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Introduction:

After independence, Pakistanis searched for their identity, and clothes and a sense of fashion was a part of how they imagined and presented themselves as citizens of a new nation. Across the decades, changes accrued in fashion, as Pakistani, adapted old styles and introduced new ideas about how they imagined their history and culture into their appearance. In this short essay with a focus on Lahore, I shall discuss how Pakistani fashion came into its own in the decade from 1947-1958. I shall review some images from Lahore, and discuss how Pakistani style evolved and assembled a set of experiences and practices that changed through the decades.

However, Appling the concept of palimpsest by William Glover in this essay is meant to see through that lens that how lyre by lyre things are changed according to the personal need. So a lot of changes were occurred during that time and also time by time fashion has changed its roots, whereas, western fashion were adapted and the Islamic culture was influenced by lahori culture, in manner that it creates a different lyres of fashion throughout the time, and by the concept of Henri Lefebvre's of embodied space, we can see that how space matters where the people of the city develops their century and how they make their identity through the fashion.

Meanwhile, in the book of clothing matters by Emma Tarlo, she talks about that clothing matters in a way that to every basic suggestion, it involves a decent arrangement of reflection about the political and social dimensions of sartorial choice. These decisions are broke down in factors such as caste identity, educational level, urban or rural location, and religious notions of modesty and shame. Clothing decisions are not dictated by unbending rules, but in other words, writer investigates the contentions that can emerge through the tensions among decision and limitations over what to wear. So in that sense clothing matters and it also has a politics behind it, as in lahori culture there was Islamic influence and also there were the separation in social classes, like it was designed in a way that which social class should has worn and what. So the best example is the PIA air hostess uniform, and through that fashion we could see the changes in ideas of nationalism – particularly in national uniforms of PIA air hostesses which represents the nation through their dressing and molded the structure of nation through the fashion. Also it embodies the nation through the fashion.

Emma Tarlo . (1996.). Clothing Matters : dress and identity in India:University of Chicago

Press.

Through the 1950s Pakistani style was liberal, elegant and clearly producing its own way. At that time it was considered to be glamourous, like Sarees were as yet a staple piece in Lahore's culture. Also at that time the PIA lady were dressed up with Salwar, Kameez and Dupatta and the color of the dressing were white and green which actually represent the nationalism.

Men's fashion:

Three-piece suit with turban and topi (men's wearing) were mostly worn by upper class. Whereas, the middle class used to wear salwar, kameez and dhoti. This kind of clothing were frequently seen in Lahori culture. However, men began to adapt western cultural dressing styles into their own fashion and western clothes were become fashion in Lahori culture during colonial times. During that time, people of Lahore had adapted some elements of western culture into their own culture especially by upper class, because at that time, magazines and cinema was introduced and they were aware with dressing sense.

Women's fashion:

At that time, ladies wore ornaments. The Sarees, Gharara, choli, bell bottom trousers, salwar kameez and dupatta were mostly worn by women. Also, no sleeves were mainstream during that time. However at that time, they had adapted some Islamic influences into their clothing styles.

Categories:

Upper class:

During the time of 1947-1958, the Gharara, the Choli, bell bottom trouser , Sarees along with western adapted styles into their dressings were worn by upper class, which actually has molded the personality of the new Pakistani lady to the period of that time. Also the Gharara was used by upper class in women collection, whereas men used to wear turban, Salwar, kurta, tight paints and three-piece suits.

Middle class/ lower class:

During the time of 1947-1958, particularly in Lahore , Pakistan, the shalwar, kameez and dubata were worn by females whereas men used to wear the Shalwar, kameez and dhoti, which were considered casual dressing in Pakistani style and it was mostly wearied by middle and lower class. It really has formed the character of the Lahori culture in the history of Pakistani. It is considered as the tradition of Lahore, where people used to wear these kind of clothes.

Conclusion:

In this essay, I have discussed and demonstrated how Pakistani fashion evolved in a distinct manner through 1947-1958. With a focus on Lahore, I explored how men and women from different social class backgrounds chose to dress. I used William Glover's concept of an urban palimpsest to analyse how changes in fashion accrued over time. I examined the changes in the city of Lahore, deploying Henri Lefebvre's concept of embodied space, and analysed how

through fashion we could see changes in ideas of nationalism – particularly in national uniforms, such as PIA air hostesses, and military personnel who visited Lahore. I have also quote the Emma tarlo's book (clothing matters) to support the idea of politics behind the PIA air hostess uniform.

At the end, I will talk the issue “what to wear” was to actually represent it as a cultural language in lahori culture, it was similar to every single basic recommendation and it involves a decent arrangement of reflection about the political and social dimensions of fashion in the culture.

So the dressing matters in a way it is worn and for the traditional Pakistani lady and the dupatta stays a fundamental and reasonable part of her every day outfit right after the partition, also the conventional shalwar kameez. So these kind of decisions are thoughtfully taken regarding such instructive level and on the basis of metropolitan. Also there was religious power or influence behind the clothing in lahori culture. So, Overall clothing decisions are taken on the basis of wide history of lahori cultural, whereas it is also designed on the basis of Islamic point of view