

A REVIEW PAPER ON DOCUMENTATION AND CONTEMPORIZATION OF DESIGN OF FARSHI PAJAMA

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ABSTRACT

Farshi Pajama was inspired from the floor covering gowns of british women. It used to take 9-15 yards of expensive and fine cloth to get the typical flare of the pajama. ‘Gharara’ evolved to become floor length dress along with the kurta or a long shirt, the dupatta or the long stole. Pajama was made up of atlas or etles silk which was imported from China. The fabric was so expensive as normal people can’t afford it. In 1980’s it was given a modern contemporary touch by various fashion designers and worn by bollywood stars for period roles in films like Umrao Jaan and Shatranj ke Khiladi then also they failed to revived it and this elegant piece of clothing lost popularity in India while expensive fabric and flare length was the main factor behind it. Reducing the making cost still maintaining its charm can work as key element for regaining its popularity among common people

Keywords- Contemporary, Farshi Pajama, Gharara, Historical, Mughal.

INTRODUCTION

The term ‘costume’ refers to set of clothing that serves the function of covering the body and also conveys the regional identity as well as the social, economic and marital status of wearer. A study on the history of costume or dress is significant as it delves into specific style followed by people in a particular region at a given time.

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The evolution of costumes since antiquity can be sourced from literary works, archeological records and ancient costume items preserved by people or conserved in museums. Study of Indian costumes is complex considering various factors like social, geographical, climatic, religious, cultural and political which have influenced the clothing style over the years.

India displays a variety of unstitched/ draped and stitched clothing and the diversity in Indian attire can be attributed to the ethnic and regional variations within the country. People of various religion, caste and community live in India in different regions. Muslim religion is one of the most wide spread and popular religion in the world and a large number of population live in India. Farsi pajama is a traditional dress of Muslim community.

In the late 17th and early 20th century “*Farshi pajama*” was worn by the women in Muslim courts of Oudh by royalty and ladies from privileged classes of Uttar Pradesh (formerly united provinces of Agra and Awadh in north India). *Farshi pajama* is said to be inspired from flowing gowns donned by British noble women. It consists mainly three basic parts- the kurti or a long shirt, the dupatta or a long stole (an important part in traditional Indian costumes, used to cover the head and bust) and the third and most essential; the *Farshi pajama*. It is flowing two legged skirt held by a *Kamar bandh* (drawstring). Basically it is straight to the ankles and starts flaring flowing profusely on the floor. These days, *Farshi pajama* is also called *Farshi Gharara*: a term not used before the mid-20th century and is considered a manipulation. The confusion is told to be because the *Farshi pajama* is similar to the *gharara*.

The word *Farshi* is derived from the urdu word “*farsh*” or floor (for example *farshi baithak* which is associated with sitting on the floor). *Farshi* when used in combination with the word Pajama, the term known as ‘Farshi Pajama’ means a lower garment that falls bounteously on the floor and trails as one walks. In fact, when walking, an expert wearer holds the dress by carefully pulling up and folding the excess flaring trail and holding it in her left hand, keeping the right one free. The huge quantity (historically 9-15 yards) of premium cloth, embroidered with the craft of gold embroidery and silver wire threads (Karchob/Zari/Zardozi etc.), work were used to make a farshi pajama specially imitate the augustness and extravagance of the nobles and rulers of that era. Changes occurred in the fashion and silhouette of the costume in different eras. Besides, variation in farsi pajama were observed from one royal state's court to another in each kingdom. Smaller-length versions are still, but seldom, worn by ladies in

weddings in India and Pakistan to revive bygone gracefulness. Movies like *Umrao Jaan* released in 1981 and *Shatranj Ke Khilari*, which was released in 1977 that depict Muslim culture of 19th-century Lucknow show noblewomen and royal courtesans wearing farshi pajamas. Thus the dress has become almost extinct.

Fashion design is the art of applying design, aesthetics and natural beauty to clothing and its accessories. This is mainly influenced by cultural and social aspects, and has been varied by time and place. Fashion designers do their work in a number of ways in designing of cloth and accessories. Because of the time required to bring a garment onto the market, designers must at times contemplate changes to consumer tastes.

Research on latest trends is first conducted by fashion designers and then their versions of design is presented to the followers. Their particular designs are used by manufacturers for mass production or for niche market. Thus a designer's role is to create new designs; however, there is variation within this which depends on buying and merchandising approach, and also on product quality; for example, budget retailers will use inexpensive fabrics to illuminate latest trends, but high-end retailers will ensure that the best available fabrics are used.

Clothes, that are aesthetically and functionally pleasing, are designed by many fashion designers. They design clothes keeping in mind the target market and the conditions in which it will be worn by target group. A huge range and combinations of material and; infinite variety of colors, patterns and styles are available. Though most clothing worn for everyday wear falls within a narrow range of conventional styles, unusual garments are usually sought for special occasions such as evening wear or party dresses.

Now day, clothes are designed and manufactured for mass market; mainly daily wear and casual wear are called ready to wear. In addition, clothes are also made particularly for an individual, as in the case of haute couture or bespoke tailoring.

A garment is one of the basic necessities of human being. The term clothing or dress that are widely used as synonyms to fashion, indicate the socio-cultural pattern followed by a particular society, and also communicate lifestyle followed by people. The dress was earlier used only for modesty (to cover the body) and for protection from the environmental condition, but today the dress is used for the fashion as well as for decoration.

Everything revolves around fashion design as designing is one of the most important aspect of fashion world .In the global fashion industry, designing is the most challenging area of work, which requires original design after studying the changing latest trend in market. Designing means a measure of the lack of purpose or objectivity of an event to the higher impression or to communicate expressive personal ideas. Design may be described as a process of thinking, sharing the creative ideas of designer in different sources .Designing is the creation of new imagination and also attractive pattern and design.

In the present era of modernization & industrialization, the fashion changes very fast so need of the hour is innovation and recreation of designs in clothing. Fashion is a platform that reflects individual and global socio, economical trend and taste. Moreover, in today's time, fashion plays a distinctive role and often it is a habitual trend in the style in which a person dresses. It refers to the use of prevailing styles along with the acceptance of the new creations of fashion designers by a group of people at particular period of time. The more technical term "costume" has become so linked to the term "fashion" that the use of the former has been relegated to special segments like fancy dress or masquerade wear. Although aspects of fashion can be feminine or masculine, some trends are androgynous (Marshal 2009).

OBJECTIVES

- ❖ To document *farshi pajama* design and construction details from different sources and study their importance
- ❖ To study change in trends in *farshi pajama* with regard to fabrics, colors designs, silhouettes and embellishment
- ❖ To determine the various factors that have influenced the changing *farshi pajama* styles
- ❖ To design a line of traditional and contemporary look for *farshi pajama*
- ❖ To study the preferences of women for the developed new designs
- ❖ To evaluate consumer acceptance for the constructed *farshi pajama`*s contemporary designs

SIGNIFICANCE

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The study on documentation and contemporization of design of farshi pajama for its revival is very important, as it will enhance the approach of designers; Successful fashion designers bring together all the attributes of historical, cultural and modern perspectives so that their design becomes relevant for the present times.

In recent times, the traditional costumes are interpreted in contemporary and classical styles. Nowadays, to revive their own cultural roots many countries are reintroducing historic craftwork with the help of technology. The main aim of such countries is to indulge diversity and their own cultural uniqueness to the world whilst remaining competitive. Designs taken from our heritage sites, along with the contemporary developments produce a remarkable ornamentation on textiles. As suggested by Dr. Parul Bhatnagar in *Traditional Indian Costumes and Textiles*, “A fresh modification of the old motif and style, ornamentation or design is generally how innovation is accepted in designing.” Fusing ancient designs with contemporary style may create masterpieces making a mark in the present day world of textiles.

The significance of contemporizing of traditional designs does not only represent its functionality but also the cultural values. The functional design and costumes of various Eras in history with regards to aesthetic aspects are represented in a form of cultural expression. “Designers have a responsibility to keep alive India’s rich heritage of glorious textiles”, says Deepika Govind, a Fashion Designer.

Rejuvenating the classical designs by giving it a different surface to expand, may provide these designs, a larger scope for their popularity. Infusing the new style and experimental color with different silhouette and fabric will give these costumes a shift from ornamental décor to utilitarian use too.

The result of the study will be helpful for providing new look and variety to traditional farshi pajama & it will also act as a source of inspiration for the fashion industry.

REVIEW OF LITERATURE

Opine Borah and Mog (2010) said that “costumes of a community or nation are an essential part of cultural heritage, a mirror of the time and people of that particular community. In order

to have proper understanding of the present status of textiles, it is important to know the age old traditions and traditional costumes.”

Saxena et-al (2010) quoted that designing is an art and the art is a product of creative process. It is the human power to conceive, plan and realize the products that serves human beings in the accomplishment of any individual or collective purpose.

Gupta et-al (1989) said that dress designing is always an important art“ and a well-designed garment has beauty and appropriateness, which makes it right for the wearer.

Cooklin (1991) described “designer as a person who develops variations from the core designs. These core designs are garments which contain the main design and fabric features of the collection and they will be used as the themes for developing the full range of samples.”

Betala (2005) said that “the design process has the potential to add values to something by encouraging creativity and innovation design may be defined as the arrangement of a line form, shape, color and texture. Design is neither unapproachable nor is it on a high pedestal. A good design’s is subtle blend of creativity with practical adoptability aesthetic flavors.”

Elsayed (2015) used Tally motifs as a source of inspiration in designing upholstery fabric. Tally is an art of Upper Egypt. This research was focused on Egyptian motifs. It helped to create new design range with the combination of tally motifs and modern art.

Seth (2013) created contemporary textile designs for home furnishing articles inspired by Mughal monuments of Agra.

Bhatia (2008) opined that with the re-adaptations of the same designs, the entire look is reborn. History and traditions are often applied to textile designs in different ways. When they are applied in the sphere of contemporary, it results in more acceptance & distinctive approaches to the use of technology, materials or imagery.

Sood and Pant (2014) reported that the evolution of the Indian sari blouse can be traced from the ancient times, wherein breast bands transformed into stitched tight fitting bodices commonly called choli. Thus sari blouse seems to have evolved from a typical ‘choli’ over a period of time. The donning of a close fitting blouse with sari was adopted by Indian women in the early 20th century, confirming the influence of the British period on the Indian attire. The

tailored blouse included elements from the English blouse like lace edgings, ruffles and frills. Changing fashions overtime have witnessed a variety of style variations in the sari blouse. The western influence is evident when one comes across the corset or bikini styled blouses and collars and spaghetti straps incorporated in the regular blouse. International designers too have taken inspiration from the 'choli' blouse and presented it on the ramp.

Mariyappanavar (2018) quoted in her study "documentation and contemporizing the ethnic costumes of conservative societies inhabited in Karnataka" that the documentation has been useful for the upcoming generations, students, faculties, theater artists, department of cultural studies, department of anthropology, department of tribal studies, fashion designers NGOs and other educational institution.

Dogan et al. (2010) documented a study on "Plant pattern of silk based needle work, a traditional hand craft of Turkey tribes" indicated that when tribal culture and annotated knowledge such as the traditional crafts, framing and ethno botanical usage of plants is lost on exposure to other communities. Plants always have had a great historical impact on human civilization.

Pandya (1991) documented traditional and existing costumes of selected tribes in the state of Gujarat. Five different tribes with the distinct style of clothing were selected for in-depth study. The traditional garments in museums and with the older generation as well as tribal families were observed and interviewed respectively.

Agnihotri and Padhke (1980) documented "A study of tribal costumes of Murias, Hill Murias, Bison Horn Murias and Dorias residing in Madhya Pradesh". The investigator visited 19 villages of Bastar district of Madhya Pradesh. A total of 60 tribal families were interviewed, 15 from each tribe. A questionnaire was prepared to obtain information about the men and women costume.

Tomar and Sharan (2010) conducted a study on "Documentation of traditional costumes of Jat community residing in Haryana and Uttar Pradesh and designing contemporary wear inspired from their culture".

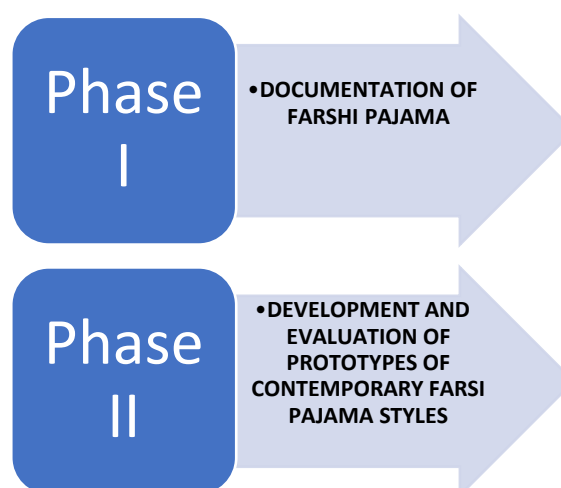
Study and documentation of the traditional costumes and coiffure of male and female of Rajput community of Rajasthan was undertaken by Meenu Srivastava and Simerjeet Kour (2010). A

sample of 60 respondents was selected comprising of 30 male and 30 female respondents of Suryavanshi Rajput community to fulfill the purpose of the present study. The study was conducted in Udaipur and Bhilwara districts.

Traditional costumes of Musalman Rajput community in western Rajasthan, India were studied by Dwivedi and Luniya (2008). Daily wear garments of different age groups of Sindhi-Sepahis, a Musalman Rajput community found in Jodhpur district of western Rajasthan and changes in their traditional costumes and ornaments due to urbanization and education. Intensive survey and study was conducted. Twenty five families belonging to lower, middle and upper income classes of the community were interviewed.

In another study, B Dwivedi and Luniya (2008) revealed that 96.71% Rajput community wear their traditional cloths as per the geography and season in seven tehsils of Jodhpur district in Rajasthan. The impact of geographical area and seasons was recorded on make of the cloths (06.95%), fabrics of the cloths (17.86%), colour of the cloths (06.67%), make and colour of the cloths (21.67%) and on fabric and colour of the cloths (43.76%). The people belonging to upper income class wear hundred per cent their apparels according to the area and season. While those of lower and middle income class wear 91.57 and 98.29 per cent cloths according to the areas and seasons, respectively.

MATERIAL AND METHODS



PHASE I DOCUMENTATION OF FARSI PAJAMA

Vital information for documentation of *farshi pajama* is proposed to be collected from

- Museums archiving traditional Indian costumes like National Museum of Handloom & Handicrafts, New Delhi; National Museum, New Delhi; Textiles & Costume Museum at City Palace, Jaipur and Calico Museum of Textiles, Ahmedabad.
 - Newsletters and published journals and books.
 - Interaction with subject experts and costume designers who have a good understanding of the area of study under research and have extensive knowledge on history of Indian costumes.
 - Interaction with females who wore the pajama or whose mother or grandmother used to wear it or who have / seen it

SELECTION OF SAMPLE

In order to gather data and attain the objectives, purposive sampling technique will be followed along with the tool of observation. The sample for collecting information will consist of the following:

- A sample size of 10 fashion & textile scholars/historians and 10 fashion designers will be the source of information on farshi pajama styles and its evolution. Besides, 10 Muslim respondents who have or seen the pajama will also be source of information.

Techniques and tools of data collection

The field survey approach followed by an evaluation study will be the most appropriate for the documentation purpose. Semi structured interview schedules will be administered to fashion scholars/historians and fashion designers in order to gather data to fulfill the first three objectives.

In addition, observation method will be used.

Analysis of data

As the responses will be descriptive and qualitative in nature, the data will be subjected to content analysis. Photographs and line drawings of the *farshi pajama* styles as well as the final prototypes of contemporary pajamas would be extensively used to support the data.

PHASE II DEVELOPMENT AND EVALUATION OF PROTOTYPES OF CONTEMPORARY FARSI PAJAMA styles

Development of new designs for *farshi pajama*

30 designs will be sketched incorporating various construction details, applied design techniques, silhouette

Evaluations of designs

Designs will be evaluated by 10/20 fashion designers and academicians from the field of fashion design on the basis of various criteria viz. uniqueness of design/style, aesthetic appeal. Designs will be ranked on the basis of mean scores. Five designs will be finally selected for development of prototypes

Construction of prototype

Make a toile on muslin

Selection of fabrics

Testing of selected properties of fabrics- initially various fabrics will be chosen keeping in mind the style of farshi pajama.

Thickness, weight, stiffness and percent drape coefficient of fabrics will be tested using standard procedures so that appropriate fabric could be selected for construction of prototype of particular style.

Preparation of material for stitching

Construction of various designer farshi pajamas

Evaluation of prototype

- A sample size of 50 Muslim female respondents and 10 fashion designers/ academicians for evaluation of the developed pajama prototypes in terms of fit, aesthetic appeal will select.

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