



STUDY OF WOMEN FASHION DESIGNERS TENDENCY AND RESPONSES TOWARDS USE OF TRIBAL GODNA ART MOTIFS IN GARMENT EMBELLISHMENT

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ABSTRACT

In today's era, fashion designing is a great and profitable enterprise and women have an important role and participation in the field of fashion designing. This field is an artistic field also. A variety of arts are presents in all over the world, Godna art is also from one of them. In this presented research work, the tendency and acceptability of women fashion designers of Raipur city have been studied for the use of Godna motifs for garment embellishment with different embellishment techniques.

Keywords: Godna, Motif, Garment Embellishment.

INTRODUCTION

Godna is a traditional art of chhattisgarh. In this art different shapes and designs is used to decorate human body. In urban areas this art is known as tattoo. There are many names of Godna in different part of world. There are variations in motifs of Godna according to different area. Godna is very important in tribal culture. Although ornaments are quite common among the tribal folks of the state, their spiritual concept of ornamentation varies. As per their belief, ornaments are mortal as

they are human made. Thus they have invented Godna art or tattoos which are the permanent ornamentation and lasts forever. Tribal beliefs say that these are the only ornamentations which remain with them even after their death. Godna is used for not only beautification but also for social and spiritual reasons.

Chhattisgarh is a tribal majority state and rich with many folk arts. There are 42 tribal cast residing here, mainly Gond, Halba, Mariya, Muriya, Baiga etc. There are many types of Godna motifs in



tribes living in different areas, which represent their cast, region and culture.

For the study, we have included motifs from tattoos of Gond tribes of sarguja district, chhattisgarh, and tendency and responses of women fashion designers of Raipur city were studied for the use of those motifs for garment embellishment.

Raipur is the capital of Chhattisgarh. Many famous Indian fashion designers have also become interested here. There are many designer's store and multi designer stores for fashionable and designer dresses and women have an important role and participation in the field of fashion designing.

Objectives

- To procure information about Godna motifs of Sarguja district's tribes.
- To study acceptability of tribal Godna motifs in the field of fashion designing.
- To study responses of women fashion designers towards Godna motifs uses for garment embellishment.

Limitations

- Only Sarguja district's Godna motifs are selected for the study.
- Only women fashion designers from Raipur city are selected for survey.

REVIEW OF LITERATURE

- Seth, M.K. and Bhatnagar, P. (2016) described that existing state of competitive market textile designer need to use the traditional art and crafts, motifs for designing. They studied about traditional mughal jaali designs in current textiles.
- Morton, K. (2010) narrated that a tattoo or being inked is a permanent picture, design or other marking on the skin by pricking it and staining it with an indelible dye. When people are getting tattoos they are forming an expression of themselves in ink on their bodies. They are showing off to the world and everyone in it how they feel or how they live their day to day lives.
- Khushi, M. (2011) described that the Gond, Bhils, Baigas,



Binjwars, Kanwar and other sub tribes of Gonds, practice tattooing in varied forms. The women amongst the Bhills, Korkus, Gonds, Baigas, Muriyas are tattooed over a large part of their bodies. Their face, arms, hands, thighs and back are tattooed with different motifs.

- Divya, N. (2012) explored that the ethnic trends and details are all over the fashion runways as people more or less want to return to their roots. Indian traditional and tribal motifs and embroidery were the first to gain mainstream popularity and it later led to indo western and fusion clothes in 2000's. We all follow tribal fashion all the time, we just don't recognize it as a particular trend or pay to much importance to it.

METHODOLOGY

Research design – Research design of this study is descriptive.

Area of the study – We collected the Godna motifs from Surguja district of Chhattisgarh. Surguja District is a district in the northern

part of the state. The district headquarters is Ambikapur. Major population comprises tribal population.

Selection of respondents for survey has been selected from the women fashion designers of Raipur city. Raipur is the capital of Chhattisgarh. Raipur is known for its rich history and cultural heritage. After being capital many fashion designers and brands of clothing have opened their stores here. we studied the responses towards Godna motifs in Raipur fashion field.

Sample selection and sample size –
Sample selection of Godna motifs –
In this present research work 06 Godna motifs are selected for the study. These 06 Godna motifs are presented with their name and description in Table A–

Sample selection for In this study for the assessment of Godna motifs the target sample were randomly selected from Raipur city. The present research work is done in woman fashion designers. The number of selected samples is 20 for survey.



Data collection- The data obtained regarding tendency and responses towards Godna motifs of women fashion designers was based on responses to questionnaire intended for this purpose

Tools and equipment – we have collected data by personal interview, questionnaire, observation and home visit.

Analysis and Result – Responses and tendency of women fashion designers towards Godna motifs for garment embellishment has been studied through questionnaire.

The result of different dimension of Godna motifs have been presented in the following dimensions-

- Analysis of the answers of women fashion designers towards this question, Do you know what is Godna? The result clearly suggests that 95% women fashion designers knowing about Godna. (Table no.1, Graph no.1)
- Analysis of acceptability of use of Godna motifs for garment embellishment and designing

by women fashion designer – The tables shows that 70% of women fashion designers want to use the Godna motifs on garment for their next collections, 5% doesn't want to use Godna motifs and 25% doesn't know they want to use or not.(Table no.2 and Graph no.2)

- Analysis of responses of women fashion designer towards embellishment techniques for Godna motifs on garments –It is evident from the table that more (50%) women fashion designers want to use Godna motifs by hand painting techniques in comparison to other techniques like hand embroidery(30%), machine embroidery(10%), block printing(5%) and screen printing(5%).(Table no.3 and Graph no.3)
- Analysis of Remarks given to different Godna motifs by woman fashion designers – From the remarks given for Godna motifs for garment embellishment indicate that – (Table no.4 and Graph no.4)



Karela chani -- 75% women fashion designers remarked excellent and no one remarked it bad.

Machhi mudi- 70% women fashion designers remarked very good and 25 % good.

Chhati Godna – 70% of women fashion designer likes it so much an given excellent remark and 30% remarked it very good.

Phoolwari Godna- 80% women fashion designer remarked it good and 5% given it bad remark.



Parri bija- 60% women fashion designer remarked it very good.

Sathi Godna – 50% women fashion designers given it excellent remark.

CONCLUSION

The present study was based on Godna art, the beautiful tribal art of Chhattisgarh and uses of Godna motifs in garments. We found that Godna motifs are so beautiful and perfect for designing. Godna motifs like by many of women fashion designers of Raipur city and they want to use these motifs in their collections with different embellishment techniques like embroidery, painting and printing etc. This will give newness and conservation to this beautiful traditional art.

Table A: Name and description of Godna Motifs

S.no.	Godna Motifs	Name
1.		Karela chani – This motif is inscribed after puberty on the forehead, neckline and arms. It is mean to reduce anger, tension and wards off evil eye.
2.		Machhi mudi – this tattoo is applied on ankles at the time of marriage.



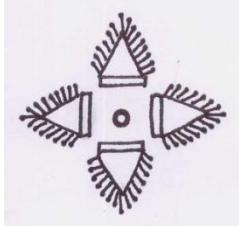
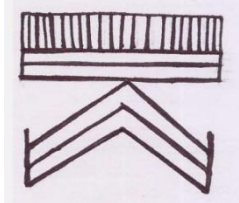
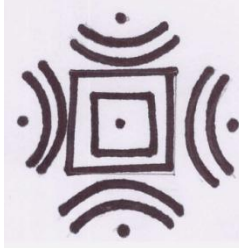

3.		Chhati Godna - This is the final tattoo inscribed onto the body. It marks the beginning of motherhood.
4.		Phoolawari Godna – Its applied on arms, thighs and feet as a means of decorating and beautifying the body.
5.		Parri Bija Godna – Its an ornamental tattoo and applied on hand and feet.
6.		Sathi Godna – This tattoo is inscribed on the forearms, indicating companionship.

Table no.1- Answers of women fashion designers towards this question, Do you know what is Godna?

Answers	f	%
1. Yes	19	95
2. No	1	5
Total	20	100



Graph no. 1- Answers of women fashion designers towards this question, Do you know what is Godna?

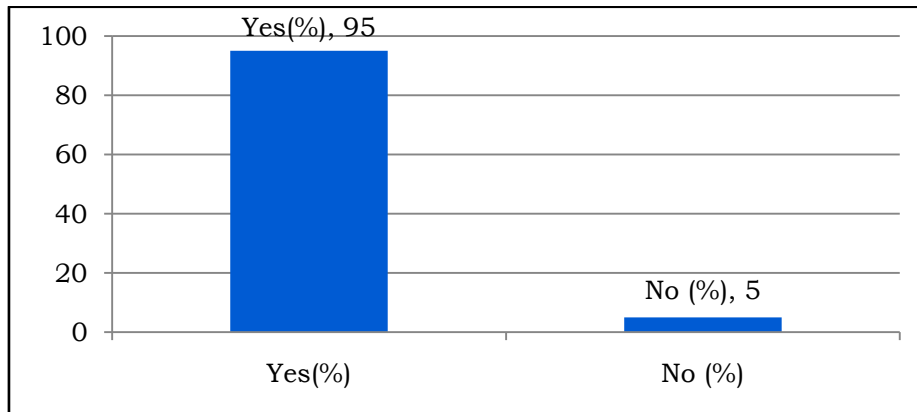


Table no.2: Acceptability of use of Godna motifs for garment embellishment and designing by women fashion designer

Will Woman fashion designers want to use the Godna motifs?	f	%
1.Yes	14	70
2.No	1	5
3.Don't know	5	25
Total	20	100

Graph no.2 Acceptability of use of Godna motifs for garment embellishment and designing by women fashion designers-

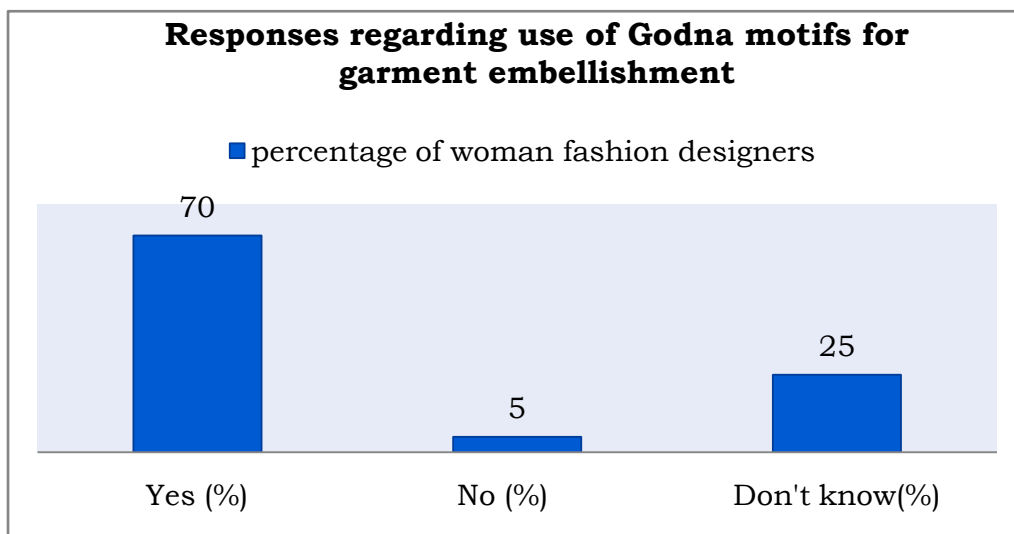




Table no.3 Responses of women fashion designer towards embellishment techniques for Godna motifs on garments

Embellishment techniques	f	%
1. Hand embroidery	6	30
2. Machine embroidery	2	10
3. Hand painting	10	50
4. Block printing	1	5
5. Screen printing	1	5
Total	20	100

Graph no.3 Responses of women fashion designer towards embellishment techniques for Godna motifs on garments-

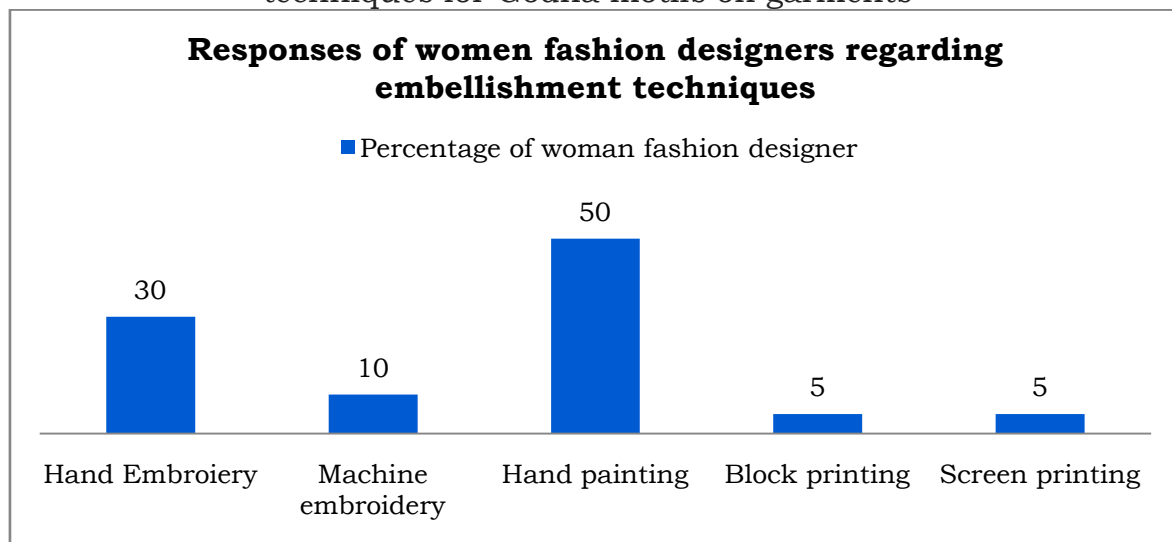
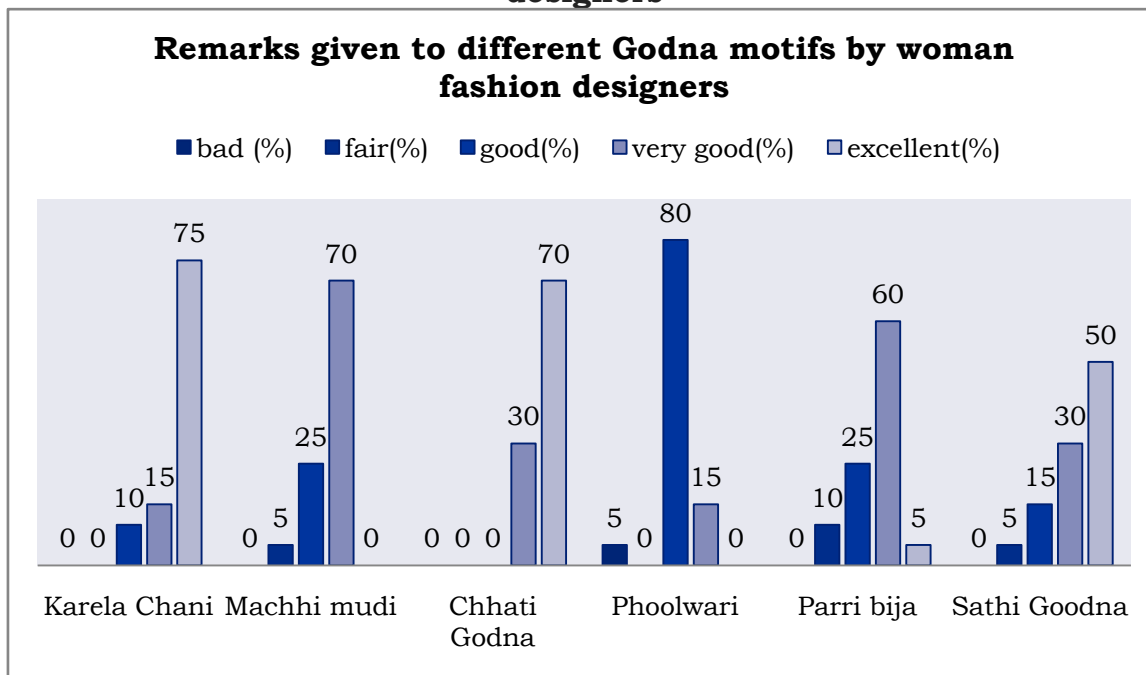


Table no.4 Remarks given to different Godna motifs by woman fashion designers

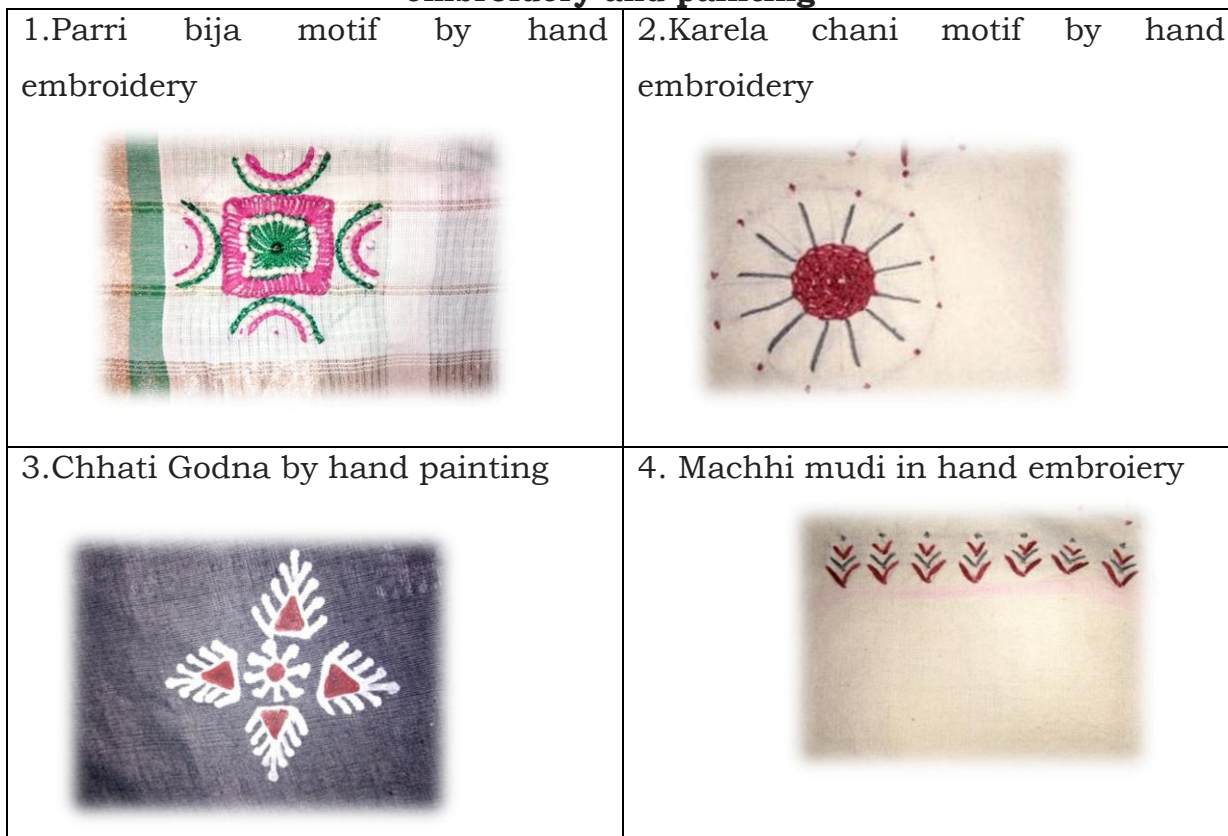
Godna Motifs	bad		fair		good		very good		excellent		total
	f	%	f	%	f	%	f	%	f	%	
1.Karela Chani	-	0	-	0	2	10	3	15	15	75	20
2.Machhi mudri	-	0	1	5	5	25	14	70	-	0	20
3.Chhati Godna	-	0	-	0	-	0	6	30	14	70	20
4.Phoolwari	1	5	-	0	16	80	3	15	-	0	20
5. Parri bija	-	0	2	10	5	25	12	60	1	5	20
6.Sathi Gona	-	0	1	5	3	15	6	30	10	50	20



Graph no.4 Remarks given to different Godna motifs by woman fashion designers



Development of some designs with Godna motifs through hand embroidery and painting -





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