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## DRESS-CULTURE AND GLOBALIZATION

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### ABSTRACT:

**T**oday's societies are multi-culture in themselves, which encompasses a multitude of varying ways of life and lifestyle. Most people are shaped by more than a single culture, which is brought about by globalization. And globalization which is a concept of uniformity assumes that cultures are becoming the same as the world. In Nigeria, the instability of personality, family, community and other activities are largely due to the rapid erosion of our absolute traditional values and not due to the advancement of information technology. Instead, technology has come to accelerate our cultural heritage. Therefore, rejecting advanced information technology or globalization is not a solution for overcoming its disintegrating effects; rather, it may be viewed as a form of escape.

**Key Words:** Globalization, technology.



### INTRODUCTION

The conventional Orientalist definition of fashion as an exclusively Western phenomenon has proved self-fulfilling in both East and West so that the conceptual boundary between the two is continually reasserted by design. Paying close attention to Asians' decisions about what clothing to make, sell, buy, and wear, the case studies in this book challenge Orientalist stereotypes of Asian style as passive and traditional and highlight how these actions are often made invisible by global cultural, rhetorical, and material practices that feminize Asia and the fashion world.

### OBJECTIVE:

To discuss the impact of globalization on the culture of dress.

### METHODOLOGY:

It is completely based on literature review related with globalization and dress culture.

### RESULT AND DISCUSSIONS:

The dynamics of the clothing have changed rampantly over the years. The sole reason is the globalization. The impact of westernisation can be seen in the youths. The national costume and traditional wears are losing importance. The same is discussed in the following paragraphs. To begin with, national costume and traditional wears play a pivotal role. The traditional clothing of an individual represents the country. The countries like India, are rich

with vast heritage, culture and so as in traditional wear. The costume changes across the boundaries. For an illustration, the north Indian wears loud and tacky clothes whereas the southern part is quite simple and sober. These costumes let a person to be rooted with his/her own native area or country. However, it has been seen that globalization has substantial impact on the youths and on elderly people as well. People assert that it is the need of the hour. In addition to this, to be presentable and dominant, the dressing sense and the wearing have immense role.

Moving further, the era of privatization compelled the people to follow the paradigm of clothing. Consequently, people forget about the regional and traditional wear. These costumes attributed to numerous factors. Firstly, sense of being rooted to culture, tradition and rituals. Secondly, an individual feels more free and fragile in regional clothes. Moreover, the simplicity and the authenticity are the added charm. It is undeniable that to rub the shoulders in the society, one has to be presentable which could solely be possible by western clothes. Individualism plays a crucial role. Henceforth, whenever an individual gets a chance he/she must wear the traditional clothes and costumes so that one can replete from his/her own penchant of traditional dressing. Moreover, government must take severe steps like having a costume day, in which every individual has to wear his/her native clothes so that the culture should not fade away.

Much of the group discussions revolved around the traditional dress in Bhutan. The arguments for wearing the traditional dress were about pride, preserving a part of cultural heritage in terms of dressing or making a conscientious choice to wear gho/kira to support the local economy instead of succumbing to the global influences and making the big corporations even richer. The arguments against wearing the national dress were about convenience and modernity.

The lack of clear language policy in Bhutan, and the confusion following from that on which language to use at school/home/workplace was raised by several participants. It would be important to clarify which languages we are to aim at speaking fluently in the next years – for example for media, it is not financially feasible to include obligatory Dzongkha sections only to fulfill the requirements.

Lack of community vitality in urban areas was pointed out as a major constraint for cultural engagement. For example in Thimphu there are almost no cultural avenues. How to adapt former rural cultures in urban settings? Some examples on how to promote culture in urban areas were given by youth participants, for example greeting neighbours and interacting with strangers.

Commercialization of culture was a concern raised by some youth participants. However, it was pointed out that rural villages need to have some economic gain from performing their festivals, because the economic context has changed from the past. As long as they respect the meaning of the sacred dances, not staging or acting something for the tourists, but use it as a way to sustain these practices, it is not bad to generate revenue out of cultural practices.

- Culture shapes our collective and individual social behaviour and collective identities.
- Anthropologists see more failures than successes in development because: 1) development is usually very economic-centric; it is divided into sectors, although people do not live their lives in sectors; 2) culture in development is often either neglected or almost romanticized; and 3) development projects are overall undermined by the lack of understanding of complex social and cultural realities.
- Some of the negative effects of globalization are cultural erosion, lack of cultural identity, and demise of languages. On the positive note, globalization has enabled a greater instantaneous flow and exchange of information, travel, access to commodified services, and common cultural forms connecting us across borders.
- Bhutan's approach to development is innovative in giving equal weight for culture in development, culture being one of the four pillars of GNH.



- Culture is often misconceived as being about material objects, or something belonging only to the past. In fact, culture is more about the inner ways of looking at the world, attitudes, values and morals – meaning – that inform our outer behaviour. Cultural symbols manifest this internal mindset through verbal speech, physical action, or material representations such as art, architecture or textiles.



The impact of globalization and modernization on the wearing cloths in respect of dress. Foreigner wears Indian traditional dress, on the other hand Indian adopt the ultra modern western dress.

There are women wearing traditional djellabas, men wearing either work clothes or shirts and jeans, and then you see mostly younger women wearing mostly appropriate (in US terms) western clothing. Among the men, the elder and younger generations both wear western clothing, but you'll see the much older generations (probably above 50-60) wearing the traditional male clothing. Among women there is a more prominent rift between the generations. The older women generally wear the traditional djellabas with the hijabs, where everything is covered except the face and hands. It has been very rare for me to see a teenager girl around my age wearing a djellaba, but we are sure some do. People like our host sisters who wear western clothing everyday, which are sometimes more revealing than what we wear on a daily basis. It's safe to say that Morocco is more liberal than most Arab nations, and the type of clothing that people wear here really identifies with this statement. We can notice this not just on the streets, but mainly at the popular malls in Marrakech. All you would see are European, American, and even Asian models in the advertisements that seem to show off what was in and what people should want. All of the advertising and mannequins illustrate foreign culture and fashion that were trying to influence what brands people should buy. What's even more interesting is that the clothes we can see my host sisters and other girls on the street wear are clothes that we could see anyone wearing in the states and probably in Europe. People from even different countries were starting to all look the same to me. This is certainly globalization in the making because it's encouraging people to follow common trends and brands from all over the world rather than encouraging people to wear their own cultural dresses. In my opinion, it is homogenizing how people look and in some ways losing culture and identity that we see the older generations holding on to. We can see why people buy

these brands because they are generally better quality, but overall it seems to me that there is definitely a loss of culture.

For centuries, textiles and clothing styles have been one of the most obvious and poignant indicators of cross-cultural interchange. With the rapid rise of globalization over the past several decades, the spread of fashion across global cultures has mirrored the changes in economy, culture, and daily life that globalization has brought. By studying the history and current trends in the fashion business, we not only address a fascinating and exciting field, but we can gain a better understanding of the complicated linkages that connect cultures and people in the modern world. An example of the tendency for fashion to signify larger global changes is the 1990's trend of "Orientalism" in Western fashion. Throughout the late 1980's and 1990's, fashion borrowed stylistic influences from Asian traditions. Some scholars believe that this trend was a result of the "opening up" of China in the early 1980's as well as Hong Kong's separation from Great Britain in 1997. These events not only allowed for the easier diffusion of Chinese cultural traditions throughout the world, but also contributed to an "accelerated a sense of Chinese identity," as well as a confidence in that identity (Paulicelli and Clark, 2008). As countries and cultures seek to define their cultural identity within the globalized context of the information age, fashion weeks are being born around the globe. Kazakhstan started their first ever fashion week in 2014, which received much attention from the fashion and lifestyle blogging world (Koopmans, 2014). Iran and Azerbaijan will celebrate their first ever fashion weeks this year. The Mercedes Benz STYLO Asia Fashion Week hosts shows rotated between in countries of China, Korea, Japan, India, Hong Kong, Singapore, Thailand, Indonesia, Philippines, Malaysia, Taiwan, and Vietnam. These fashion weeks do not only serve to celebrate local fashion designers, they also attract international buyers and journalists that push forward the globalization of the fashion industry. Despite being touted as a Western tradition, fashion weeks have played a role in reclaiming cultural identity through personal style. For example, this year India celebrates its 25th fashion show season that has spanned over the past 15 years. The unique and often non-western fashions of India are in many ways an anti-colonial statement, and these fashion weeks serve as a way to control their own narrative and representations in regards to fashion (Arora, 2014). Cultural appropriation has become a hot topic issue in the fashion industry, as models and celebrities have come under fire for donning bindis and Native American headdresses. Fashion communicates identity and power, and conflict around the political implications of fashion is nothing new. Marie Antoinette is one of the most well-known historical fashion plates, and scholars continue to study how her fashion influenced (and angered) citizens, reflected political alliances, and became internationally popular during Louis the XVI's reign (Oatman-Stanford, 2015). Exploring the fashion trends of past and current cultures gives unique insight into globalization and the understandings held about globalization at the time.



The bad impact of modernization and globalization on the dress of Devi Saraswati –a Hindu Goddess.

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