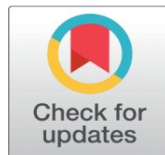


A STUDY ON ROYAL PERIOD DRAMA COSTUME DESIGN AFTER THE YEAR 2000

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ABSTRACT

Bollywood has always been inspired by the grandeur of the royalty of the Rajputana rulers of Rajasthan, and many historical drama films and web series have been created with inspiration from Rajasthan's royal dynasties. The research examines historical drama costumes as a sphere of popular culture based on developments around 2000. First, historical dramas are separated into three categories: actual historical plays, popular dramas, and combination dramas. Historical drama clothing depicts people's status and roles, allowing spectators to become immersed in the dramas and gain a better appreciation of historical periods and expertise. Second, the peculiarities of TV historical drama costumes contributed to diversification because they vary by period, genre, and character, and costumes appropriate for them also resurfaced. Third, regarding the design characteristics of TV historical costumes after the 2000s, real historical plays were designed using comparative in-depth historical studies based on historical sources to help the public comprehend the past. Popular historical theatrical performance costumes are accurate to the era, but their contours have been enhanced (or exaggerated); also, hues, topics, and patterns have undergone modifications to capitalize on visual charm, drama atmosphere, and personas by conveying objective. The fusion of historical theatrical costumes drew public attention to royal designs that blended history and contemporary to proactively incorporate current trends from previous eras and exhibit new creative designs.

Keywords: Period Drama, Fusion Drama, Historic, Costumes, TV series

1. INTRODUCTION

If the past is analogous to the present, then theatre is analogous to fiction. So, by fusing fact and fiction to create partnership and synergy, historical dramas can satisfy audiences with both knowledge of the past and theatrical enjoyment. TV historical dramas are recreations of bygone eras that, in contrast to modern times, captivate audiences with grandiose visual depictions of historical events, drawing them into the story while also helping them learn more about the past. So, viewers of historical plays see them as an integral part of history, and the vibrant and beautiful historical costumes included in these shows serve as a platform to revive interest in long-forgotten styles of dress. Furthermore, historical clothes have been evolving in many ways since the turn of the millennium, opening the door to a direct connection between traditional Indian apparel and modern Indian design. Hence, it's important to examine the features of historical theatre costumes, which have been showcased in a variety of forms since the 2000s, as well as the traditional traits and alterations in fashion that accompany traditional garments.

2. OBJECTIVE AND RESEARCH METHODOLOGY

With the public's interest in traditional clothing on the rise thanks to the current historical drama craze in TV dramas, this study aims to examine the design characteristics of historical costumes and how they have changed over the years, taking into account the trend of historical dramas since 2000. The objective is to furnish foundational resources for comprehending traditional garments and creating patterns.

Consequently, this research looks at the evolution of trends in historical dramas broadcast by Sony TV, Colours, and Zed from 2000 to 2019 and defines historical dramas and TV costumes to determine what those terms represent. Following an examination of the features of historical drama costumes on television, the design aspects of historical drama costumes featured in historical dramas airing since the turn of the millennium were categorized and studied.

The study's initial focus was on historical dramas set during the Mauryan Empire, the Mughals, Rajputana, or the Marathas, and then narrowed its scope to historical dramas from these eras. The study was restricted to the years 2000–2019 because that is when the majority of historical dramas started airing. We looked at the top-rated television shows by total viewers per episode. Both theoretical and practical studies were incorporated into the research process. Historical play costumes, relevant books and articles, and prior studies on royal costume design were the primary sources for this literature review.

To go deeper into the topic, we combed through promotional images, articles, and official websites of Sony TV, Colours TV, and Zee—three terrestrial broadcasters that aired historical TV dramas in the 2000s—to find relevant data.

3. LITERATURE REVIEW

3.1. CONCEPT AND CLASSIFICATION OF TV HISTORICAL DRAMAS

A play or play borrowing material from historical events or characters' is the dictionary definition of historical drama, which is a dramatic adaptation of historical fiction like tales, legends, and classical novels set against the backdrop of a particular historical period and featuring historical facts as well. According to B. R. Kim (2007), this takes historical accounts as its starting point and faithfully recreates the characters, settings, and events of the past. Thus, historical dramas center on the protagonist and make extensive use of all props, such as food, clothing, and shelter, to evocatively portray the historical backdrop to spectators.

Political history and historical history are the two main types of historical dramas that air on television. 'Traditional historical dramas' or 'orthodox historical dramas' dramatize political history by acting out events that occurred in the past, with the plot being structured around According to Han et al. (2005), "popular historical dramas" are fictionalized depictions of real-life historical events. 'Fusion historical drama,' which seeks fresh material and direction in historical dramas, has arisen as a new genre since the 2000s, thanks to technological advancements and the demand for innovative content from viewers.

Historical dramas are categorized according to whether they relied on research or historical truths. An authentic traditional historical drama that draws from historical sources but updates it for contemporary tastes and entertainment values; a hybrid that unabashedly blends historical context with contemporary social and cultural norms and fictional facts. Historical dramas were categorized into three types: orthodox historical dramas, popular historical dramas based on imagination, and fusion historical dramas based on fiction. According to Kwon (2008), traditional historical dramas are political historical dramas that focus on the lives of rulers. Three types of historical plays were identified: those that dealt with actual historical events or people, those that took place at a specific period, and those that blended historical elements with contemporary sensibilities. Thus, as illustrated in, three main categories can be used to describe contemporary Indian TV historical dramas.

Table 1. TV historical drama type

Genre	Characteristic	Examples of TV drama
Authentic historical drama	Using historical context, an epic play tells the tale of a hero's life or a political conflict.	<i>Punyashlok Ahilya Bai, Chakravartin Samrat Ashoka</i>
Popular drama	The drama is based on a non-official story and is narratively structured according to fiction, drawing from historical context and backdrop.	<i>Jodha Akbar</i>
Fusion drama	A dramatic piece in which cultural artefacts from the past are rebuilt for use in the present by drawing on historical locations and fusing them with contemporary sensibilities.	<i>Tanhaji, Mahabharata</i>

3.2. THE IMPORTANCE OF TV HISTORICAL DRAMA COSTUMERS

Costumes on television allow actors to physically embody and convey a character's image. Viewers can learn about the program's theme, characters, and social and historical context, as well as the characters' occupations, social statuses, and income levels, just by looking at the clothes they wear. start to notice it. Thus, it is essential that TV costumes complement the program's subject matter, tone, and intended message. One example of this kind of television costume is the historical drama costume. This type of costume serves as a direct medium that depicts the time period, setting, and characters' status and function in the play. What we wear has a powerful impact on how we are seen. Consequently, in order to visually portray the practices and beliefs of the time, it is essential to conduct thorough study on the clothing of the period in which the play is set. Historically significant costumes are currently enjoying a renaissance thanks to the rise in popularity of historical dramas, which has led to a rediscovery of their significance and subsequent expansion and reproduction as commercial cultural content. Hence, it is crucial to focus on studying historical drama costumes, which are recreations of actual garments from bygone eras.

3.3. CHARACTERISTICS OF TV HISTORICAL DRAMAS SINCE 2000

Diversification and segmentation of historical drama costumes have resulted from the development of the digital environment and video technology, and since the year 2000, TV historical dramas have featured a variety of characters, including those from underrepresented groups, as well as topics that were previously unexplored in the genre.

There are many subgenres within this art form, including orthodox, popular, and fusion, and it has mostly persisted within the Mauryan Empire. Especially following the debut of numerous historical dramas on television. Period plays and TV shows centered on Indian history were popular in India and became staples of the country's television landscape. Period drama TV serials in India continue to be popular and culturally significant, as these historical dramas demonstrate.

Many fusion historical plays started airing on television as *Jodha Akbar's* popularity skyrocketed. New material and a broader expressive space were brought to the stage by the fusion genre that emerged after the year 2000. Unfamiliar historical tales were made more approachable by incorporating previously unseen elements of fiction and modernism. Furthermore, the inclusion of young actors and actresses has piqued the interest of younger viewers, drawing in an audience that isn't just middle-aged (the typical demographic for historical dramas), but also ranks higher in terms of viewership than older, more conventional historical dramas. Even the younger audience was enticed by the show's success. One reason for the upsurge in youthful, imaginative designs in historical drama costumes is the prevalence of shows that reflect contemporary styles and use new materials.

3.4. DIVERSIFICATION OF CHARACTERS

In the 2000s, historical dramas moved away from the secret history of the royal family or secret dynasty dramas centered on the king, his subjects, and the surrounding characters, and focused on ordinary people such as slaves, exorcists, physiognomists, magicians, doctors, veterinarians, painters, people, merchants, shamans, etc. The main content deals with the lives of the professional protagonists, achieving a downgrading and diversification of status and occupation in historical dramas. The emergence of these new characters seems to reflect the psychology of the public, who are gradually losing interest in existing things and always seeking new things.

In addition, Sony Liv <Punyashlok Ahilya Bai (2021)> caught the attention of viewers with its novel attempt to add royalty with issues prevailing in the society and educational and modern elements to an orthodox historical drama set in the Marthas time. As social status and occupations have become more diverse, the proportion of women's historical dramas featuring women as protagonists has increased. TV historical dramas, which had been considered the exclusive preserve of men, are gaining popularity, and women are seen becoming confident subjects and leading their lives. For example, Jodha, Ahilya Bai, Rani Padmini, and other stories of Indian female queens have become a huge success, with high TRP in viewership ratings.

Sony Liv told the story of Ahilya Bai, who was not from the royal family before marriage and also had to face a lot of challenges in getting accepted by the other females of the Holkar family. It also told the story of the evil that existed in the royal family itself to drive out the disaster of the royal family. It was a great success with a high viewership rating. The story of a female princess Jodhaa, and her marriage alliance with Emperor Akbar and their love story also gained popularity, showing great love for women's historical dramas. Rani Padmini's Jauhar and her love and devotion to the king have been loved equally. Accordingly, as the clothing is segmented, not only the design and material but also the clothing is differentiated in detail.

3.5. ENHANCEMENT OF VISUAL BEAUTY

When it comes to making a drama more immersive, visual beauty is crucial. With the transition from analogue to high-definition (HD) digital television, audiences were treated to visually stunning compositions made for big screens, accompanied by crystal-clear images and immersive, natural entertainment.

People are looking for visually stunning products that are easy to replicate in a wide range of colours. Furthermore, historical dramas are progressively improving their looks. Modern video technology and the expansion of the digital realm have made it possible to bring previously unrealized scenes to life using state-of-the-art gear and specialised imagery. Complex computer graphics (CG) allow for the seamless creation of scenes that previously only existed in one's imagination. To explain mythical creatures and enigmatic atmospheres, mythological dramas offered beautiful, visual imagery that were previously only seen in films, and they also established a new genre called fantasy narrative drama. Reviews were positive when TV serials began using the same high-speed digital cameras used in movies, along with elaborate computer graphics, to give viewers thrilling action scenes befitting a Hollywood production. A scene when a body's wounds are healed is just one example of how it completes the distinctive images of a fantasy historical drama, which also create an enigmatic atmosphere. Support for technology applications, such as computer graphics, and their usage in historical study, art, and effects, all grew in tandem with the increasing importance of visual pictures for realistic expression and aesthetic pleasure. The level of costume and art design in historical dramas has also improved thanks to the technical skills of professional human resources, and the number of lavish and spectacular attractions has increased. Additionally, historically themed dramas with enhanced visual functions have become more visually detailed with sets, costumes, and makeup.

4. DESIGN CHARACTERISTICS OF EACH TYPE OF TV HISTORICAL DRAMA COSTUME SINCE 2000

Shape, color, material, and pattern were used to categorize the design features of the costumes in this area, which correspond to the conventional historical dramas, popular historical dramas, and fusion historical dramas that were split in <Table 1> in area II.

4.1. AUTHENTIC HISTORICAL DRAMA COSTUMES

As much as possible, the costumes used in historically accurate plays were based on actual historical research. The historical drama, shown on Colours TV, was set during the Mauryan Dynasty and became incredibly successful with a viewership rating of over 60%.

A lot of time and effort went into researching and making the costumes. The lavish and mesmerizing costumes of the historical drama TV series "Chakravartin Ashoka Samrat" are famous for taking viewers back in time to a regal era. Stunning actors, a compelling plot, and state-of-the-art visual effects are all on display in this series. The show's clothes are a reflection of the historical period and a showcase for the characters' daring and famous ensembles. Characters and the storyline rely heavily on traditional Indian clothing, which is seen throughout the show in many forms including

dhotis, patkas, wigs, mukuts, talwars, malas, and kundals. The mesmerizing clothes add to the show's aesthetic appeal and take the audience on a thrilling tour around Magadh's fashion district. The captivating designs of the characters' famous clothing are showcased in the series style file, adding to the visual appeal of 'Chakravartin Ashoka Samrat'. The clothes add to the show's immersive experience and are a reflection of the production's work and imagination.

4.2. POPULAR HISTORICAL DRAMA COSTUMES

When compared to orthodox historical dramas, popular historical dramas incorporate fictional elements into their costumes for dramatic effect. As a result, costume designers in these shows often have to improvise or come up with completely new designs based on the characters' personalities, the plot, and the available historical materials. showed. Zee's Jodha Akbar (2013)> explores the love life of Akbar, the greatest Emperor of the Mughal Dynasty, and the people surrounding him duringthat time, and is based on the marriage alliances between the Mughal emperor Akbar and the Rajputana Princess Jodha from a novel written in the 16th century.

Thanks to its historically accurate costumes and painstaking attention to detail, "Jodha Akbar" successfully conveys the spirit of both traditional Rajasthani attire and garments influenced by the Mughals.

Traditional Rajasthani Clothes: The series' clothes pay homage to the long history of Rajasthani fashion by using brilliant colours, intricate mirror work, and traditional forms. The rich cultural heritage of Rajasthan is on full display in the traditional attire of the people, which includes long lehengas, elaborate cholis, and beautifully carved odhinis.

With their opulent fabrics, intricate needlework, and imperial drapery, the garments pay homage to the glorious Mughal Empire. The series features Mughal-inspired garments made of luxurious materials including velvet, rich brocades, and fine muslin. Jhumkas, maang tikkas, and display necklaces are examples of the elaborate jewellery worn by Mughals, which exudes an air of royalty. **Variegated Styles:** Traditional Rajasthani wear and garments inspired by the Mughals are deftly combined in the outfits, resulting in a beautiful mashup of styles. The combination of elaborate zardozi work, royal decorations that pay tribute to the Mughal dynasty's sartorial magnificence, and Rajasthani lehengas with designs inspired by the Mughal empire is a prime example of this fusion. The outfits in "Jodha Akbar" magnificently combine the cultural subtleties of traditional Rajasthani dress with the regal charm of Mughal-inspired garments, demonstrating the harmonious union of wo unique yet complimentary fashion traditions.

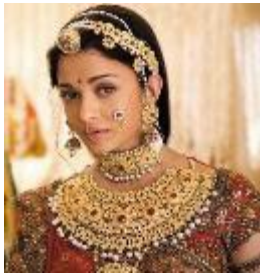


Fig 1: Jodha from Jodha Akbar
(Souce: Times of India)



Fig 2: Rani Padmini from Padmawat
(Souce: Times of India)



Fig 3: Maharaja Ratan Singh from Padmawat
(Souce: NDTV)

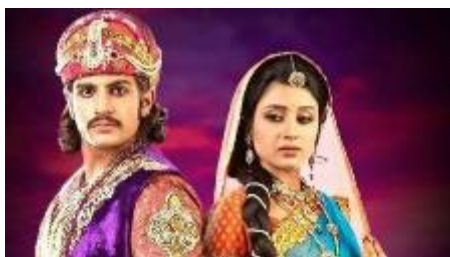


Fig 4: Jodha Akbar Tv Series
(Source: Zee 5)



Fig 5: Mahabharat Tv Series
(Souce: Hotstar)



Fig 6: Ahilya Bai Tv Series
(Souce: Sony Liv)

Table 2. Characters of authentic historical drama costumes

TV drama	Shape	Color	Material & Pattern	Characters
<i>Punyashlok Ahilyabai</i>	Sarees, Flow, Nawari	Primary color: gold, red, purple, blue, yellow, green, White	Silk, Nawari, nath, pearls	Composition of flat way Form of the costume according to study into the past
Chakravartin Ashoka	Free flow, unstitched garments, crowns, tiaras	Nature color: red, purple, pine pollen, blue, indigo blue, gold, yellow	Cotton, linen, muslin, gold, pearl	
Chanakya	Dhoti, unstitched garments	Nature color: White, gold	Traditional materials: Linen, metal, pearl, cotton	

To summarize the characteristics of popular historical drama costumes, <Table 3> and same.

Table 3. Characters of popular drama costume

TV drama	Shape	Color	Material & Pattern	Characters
<i>Jodha Akbar</i>	Sherwani, churidar, shalwar, poshak	Traditional & bright royal color: navy, red, pink, blue, purple, green	Traditional materials: brocade, silk, cotton	Composition of flat way Transform shape by scanty data
<i>Mahabharata</i>	Antariya, Uttariya, saree	Traditional & deep color: orange, ivory, navy, red, pink, blue-green, purple, indigo	Traditional materials: brocade, silk, cotton	

4.3. FUSION HISTORICAL DRAMA COSTUMES

There has been a proliferation of innovative costumes that blend conventional garments with contemporary styles in the 2000s, thanks to the proliferation of diverse characters and the proliferation of new types of work materials. This is in contrast to fusion historical drama costumes, which are updated by drawing solely from the drama's historical setting. The historical drama *Tanhaji* fuses cinematic allusions and contemporary graphics with historical research to tell the story of the "Maratha Empire's military leader Subedar." The story's framework necessitates military outfits inspired by Maratha, Rajput, and Mughal styles of dress. Traditional garments were given a more modern and approachable look by incorporating modern trend aspects into their general shapes and silhouettes.

The mythical lives of the Pandavas and Kauravas are portrayed in the fantasy epic drama known as *Mahabharata*. Bright colours, handlooms, gold, and embroidery patterns resembling jewellery were used to create the garments.

5. CONCLUSION

Based on trends in historical dramas from the year 2000, this study deduces the significance of historical drama costumes in TV shows and examines the variables that have changed and the design characteristics of different types of historical drama costumes. The costume design for each drama was categorised and analysed, and relevant official websites and publications were utilised for a TV historical drama. Promotional images, etc., were also gathered. Disregard for past evidence is on the rise. The usage of clothing from dramas set in various times was also careless, despite the obvious age difference. At this point in time, when historical dramas are being mass-produced, it is considered as careless to dress in a way that doesn't correspond with the time period and setting. Giving the wrong information could potentially make a negative impact on a global scale. Therefore, basic historical study on clothes should be prioritised during the design and production stages of historical dramas, and attempts should be made to imitate them appropriately for the relevant era. Imagination may be required at times as a result of the play's genre, but audiences run the danger of taking historical dramas at face value, thus even a contemporary retelling requires research on the period or nation in question. Consequently, there has to be an improvement in areas like the creation of garments that do not adhere to historical research and the recycling of garments that are timeless and universal. Conclusions about historical dramas of the 2000s cannot be drawn with certainty from this study because it only looked at a small sample of representative plays from that decade.

CONFLICT OF INTERESTS

None

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None

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