

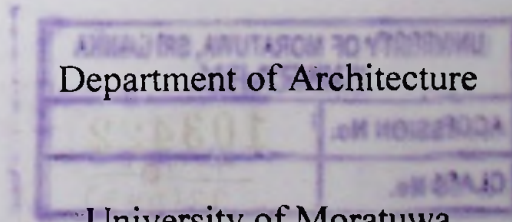
# PROCESS OF CAUSING INFLUENCES ON FASHION OF COSTUMES

Phc

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(07/9903)

Thesis submitted in fulfillment of the requirements for the degree Doctor of  
Philosophy



University of Moratuwa

Sri Lanka

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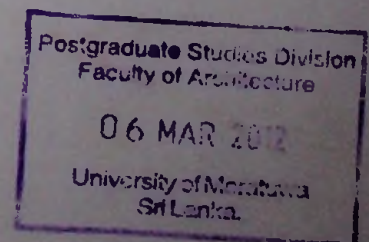
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## **Dedication**

*“This thesis is dedicated to Professor Nimal De Silva who was the catalyst of my thoughts, and led me out of darkness to the light of knowledge”*

## **Acknowledgements**

This thesis would not have been possible unless my supervisor Professor Nimal De Silva, whose encouragement, supervision and support from the preliminary to the concluding level enable me to develop an understanding of the research.

I would like to take this opportunity to thank Professor K.A.M.K Ranasinghe, the Vice Chancellor, of the University of Moratuwa who gave immense support to fulfill this task. As well as the Chairmen of the University Grants Commission who provided with the funds necessary to the research. I would like to thank Professor A.K.W Jayawardane former Dean of the Faculty of Engineering, and Professor U.G.A Puswewala, Dean of the Faculty of Engineering. Also I would like to thank Dr. E.A.S.K Fernando former Head of the Department, Textile and Clothing Technology, and Dr. G.L.D Wickramasinghe Head of the Department, Textile and Clothing Technology.

I owe my deepest gratitude to Professor Ramanie Jayathilake, Senior Professor, Dept of Sociology, University of Colombo, gave me her generous hands with valuable subject resources. I am grateful to thank Dr.Varuni Ganepola, Senior Lecturer, Social psychologists, Dept of Graduate studies, University of Colombo, who spent her precious time with providing significant comments which increased the validity of my research.

My heartiest thank go to traditional artists who were very generous to impart their profound knowledge in traditional clothing techniques. And also I would like to thank the guardians of temples, museums and historical sites. Their support was immense when I was deeply engaged with gathering information.

Last but not least my husband and family proved an enduring source of inspiration with their interest and encouragement.

## **“Abstract”**

Textile industry in Sri Lanka makes a massive contribution to her economy. As it is largely compromised of ready-made garment productions, fashion designing, the essential component that plays a pivotal role in the industry, deserves a careful and comprehensive study. Creating new fashions is the key to the product development in the textile industry. A new creation would not simply become a fashion unless it conforms to some underlying theories which are expected to be brought to light through this research. Using the Grounded Theory Methodology it attempts to analyse some aspects of its spectrum, such as ‘how a fashion influences the wearer’, ‘what makes a fashion popular’ and ‘what psychological, economical and social forces give rise to new trends and creations’.

Several such theories have been ascertained and the possibility of their modification as to the practicability in the future application to the product development of the fashion industry has been discussed. The apex assertion of this exploration is that,

*‘The adaptation of costumes in Sri Lanka is not oriented towards environment but to the task expected with the dress’*

This fact should be taken into consideration in future development planning in fashion industry of Sri Lanka.

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