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“COSTUMES OF KASHMIR: AN ASPECT OF CULTURAL TOURISM”

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Abstract:

Cultural tourism is a very complex segment of the 'Tourism Industry,' its supply is diverse and versatile. Cultural Tourism is around the corners in Tourism Industry as an alternative way for sustainability of nature and promotion of unique culture. Costume is an important aspect of socio-cultural life of a nation, dressing style is the speaking attribute of any culture. Kashmir has a rich traditional dress in terms of the style and fabric as well. The traditional costumes have powerful tourism values. Unfortunately, over years the traditional costumes have faded away giving way to the modern style clothing. The paper is an attempt to study the costumes of Kashmir as an aspect of cultural tourism and role of tourism in revival of the ethnic wear.

Key words: **Cultural Tourism, Traditional Dresses, Extinction, Revival via Tourism**

1.0 Introduction:

Kashmir has a rich cultural heritage..Cultural tourism is on cards in every nation. Culture- a mark of distinction in present era is the sum of many attributes of a region as dress or costume, cuisine, language, crafts, life style, customs' etc. Costume is an important attribute of the culture of any region which depicts the life style and general attire of any region. United Nations World Tourism Organisation (UNWTO) also stresses on cultural tourism with numerous aims as to have sustainable tourism, to preserve exotic heritages and to address poverty. Culture has become the major pull factor in tourism genesis. Kashmir has a great potential of becoming a very important cultural tourist destination of India. Its crafts, cuisines, monuments, heritage buildings, humble and welcoming people, costumes and indigenous industries are mobilising.

Kashmir had rich textile industry. Silk, Chinon, **Kemkhab**, **Zari**, **Toosha**, Pashmina, **Raffle**, Fur, **Pattoo** have been produced by the indigenous industries and have been in great demand across the nation and over the world. These wears have always invited traders and fashion seekers to Kashmir. But over the time these items have been side-lined for the reason of unavoidable infiltration in culture, which has been adopted quite quickly by the young and old without giving much thought to the impact it had on the ethnic wear.

2.0 Objectives:

- Acquaintance with the Costumes; the cultural attribute of Kashmir.
- Brief overview of textile industry of Kashmir.
- Understanding Importance of revival of the ethnic costumes.
- Understanding the inter-link of costume and tourism.

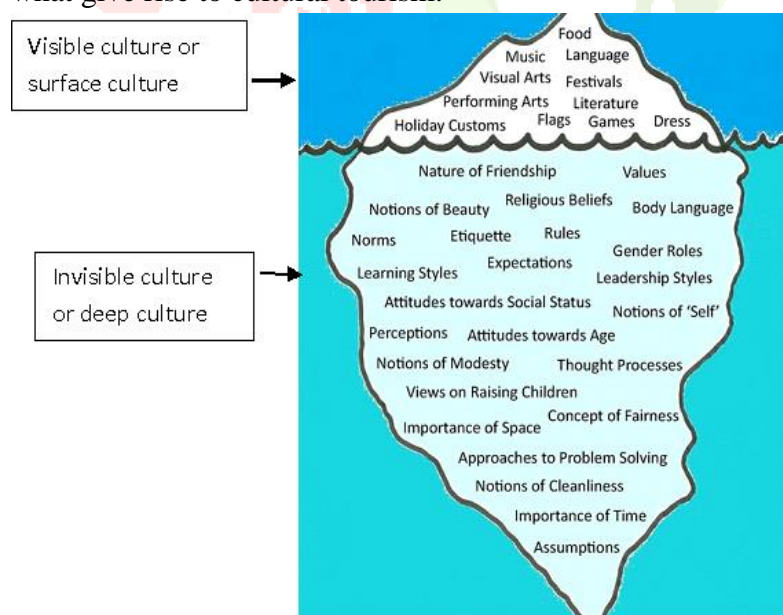
3.0 Methodology:

The present study is a blend of extensive review of the secondary data and the primary data collected in the Srinagar city via qualitative data collection techniques as:

- Inter talks with young encompassing both genders in random; with working ladies and housewives on convenience basis; oral gatherings from gardeners at Mughal gardens and other elderly people in reach. Telephonic conversation with Pandit ladies.
- Unstructured Interviews with four Kashmiri cultural experts. one Kashmiri Professor from Aligarh Muslim University (AMU), two Professors from Kashmir University (KU) and a Museum Curator of Sri Partap Museum, Lalmandi- Srinagar.
- Exploration at Sri Partap Museum, Lalmandi- Srinagar.
- Observation at Mughal gardens.

4.0 Culture Tourism -An Overview:

Culture sums up all the attributes that speak about the lifestyle of a region or society. The term culture is very vast and has multi-dimensional and multi-faceted meaning and explanations. The term culture includes every aspect as the religious beliefs, customs, traditions, language, ceremonies, art, costumes, dance, music, architecture, food, occupations, social relations, assumptions, believes, material objects and the way of life acquired by the people over the course of time and generation. Hall (1970) developed the cultural iceberg model to explain the as visible or surface and deep or invisible aspects of culture (figure1) The term culture has been defined by many scholars extending from material heritage of a region including monuments, buildings etc, to art, spirituality, language, dresses, social activities, and living styles. As per Taylor (1871), Culture is a complex concept which includes the habits and capabilities like knowledge, belief, moral values, laws, art, custom etc acquired by the people of a society. Hostefed (1997), has yet another almost similar definition to culture as cumulative set of knowledge, beliefs, experience, values, attitudes, religion, hierarchies, meanings, roles, notion of time, spatial relations, material objects and possessions acquired by a group of people making up a society or region in course of generations, over a time through individual or group striving. Cultural offerings in a multitude of variants and dimensions to culturally curious tourists are what give rise to cultural tourism.



Iceberg model of culture developed by Hall 1970 (figure 1)

image source @<https://symondsresearch.com/intercultural-communication/>

Cultural Tourism is the form of tourism born due to the curiosity to understand and know about the cultures and way of living of people of various regions or societies. The curious need to understand the lifestyle of people of various places in respect of their art, social activities and bonding, ceremonial traditions, festivals, religious activities, etc which frame up the way of life; attracts the tourists to visit several places giving rise to cultural tourism.

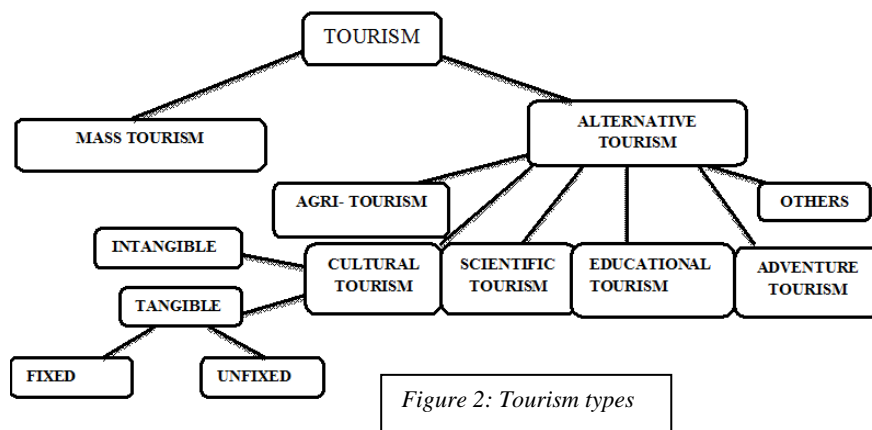
There are many definitions of Cultural Tourism by different scholars. Every definition focuses on a different variant of the culture of a region ranging from attraction side to geographical space to general experience, each however highlighting the role of local population in many respects contributing to their living style. The history of Cultural tourism dates long back, with its roots in the Grand Tour, which is believed to be the original form of tourism. It is worth to mention that, at least 39% of accounted global tourism is Cultural tourism and is having growing graph as is reaffirmed by UNWTO.

The Cultural Tourism may be classified as under (Csapó, 2019):

- Heritage tourism: based on experiencing the places and activities that authentically represent historic, cultural and natural resources of a region.
- Cultural thematic routes: these products row up natural or man-made attractions accessible by different transparent forms around a chosen topic or theme. Product themes may be spiritual, industrial, artistic, gastronomic, architectural, linguistic, vernacular minority etc.
- Cultural city tourism: travel for exploring the city or region and sight-seeing.
- Traditions, ethnic tourism: travel motivated by the search for first hand authentic and sometimes intimate contact with people having ethnic and traditional background different from the tourists.
- Event and festival tourism: travels based on some events and festivals e.g., music events and festivals, cultural events and festivals, fine arts etc.
- Religious tourism: visiting religious sites with religious motivation or for architectural and cultural importance of the site.
- Creative culture, creative tourism: travel directed towards an engaged and authentic experience with participative learning in arts, heritage and special character of place. It provides a connection with those who reside in this place and create this living culture.

The global market of tourism is experiencing significant changes in today's century in both qualitative and quantitative perspectives and both space and time. In ever growing competition, the demand for newer tourism products and regions in both domestic and international trends is continuously rising. To survive such competition, the tourism product or the regions is bound to offer and provide the high and growing standard of quality. Since the culture continuously absorbs the changes offered and presented to it with time due to many reasons and as such provides ever changing and improvised tourism product, cultural tourism is believed to occupy a great deal of space in tourism in present day and future as well. As per Richards (2009), Culture and Tourism have been two major industries of 20th century, and amalgam of the two as Cultural Tourism had become the most desirable option for development of the countries over the world.

The following figure (*figure 2: Tourism types*) shows the place and role of cultural tourism within tourism. The cultural tourism products are diverse and provide qualitative attraction to the tourists, along with distinctiveness, economic benefit and creativity, thus promising the survival in the field.



5.0 Costumes

5.1 Brief Definition:

Costume is the distinctive style of dress of an individual or group that reflects their class, gender, profession, ethnicity, nationality, occasion, activity or epoch. Costume expresses the local identity and emphasizes on cultural uniqueness. The term also was traditionally used to describe typical appropriate clothing for certain activities, such as riding costume, swimming costume, dance costume, and evening costume. Appropriate and acceptable costume is subject to changes in fashion and local cultural norms. This general usage has gradually been replaced by the terms "dress", "attire" or "wear" and usage of "costume" has become more limited to unusual or out-of-date clothing and to attire intended to evoke a change in identity, such as theatrical, Halloween, and mascot costumes. Before the advent of ready-to-wear apparel, clothing was hand stitched. For commercial sale it was made, as late as the beginning of the 20th century, by "costumiers", often women who ran businesses that met the demand for complicated or intimate female costume, including millinery and corsetry (Zhang, 2013).

Costumes are the integral and reflective part of culture, often communicating the other attributes of a culture. What we wear provides others subtle overview of the culture, life style, occasion, event and social situation. Costumes vary nationally and region wise and are influenced by the geopolitical position of the state. India has a diverse culture hence rich costume wealth; same stands true for Kashmir. Kashmiri culture is influenced by the Central Asia and by its geographical position. Kashmiri costumes bear the essence of Kashmiri Culture, unique and unmatched across the length and breadth of the country. Kashmir has a unique textile industry indigenously producing various naive products which have always been attraction to tourists. Silk Route bears the witness to the magnetising force of apparels. But over the time and changes driven by western trends, these heritages have become marginal.

Clothing in Kashmir has the influence of weather conditions as well on its design and fabric usage. Costumes of Kashmir are well known for their exceptional embroidery and intricate designs, which reflects the richness of the culture and landscape of the region. The form of clothing is designed to counter the cold climate of the region. The region was influenced by Aryan descendants and planned with a number of civilizations such as popular Persians, Romans and Greeks. Their cultural contributions reflect in the attires of the inhabitants. Most of the garments are made of wool, silk and cotton. Most common attire among men and women and all sects is '*Pheran*', with variations and varieties in the design and length according to the religion, class, age and gender.

5.2 Costumes of Kashmir and Classification:

Traditionally “*Poatch*” and “*Pheran*” is the most popular and general form of dress among both men and women. The fabric used may however vary depending upon the status and weather. There was use of skull caps and headgears varying in the style among the Muslims and Pandits. The various components of the Kashmiri attire are mentioned below and the classification arrived at is depicted in figure 3.

5.2.1 *Pheran*:

Pheran is a long loose cloak making up the general attire. Its origin is not certain. However, history reckons that it has been derived from Persian word ‘*Pe:rhan*’ which means a loose long apron. It is also believed that this attire was brought to Kashmir during the reign of Mughal emperor Akbar. “*Pheran*” is the common attire of Kashmiri people, men or women, young or old, however varying in the design across the gender and religion. The *Pheran* is made of wool for winter season and of cotton or other light fabric for summer. The *Pheran*’s of Pandit women are long, stretched up to their ankle and wide sleeves which they used to folded up near wrist with the inner *Poatch* to have the impressive white cuffs. The piece of printed cloth or brocade called *Narehwar* was stitched around the *Pheran* cuffs, which is believed to enhance the beauty of the *Pheran* and wearer, so was disallowed to the widows. A ribbon of red color, about an inch wide was stitched around the collar and bottom of the *Pheran* and is called ‘*Dur*’. The *Pherans* had ‘*Laadh*’; a fold all around at about 4 inches above the bottom. The People of higher classes used to wrap on waist a piece of creased cloth called ‘*Lungi*’. The Royals used Pashmina shawls around their waist. The purpose of *Lungi* was to give attire the smart look and enhance beautification. The *Pherans* of Muslim women were comparatively loose and up to knee in length. The *Pherans* of Muslim were also embroidered by thread or *Zari* called *Tilla* around the hem line, collar and around the pockets.(*photograph 1*). The royals and women of higher caste used ‘*Qurab Pheran*’ which had sleeves half cut at elbows and folded upwards below the shoulder with the help of a safety pin. Unmarried women do not wear *Qurab Pheran* and don’t have the *zari* embroidery on their *pheran*, they wear a simple one with sleeves up to wrist or may have the ‘*ari*’ work on their cloak. The *Pheran* of Pandit Men is plain and has narrow sleeves. The sleeve ends were folded up with the inner *Poatch* in the same fashion as women do. The collar of Pandit men was uniquely stitched with a left side breast-open collar and a kind of lapel or lace emerging from it. The *Pherans* of Muslim men are loose and long down to their knees with wide sleeves and simple collar. Thus the simple cloak with these variations marked different identities (*photograph 2a & 2b*).



photograph 1 (clicked by the scholar)

5.2.2 Poatch:

Poatch is a loose long cloak wore under the **Pheran** usually white in colour and made from Khadi. It is usually shorter in length compared to the **Pheran**. It helps give volume and density to the **Pheran** to combat the chills of winter. It also serves as a protection to **Pheran** from getting heat marks by use of **Kangri** (fire-pot) used for warming during winter.

5.2.3 Trousers & Lowers:

The Pandit women did not wear any drawers. Pandits Men usually wear tight chudidars or pyjamas under the **Pheran**. The Muslim men and women used loose salwars under the **Pheran**.

5.2.4 Headgears:

The head dress of Pandit woman was called **Taranga** or **Taech**. It is composed of four elements **kalaposh**-the cap, **zoojy**- delicate **zari** embroidered cloth worn over **kalaposh**, **Tarang** wrapped over and around the head and **poots** tapering garment fastened with **kalaposh** falling down over the back up-to heels. **Taranga** decorated with golden coins is the important part of Pandit bride's wear. The unmarried Muslim girls wear small skull caps decorated by the embroidery made by gold thread and ornament it by using trinkets, pendants and amulets. The married women however use a red coloured thick turban like head cap called **Kasaba**. The piece of cloth is worn over **Kasaba** which veil the entire back. The women of royal and well off families wore taller **Kasaba** called **Khoande Kasaba**. **Pootche**, yet another type of headgear, is the simple square scarf mostly white in color that is tied on head, mostly worn over **Pheran**.

The Pandit men used narrow turbans or **Pagris** also called **Saffa**, sans skull caps, made of muslin cloth or narrow long peice of cloth. The Muslim men however wore turbans called **Dastars** made of wide cloth about 7 yards over skull caps of raised patterns. The skull cap made of fur called **Karakuli** was used among the men of Royal origins and during marriage ceremonies.

5.2.5 Veils:

The Pandit women of higher class used to hide themselves under veils. The Pandit ladies used veils called **Tektaal**, it was worn over **Taranga** on functions, ritualistic occasions and was not common. However, veils were compulsory among the Muslim women. **Burqe** is veil used by Muslim women when they had to move out of home. **Koshur burke** covered the whole body. It has a skull cap with the cloth stitched around that, with much fall on the back side and less on the front side. Eye pieces are designed as almonds and netted so that a woman covering her face with it could see through the eye pieces easily. The Burqa used to have latitudinal numerous parallel folded pipes which enhanced its design. Stitching '**koshur burqe**' is an art known to none now in Srinagar city and may is vanishing in rural areas too . Over time young women switched to the **Arabi Burqa** or two piece veil (coat-loose shirt and **keef** –wear tied over the head and knotted around the throat), mostly black coloured and of synthetic material, now Abaya, stitched up to ankles is used widely as the substitute to **Arabi Burqa** and **koshur burqe** is almost extinct.

5.2.6 Kapar-Chader:

Kapar-Chader is considered as a mark of dignity. Royals used **Kapar-Chader** made of Pashmina. Those who can't afford that take the white cotton cloth instead. It is carried over the left shoulder. **Dusse** is also related to the dignity and is winded over the shoulders. Other such wear which is winded over the shoulders is called as **Jhore Paette**. Such wears are also gifted by the family of bride to the bridegroom as a mark of honour. The material for such varies from high class and costly Pashmina to **Raffle**.

5.2.7 Jewellery:

Earrings, anklets and bangles had been widely used apart from the use of ornamentation in clothing. **Dejharoos** or golden pendants are worn by the Hindu women. The **Dejharoo** is always hexagonal (shatkon) in shape given to a bride by her mother and is dangled from the inner ear cartilage down up to chest using

red thread called *Nirvan*, the in-laws complete the ornament by replacing *Nirvan* with golden chain- *atah* for hanging and other pedant- *athoor* . *Dejharoo* thus comprise two decorative gold pendants which are suspended through gold chains or silk threads from their ears. It is symbolic of a woman's married status among the Kashmiri Pandits. The Muslim women were quite fond of wearing a bunch of earrings. Silver jewellery had been popular among the Muslim women and they used to adorn themselves with neckpieces, bracelets and heavily jewelled chains.

5.2.8 Footwear:

Kashmiri people from both the communities and genders used *Khraw* (wooden sandal), *Pulhoar* (straw sandal) (*photograph 2c*) which was unique to state. Muslims also used footwear of leather (*chamere*) called as *Gurgeab* (lace less). Pandiths did not use leather foot wear for religious obligations. Footwear with *Tilla* work (*Tille Peazaar*) was common among both genders. The *Konsh* were the embroidered footwear while as simple footwear called *Kafsh*.



Photograph 2a & 2b

: Kashmiri Costumes Left to Right; Muslim Man & Woman, Pandit Man, & Woman



Photograph 2c

Kashmiri Footwear

*photographs 2a & 2c produced above were clicked in Sri Partap Museum, Lalmandi- Srinagar.

2b taken from internet

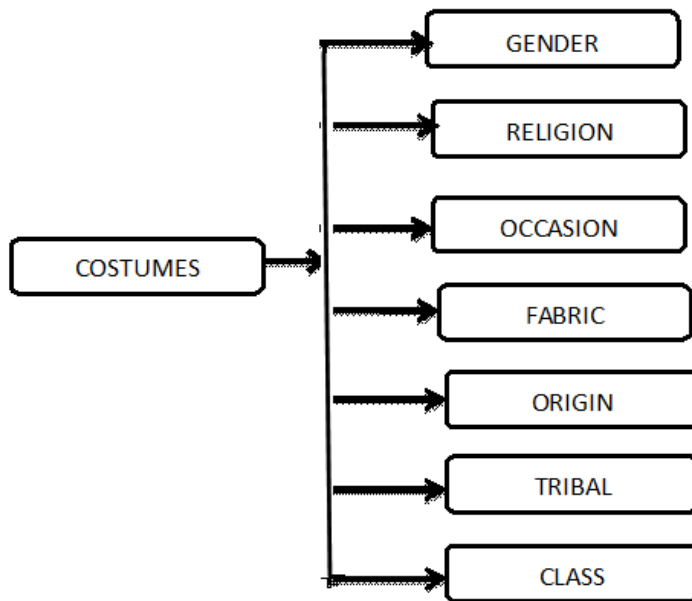


Figure 3: Costume classification factors

6.0 Textile Industry of Kashmir:

Kashmir is famous for its rich and exquisite textile crafts. The major textile crafts that have been prevalent in Kashmir since long are Kashmiri carpets, shawls, tweed, silk as well as embroidery.

6.1 Carpet making:

The Kashmiri Carpet called Kaleen is famous world over for its fineness, natural, excellent and delicate designs. The Kashmiri carpets are hand-made and may take months together or even year to complete. The warp is drawn in cotton, while the leaves and texture, leaving a fluffy pile is done by wool, silk or synthetic fibres. The number of knots per sq cm/inch determines the quality and value of carpet, together with the quality of yarn, dye- stuff and finish. Gabba and Namda are other variants of Kashmiri Carpets. They are made of coarse and fine wool mixed with cotton and embroidered.

6.2 Woollen textiles:

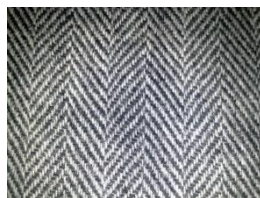
Kashmir has three woollen textile factories, at Karanagar, Bemina and Naushehra Srinagar. The wool textile factory of Naushehra procures fine quality of *raffle* , utilised mainly for shawl making. Woollen hosiery goods are produced in Joggi gate Jammu city.

6.3 Silk Textiles:

Silk textile is one of the most ancient industries of Kashmir. Kashmiri silk –goods are renowned the world over for their quality, colour and shades. The silk fabrics were exported to Persian, Greeks and Roman empires. Silk was the royal fabric of the Mughals. The mulberry farms for production of silk worms are in Galandar, Pampore. The manufacturing unit of silk fibre is situated at Rambagh, Srinagar. Kashmir has about 1035 handlooms and 150 power looms and primarily produces white plain silk called “Tabby”. The industry also provides the raw material for making of carpet: *Gabba*, *Namda*, hosiery and embroidery making.

6.4 Kashmiri Tweed:

The tweed is woven in Kashmir with pure, never blended, wool. The resultant fabric competes favourably with the best fabric in the world. Tweed weaving and sericulture are counted to be the most significant livelihood of the Kashmir.



Kashmiri Tweed
source@internet

6.5 Shawls:

The shawls of Kashmir enjoy the world fame for their quality and intricacy. Among shawls *Shahtoose* called the King of Shawls is the superior one. It was made from the wool of the Tibetan antelope and is as delicate to pass through the ring hence also called ring shawl. The manufacture of the same has however been banned due to the endangerment of the species from which the wool is obtained. Pashmina is yet another delicately beautiful shawl made from wool of Kel sheep. Pashmina shawls are less expensive as compared to *Shahtoose* shawls. Pashmina shawls usually have beautiful and heavy embroidery on them, while *Shahtoose* shawls are plain with no embroidery. The accessories of Pashmina are accessible in a variety of dimensions and these ranges from scarves, stoles or wraps to complete sized shawl. *Raffle*, pure woollen shawls are available in different counts of wool - 40, 60, 80 etc, if the count increases so does the price.

The type of embroidery used on the shawls further categorises them as

- **Ari** shawls: embroidery is done using thick needles called Ari to produce chain stitches making larger pieces of designs in the shawls.
- **Sozni** shawls: embroidery is done with smaller needles and requires precision and accuracy demanding acute focus and patience.
- **Kani** shawls: woven using wooden needles called *Kanis* and the design patterns are resultant of the various ways of using different threads in different patterns.
- **Tilla** shawls: embroidery is done using golden or silver threads which are settled on the fabric with the help of stitching common thread.



: (a) **Ari** Shawl (b) **Sozni** Shawl (c) **Kani** Shawl (d) **Tilla** Shawl

photograph Source@ internet

7.0 Drift of Kashmiri Costumes:

Over the period of time the traditional Kashmiri dress has witnessed a huge change due to many reasons. Many components of the traditional Kashmiri costumes have extinct and are no longer in use. Today's generation is mostly unaware of most of the components of the Kashmiri costumes. The changes that have been absorbed among the components of the Kashmiri costumes are:

- Usage of **Pheran** is limited to winters to combat the chills and usually at home. Cotton **Pheran** are off from the traditional wear now. The people use jackets and coats while moving out of the homes. The **Pherans** nowadays are rarely of traditional patterns with no stress on **Ladh**, or collar cuts. There is no use of **Lungi, Narivar, Dur. Qurab Pheran** is limited to the occasional use or Bridal trousseau. Mass migration of Kashmiri Pandiths to Jammu after 1990 have impacted the usage of Pheran in Pandit Community, Pandit women have switched to **Saree**.

- *Kasaba* is no more used. The Muslim ladies wear *dupatta* as head covers matching with their suits. *Taranga* or *Taech* is used only by the brides for ceremonial & ritual importance.
- *Tikpal* is no longer in use. Not all the Muslim women use veils. *Burqe* is rarely used. However, Abaya is used nowadays, which stretches down to the feet.
- *Kaperchader, Dusse, Jhoare Paett* are also a history. However, shawls are used by the women during winters.
- The footwears are of leather with no traditional signs. Zari footwear is seen nowhere.
- People don't use heavy jewellery. Instead the light jewellery is used by the women. The jewellery however forms the important part of Bridal Trousseau. It is more of asset than aesthetic value as in earlier days.

Textile industry of the Kashmir be it carpet industry, shawl business, woollen, silk or tweed is facing the tough competition under the advent of globalisation from the foreign replicas. In spite of the increasing competition the Kashmir's hand- made shawls and carpets receive the praise world- wide for intricate design, quality and durability which needs to be harnessed to improve the condition of the textile industry of Kashmir and the people associated with the craft. The government however is unable to frame the sound policies to give the Kashmir textile industry a bouncy lift. (Majeed, 2018)

7.1 Reasons for drift in Costumes:

Over a period of time the costumes of Kashmir have changed due to many reasons. Factors that influence the diversity of costume design include the effect of the natural environment, the supply of raw materials, the technical skills of the people, moral standards and religious values as well as aesthetic and political ideals. As these cultural differences disappear dress styles also merge into more universal pattern.

- Attitude towards children: At the present time, the children are given the freedom to choose and wear the clothes as per their activity and capacities. Insight about their cultural wear and values associated with cultural attributes of the region they belong to is not stressed.
- Women attitude: In early days, the women used to be homemaker. She mostly used to stay home. But now most of the women have stepped in the field and are working professionals in different fields in addition to being homemakers. She accordingly adopts the easy dresses at home and formal suits outside homes.
- Change in occupations: There has been considerable shift in the occupations from the farmers to the executive and working class. People used to start wearing formal dresses at workplaces. With time the same style started to become general attire.
- Dress codes in institutions: The schools and colleges and other institutions started the trends of uniforms to introduce the concept of uniformity and equality among all.
- Move of Pandits: Is yet another major factor of change in the costumes of Kashmir. The pandit attire can nowhere be seen as there are only very few Pandits in the valley. They have adopted the normal pants and shirts wear.
- Change in climate: We cannot deny the fact that the climate of the valley has changed over the period due to global warming. This has lead to use of easy and light dresses, resulting in diminishing the use of traditional heavy outfits *as Kasaba, Pheran, Taech, Kapar chader* etc.
- Effect of western culture or modernisation: The media have imparted a great deal of effect on the clothing and costumes of Kashmir like any other state. The people have started wearing the jeans, t-shirts, shirts etc. Youth hardly knows about the original traditional attire of the valley and are not even having liking for the traditional dress. The awareness about the dress among the residents on the basis of the inter talks with the people in random is figured in a self developed conceptual model presented below :

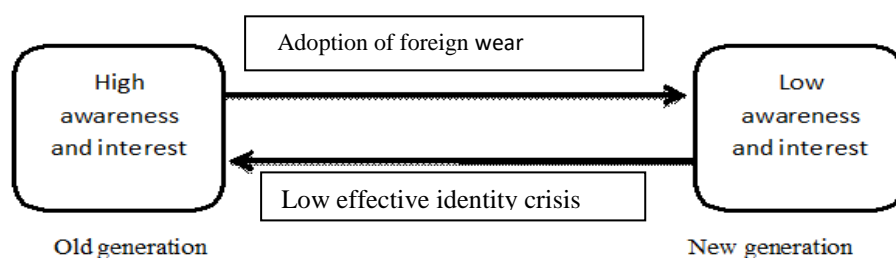


Fig: Traditional dress awareness continuum

8.0 Need for revival:

The world is becoming global village and westernisation becoming equally viral, the cultural values have started fading and risk revival crisis. D.Bhugra and M.A Becker citing Eisenbruch in their work say ‘loss of one’s social structure and culture can cause a grief reaction’. History of migration for education, economy or driven by political reasons bear witness to the mental stress caused by the loss of socio-cultural values due to migration. Eisenbruch calls it as cultural bereavement and explains it as ‘the experience of the uprooted person or group resulting from loss of social structures, cultural values and self-identity. The person or group continues to live in the past, is visited by supernatural forces from the past while asleep or awake, suffers feeling of guilty over abandoning culture and homeland, feels pain if memories of the past begin to fade’. The culture gives the outlook of the social values and status, beliefs, religion, customs, thoughts and ideologies, architecture and other richness of a social sphere. Cultural values help us to understand the disintegrating and integrating forces in social setup. Costumes are nevertheless, one of the main representatives of cultural frame. Costumes at large speak the social status, tradition and lifestyle of a society. Costumes represent the general identity of the people and signify social similarity among the local population. Costumes preserve the distinctiveness of a local population, is a cultural attraction and element of curiosity to the tourists. Kashmiri costume speaks loud about the moral values, simplicity, shyness Kashmiri inhabitants possess. **Pheran** a common outfit is the mark of equality yet a sign that distinguish the people of Kashmir as Pandit or Muslim and male or female. The extinction of the traditional costume or any attribute of culture reduces the tourism products and gives false or artificial identity or representation of local population.

9.0 Tourism, a help:

Ravee Chauhan in his book ‘*heritage and cultural tourism*’ states that culture is integral part of leisure and complements it, stimulating revenues in sustainable and appropriate way. His message “cultural offers can’t be defined in touristic vacuum” has a worth of diamond, in addendum “cultural travellers want to experience authentic and distinct sense of place” guides us to the importance of conserving the unique attributes of our culture of which dress too makes a good standing. General apprehension is tourism influences our culture in the negative sense and dilutes the fabric of our culture. The statement may hold the validity but it can’t be generalised. Kashmiri descendents come to know about their cultural attributes via tourist activities. Kashmiri dress, an important attribute of Kashmiri has slowly left homes over time and with the aid of tourism has taken the refugee in Mughal gardens where from it at its maximum becomes the part of memorable moments clicked and hanged on the walls by non Kashmiries usually, and locals. Tourism reinvigorates local culture. It addresses many problems as unemployment, economy needs, nature conservation etc. Tourists are attracted to the culture of a state and bear curiosity to know the people and their life style, including costumes, language etc. Cinema has also adored the Kashmiri costumes. The use of Kashmiri attires in the cinema and films like Kashmir Ki Kali, Haider, Bajrangi Bhaijan, rockstar and others is worth mention and appreciation. This has raised the curiosity in people about the Kashmiri Costumes, and purchase by the fans, hence manufacture of such costumes. The economy gain due to sale of the Kashmiri textiles shawls etc to the tourists cannot be denied either. Tourism can promote the traditional costumes in multiple dimensions but for that planning and simultaneous implementation of plans drafted is needed.

Jammu and Kashmir Tourism Development Corporation's (JKTDC) website should add the pages on culture of Kashmir with special stress on costumes. Kashmiri art and costume emporiums should be introduced in naive places and should also be promoted via e- shops. Similarly cinema, print media, publications, or mere conversation with the peers can help to revive the ethnic wear. Accommodation sector can make use of Kashmiri attire in staff uniforms or in theme events and occasion in Kashmiri attire. Wears promoted via photography in Mughal gardens should exhibit the true essence of Kashmiri attire. The responsibility also falls squarely on the residents to wake up and save their dying ethnic wear. People claim tourism had the negative demonstration effect which eroded the culture but the fact is unreasoned quick adoption of new thing, passion for fashion and ignorance of old to pass down the legacy to new hands have greatly been the reason to erosion and extinction.

10.0 Conclusion:

It is clear that dress is the quintessential aspect of culture, a tool by which person expresses his individuality and his social status in the society. The usage of traditional costumes has faded over time. But we should understand that, distance from our culture means cutting down our roots and being victims of cultural bereavement in our own homeland. Viral westernization will risk us to neo- cultural apartheid adopted by ourselves. Our presence in global world is marked by our distinctiveness. Culture makes us distinct and costume is one major attribute which gives us identity. Costumes tell us about our values and where we belong. Kashmir has a rich costume base which should be revived and all parties have responsibilities and a role to play. Tourism and cinema had been a helping hand to promote and develop awareness but there is much more that can be done. Our tradition should not limit to the circumference of the museums or have refugee in Mughal gardens only but should be put in the tourism fold in innovative, impressive and honoured way. It is our vital duty to appreciate, adhere and know every aspect of the culture we belong to and make every possible effort to keep it alive.

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