



ORIGINAL RESEARCH PAPER

Home Science

“VALUE ADDITION OF FARSHI PAJAMA”

KEY WORDS: Value Addition, Farshi Pajama, Garment Industry, Consumer’s Preferences.

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ABSTRACT

Value addition is the procedure in which for the same volume of a main material, a high price is obtained by means of processing, packaging, upgrading the quality and various other methods. Value addition in garment Industry is a method to increase the profitable income and also outcome performance. The value addition in clothing concludes function, fashion and style. The value addition of the farshi pajama helps to improve the progress of textile industries and clothing industry put up an important part of the manufacturing GDP in developing areas like India. Lots of traditional costumes having valuable progress. The permanent mark has been left on the life style and costumes past many years. The historic dresses, ornaments and some other accessories as well as a historic way of life have been unfortunately grandiose by many elements of the social change procedure and vanished into the antiquity. For future generations it is essential to document this heritage of our age old lavish traditions.

INTRODUCTION

Garment industry is currently contemplated as one of the most beneficial zone in textile venture. The development 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.

The costumes of medieval rulers in India we cannot ignore that they had their origin in Central Asia and were the scion of Timur and Chenghiz khan. They had their historic origin in Samarkand and Mongolia. The climate of Central Asia is lightly cold because it depends in far North. Therefore costumes were the necessity of that weather.

Farshi Pajama was created in the reign of Awadh or Oudh (called by Britishers) and was worn by the aristocracy and nobility from prerogative category in various parts of Uttar Pradesh between 17th to 20th centuries. A large quantity of expensive fabric was used in pajama approx 9 to 15 yards to achieve certain amount of flare.

It was the most important component of costume. Its silhouette distinguished it with other lower torso. Held by drawstrings it was basically a long flowing two legged skirt irrespective of any gathers. Paicha was attached below the knees around at calf area. There were no gathers at point where lower part was attached. Farshi pajama was straight till the ankles and from there it started flowing on to the floor. It was in contact to the farsh (floor) while wearing; hence it was named as 'Farshi'.

Kurta or choga in farshi pajama may escalate to the ankles with slits on both side seams from waist to ankle. The variation in length of upper torso has noticed sometimes it was up to the waist only. The length of the sleeves was usually full till the wrist. The kurta was equally embellished as that of pajama with zari/ zardozi work and chatapati work (piquant work).

As the time passed variation in the length of the kurta was also noticed.

The length and width of the dupatta in mughal era was much more than in trend currently. Dupattas were worn on heads by Muslim women. Both the ends of the dupatta went in cross above the bust area. The women of Mughal Empire were covering their head with an odhni or dupatta. Dupatta or odhni were used to cover the head by Mughal ladies and veil fall down on both sides up to the thighs. The fabric of the dupatta was made up of pure gold and silver threads. These dupattas were embellished with gold work still were very fine

to carry on. Mantilla or shawl was made up of very fine material used by the women of Mughal Empire.

Aristocratic category of Mughal era dressed herself in a very decorated manner, the noble women of that era were very fond of new styles of fabrics, embellished work and designs.

During the medieval period in the privileged upper class pardah was in trend it was the symbol of intricacy for women. Transparent and opaque fabrics were the part of wardrobe and constantly worn by them in a delicate manner.

Ritu Kumar (2008) stated “The floor length dupattas were in used in Mughal era that’s falls freely to the ground. When someone walk and go to the room it creates a dramatic entrance, ensemble had such an aristocratic charm and courtesy

2. Methodology

35 designs were sketched incorporating various construction details, applied design techniques, silhouette

2.1 Evaluations Of Designs

Designs were 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 were ranked on the basis of mean scores. Ten designs were finally selected for development of prototypes

2.2 Construction Of Prototype

Make a toile on muslin. Top 10 designs, which got highest weighted mean score, were selected for prototype development. The dresses were constructed by herself (Scholar) Constructed costumes were evaluated by 50 women respondents on the bases of color combination, appropriateness of the fabric, silhouette. The five point rating scale was used Mean score was calculated. Price of prototypes was calculated by ding raw material cost, assembling cost and 25% margin.

2.3 Selection Of Fabrics

The fabric chosen for the development of the farshi pajama were different fabric according to latest trend and availability in market, satin brocade, net with sequence, simple sequence work fabric, and velvet border, silk, net, organza and georgette.

2.4 Testing Of Selected Properties Of Fabrics

Initially various fabrics were chosen keeping in mind the style of farshi pajama. Thickness, weight, stiffness and percent drape coefficient of fabrics were tested using standard procedures so that appropriate fabric could be selected for

construction of prototype of particular style.

2.5 Preparation Of Material For Stitching

The first thing to keep in mind, is that the costume measurements that should be a bit larger than the actual body measurements for ease. A toile on muslin was prepared to cut farshi pajama in different style.

2.6 Construction Of Various Designer Farshi Pajamas

Total 10 garments were constructed out of 35 illustrated designs. The construction based on uniqueness and aesthetic appeal of the given design. Top ten constructed farshi pajamas were selected by getting maximum weighted mean score. The entire farshi pajama has its unique features. Considering the need of style and elegance of the contemporary women, a line development of costumes from traditional to contemporized design were made from different type of fabric. Taking inspiration from historic farshi gharara design and merging them with modern silhouette form the bases of designing the costumes. Avoiding traditional embroideries like zardosi and karchob latest designer fabric were used to construct costumes.

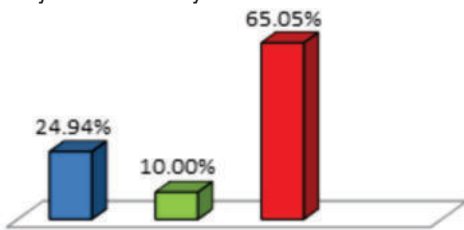
2.7 Evaluation Of Prototype

A sample size of 50 Muslim and other community female respondents and 10 fashion designers/ academicians for evaluation of the developed pajama prototypes in terms of fit, aesthetic appeal were selected.

3. RESULT

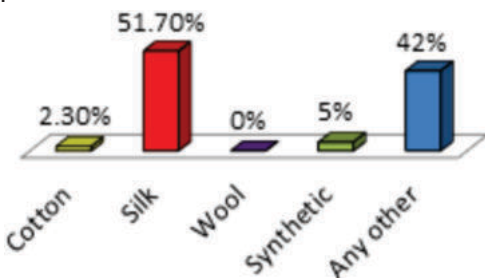
The research undertaken was divided into two phases. In the first phase a study was conducted to documentation of Farshi Pajama and identifying the various factors that have influenced the use of Traditional Farshi Pajama. In the second phase the development and evaluation of prototypes of contemporary farsi pajama styles. In terms of consumer preferences for contemporized Farshi Pajama designs.

The study also aimed to analyze the various factors that have impacted the farshi pajama designs over a period of time. The qualitative approach was undertaken to map the evolution of the farshi pajama designs, which was achieved through content analysis of secondary data.



Distribution of respondents according to the preferences for modern and traditional wear

To study change in trends in farshi pajama with regard to fabrics, colors designs, silhouettes and embellishment. In the present era of modernization & industrialization & 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.



Distribution of respondents according to the use of material

Source: Researcher's data

To determine the various factors that has influenced the changing farshi pajama styles like decision taking ability of the Mughal women, Position of India in export market Mughal clothing ,imported fabric, misconception of farshi Pajama, embellished surface of the fabric ,zari work, mirror embroidery, Christianity and Islam, textile ,techniques liberty of Mughals and overview of designers/social media influencers on farshi Pajama

Developed new designs new designs were very much liked by the women, they excellent to very good rating to the Contemporized Farshi Pajama style, primary data was collected through a Google form. The total number of responses received was 55, out of which 50 were usable responses for data analysis. The following section explains the demographics of the respondents and the subsequent sections describe the Farshi Pajama preferences for illustrated 35 designs.

Consumer acceptance for contemporized farshi pajama prototypes, As the responses were descriptive and qualitative in nature, the data was subjected to content analysis. Photographs and line drawings of the farshi pajama styles as well as the final prototypes of contemporary pajamas were extensively used to support the data.

Table-1 Selected Ten Illustrated designs weighted mean score

S.No.	Design Number	W.M.S
1.	Design 8	2.65
2.	Design 1	2.66
3.	Design 7	2.679
4.	Design 19	2.735
5.	Design 2	2.95
6.	Design 6	3.094
7.	Design 5	3.178
8.	Design 11	3.207
9.	Design 3	3.263
10.	Design 32	3.357



Highest rated design according to consumer's responses

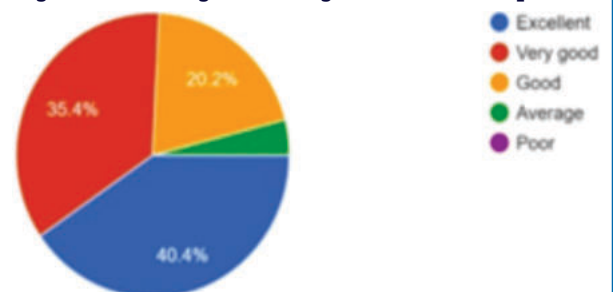
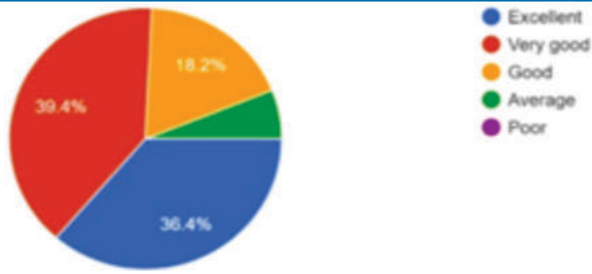


Figure 3.1: Distribution of respondents according to Aesthetic appeal (Design-8)

Source: Researcher's data



Distribution of respondents according to Uniqueness of design (Design-8)

Source: Researcher's data

Figure 3.1 and 3.2 represents the preferences according to the Uniqueness of design wherein majority of the respondents (40.4%) & were rated the prototype is very good, according to 35.4 % respondents design has excellent aesthetic appeal, 20.2 % respondents rated as good and 39.4 % people thought that design has very good unique features rest 36.4 people thought that design has excellent unique features.

The way of life and outfits have left permanent mark on the historic costumes, ornaments and other accessories as well as a historic way of life have been unfortunately affected by many elements of the social change process and vanished into the history. It is important to document this heritage for future and for the conservation of our age old lavish traditions.

4. CONCLUSION

The present study focused on the styling of contemporized the farshi pajama designs that were constructed in selected fabrics. There is further scope to experiment with other types of fabrics with the aim to evaluate the improvement in fit and style. Considering the preference for different fabrics like brocade, crepe, chiffon, lace etc. for the farshi pajama, there are also possibilities to assess the effect of different fabrics on the fit and drape of a particular farshi pajama style.

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