothing Questionnaire (IACQ)

Name : _____.

Tick according to your choice:

	Statements	Agreed	Disagreed
1	I choose clothes according to my age.		
2	Irrespective of age limitation, I like to be up-to-date.		
3	About 10 to 15 years back I prefer trendy clothes but not now.		
4	I choose specific colours and designs of my own choice (not trendy).		
5	Trendy/current prints and colours are very much liked by me.		
6	I always select clothes to look younger.		
7	I feel comfortable when I look few years younger due to my appearance.		

APPENDIX D

Self-image and Clothing Questionnaire (SICQ)

Name : _____.

Tick according to your choice:

	Statements	Agreed	Disagreed
1	I think I am perfect in my clothing decision.		
2	I am tired of thinking about and selecting the clothes and matching accessories.		
3	Mostly, I criticize my appearance.		
4	If I am not getting the current fashion it means it is useless.		
5	I always criticize others appearance.		
6	If I do not dress up as others, it means that I am not as good as them.		
7	I am original in dress selection.		
8	In selection of clothes, I am creative and unique.		

APPENDIX E

Personal Identity and Clothing Questionnaire (PICQ)

Name : _____.

Tick according to your choice:

	Statements	Agreed	Disagreed
1	I always select casual and comfortable material for my clothes.		
2	I always select expensive clothes.		
3	I don't care about comfort; I wear clothes to look good.		
4	I select clothes according to my affordability.		
5	I spend 50% of my income on clothing and accessories.		
6	I spend 20-30% on clothing and related items.		
7	I spend 10% on clothing.		
8	Fashion and style reflect my personality.		
9	Adoption of clothes expresses my attitude& nature.		
10	Clothing hides my real-self.		
11	Clothing style presents my aesthetical and emotional expression.		
12	I am unique through the choice of distinctive styles of clothes.		
13	I feel that my inner self is expressed by my style.		
14	I always try to show my creativity through my styles.		

15	I feel confident in my own style mix with some fashion trends (makes me different from others).		
16	I follow others while adopting a new fashion.		
17	I try often to wear something which suits my personality.		
18	I use different styles to express myself accordingly in different community. While in Rome do as the Roman do.		
19	I follow the current style irrespective of thinking about the community and occasion.		
20	To be a part of the crowd I dress up in a way that sometimes does not suit my personality.		
21	To be up-to-date I try to know all about new trends and related information about clothing selection.		

APPENDIX F

Trends and Clothing Questionnaire (TCQ)

Name : _____.

Tick according to your choice:

	Statements	Agreed	Disagreed
1	I always select casual and comfortable material for my clothes.		
2	I always select expensive clothes.		
3	I select clothes according to my affordability.		
4	I spend 20-30% on clothing and related items.		
5	I spend 10% on clothing.		
6	Clothing hides my real-self.		
7	I feel that my inner self is expressed by my style.		
8	I try often to wear something which suits my personality.		
9	For me clothing is used for public-self.		
10	Selection and adoption of clothes presents my lifestyle.		
11	I choose clothes according to my age.		
12	I choose specific colours and designs of my own choice (not trendy).		
13	Trendy/current prints and colours are very much liked by me.		
14	I always select clothes to look younger.		
15	I feel comfortable when I look few years younger due to my appearance.		

APPENDIX G

Real-self and Public-self Questionnaire

Name : _____.

Tick according to your choice:

	Statements	Agreed	Disagreed
1	I spend 50% of my income on clothing and accessories.		
2	I spend 20-30% on clothing and related items.		
3	I spend 10% on clothing.		
4	I use different styles to express myself accordingly in different community. While in Rome do as the Roman do.		
5	To be a part of the crowd I dress up in a way that sometimes does not suit my personality.		
6	To be up-to-date I try to know all about new trends and related information about clothing selection.		
7	I adopt fashion at once.		
8	I am a trend setter in my community.		
9	Fashion makes me special and attractive in my social group.		
10	Irrespective of age limitation, I like to be up-to-date.		
11	I choose specific colours and designs of my own choice (not trendy).		
12	Trendy/current prints and colours are very much liked by me.		
13	I always select clothes to look younger.		
14	I feel comfortable when I look few years younger due to my appearance.		
15	I am tired of thinking about and selecting the clothes and matching accessories.		

APPENDIX H

Rosenberg Self Esteem Scale

Name : _____.

Tick according to the extent to which the statement applies to you.

	STATEMENT	Strongly Agree	Agree	Disagree	Strongly Disagree
1.	I feel that I am a person of worth, at least on an equal plane with others.				
2.	I feel that I have a number of good qualities.				
3.	All in all, I am inclined to feel that I am a failure.				
4.	I am able to do things as well as most other people.				
5.	I feel I do not have much to be proud of.				
6.	I take a positive attitude toward myself.				
7.	On the whole, I am satisfied with myself.				
8.	I wish I could have more respect for myself.				
9.	I certainly feel useless at times.				
10.	At times I think I am no good at all.				