



TRENDS OF THE LOCAL FASHIONS IN BANGLADESH

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ABSTRACT

There is a close relationship in between clothes and humans since from the ancient age. Actually, clothing reflects the culture and progress of a society and the personality of individuals and that is why we see the diversity in the design of clothing among individuals. As the design of clothes is important to consumers in terms of their taste and cultural orientation, fashion has appeared as the driving force.

Trends in fashion reflect the acceptance of new design, usually related to clothing. New designs are rarely new. Most often they are re-introduced of something from past. When a new clothing designer introduces new fashion, it may be accepted or rejected by the buying public. Trend occurs when a new design is accepted and sells in sufficient quantity in some test markets, and then creates a demand from consumers across a broader market. A trend usually refers to a certain style in fashion or entertainment. A trend simply reflects what seems to be going around at any given time.

Fashion stated differently by different people in different countries. Fashion is a connecting part of the global communication sector. It carries one country to though ever country has their own style and cultural rhythm, they welcome fashion and culture of the other countries as well. Fashion marketing investigates the relationship between fashion design and marketing including the development, promotion, advertising and retailing aspects of the fashion industries. Successful fashion marketers understand that recognizing consumer trends, strong branding, and a desirable product image are all essential elements to building an effective and meaningful campaign.

It is obvious that some cultural exchange will happen as we are the neighboring country of India.

Keywords: Clothes, culture, diversity, human, rhythm, fashion, branding, advertising, promotion, marketing.

INTRODUCTION

Trends in Bangladeshi Traditional Fashion

Bangladeshi people have unique dress preferences. Bangladeshi mens' wear panjabi on religious and cultural occasions, lungi as casual wear and shirt-pant on formal occasions. Sari is the main

dress of Bangladeshi women. Sari weaving is a traditional art in Bangladesh. Salwar kameez is quite popular, especially among younger women. Some women in urban areas also wear pants, skirts and tops (www.afashionhub.com/tag/trends-of-bangladesh-fashion).

Modern Trends of Islamic Fashion:

Islamic fashion is called hijab, niqab, hoodi tunics or veiling is worn by Muslims in modern Islamic countries and by many Muslims who live in countries that are not primarily Islamic. Hijab has a more deeper meaning than only to refer to covering of a women's head. It also refers to a Muslim's modesty both for men and women.

Muslim Fashion Designers in Bangladesh and around Asia are not keen on showcasing the latest trends and designs in Islamic-inspired apparels but also want to help establish Dubai, Jakarta, and Kuala Lumpur as Islamic fashion capitals. The growth and expansion of the Asian Muslim middle class and their penetration into Western society are making them more dress fashion conscious. As more and more Asian Muslim men and women become educated and take up professions and develop businesses, they adopt modernism with a touch of Islamic tradition to match their modern lifestyles. Asian Muslim fashion designers are becoming aware of what the international markets needs. The consumers are being more open minded about combination of colors, fabrics, higher standards in terms of finishing and techniques and the design in general (www.pinterest.com/explore/muslim.fashion).

Trends of Western Touch in Bangladeshi Young Generation

Bangladeshi girls wear colorful dresses all the time. As a developing Asian country, Bangladesh is practicing and adopting fashionable products day by day, which are being marketed all over the world.

Fashion is motivating our new generation to show and preserve our culture. For example- the young boys' and girls' wear Punjabi and tops with jeans trouser but more older people wear pajama with Punjabi instead of jeans trouser. Fashion conscious people in Bangladesh are now getting chance to compare different brands and have greater freedom of choice within their groups and the western style is becoming popular amongst the younger generation in Bangladesh (www.bdjobs.com.bd/fashion_style_article.php).

OBJECTIVES

The objective is to analyze trends of fashion, develop, and implement sales strategies. The trend of the local fashion is a pattern of gradual change in a condition to focus on our culture and as well as western flavor. People are becoming more fashion conscious. First, the fashion houses which are working with our culture and our traditional fabric, design their dress for focusing our culture. Bangladesh is a country which carry a lot of colorful festivals like: Pahela baishak, Pahela falgun, Eid-ul- fitr, Eid-ul-Azha, Durga puza etc. Aarong, Nagor dola, Shada kalo, Nobo rupa, Rang, Anjans etc. on traditional styles.

Secondly, some fashion houses want to mix up with our local and western culture. They design their dress to make fashion with eastern and western culture like: Ecstasy, Yellow, Infinity.(objective is clear, stated properly, simplified & there is no point of any confusion)

Fashion in Bangladesh

Bangladeshi fashion is basically fusion between the old and new which is moody and traditional that is the streets of Dhaka which focuses the continuous changing patterns, mixing color and is the meeting point of sudden chaos and quiet.

As more styles and materials enter the market from outside, it has a great impact on Bangladeshi fashion which we know of and as a result it is also influencing our local trend.

Influences of our local fashions

With the demand to look unique, many new boutiques with distinctive names have started to crowd Dhaka. Designers and fashion houses have begun to fuse influences from abroad and within, creating new lines of work that are meant to be contemporary. Additionally, more from the outside is coming in –Indian katan, Pakistani cottons, Jaipuri, colors, South Indian embroidery, etc. The hustle to look exclusive has led to an increase in this demand for foreign clothing and often, foreign styles. Namely, Indian fashion has flourished, not only with its import but also with the rapid coping of designer's items from Mumbai and Delhi.

Bangladeshi's Own Fashion

While clothing from the “outside” is heavily popular, a number of boutique houses have also started to claim clothes and accessories only bearing roots to the homeland, whether that's reflected in the jamdanis, the muslin, clothes bearing prints from local artists, or bringing in tribal motifs from far edges of the country.

“When speaking about ethnicity, I fuse tribal with East and West, and I incorporate my own prints, take from the history of Bengal.....a huge diversity of culture is used, from languages and scripts and applying typography in my work”, explains Aneela Haque, prominent fashion designer and founder of her line, Andes.'

“The uniqueness of Bangladeshi fashion is made through those who decide to deal with Bangladeshi material for designs,” says Khaled Mahmud, Director of the ever expanding Kay Kraft boutiques. Khan describes how in order to discuss what makes Bangladeshi fashion unique, we must talk about the weavers and their handlooms in the country. The blend of traditional weavers and today's designers' inputs has brought together distinctive local materials, allowing for more experimentation with hand weaving. Maheen Khan, leading designer and head of her own boutique Mayasir describes how a piece that uses our tradition and our textiles is what makes it Bangladesh. “Our middle men's work, our cultural intervention, the calligraphy, folk art, Dhaka's jamdani.... This is what makes our fashion,” she adds.

Bangladesh is also famous for its khadi, dating back to the 1930s when Mahatma Ghandi introduced the regional people, advocating wearing clothes from the homeland to express nationalism and an appreciation for tradition. Hand spun cotton thus become popular in Bengal, continuing its wear beyond independence.“Although it has been thought that only the intellectuals wore khadis, I somehow always linked this rugged, uneven, rough textile which is very unique and something that makes you stand on your own. It has that ethnic feeling about

your own homeland,” says Aneela who has been inspired by it and uses it along with tribal motifs to contrast Bangladeshi fashion in her line.

The way that clothes are worn, and the way they are cut and composed is equally important in defining and motivating Bangladeshi fashion. “The traditional sari is very symbolic, but only if it can be worn nicely and encompass her as a whole.” express Khaled Mahmud who encourages not only the creation of quality saris bearing our roots but wearing them appropriately. Further, while many cuts exist for the salwar kameez, the Bengal region used to be known more for the long, lean, floating kameez combined with fitted churidar styles, layered heavily at the bottom. While this style has been rave in Pakistan for some time already. “The churidar makes one look slim, but many won’t try it because they are not comfortable in it. I have tried to encourage it with different cuts that are more pant style, and also used a lot of ethnic cuts and straight, long churidars,” says Aneela. Attempts to introduce the long, flowing kameezes both in simple cotton and heavier material with ornamentation, combined with wider ornas has been observed recently, such as Aarong and Mayasir on the runway.

The urban culture got the attraction to define the feelings of the fashion conscious customers. AnDes for example use very vibrant and solid colors’ that signify the low paddy fields, the changing blue skies and green fields that plaster the subcontinent. Beads and shells are used in the saris to incorporate the flat lands and the hill side of Chittagong and the seas, and calligraphy from our famed poets who spent time travelling around the country. Designers in Bangladesh have also tried to fit their latest clothing to the current seasonal changes in their color palettes. Since Eid falls near the end of every summer this year, fashion houses such as Kay Kraft consider this fact by paying attention to the color schemes that represent the summer and its rain by incorporating a palette of blue hues and whites to vibrant oranges in their salwar kameezes and cotton saris.

Block prints, hand woven materials and dyes made of ingredients that pay homage to Bangladesh have been gaining prominence among many designers, finding its place on the shelves of many leading boutiques. Aranya’s locally produced silk saris in purely natural dyes has continued to attract attention, and it has expanded its collection this season by including more endi cottons and block prints that capture the traditional Bangladesh, especially in their saris. These native elements as integrated by designers work to define the Bangladesh in fashion, among shelves of other South Asian work.

Even then, with all the movement for bolstering domestic goods, there is still a strong preference for the outside, such as those from India. Many designers for example bring in materials from India and stitch them together in Bangladesh. Further, the line between carefully crafted designer fashion and designs that are simply copied in bulk claiming to be boutique also makes it difficult to look for authentic styles. Trends from India tend to trickle down in the Bangladeshi market and focus the local fashion.

The return of the jamdani saris for example is deeply attached to the tradition of weavers in Bangladesh, albeit the cutting and fusing it with other materials that has appeared recently. “It took a long time to achieve a standard for the jamdani,” said Maheen Khan, however “adding chiffon and embroidery to it and calling it a trend is mutilating the tradition. We should encourage weavers to produce better weaves instead of making a big mess of the jamdani. The weave itself says a thousand words.” Browsing through the many new boutiques, more and more

people are purchasing jamdanis, block prints, Banarasi silk, etc. that have been mixed, cut, and contrasted with different materials and styles in an attempt to make it look contemporary and individualized. With this trend, it can be observed that fashion in Bangladesh is not only trying to hold its own creative roots, but also finding a way to change it so that they will be worn by those who also want exclusively.

Analysis

A "Trend" occurs when a new design is accepted and sells in sufficient quantity in some test markets, and then creates a demand from consumers across a broader market.

This definition of trend can be implemented to the European market but the diversified Asian market is quite different. In Bangladesh, there is hardly any pattern of emerging authentic fashion trend. Because, the sense of fashion is in developing stage from the last decade and still need a long time to flourish.

On the other hand, fashion trends in Bangladesh are heavily dependent on the availability of materials, economic resources of an individual, and major influences from both the west and Asian icons. Seasonal changes are within limit, so wool and heavy linens can never really make it to the top of the list, and cotton is the one item that is in, all year through. Apart from that, a parallel world runs in Bangladesh, catering to two distinct groups of people with varied tastes. One category is a heavily influenced version of South-Asian attire, which rotates around saris, kameezes, fotuas, shawls, punjabis and sherwanis. These items are in demand by a greater segment of the population, and they require use of numerous materials including pure cotton, light georgettes, silk, among others.

Even within the cotton genre are numerous sub-types starting from jamdanis, khadi, kota, grameen checks, muslin and others. Beadwork, threadwork, stonework, embroidery, glass-fit, blocks, prints, and numerous other types of embellishments make it to local clothing. Many locals are not even aware of the historical value that Muslin held and how it had once put Asia on the textile map of the world.

Alongside this, in the past few decades, there has been a consistent increase in demand for western clothing, including suits, jackets, shirts, jeans, skirts, boots, belts, tube tops, gowns, jerseys, sneakers and more. Satellite television and the internet make way for the existence of this category. With the growth of the RMG export sector, Bangladesh also became exposed to the latest designs being demanded by the west, and the techniques of producing them at low costs. Local markets grabbed the opportunity and soon, a small industry developed, catering to the demand of western clothing.

However, availability and affordability have always been a major influence to the local fashion trends, and in the past decade, fashion houses caught up on that fact. Soon, numerous stores opened up using only locally produced materials to be able to produce classy wear at low costs. Although, many others remain which choose to satiate demands of a smaller population with a higher purchasing power, with fine synthetics, raw silk, gold threadwork and other luxury products.

There are mainly three types of trend we see in the local Bangladeshi fashion industries:

1. Eastern/Traditional 2. Western 3.Fusion

Each type of trend has its own traits and unique styling. The production of all these categories may vary but the display and sales are done within this country.

1. Eastern/Traditional

Most of the women's love to wear dresses not only for regular use but also for office, party or other's occasion which is known as three piece that's normally not worn in Europe or USA. Three piece mean three part of a dress which are known as 1. Salwar (bottom part of set), 2.kameez (top part of set) and 3. Dupatta (a scarf that aid to cover face, hair and chest for modesty). Three piece is very popular item that available as different kind of print, paint with different kind of fabrics. Bangladeshi women's also like to wear sari to face kind of party and occasion as like wedding. One the other hand, elderly women feel comfortable to wear sari for regular use. It's a traditional dress of Bangladeshi women's as well.

When the winter season approaches, 'shawl' is the most wearable winter clothing for women. We know fashion is a combination of styles right from the hair down to the everyday wears including shoes. Modern changes of wears and dresses have remarkably been observed throughout Bangladesh. Women of all ages choose a fashionable and trendy wear now-a-days. They look for loose wears which is colorful but comfortable. Now is the trend for fashionable wears with variety of piping. As ceremonial dress women prefer gorgeous dresses and sarees of chiffon and muslin with blouses of various cuts and designs befitting to saree-wears. Along with three quarter salwar, women are also wearing dividers and salwar with piping. These fashions are growing popular day by day.

Short kameez is no longer in trend and long kameez has again revived with long or three quartered sleeves. In university campus, offices and parties, long kameez and leggings are preferred by women of all ages. Floral prints, yokes, laces and embroidery on long kameez are also very popular now. In the same contrast color there is variety in dresses and wears.

In casual dresses women prefer kurta and tops along with jeans and leggings. Kaaftan is becoming popular amongst women.. Cap sleeve, bell sleeve, kimono sleeve, mutton leg sleeve cuts are given to dress sleeves. In case of neck designs various changes and cuts are also observed. Kameez, kurta, skirt or even bags of tie die and boutique are in trend these days.

Young girls like shoes with jeepers at the heel. They are also wearing flat shoes with churidaars. Ballerina is now very popular.

One of the common garment for men is Lungi. It is a traditional dress for men which is preferred for regular use as well. Bangladeshi Muslim mens' also love to wear Punjabi in marriage ceremony and different religious occasion such as Eid-ul fitre, Eid-ul-Azha, Jumah Mubarak etc.

2. Western

Female normally like to wear three piece but some young and teen girls like to wear kind of fancy t-shirt with jeans. Cardigan, different type of hoodie-jacket, drape coat are the most common winter clothing trend for teenagers to grown-ups.

Males decorate their fashion wardrobe by collecting different kind of t-shirt, jeans with recent appeal. They also wear coat in winter but waist coat is the latest trend for youngsters. These sleeveless buttoned clothing comes with mandarin collar and some of them have v-shaped neckline in the front. Hoodie-jacket is the most acceptable winter attire for young males and adults.

3. Fusion

Teenagers have the clothing sense that allows them to wear clothes out of the box. They miss-match the clothing line such as - kameez with jeans or tops with patiyala-salawar. Now-a-days, long length of tops is popular with asymmetric patterns. For men, wearing Punjabi with jeans is the classic fusion of blending eastern and western attire at a time.

Fashion changes with the march of time in modern ages throughout the world. What is fashion today becomes past tomorrow and new and new fashions emerge. Evidently fashion becomes modern and ultra modern day by day. Bangladesh is no exception of that change of fashion.

Eastern and western fashion has merged together today which played a great influence in the fashion world such as British borrowing from the Russians, India from French, Japan and Germany. The notable characteristics are V-necklines, straight seams, hourglass silhouettes, full sleeves toward the end, sleeve sewn to bodice and contrasting wide waistband etc.

Now the eastern fashion is highly influenced by garment like tunics, beaded necklines on dresses and shirts, jeweled handbags, Pashminas etc. are the basic items as daily item for most the women for formal parties.

We are experiencing the unique changes from season to season, and this east and west blending is inseparable resulting always in aristocrat, artistic and also commercial masterpiece representing a multicultural society of designers and consumers.

CONCLUSION

Fashion is to be considered as the product of a chain of activities that include industrial, economic, cultural aesthetic. Fashion is considered a vehicle of conspicuous consumption and upward mobility for those seeking to copy styles of dress. As this is the ere of fashion, the demand for good fashion houses is increasing day by day. Fashion houses in Bangladesh is not exceptional to this trend. Fashion house business is expanding in Bangladesh throughout the decade.

The journey of fashion is a long one. An arduous and a treacherous path has been traded upon by our fashion designers to reach this point of glory and success that today mark Bangladesh's fashion culture. It is not just a matter of beauty now, fashion - - the word on the street. Although we have taken baby steps at a time, today the scene boats something different altogether. Names such as Bibiana, Rang. Chondon and Mayasir have become household names. Among the fashion conscious men and women of the 21st century, fashionable clothes and accessories are a staple. To expedite the growth in the fashion industry, some of the biggest name in our industry

have come together to launch the Fashion Design Council of Bangladesh (FDCB). The FDCB is headed by fashion designer Maheen Khan, popular for the design house Mayasir, along with equally renowned board members Emdad Hoque Mumu Maria, Chondana Dewan, Lipi Khandaker, Biplob Shaha, and Shaibal Shaha.

It is a not-for-profit organization that aims to coordinate and cooperate with various ministries responsible for handling finances and cultural affairs which will be a guiding framework for this council. Along with this the FDCB aims to incorporate all the distinguished designers and fashion houses in this novel endeavor. The FDCB seeks to promote Bangladeshi culture and fashion internationally, creating a market for our “deshi” products. Along with that Maheen Khan also talks of setting up a research and resource center that will achieve old fashion culture and traditions of Bangladesh and act as a guideline for up and coming designers. The FDCB starts its journey with a promise of improving the fashion industry and bridging the gap among designers ensuring increased exposure to new and emerging trends.

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