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THE POWER OF MUTUAL FASHION: INDIA AND THE WORLD

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Abstract

The idea of this paper is to understand the mutual influences that the different fashion industries had. Every continent, country, region has its history of the fashion industry. With time the fashion of the different worlds (nations) had changed its course and with globalization, international fashion has evolved into what we call the new fashion in the current scenario. Fashion has a dynamic nature and evolves with time due to various reasons for example the western clothing influence on South-East Asian countries or vice-versa. The paper highlights that how Indian fashion has evolved due to the various invasions starting from the Mughals to the colonial rule, the fashion that we see today in contemporary modern India is the amalgamation of various such influences. The reason why I have chosen this topic is due to my interest in this particular subject. I had wanted to know how the fashion we see today has evolved with time. There are many instances wherein we can still see the reflection of the past of fashion history across the globe.

Introduction

This paper talks about the mutual influences that international fashion had throughout history. Understanding the different apparels and textiles and its journey from South-east Asia to the west. The paper talks about the different clothing patterns, textile techniques like dyeing and spinning, the mutual practices of the same in different cultures. The paper highlights the influence of the Indian fashion on the western side, some of the Indian textiles which had so strong influence on the European population that the government had to put sanctions on the import of the Indian textiles during the colonial rule. Paper has also focused on the effect of globalization on the fashion industry, the introduction of T-shirts with different messages to convey has changed the whole idea of looking at the world through the lens of fashion. The paper has compared western clothing to that with the traditional clothing of the South-east Asian countries and also highlighted the differences and the similarities between Persian and Indian clothing.

Research Problem:

1. To understand the different apparels and textiles and its journey from south-east Asia to the west.
2. To evaluate the fashion trends concerning jewellery, headgears, clothing, to its journey from India to the west.

Literature Review

In the chapter literature review, a summary of the chosen literature is given. To understand the meaning of fashion, which has been defined as a combination of style, emotions, culture, the mind, expressions and spirit, the researchers' present definitions and reflections regarding culture, clothes and identity. Further, the researchers talked about various fashions from different countries and make a comparative study between the fashions of India and the world. The mutual influences in the fashion industry through textiles, jewellery, and various other aspects.

Clothing: Textiles

The major contribution in the global fashion industry is of the clothing, as we have all witnessed the mega fashion shows at the international level depicting various kinds of fashion styles, the most prominent factor is of the textiles and the material used in the clothing. The study of anthropological perspective of clothing as described by Karen Hansen (2004) that the dressing styles had been effected through grand processes like that of globalization, colonization and regionality across the different nations in the globe.¹ Different cultures across the globe have their dressing styles, the Latin American has its focus on the "indigenous dress" and its dynamic transformations, African countries embrace the importance of dressing well which has also turned the eyes in the contemporary fashion weeks, while South Asia studies the changing cultural importance of the Sari and blending it with other dressing cultures.

The Asian fashion culture has inspired the fashion system of Europe as stated by Lemire and Riello (2008) the process of Europeanization of Asian textiles.² The Indian cotton textiles had made their way in Europe when the Portuguese arrived in India in the early sixteenth century, cotton from India was being shipped to western Europe. Interestingly Europe relied on the time-consuming techniques of weaving, India in contrast produced textiles with varied colours and patterns suiting the tastes of different markets of the world from Japan to East Africa, Indonesia to Central Asia. The demand for Indian cotton textiles was such that by the late seventeenth century, it threatened the European government of mass importation of cotton which had disrupted the local textile industries. As rightly said by Riello (2014) that till today, wool accounts for only five per cent of all textiles whereas in comparison to cotton accounts for over fifty per cent of the world's fibre market.³ At those times the availability of the raw materials proved to be a major factor for the spreading of any of the fabrics across the globe such as wool which is prominently found in Europe (sheep found in widespread) and cotton which is majorly cultivated in south-east Asia. Also, the lack of technology and practical expertise in making the replicas of Indian textiles, the European artisans found themselves deficient in that skill and struggled to satisfy the ever-increasing demands of Indian cotton textiles in Europe.

The Asian silk according to Lemire and Riello (2008) also had its great popularity in European markets and culture.⁴ Silk had dominated the social dynamism of Europe as identities were differentiated through dressing silk to demonstrate status or favour in the hierarchy in European society. It became the distinctive representations of esteem for the higher classes of bourgeois, embroidery silks were adorned by bishops, princes and clerics and continued their association with Europe's elite. The effect of silk was such that there were legal injunctions imposed on the spread of silk consumption and to preserve societal morals and the

¹ Karen Tranberg Hansen. "The World in Dress: Anthropological Perspectives on Clothing, Fashion, and Culture." Annual Review of Anthropology 33 (2004): 369-92.

² Nosch, Marie-Louise, Zhao Feng, and Lotika Varadarajan, eds. *Global Textile Encounters*. Oxford; Philadelphia: Oxbow Books, 2014.

³ Ibid.

⁴ Lemire, Beverly and Giorgio Riello. "East & West: Textiles and Fashion in Early Modern Europe." Journal of Social History 41, no. 4 (2008): 887-916.

status quo. As the trade grew Asian silk was like a precursor to the Indian cotton textiles which later resulted in similar occurrences.

In the modern era too, Indian textiles have impacted other cultures from the African continent. “Intorica” a term created from the words India to Africa as highlighted by Eicher (2014) is a label that is placed on specific textiles which are handwoven in India and are bought in Nigeria. Nigeria and India share a brief history of Kalabari textiles produced in India and traded to Nigeria.⁵ “Pelete Bite” is the major textile for the Kalabari people living in Kalabariland, which are the islands found in south-eastern Nigeria. These textiles are specially produced in Madras, the Kalabari called the hand-loomed and died-yarn which are 100% cotton as “injiri” in kalabari, “real India” in English and in Madras called as RMHK (Real Madras Handkerchief) in the export system (See fig. 1.1). Kalabari men and women use them as daily wear wrappers with different patterns like Indian plaid and check cotton fabrics called “Madras” (See fig. 1.2). Such was its popularity and demand that towards the end of the 20th century, Nigeria illegalized the imports of textiles but the kalabari consumers continued to get them from the neighbouring countries where it was not banned and smuggled to Nigeria.



Fig. 1.1: *The Kalabari cut*



Fig. 1.2: *Nigerian tribes wearing Kalabari textile*

Dyeing and Spinning

India has had the power to spread the trends at the global level which could be understood by the readings of Shamir and Baginski (2014) in which there is a description of the textiles found in Aravah valley of Israel, made by various materials, techniques, dyes because of diverse geographical origins.⁶ The cotton fragments are from Nahal ‘Omer are decorated in *warpikat* technique in which it forms a pattern by tying and thus reserving, portions of the yarn – either warp, weft, or both – before dyeing. The term *ikat*, is a derivative of the Malay-Indonesian word *mengikat* meaning ‘to tie, to bind’. There is a depiction of *ikat* decorated textile

⁵ Supra note 4.

⁶ Ibid.

found at Nahal Omer in the cave paintings of the Vakataka Period (late 5th to 6th centuries CE) in Ajanta, India (Fig 1.3). This technique is still practised in Uzbekistan and India and inspires modern designers. The threads of the *ikats* are coloured in various colours and combination, one of the famous combinations of madder (reddish-brown and brown) and indigo (blue) which could be produced in India or Israel (Fig. 1.4). Earlier the textiles were more famous for the S-spun yarns in the local markets but later it got lowered with the dominance of Z-spun yarn which is the typical spin direction for cotton yarns in India and Yemen. It has been discovered that may be the origin of the *ikat* technique is from Yemen and may have been introduced from India. Through the evidence of the cave paintings in the Ajanta and the early sea routes established between the west coast of India and Dhofar in southern Arabia, whence goods were transported by land through Yemen and Mecca to Egypt, Syria and the Byzantine provinces, it could be said that from India the techniques spread west as well as east, via the trade routes.

As reviewed by Martens (2014) Indian cotton textiles were one of the first widespread global commodities and is perhaps the earliest case of a fashion craze globally which was of a certain quality and colour desirable to many Europeans and other nationalities throughout the history in the textile industry.⁷ It depicts the phenomena that fashion can develop and how it gets interlinked with economics and politics.



Fig. 1.4: Uzbek Ikat fabric.



Fig. 1.3: Ikat garment as depicted in a cave painting in Ajanta caves.

The Sari

The beautiful description is given by Kawlra (2014) about the importance of one of the oldest garments in fashion history i.e. Sari and the narrative it reflects of the nation in 20th century India.⁸ Sari which had a pan-Indian identity throughout the national freedom struggle among the female nationalists in pre-independence and post-independence and has shaped the identity of the modern Indian women within a gendered code of aesthetics. Before the 20th century, Sari was a medium of exchange for spices traded through the sea routes between Europe and south-east Asia. At the beginning of the 16th century the double-ikat or yarn-resist dyed and patterned silk patola saris, which are still woven in the town of Patan in the western part of Gujarat, were exchanged for gold and silver in India, by the Portuguese, the British East India Company and the Dutch East India Company and, in turn, traded for spices in the islands of Malaysia and Indonesia. Raja Ravi Verma in his paintings used to depict the iconic Indian women and tried to reflect the Ideological narrative of “Indian” womanhood as well as “tradition” establishing it as a marker of national culture (Fig. 1.5).

⁷ Ibid.

⁸ Supra note 4.



Fig. 1.5: *Galaxy of Musicians*, a painting by Raja Ravi Verma c 1889.

Draping style was the original form of wearing the Sari, frontal and mid-riff were covered by the cloth or maybe left nude in some areas in ancient India but later on after the critics arose by the Victorian morality of Christian missionaries and social reformers that saw the draping styles as nudity as indecent and seductive and gave way for the stitched blouses for the covering. English “memsahib” used to model their sari blouses with pleats, ruffles, fancy sleeves, elaborate necklines and corsets. With time the Sari has gone through various transformations and draping styles and has evolved to what we see today in the 21st century. Indira Gandhi, the first Indian woman prime minister had selected her saris that represented the skill of the Indian weavers across the different regions and states of the nation like a cotton hand-woven sari from south India as a symbol of “unity in diversity” (Fig. 1.6). The cosmopolitan Indian woman has styled herself most smartly with the combination of international fashion and holding the cultural semantics promoting an ‘ideal’ female body form. The sari with its tailored blouse is now seen as a fashion garment ensembled in its six-yard length a planar canvas for designers to explore their textile designing skills, while the blouse, a fashionable bustier reminiscent of a garment from western costume history. In a true sense, the Sari has accommodated itself with various cultural aspects and has influenced western ideas which is also the reflection of the welcoming nature of a country like India.



Fig. 1.6: The late Prime Minister of India Indira Gandhi wearing various sari prints and styles to reflect the diversity of the nation.



Fig. 1.7: Jean-Paul Gaultier's collection of Indian sarees in Hermès Spring 2008.



Fig. 1.8: Karl Lagerfeld's vision of Chanel Pre-fall 2012 show.

T-shirts

Another globally identified and popular textile we can come across is the T-shirts which has become the most common and casual way of dressing across the globe in the late 20th century. T-shirts are the way of dressing wherein it invites others to communicate through messages relating to fashion, lifestyle, or making personal, social, or political statements. It has given a concept called “Glocalisation” as reviewed by Pogner (2014) with a true example of Indigreen T-shirts for the individuals, groups, organizations, communities or ecological (Fig. 1.9 and Fig. 1.10), social and political movements, who follow the “think globally and act locally” maxim, and for a perspective on globalization that stresses the interdependency of global trends and local contexts, needs and actions.⁹ The concept is also to make organic cotton at affordable prices to the local customers. It had also promoted the local artists and local Indian values with a heavy portion of Bollywood kitsch along with a series of Bollywood poster designs hand-painted which also did digital production of Bollywood advertising.

⁹ Ibid.



Fig. 1.9: Community Slogans.



Fig. 1.10: Ecological Slogans.

Fusions

It was theorized by Sandhu (2014) that even during the British rule various local and global factors external to those from the West also influenced the Indian fashions—such as the Parsi Gara sari (Fig 1.11) that was a result of trade relations between Indian Parsis and China in the 1850s, and was subsequently copied by craftspeople in Surat for markets all across India. India has had many invasions like that by the Mughals and was also a British colony.¹⁰ So, it will be right to say that these events have affected Indian clothing and fashion to a very large extent. The British presented new styles of clothing that closely correlated with their lifestyle and methods of social etiquette but never had forced their clothing onto the Indians until and unless in the context of missionaries “civilizing” native populations who wore little or no clothing which we have already discussed earlier. During the colonial rule, it was the men who had to negotiate between the western and Indian identity and therefore there were instances where the fusion between the two was visible, it is also so to uplift the status in the society or appealing to the ruling class. The Mixing of Indian and European garments was another common strategy, where men wore traditional styles like the dhoti or kurta-pyjama along with European garments like jackets and collared shirts with ties. The European coat was popular in the cities and was regularly worn with a dhoti, and sometimes styled with an embroidered shawl placed on the top (Fig. 1.12), which later in the 21st century became a fashion statement at various fashion weeks at the international level. Many men who had worn full European dress continued to wear some sort of Indian headgear such as a cap or turban, perhaps to mark of distinction and loyalty to their culture.

¹⁰ Sandhu, Arti. *Indian fashion: Tradition, innovation and style*. London: Bloomsbury, 2014.



Fig. 1.11: Embroidery Work on Parsi Gari Saree.



Fig. 1.12: The Indo-western look! Dhoti styled with jacket and scarf.

Salwar Kameez: India and Persia

Women on the other hand had much influence from the fabric that the Europeans introduced in the form of shifting towards the lighter mill-made cloth, imported satins, velvets and artificial silks, which occurred alongside a growing preference for finer Indian silks and handlooms. The coming of the Mughals did not only have had a major part in Indian history but also influenced the Indian fashion system to a greater extent. A study by Kumar and Walia (2016) highlights that the present-day Salwar Kameez (Fig. 1.13), popular as one of the traditional Indian costume, traces back its origin to the Persian influence which was brought to India by the Mughals who followed Islam.¹¹ In the pursuit of being modern, the Gulf countries have lost their traditional costumes whereas a similar version of the Arabic costume- the Salwar Kameez has become an integral part of women's costume in India. With the establishment of Mughal rule, a blend of Persian and ancient Indian artistic sensibilities can be seen in art, architecture and clothing. With the Persian influence, the majority of stitched garments entered India; the Antariya was replaced by the Pajamas (Lower garment). The uttariya (upper garment) remained through various tunics like Kurtas and angrakhas were added (Fig. 1.14). Today, the costume has become synonymous with the national costume of the country along with the salwar kameez. Salwar Kameez and sari are worn mainly by the women of northern India but is favoured all over India as of now. The Indian fashion designers have modernised the Salwar Kameez and are favoured in the Arabian nations now, the popular Indian version of Salwar Kameez are especially worn during the festivals and wedding ceremonies in the Arab and are very similar to the Indian Salwar Kameez and specially sourced from the Indian Subcontinent. Some of the similarities could be noticed between Iranian fashion and Indian fashion. In the north of Iran, women wear scarves and long shawls, and in Northern India, women wear a long shawl or they throw over their shoulders that in many cases close to their waist. In Gilan (Iran) because of weather conditions, as well as religious women wear long sleeves shirt that is made from cotton or velvet, while in Rajasthan, women often wear a short-sleeved shirt (Parvaneh).¹² In the north of Iran, the crease and long skirts are sewn with coloured ribbons and in the north, the Indian women's skirts are very similar to this type of decoration.

¹¹ Kumar, Monisha and Dr. Walia, Amit. "Reciprocal influence of Persian and Indian Women's Costume."

¹² Dastjerdi, Parvaneh. "Comparative study between contemporary women clothing in North of India and North of Iran."



Fig. 1.13: Ancient painting of woman wearing *Anarkali* during Mughal period.

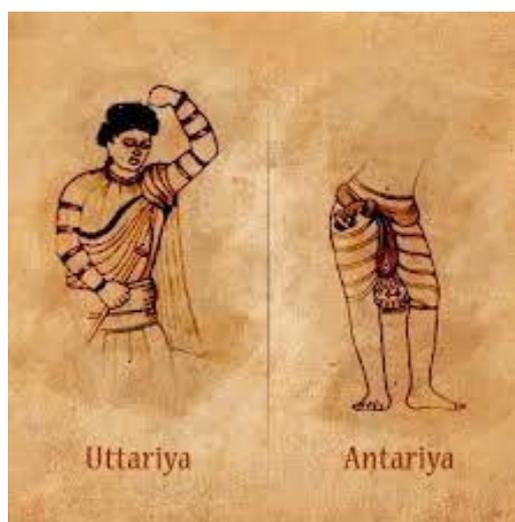


Fig. 1.14: A painting depicting *Uttariya* and *Antaria*.

Turbans

The turban was introduced into fashionable European dress in the early fifteenth century and its usage continued until the sixteenth century (Steele 2005). It has also been revived in international women's fashion and has acquired a more contemporary form in the twenty-first century. Various fashion designers and couturiers have adapted the turban to give it a more fashionable and chicer look, making it a popular fashion accessory displayed in the international fashion weeks (Fig. 1.15).



Fig. 1.15: Models showcasing different styles of turbans on International Fashion Weeks.

Henna

Temporary tattooing has gone through the continents, it is not only a famous art in India but also in North African and Middle Eastern countries (Steele 2005). This type of tattooing is known as *henna* or *mehndi* which is a shrublike plant that grows in hot, dry climates, mostly in India. The leaves of this shrub are dried, ground into a powder, and made into a paste, which is applied in desired designs to the skin. A reddish-brown stain

tattoos the skin after complete drying and fades away as the skin exfoliates itself. In the west, this art became famous in the late 1990s by the name “henna tattoos”. It is a pain-free body decoration alternative to tattooing which was adorned by many western musicians and Hollywood personalities who have been seen sporting mehndi patterns, including actress Demi Moore, Gwen Stefani, Madonna (Fig. 1.16), Nell McAndrew, Liv Tyler, "The Artist formerly known as Prince," and Drew Barrymore. Mehndi has also been featured in various Western magazines including *Vanity Fair*, *Harper's Bazaar*, *Wedding Bells*, *People*, and *Cosmopolitan*. In India, it has a festive significance where the brides in the wedding season get their hands decorated with henna mehndi. Jewellery is one of the major strands of the fashion industry and one of them is Indian jewellery wherein in cities and agricultural regions of India, south-east Asia and the middle-east gold jewellery acts as a repository of wealth as well as being beautiful and prestigious (Steele 2005). The piercing especially nose piercing to wear jewellery is most primarily and prominently associated with Indian culture and fashion since classical times. Nostril piercing has been originated in the Middle East and introduced in India through the Mughals in the 16th century but was practised more in the Indian subcontinent for thousands of years particularly by women (Steele 2005). It is this interest that has had inspired Hippies of North America who took nose piercing around the 1970s. The influence of nose rings is such that it has become popular in other parts of the world as well. International designers like Jean-Paul showcased models in the stylised versions of the Nath in the Gaultier Haute Couture Fall/Winter 2017-2018 show in Paris (Fig. 1.17).



Fig. 1.17: Model wearing *Nath*.



Fig. 1.16: Madonna adorning *Heena/ Mehndi*.

Jewellery

The *Maangteeka* is a typically Indian hair ornament, placed on the bride's hairline with a drop pendant that gracefully sits on her forehead especially worn by the brides in Indian weddings. The third eye of the fashion accessory has gone beyond the transnational borders of India and has reached overseas. It is considered a casual fashion accessory in the west and a fashion statement with traditional attire or even with western wear. Many international designers like Karl Lagerfeld sent his models adorned with Bindi and Maangtikka on their foreheads on the ramps of Chanel Paris Bombay fashion show of 2012 (Fig.1.18).



Fig. 1.18: Models wearing *Maangtikka* at Chanel Bombay Paris Collection 2012-13

Art Nouveau

Art Nouveau, a movement that manifested that the local arts of different regions must be given a due place based on the aesthetics of their own and there is no need to add European elements to legitimize their artistic value in the western world. Arts of Japan, Africa and other regions were put in this category but the most instrumental in the formation and presentation of the typical Art Nouveau specimens were from India (Khalid 2015).¹³ At the beginning of the Christian era, South India became the centre of gem mining and trade and for almost two thousand years, this was the world's sole supplier of diamonds which is a unique feature on its own and a proud moment to praise the Indian gems. During the colonial rule, many important gems and Jewels were taken to England from India, other stones were also shipped during the 17th and 18th century that revolutionized jewellery design in Europe. Regent was the most famous diamond in that era which was also called as *Pitt diamond* named after an employee of the East India Company (Fig. 1.19). Jewellery houses like Cartier, Christie's, Mauboussin, Van Cleef & Arples all enjoyed the immense wealth brought from the Indian subcontinent. The Indian art nouveau jewellery was in the form of motifs that were stylized by flowers and foliage, interspersed with beads in varying geometric shapes cut from lapis lazuli imported from Afghanistan and carnelian from India (Steele 2005).¹⁴

¹³ Dr. Khalid, Kanwal. "Gem and jewels of India..... Socio Political Study Within Historical Context." Journal of the Research Society of Pakistan 52, no. 1 (2015).

¹⁴ *Encyclopedia of clothing and fashion*. 2, 2. 2005. Encyclopedia of Clothing and Fashion / Edited by Valerie Steele. Detroit [etc]: Charles Scribner's Sons.



Fig. 1.19: The diamond *Regent* was discovered in 1698 in Golconda, India which was acquired by Thomas Pitt, Governor of Fort St George in Madras for a heavy price.

Methodology

This chapter describes the research design whereby the researcher defines the general approach that was applied in conducting the research project. It describes the data collection processes and the tools that were used in obtaining data in this research. The methodology used is the comparative form, wherein the researcher has discussed the evolution of the women-centric fashion with globalization and modernization, compared the patterns of clothing by different cultures, personalities and analysed the distinction between ethnic/traditional wearing of South-east Asia to that of the West. The researcher has used secondary data such as journals, books, articles, research papers, working papers etc.

Analysis

To analyse the evolution of women-centric fashion with globalization and modernization.

Fashion has become borderless as there is a mutual influence in the 21st-century fashion industry across the globe. Indian textile and clothing style has attracted international designers and resulted in beautiful interpretations like that of indo-western clothing. Indian Saree is the world's oldest and the only surviving unstitched garment from the past. There are millions of ways to drape a Saree that has helped international designers to re-establish their collections and come with new themes. Innovations in Saree drapes throughout the centuries reflect today's fashion trends which are applauded on various fashion weeks like Alexander McQueen's fall 2008 collection (Fig. 2.1), Coco Chanel pre-fall 2012 collection and many more (Kaur and Agrawal 2019).¹⁵ (Fig. 2.2)

¹⁵ Kaur, Koshalpreet and Agrawal, Anjali. "Indian Saree: A paradigm of global fashion influence." *International Journal of Home Science* 5(2) (2019): 299-306.

The large wave of Indian diaspora to Western countries, Indians have experienced greater exposure to the outside world following regulatory changes in 1991 that explicitly reversed previous restrictive business policies and opened the Indian economy to the world, ushering in an era of fast-paced economic development and a growing consumerist middle class. Indian society and values are becoming increasingly Westernized. Contributors to Femina (magazine) have begun to adopt a more Western gauge when evaluating Indian fashion and to endorse Western fashion patterns characterized by innovations in cut and style. The more Westernized outlook taking hold in India has created opportunities for younger designers to create different styles of garments and yet still be perceived as legitimately Indian (Khaire 2011).¹⁶ (Fig. 2.3)

The growing popularity and suitability of the “modern” style of sari amongst educated Indian women provide a snapshot of evolving clothing styles in the 1960s in conjunction with modernizing lifestyles. Today a woman drives a car herself, plays the role of housewife, mother, professional educationist. Modern transport is a kind of enabling measure making new roles possible and forcing the reinterpretation of old ones through the freedom which it confers. The salwar kameez is the perfect hybrid choice for women who were looking to modernize their clothes, yet be traditional. Due to resembling a shirt and trouser ensemble, where the fit and proportions of both could be adjusted, the salwar kameez was able to take on a greater number of trends and was a more practical and accommodating choice for active lifestyles and as everyday casual wear (Sandhu 2015).¹⁷



Fig. 2.1: Alexander McQueen's Sari Dress from Fall 2008 collection.

¹⁶ Khaire, Mukti. "The Indian Fashion Industry and Traditional Indian Crafts." *The Business History Review* 85, no. 2 (2011): 345-66.

¹⁷ Supra note 10.



Fig. 2.2: Marchesa Spring Summer 2013. Georgina Chapman and Karen Craig's Indian inspired fashion tunics and gowns had brought India alive on the ramps of New York.



Fig. 2.3: Mandira Bedi wearing tri-colour Saree in modern style.

To analyse the different patterns of clothing of people.

The palla was a rectangular length of cloth which wrapped around the body of a Roman woman, reaching at times to her feet. It covered her upper body, often enclosing the arms, and, like the pallu could be pulled up to cover her head and face (Fig. 2.4). The chador is a semi-circular garment which covers the body from head to foot these are two examples from modern cultures where a draped garment is also the norm, the pallu from the Indian sari and the chador from Iran (Fig. 2.5) There are worlds of difference between (and within) these societies in respect of the status and roles of women, the histories behind these dress forms and reasons and justifications for covering and uncovering the female body and had different clothing pattern. On Iranian streets, the chador is a common sight. Women wear it over their other outfits and it acts to make all women look similar. It covers the body from head to foot and needs to be held together as a woman engages in her daily business in the world outside the home. Roman culture favoured the chador rather than the palla as it is

worn in such a way as to create a rather shapeless image, whereas the sari is a far more intricately draped garment that produces quite a different body image to the palla and the chador. The long end, however, can work in much the same way, depending on how it is worn and manipulated. The pallu is also the most highly decorated part of the sari, as its design and adornment are a selling point in shops. The Roman palla too could be manipulated as a veil, it could serve as a symbol of the modest subservience or teasing eroticism (Harlow 2014).¹⁸



Fig. 2.4: A sculpture of a Roman woman wearing *Pallu*.



Fig. 2.5: Iranian women wearing *Chador*.

The famous Nehru jacket worn by men in the United Kingdom, United States, and Europe differ from the upper-body garments worn by Jawaharlal Nehru, independent India's first Prime Minister (1947–1964), after whom the Western garment is named. The Nehru jacket is similar to a Western man's tailored suit jacket, but with a difference. The collar and lapels are replaced by a front-button closure rising to a high, round neckline surmounted by a narrow stand-up collar. Sun Yat-sen (or Sun Zhongshan), Provisional President of the new Chinese Republic proclaimed in 1911, is credited with the modernization of Chinese men's dress. By the early

¹⁸ Supra note 4.

1920s, the Sun Yat-sen suit (or Zhongshan zhuang) had a high turn-down military-style collar and four symmetrically placed gusseted patch pockets (Fig 2.7). Further modified post-1949 by Mao Zedong, it became the 'Mao suit', although the Chinese still refer to it as the Zhongshan sui (Steele 2005).¹⁹ We can see that the clothes had very different patterns yet they had similarities. Among the trendsetters often cited as having launched the vogue for Nehru-tunics are the Beatles (Fig. 2.6). Pierre Cardin-inspired showbiz tailor Dougie Millings made the Nehru-tunic costumes worn in 1965 in New York City's Shea Stadium as well as John Lennon's Nehru-collared and Mao patch-pocketed military-style suit for the 1965 Beatles' film *Help!* The Nehru tunic is also seen as having become 'in' around 1968, the time of the Beatles' pilgrimage to India (Langkjaer 2014).²⁰



Fig. 2.6: The Beatles in Nehru Jacket.



Fig. 2.7: Nehru jacket and Mao suit.

To analyse the distinction between fashion in the west and traditional clothing of south-east Asian nations.

We have found many instances wherein the stark contrast between western wear and the traditional clothing of the regions in south-east Asia could be seen. Works from Latin America focus on "indigenous dress" and its transformations, Africanist dress scholarship stresses the importance of dressing well and its significance for dress style dynamics in contemporary clothing encounters, and South Asian scholarship examines the changing cultural importance of the sari in its interaction with other dress practices. East and Southeast Asian research explore multiple influences on local fashion and the export and import of "Asian chic" styles, and clothing research in the Pacific pose new questions about the efficacy of material surfaces. The regionally specific preoccupations with the dress are evident in dress diasporas that domesticate elements of the regional dress on global terms. This is the world of fashion dominated by the economic power of the West, even if the West no longer fully controls the creative inspirations. When arguing that anthropology's dress world is a world of fashion, I refer to fashion in several interactive senses including and extending beyond the West's

¹⁹ *Encyclopedia of clothing and fashion*. 2, 2. 2005. Encyclopedia of Clothing and Fashion / Edited by Valerie Steele. Detroit [etc]: Charles Scribner's Sons.

²⁰ Supra note 4.

fashion system: "Ethnic" dress is dynamic and changing; it even has fads. People everywhere want "the latest" by changing definitions of local preference. Widespread desire "to move with fashion" and be "in style" now makes notions of fashion and style converge on the dressed body, directing our attention to the combination of garments that construct identity on the surface, and in so doing, objectify it.

Distinction between west and tradition dresses- As drawn by scholars who explain fashion's origin in terms of the development of the capitalist production system in the West. "Traditional" dress was never a cultural "heritage issue" in anthropology but was always a changing practice, remaking itself in interaction with other dress styles, with garments of Western commercial manufacture and the West's fashion system. However, globalization in the era of hyper-communication is creating a new "world in dress," breaking down conventional fashion boundaries. Understanding fashion as a global phenomenon is further supported by shifts in the organization of garment production across the globe as well as by the vast economic significance of garment production in the world.

Dress influences travel in all directions, across class lines, between urban and rural areas, and around the globe (Hansen 2004).²¹ Thus, today globalisation has made it possible to make a combination of both cultures and reflecting a new form of dressing style in this contemporary era.

South Asian sartorial identities have been previously classified and are changing in the face of an increasingly globalized world. Much importance has to be given to understanding the heterogeneous nature of South Asian dress cultures, dismantling the grand western narrative of looking at the sociocultural modernity of the region through the lens of homogeneity. There is a high time to underscore the importance of wider disciplinary and theoretical frameworks of analysis and methodology to build cross-cultural fashion studies.

Limitations

Despite all sincere efforts to collect relevant information and data, there are some inherent limitations. Although the study is exploratory, the researcher has majorly focussed on the influence of textiles and clothing on international fashion. The researcher is comparing the international fashion industry along with specifying the various mutual influences to that with the Indian fashion industry; the researcher has the Indian origin which means that the analysis will be biased. The researcher has faced problems with limited sources, as the journals and the secondary in this particular subject is vast and the collection of the same required immense reading and struggle to concise the study and present this paper for better understanding of the concept.

Conclusion

The fashion industry has a lot to do with time, influences, growing demands, preserving the past, globalisation, modernisations and many more. The paper has also looked upon the anthropological perspective of the dressing bringing out the distinction between the western form of clothing and the traditional form of clothing. During the research, I have discovered that how the Indian diaspora's changing lifestyles has impacted the way people used to wear fashion. Fashion in its true sense can never be static, it will continue to change with time. Globalisation has acted as a link between the nations and fashion has crossed all the transnational boundaries and has broken down the stereotypical ways of fashion adorned by the genders. The fashion that we see today has undergone lots of changes. It is highly impressive to see how through fashion we have made mutual connections across the world.

²¹ Supra note 1.

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