IJESRT

INTERNATIONAL JOURNAL OF ENGINEERING SCIENCES & RESEARCH TECHNOLOGY
ART, ARCHITECTURE AND FASHION DIVERSITY OF TRADITIONAL CITIES OF MODERN INDIA- A CASE STUDY BASED ON HYDERABAD

Rajinder Kaur*[1] & Navdeep Kaur[2]
*[1]Dev Samaj College for Women, (Ferozpur- Punjab) India, researches
[2]DBFGOI, (Moga- Punjab) India

ABSTRACT
This research is based on the diversification of traditional cities to modern era culture. The study further explores a field of textile craft, which incorporates the techniques of traditional designs and structure that enhance the fortunes of the local fashion industry. The project was designed to have traditional and cultural significance, so as to provide a new dimension to history of Hyderabad. This provides innovative ways of actualizing new creative ideas for the progress of the local industry. The experiment revealed that with careful blending of western influences on culture, the sustained growth can be achieved making it appropriate for use in garment industries. The basic challenges encountered involved the variations in views and adaptability of the due to generation gap and cultural variability.

Keywords: Culture, Fashion.

I. INTRODUCTION

According to John Everett-Heath, the author of Oxford Concise Dictionary of World Place Names, Hyderabad means "Haydar's city" or "lion city", from haydar (lion) and ābād (city), and was named to honour the Caliph Ali Ibn Abi Talib, who was also known as Haydar because of his lion-like valour in battles. Andrew Petersen, a scholar of Islamic architecture, says the city was originally called Baghnagar (city of gardens). One popular theory suggests that the founder of the city, Muhammad QuliQutb Shah of the Golconda Sultanate, named it "Bhagyanagar" or "Bhāgnagar" after Bhagmati, a local nautch (dancing) girl with whom he had fallen in love. She converted to Islam and adopted the title Hyder Mahal. The city was renamed Hyderabad in her honour.

II. EARLY AND MEDIEVAL HISTORY

Archaeologists excavating near the city have unearthed Iron Age sites that may date from 500 BCE. The region comprising modern Hyderabad and its surroundings was known as Golkonda (Golla Konda-"shepherd's hill"), and was ruled by the Chalukya dynasty from 624 CE to 1075 CE. Following the dissolution of the Chalukya empire into four parts in the 11th century, Golkonda came under the control of the Kakatiya dynasty from 1158, whose seat of power was at Warangal, 148 km (92 mi) northeast of modern Hyderabad.
The Kakatiya dynasty was reduced to a vassal of the Khalji dynasty in 1310 after its defeat by Sultan AlauddinKhalji of the Delhi Sultanate. This lasted until 1321, when the Kakatiya dynasty was annexed by Malik Kafur, AllaudinKhalji's general. During this period, AlauddinKhalji took the Koh-i-Noor diamond, which is said to have been mined from the Kollur Mines of Golkonda, to Delhi. Muhammad bin Tughluq succeeded to the Delhi sultanate in 1325, bringing Warangal under the rule of the Tughlaq dynasty until 1347 when Ala-ud-Din Bahman Shah, a governor under bin Tughluq, rebelled against Delhi and established the Bahmani Sultanate in the Deccan Plateau, with Gulbarga, 200 km (124 mi) west of Hyderabad, as its capital. The Hyderabad area was under the control of the MusunuriNayaks at this time, who, however, were forced to cede it to the Bahmani Sultanate in 1364. The Bahmani kings ruled the region until 1518 and were the first independent Muslim rulers of the Deccan.

Sultan Quli, a governor of Golkonda, revolted against the Bahmani Sultanate and established the QutbShahi dynasty in 1518, he rebuilt the mud-fort of Golconda and named the city "Muhammad nagar". The fifth sultan, Muhammad QuliQutb Shah, established Hyderabad on the banks of the Musi River in 1591, to avoid the

water shortages experienced at Golkonda. During his rule, he had the Charminar and Mecca Masjid built in the city. On 21 September 1687, the Golkonda Sultanate came under the rule of the Mughal emperor Aurangzeb after a year-long siege of the Golkonda fort. The annexed city "Hyderabad" was renamed Darul Jihad (House of War), whereas its state "Golconda" was renamed Deccan Suba (Deccan province) and the capital was moved from Golconda to Aurangabad, about 550 km (342 mi) northwest of Hyderabad.

III.   MODERN HISTORY

In 1714 Farrukhsiyar, the Mughal emperor, appointed Asif Jah I to be Viceroy of the Deccan, with the title Nizam-ul-Mulk (Administrator of the Realm).

Figure1: A mill with a canal connecting to Hussain Sagar lake. Following the introduction of railways in the 1880s, factories were built around the lake.

In 1724, Asif Jah I defeated Mubariz Khan to establish autonomy over the Deccan Suba, named the region Hyderabad Deccan, and started what came to be known as the Asif Jahi dynasty. Subsequent rulers retained the title Nizamul-Mulk and were referred to as Asif JahiNizams, or Nizams of Hyderabad. The death of Asif Jah I in 1748 resulted in a period of political unrest as his sons, backed by opportunistic neighbouring states and colonial foreign forces, contended for the throne. The accession of Asif Jah II, who reigned from 1762 to 1803, ended the instability. In 1768 he signed the treaty of Machilipatnam, surrendering the coastal region to the East India Company in return for a fixed annual rent.

In 1769 Hyderabad city became the formal capital of the Nizams. In response to regular threats from Hyder Ali (Dalwai of Mysore), Baji Rao I (Peshwa of the Maratha Empire), and Basalath Jung (Asif Jah II's elder brother, who was supported by the Marquis de Bussy-Castelnau), the Nizam signed a subsidiary alliance with the East India Company in 1798, allowing the British Indian Army to occupy Bolarum(modern Secunderabad) to protect the state's capital, for which the Nizams paid an annual maintenance to the British.

Until 1874 there were no modern industries in Hyderabad. With the introduction of railways in the 1880s, four factories were built to the south and east of Hussain Sagar Lake, and during the early 20th century, Hyderabad was transformed into a modern city with the establishment of transport services, underground drainage, running water, electricity, telecommunications, universities, industries, and Begumpet Airport. The Nizams ruled their princely state from Hyderabad during the British Raj.

After India gained independence, the Nizam declared his intention to remain independent rather than become part of the Indian Union. The Hyderabad State Congress, with the support of the Indian National Congress and the Communist Party of India, began agitating against Nizam VII in 1948. On 17 September that year, the Indian Army took control of Hyderabad State after an invasion codenamed Operation Polo. With the defeat of his forces, Nizam VII capitulated to the Indian Union by signing an Instrument of Accession, which made him the Rajpramukh (Princely Governor) of the state until 31 October 1956.

Between 1946 and 1951, the Communist Party of India fomented the Telangana uprising against the feudal lords of the Telangana region. The Constitution of India, which became effective on 26 January 1950, made

Hyderabad State one of the part B states of India, with Hyderabad city continuing to be the capital. In his 1955 report Thoughts on Linguistic States, B. R. Ambedkar, then chairman of the Drafting Committee of the Indian Constitution, proposed designating the city of Hyderabad as the second capital of India because of its amenities and strategic central location. Since 1956, the Rashtrapati Nilayam in Hyderabad has been the second official residence and business office of the President of India; the President stays once a year in winter and conducts official business particularly relating to Southern India.

On 1 November 1956 the states of India were reorganised by language. Hyderabad state was split into three parts, which were merged with neighbouring states to form the modern states of Maharashtra, Karnataka and Andhra Pradesh. The nine Telugu- and Urdu-speaking districts of Hyderabad State in the Telangana region were merged with the Telugu-speaking Andhra State to create Andhra Pradesh, with Hyderabad as its capital. Several protests, known collectively as the Telangana movement, attempted to invalidate the merger and demanded the creation of a new Telangana state. Major actions took place in 1969 and 1972, and a third began in 2010.

The city suffered several explosions: one at Dilsukhnagar in 2002 claimed two lives terrorist bombs in May and August 2007 caused communal tension and riots and two bombs exploded in February 2013. On 30 July 2013 the government of India declared that part of Andhra Pradesh would be split off to form a new Telangana state, and that Hyderabad city would be the capital city and part of Telangana, while the city would also remain the capital of Andhra Pradesh for no more than ten years. On 3 October 2013 the Union Cabinet approved the proposal, and in February 2014 both houses of Parliament passed the Telangana Bill. With the final assent of the President of India in June 2014, Telangana state was formed

IV.   CULTURE OF HYDERABAD
Hyderabad emerged as the foremost centre of culture in India with the decline of the Mughal Empire. After the fall of Delhi in 1857, the migration of performing artists to the city particularly from the north and west of the Indian sub continent, under the patronage of the Nizam, enriched the cultural milieu. This migration resulted in a mingling of North and South Indian languages, cultures and religions, which has since led to a co-existence of Hindu and Muslim traditions, for which the city has become noted. A further consequence of this north–south mix is that both Telugu and Urdu are official languages of Telangana. The mixing of religions has also resulted in many festivals being celebrated in Hyderabad such as Ganesh Chaturthi, Diwali and Bonalu of Hindu tradition and Eidul-Fitr and Eid al-Adha by Muslims.

Figure2: Cultural wearing of Hyderabad

Hyderabad is a melting pot of North and South Indian cultures. City's culture is quite distinct from the rest of Telangana and showcases strong Islamic influences inherited from the period of the Nizamate rule. The impact of the Islamic culture is starkly visible on Hyderabad's architecture, food, lifestyle and language. This is more evident in the old city, while the new city represents a more cosmopolitan culture. Hyderabad has a rich tradition of literature and fine arts, with many museums, art galleries and exhibitions dedicated to the display of Hyderabadi heritage. Being multicultural, festivals of all ethnicities, be it Diwali, Eid or Christmas, are given equal importance and celebrated with a lot of pomp and brilliance.

V. DRESSES

Typically, women in Hyderabad wear Indian sari or salwar kameez. The traditional dress for women, however, is the khara dupatta, a standing veil and salwar kameez. Men usually wear kurta pyjama and sherwani. A unique style of Hyderabadi women is their strong sense of matching. From bangles to jewellery to sandles and even purse matches perfectly well with the colour of the dress. Pearl jewellery is especially popular among Hyderabadis.

VI. ARTS

Figure 3: 18th century Bidriware cup with lid, displayed at the V&A Museum

There are many art centres in Hyderabad, which display the splendid heritage of dance and music of the city. Kathak is a popular dance form incepted in the courts Mughals and Nawabs, followed by Kuchipudi, Bharatanatyam and Odissi. Hindustani Classical Music and Carnatic Classical Music are the traditional musical renditions of the city. Regular exhibitions take place in the city, which showcases classic Nawabi portraits and contemporary paintings.

The region is well known for its Golconda and Hyderabad painting styles which are branches of Deccani painting. Developed during the 16th century, the Golconda style is a native style blending foreign techniques and bears some similarity to the Vijayanagara paintings of neighbouring Mysore. A significant use of luminous gold and white colours is generally found in the Golconda style. The Hyderabad style originated in the 17th century under the Nizams. Highly influenced by Mughal painting, this style makes use of bright colours and mostly depicts regional landscape, culture, costumes and jewellery.

VII. DESIGNS OF WESTERN WEAR

Figure5: Indo-Western wear 1

Figure6: Indo-Western wear 2

REFERENCES

[1] Aage, T. & Belussi, F. (2008). From Fashion to Design: Creative Networks in Industrial Districts. *Industry and Innovation,* 15(5), 475. Retrieved February 1,

[2] 2009, from ABI/INFORM Global database. (Document ID: 1602771471).

[3] Ambrose, D., Cohen, L. M. & Tannenbaum, A. J. (Eds.). (2003). *Creative Intelligence: Toward Theoretic Integration.* Creskill, New Jersey: Hampton Press Inc.

[4] Anonymous (2006, December). Monday, December 11th Boasts Record $661

[5] Million In Online Consumer Spending; E-Commerce Spending Reaches $17.6 Billion for Holiday Season to Date; Up 24 Percent Versus Last Year. *PR Newswire.* Retrieved March 18, 2009, from ABI/INFORM Dateline database. (Document ID: 1188800881).

[6] Anonymous (2008, Dec 29) The Power of Crowds, *Newsweek*, p. 75.

[7] Anonymous (2007, August 18). *Spectacular Results.* Economist , Vol. 384 Issue 8542, p55-55, 1/2p. Retrieved December 27, 2008, from Business Source Premier database. http://search.ebscohost.com.lasproxy.minlib.net/login.aspx?direct=true&db=buh&AN=26261304&site=bsi-live.

[8] Anonymous (2008, December 14). Worldwide Luxury Goods market Growth

[9] Projected to Slow Substantially by End of Year and Head into Recession in 2009.

[10] *Al Bawaba,* Retrieved December 14, 2008, from ABI/INFORM Global database. (Document ID: 1611731041).

[11] Aspelund, K. (2006). *The Design Process.* New York: Fairchild Publications.

[12] Babcock, P. (Ed.) (1986). *Webster's Third New International Dictionary of the English Language Unabridged.* Springfield, Massachusetts: Meriam Webster Inc. Publishers.

[13] Bailey, P. M. (1998). The creative apparel design process: A personal documentation and proposed conceptual model. M.A. dissertation, University of Alberta (Canada). Canada. Retrieved January 10, 2006, from ProQuest Digital Dissertations database.

[14] Balmer, N. L., (2008). Fashionable IP or IP for Fashion? *Washington and Lee Law Review,* 65(1), 257-282. Retrieved February 1, 2009, from ABI/INFORM Global database. (Document ID: 1467174421).

[15] Barrett, R. A. (1989). The Paradoxical Anthropology of Leslie White. *American Anthropologist,* (91), 986-999.

CITE AN ARTICLE