

Regal Charm Of Draping Khada Dupatta

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Abstract: The regal charm of draping khada dupatta unfolds the layer of royal draping back in the times of Nizams. Draping is an old-age technique used to transform a piece of cloth into an outfit. The art of technique dates back to the age of civilization, evolved with time. The voyage of drape has come a long way in various manners from very traditional to modern dressing such as toga, saree, wrap-around dress, etc. The transformational journey of drape has blended with stitched garments to accentuate its beauty, sometimes to complete or accolade the look such as saree with blouse and dupatta with salwar kameez. These instances are the consequence of the amalgamation of different cultures that gave birth to certain kinds of costumes in a divergent eon. Khada dupatta is one such royal instance of the blend of vivid cultures. The paper attempts to shed light on the regal charm of the khada dupatta; a costume that was improvised in the Mughal era and became fashionable during the reign of Nizams. The drape has now been confined to the traditional Muslim families of Hyderabad, they are embracing the costume at family functions and private affairs. Khada dupatta the popular attire of Mughals and Nizams is not much popular in today's fashion world. A few designers have tried their hands on its royal drape and kept it viable on the ramp but it is yet to get remarkable attention in the fashion world.

Keywords: Drape Technique, khada Dupatta, Nizams' Clothing, Royal Attire

1. INTRODUCTION

History reveals that the south Indians have a conflict-free relationship with Arabians and Turkish. They peacefully sailed in India to trade and exchanged their culture. Hyderabad the city of nizams is historically known for its *Ganga-Jamuna Tehzeeb* which refers to unity and co-existence of Hindu Muslim culture and tradition. The amalgamation of different cultures reflects in the outfit of people living in the city. Communal harmony of the city reflects on the traditional outfit, khada dupatta. It creates the illusion of saree and churidar-kameez. Khada dupatta has a distinct style of draping along with three different pieces of dress. Back then the dupatta was embellished with heavy gold



and silver embroidery which was adorned by royals whereas dupatta with a simple border was worn by commoners. The adopted drape from Mughals was a fashionable attire in the era of Nizams, and it became an important part of South Indian Muslim bridal trousseau. The tableau in Chaumahala

palace Hyderabad depicts the life and dressing style of the begums of Nizam, few of them can be seen wearing Khada dupatta.

2. HISTORY AND ORIGIN

The aristocratic khada dupatta is also known as Chaugoshiao, the historical track of the outfit is set to the time of Mughals. Empress Noorjahan called few artisans from Persia and asked them to design such an outfit that is different yet elegant that gave birth to Chaugoshia. The ensemble of four different pieces of garment resembles a saree. The attire was then worn and cherished merely by aristocrats. The drape was later adopted by Begum of the Nizams of Hyderabad it was then worn by commoners as well as by royal families.



3. COMPONENTS OF KHADA DUPATTA

The royal wedding attire *chaugoshia* has four vivid segments:

3.1 Choli

Choli is a waist-length fitted upper garment similar to the blouse or top. The heavily embroidered choli has an elbow-length sleeve and basic neckline.

3.2 Kalidar Kurta

Kalidar kurta is fitted at the top and flared at the bottom. The sleeveless kurta is assembled with several *Kali* or panels having a heavy embroidered border on the neckline and at the armhole. Conventionally the kurta is made of pure silk or brocade to team up with fitted choli for the outfit.

3.3 Churidar

Churidar as the name suggests looks like *churies*/bangles at the end it is a straight fitted trouser longer than the length of leg leaving gathers or *churi* at the ankle. Conventionally made of brocade fabric.

3.4 Long Dupatta

The six-yard-long dupatta of this illustrious attire is longer than the usual length of dupatta (almost to the length of saree). Gold or silver tissues and brocade were used to make this royal dupatta. The dupatta has three distinct layers of the heavy embroidered border viz: *Masala*, *Almas*, and *Dori*. The border covers the entire edge of the dupatta leaving a one-foot plain edge at the mid of either side of the dupatta.



4. THE DRAPING TECHNIQUE

The elegance of bridal attire lies in the intricate technique of draping a six-yard dupatta. The steps are given below:

- One-foot plain edge at the mid of dupatta is tuck on churidar at the back waist similar to saree.
- The loose end of the right side of the dupatta will be placed at the left shoulder by neatly pressed accordion pleats.
- The loose end of the left side of the dupatta will again be placed at the left side of the shoulder (similar to the previous one), in such a manner that all four borders of the dupatta will be visible.
- Secure the border with a broach after equally balancing both ends.
- One free end of the dupatta will be used to cover the head or placed under the right shoulder crossing over the elbow.
- The other end of the dupatta will hang loosely at the back waist.



5. ROYAL DRAPE IN TODAY'S FASHION

Designer Anamika Khanna showcased this royal drape on the ramp, even her 'Draped Saree' collections are inspired by this traditional outfit. Off and on celebrities can be seen wearing drape sarees resembling the traditional attire but it is mostly known as a draped dress or pantsuit cum sarees. The royalty of the attire lost somewhere in between. The attire has not been known to the masses by its name or origin neither by the conventional way to drape Khada dupatta, though celebrities can spot wearing modernized versions of the drape. As the dazzling diva, Rekha and the royal Soha Ali Khan opted for the drape for wedding functions. The drape has created loads of buzz when the tennis sensation Sania Mirza opted for the conventional outfit for her wedding nuptials but most of the viewers could not understand what kind of dress she is carrying or what royalty it embraces. The uniqueness of the attire grabbed attention for a while but vanished soon.



6. REFERENCES

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