

Goddess in Indian Attire: A Cultural Journey

Dr. Priyanjana Banerjee

Assistant Professor, Sona Devi University

Abstract

This study investigates the deep influence of goddess mythology on Indian fashion, analyzing the cultural importance of designs inspired by goddesses. It examines the reimagining of goddess symbols in different expressions, ranging from conventional clothing to contemporary fashion, emphasizing the blend of spirituality and beauty. The research shows that esteemed goddesses like Durga, Lakshmi, Saraswati, and Kali have consistently inspired Indian designers, showcasing the nation's vibrant cultural legacy.

Indian fashion has been profoundly influenced by its mythological origins, with goddess-themed creations forming a crucial part of the nation's cultural Identity. This study also explores how goddess-inspired fashion impacts Indian society, especially in fostering cultural heritage and empowering women. This paper examines the convergence of mythology, culture, and fashion to shed light on the lasting attraction of goddess-themed designs within Indian fashion.

Additionally, the research explores the progression of goddess-themed fashion, spanning from classic to contemporary interpretations, showcasing the creative methods designers are using to incorporate goddess motifs. From elaborately crafted sarees to contemporary fusion attire, goddess-themed designs persist in enchanting the Indian fashion landscape, showcasing the enduring charm of these emblematic symbols.

Introduction: The Divine Thread

In India and the surrounding areas, the clothes people wear are not something you put on to cover yourself. The clothes tell a story. When we think about spirituality and the way people express themselves through clothes we can see this clearly in the way the Goddess or Devi is shown. For a long time from the old Vedic days to now the idea of the Goddess has been a big inspiration for people who make art and clothes. This paper is about how the way Indian goddesses are shown. The colors they wear the things they hold the way they stand and the way their clothes are draped. Has been used to create a kind of language of fashion that's very Indian and helps define who India is, as a country. The Goddess is a part of this and the clothes people wear are a big part of the Goddess story. In India people do not think of getting dressed as something. Getting dressed is like a ceremony. It is a way of becoming someone. To really understand what the Goddess means in clothes you have to know that in Hindu thoughts the whole universe is, like a big piece of cloth. This cloth is made by the Goddess herself who is called the Shakti. The Shakti is a powerful female energy that is found everywhere. This paper is going to take us on a trip to see how the Goddess and what she wears like her clothes and jewellery and the colours that mean something have changed from a long time ago in temples to the modern fashion shows that happen all around the world. The Goddess and her things like clothes and jewellery are really important, to this story. We will look at how the Goddess and her special colours have moved from temples to the fashion shows that people watch today.

1.1. The Concept of "Vastra" as a Spiritual Shield

In Sanskrit the word for cloth Vastra comes from the root Vas, which means to dwell or to cover. A garment

is more than a piece of fabric in old stories. It is like a layer that keeps you safe and has a connection to God. The story of the Chira-haran of Draupadi is very famous. It shows that a saree is like an ending, divine protection, from the Goddess. The saree is a kind of cloth that represents the Goddess protection. When a woman today wears clothes that remind her of a goddess it is not about how she looks. She is actually wearing something that gives her a kind of protection. This protection is like a shield that helps her feel strong and beautiful. It connects her to all the women who came before her women who were known for being powerful and graceful. The goddess-inspired clothes are like a reminder of this connection, to the women who wore clothes a long time ago. The woman is wearing a shield that reminds her of the goddess.

1.2. The Triad of Power: Aesthetics of the Tridevi

The basic style of this study comes from the Tridevi. The three goddesses Saraswati, Lakshmi and Parvati also known as Durga. Each of the Tridevi goddesses gives us an idea of what looks good that has shaped Indian fashion for a very long time. The Aesthetics of Wisdom (Saraswati): Characterized by Shukla (white), minimalist drapes, and the absence of heavy ornamentation, symbolizing clarity and the "uncluttered mind." The Aesthetics of Abundance (Lakshmi): Defined by Hiranya (gold), vibrant reds, and the lotus motif, representing material and spiritual prosperity. The Aesthetics of Strength (Durga/Parvati): Evoked through "War colours" like vermilion, deep ochre, and the structured folds of the Veera-kacha (warrior drape).

1.3. Fashion as "Darshan": The Visual Exchange

The main idea of this paper is that clothes in India are like a way to connect with something than ourselves like a kind of Darshan. You know Darshan is when we see and are seen by the divine. In the days people would dress up the idol of the goddess in really nice clothes, like the best silks and this was called Shringar. Now it is the other way around. The modern woman in India wants to feel close to the divine she wants to have Darshan through the clothes she wears. So she wears clothes with borders like the ones, in temples and motifs that are considered sacred and traditional ways of draping the clothes. This way she is showing the image to the world through her own clothes, which is really a beautiful thing and it is still a kind of Darshan. This introduction is about how people keep using symbols in a modern world. The thing that makes these ancient symbols still important is something called a "exchange". This "visual exchange" is what helps these old symbols stay relevant in a world that is not really focused, on them anymore.

1.4. The Scope and Objectives of the Study

This study looks at how the image of goddesses changed over time in three periods:

The Formative Era: Examining the transition from Vedic descriptions to the physical drapes seen in Gupta and Chola statuary. The time of handicrafts is really interesting. Let us look at how some places that are famous for weaving like Banaras, Kanchipuram and Paithan used goddess motifs in their regional weaving clusters. These regional weaving clusters, like the ones in Banaras, Kanchipuram and Paithan are very good at making things. The regional weaving clusters, in Banaras, Kanchipuram and Paithan adopted goddess motifs in their work. The Contemporary Fusion Era is about modern designers like Sabyasachi, Gaurav Gupta and Anita Dongre. They have taken these symbols and used them in a completely different way. The Contemporary Fusion Era is really about how these designers have changed the meaning of these symbols for the fashion market. They have taken something that was very special. Used it to make clothes that people all over the world want to buy. The Contemporary Fusion Era is a time when designers like Sabyasachi, Gaurav Gupta and Anita Dongre are making an impact, on the global fashion market with their modern designs.

1.5. Methodology and Theoretical Framework

This study looks at textiles in a way using something called Semiotic Analysis. It focuses on patterns like the Kalki, which is also known as paisley the Kamala, which's the lotus and the Mayura, which is the peacock. These patterns are like messages that people can understand. The study also uses a Sociological Perspective to see how clothes with goddess themes can make women feel more powerful. It does this by giving women a kind of language of clothes a Sartorial Vocabulary that shows they are in charge. The Sartorial Vocabulary of authority that women get from goddess-themed attire is really important. The textiles and the patterns, like the Kalki, the Kamala and the Mayura are a part of this study. I talked to people who study clothes and I looked at what people wore on the catwalk from 2015 to 2025. This paper shows that the Goddess in Indian Attire is not something that is popular for a little while. The Goddess in Indian Attire is an important part of what it means to be Indian. The Goddess, in Indian Attire is something that is deeply connected to Indias identity.

2. Mythology as the Blueprint of Aesthetics

Indian fashion gets its ideas, from the Puranas and Vedas. When you look at pictures of goddesses you can see the colors they wear and the symbols they use.

Durga: Power (Shakti) represented through vibrant reds, tiger motifs, and heavy gold embroidery.

Lakshmi: Prosperity and grace, signified by lotus motifs, pink hues, and the lustrous gold of Kanjeevaram and Banarasi silks.

Saraswati: Wisdom and purity, reflected in pristine whites, veena motifs, and the minimalist elegance of cotton and muslin.

Kali: The fierce feminine, inspiring subculture fashion with bold blacks, skulls, and unconventional, raw silhouettes.

3. Historical Progression: From Temple Statuary to Textiles

The way people dress like goddesses has changed a lot over time. We can see this change happening in a different stage:

The Classical Era- The old sculptures in Khajuraho and Ellora show us what the Antariya and Uttariya looked like. These were the clothes that the goddesses wore. The Antariya was like a garment and the Uttariya was, like a veil. The way these clothes were draped is actually where the modern Saree comes from. The Saree is still a garment today and it all started with the Antariya and Uttariya.

The Handloom Legacy- People in regions have their own special ways of weaving. These Regional weaving traditions are often dedicated to deities like goddesses. For example the Kasavu sarees of Kerala are really special because they remind us of the purity of Saraswati. The Pochampally weaves of Telangana are also very unique because they often have temple borders which're like the Gopuram and these represent divine protection from the gods.

We need to look closely at how Indias history, which is like a solid stone became the beautiful silk that we see today. This part is like a map that shows us how the clothes of goddesses have changed over time. It connects the carvings, from the 2nd-century BC to the new handloom revival in the 21st century. The Regional weaving traditions and the clothes of goddesses have a history and we can see how they have evolved over time.

The history of fashion is really not written down in books. It is actually seen in the temples made of granite and the old bronze statues of Chola idols. If you want to understand the Indian Goddess and her clothes

you need to look at the temple like it's a fashion show. The temple is like a catwalk where the Goddess is dressed in a way, with clothes that mean something.

3.1. The Pre-Classical Era: The Birth of the Drape

Before the special clothes of the Mughal time changed the way Indians dressed the Goddess was already showing people how to wear clothes that were not sewn together. The Indus Valley to the Mauryan Period is really interesting. The old terracotta figurines of the Mother Goddess are very special. They show the Mother Goddess wearing a Mekhala, which's a beaded hip belt and a short skirt. The Mother Goddess figures have this thing in common. They all have a big focus on the waist. The waist is like the centre of power, for the Mother Goddess. The people who made these Mother Goddess figurines wanted to show that the waist is an important part of being a woman.

The Antariya and the Uttariya are really interesting. If we look at the sculptures from the Mauryan and Shunga times, which's around the 2nd Century BC we can see what the Saree looked like back then. The goddess, in these sculptures wears a garment, which is called the Antariya, made of very fine muslin. This muslin is often so thin that you can see the sculptures body underneath, which's pretty amazing. This is supposed to symbolize the idea of Nature or Prakriti being both shown and hidden by something. The Antariya and the Uttariya are parts of this.

3.2. The Kushan and Gupta Periods: The "Golden Age" of Drapery

The Gupta period, which was from the 4th to the 6th Century AD is usually thought of as the time for Indian classical art. This is when the way goddesses like Ganga and Yamuna were shown at the entrances of temples such as the Udayagiri Caves became really advanced. The Gupta period had an impact, on how textiles were represented in art. The goddesses Ganga and Yamuna were often depicted in a detailed and sophisticated way during the Gupta period.

The Evolution of the Pleat: A time ago sculptors started making intricate pleats that looked like fans at the front of the goddess waist. The Pleat, which is called the Nivi style today was made to let the goddess move around easily like when she was dancing with a lot of grace which people thought was a thing, about the goddess and the Nivi style Pleat. The Stana-Patta is something that we see for the first time. It is a band that women wear around their chest. The Stana-Patta is, like a breast-band. This is a sign that people are starting to think that wearing clothes is a good way to be modest. The Stana-Patta would eventually change into what we know today as a blouse or a Choli. The Stana-Patta is a part of this change.

3.3. Medieval Statuary: The Architecture of Silk

The temples that were built a time ago from the 10th to the 13th Century AD had really complicated designs. At the time the clothes that the goddesses wore inside these temples also became more complicated and fancier. The goddesses, in these temples had beautiful and intricate temple architecture surrounding them and the goddesses themselves had beautiful and intricate clothes to match the temple architecture of the temples. The Khajuraho and Orissan Influence is really something. The Surasundaris, which are beauties and the goddesses, at the Khajuraho and Konark temples are carved with what looks like Jewelled Textiles. The stone looks like the texture of Bandhani, which is tie-dye and Ikat. These carvings of the Khajuraho and Konark temples show that people were already using dyeing techniques to make clothes for the divine the Surasundaris and the goddesses.

The Kanchi Influence is really something. In South India you can see that the Pallava and Chola bronzes of Parvati have a design, on the edges of her stone clothes. This design is called "Yali" or "Temple Border". The Kanchi Influence is what made this design happen. The Kanchi Influence is also seen in the way the

stone clothes hang on the hip in a Chola bronze. It looks like how a master weaver thinks a heavy silk Kanchi saree should fall when you wear it. The Kanchi Influence is still seen in the Kanjeevaram Saree. By the century the Goddess aesthetic was very different from what it was before. It had changed from being simple like it was during the era. Now the Goddess aesthetic was very fancy and complicated like it was during the period. This was the time when people who made clothes started to make them look like buildings. They wanted the clothes to look as amazing as the buildings from that time. The Goddess aesthetic was, about looking really fancy and nice during the Medieval period.

The Jala and Adai Systems are really something. In the South people who weave fabric did some cool things under the Chola and Vijayanagara empires. They made parts for their looms that helped them make fabric that looked like the carvings on temples.

The border on a lot of Indian sarees it is called the Gopuram border and it is like the tower on a temple. This is a way of showing respect for the goddess and her home.

The way the fabric is woven is like steps it is meant to look like you are walking up to something like you are getting closer to the divine, the Jala and Adai Systems are all, about this.

The Kalamkari story is really interesting. It started in the temples of Srikalahasti. This is where the Kalamkari technique was used to make sarees. These sarees had stories from the Devi Mahatmya on them. The Devi Mahatmya is also known as The Glory of the Goddess.

These sarees were not something people wore. They actually told stories. A Kalamkari saree is like a book that you can wear. Now people think a Kalamkari saree with the Tree of Life or the Goddess in the Forest, on it is a really beautiful thing. The Kalamkari saree is an example of spiritual fashion. The Kalamkari technique is still used to make these sarees.

3.4. From Stone to Silk: The Handloom Legacy

This part is, about how certain temples started groups that did weaving work: certain temples gave birth to certain weaving clusters and that is what this part will explain about these temples and these weaving clusters.

The town of Paithan is really famous for its temples. The Paithani Saree is very special. It has peacocks and lotus flowers on it. These designs were taken from the paintings in the Ajanta Caves. The goddess in these paintings is wearing clothes that look like the Paithani Saree. People, in Maharashtra still make these silk sarees today. The Paithani Saree is a part of the towns culture. Varanasi and the Ghat influence is really something. The Banarasi silk tradition started as a way to make Pithambara, which's this yellow sacred cloth and Kashika, which are fabrics from Kashi for temple rituals. The goddesses were the people to get these fabrics from the weavers. They made this heavy gold brocade specifically to look good in the flickering lamp light you know, the Aarti that they do inside the temple. The Banarasi silk tradition and the Ghat influence are still very important, to the people of Varanasi.

3.5. The "Vahana" (Vehicle) as Textile Motif

A crucial historical progression is the migration of the goddess's Vahana into the fabric itself: The Lion (Durga): Symbolizing courage, now seen in the "Simha" motifs of Orissa's Bomkai sarees.

The Swan (Saraswati): Representing discernment, commonly woven into the borders of white Venkatagiri or Maheshwari sarees.

The Owl, which is also known as Lakshmi has a meaning. A time ago people used the owl motif in their homemade textiles. This was to show that they had wealth that stayed in their home. The owl motif is not seen much in modern prints. In the past it was an important symbol of wealth that stayed with the family and that is why The Owl or Lakshmi was used in folk textiles.

4. Contemporary Interpretations: The Designer's Muse

Indian designers these days are not just drawing the goddess in a way. They are now using the goddess to mean things, like ideas and feelings in their work. The goddess is still the thing they are working with but now Indian designers are thinking about what the goddess really means to them. Sabyasachi Mukherjee often uses the idea of Durga. He focuses on the Red Saree as a symbol of power for women from Bengal. The Red Saree is really important to Sabyasachi Mukherjee because it shows the strength of women in Bengal. Sabyasachi Mukherjee likes to use the Red Saree in his work to represent the power of women, like Durga.

Gaurav Gupta: He makes sculptures that look really cool and they remind people of the gods from the old Vedic stories. These gods are like nothing you can touch they are like air or water always moving and changing. Gaurav Gupta uses these sculptures to show what these Vedic deities are, like.

Anita Dongre makes clothes that remind me of the goddesses from Rajasthan. She uses colours and sustainable crafts to create these beautiful things. Anita Dongre is really good, at taking the feeling of Rajasthan's local goddesses and putting it into her work.

Contemporary Interpretations: The Designer's Muse we need to think about more than just how things look. We have to understand the ideas behind rebuilding something. Modern Indian designers are not just making copies of temple statues. They are taking the idea of the Goddess. Changing it to fit the way the woman of the 21st century thinks. In the world of fashion today the Goddess is like a connection between ideas and new ones. Top designers from India are not doing the things like putting a picture of a goddess on a piece of clothing. They are doing something interesting with Abstract Iconography. The Goddess is still the focus. They use things like texture and how the fabric hangs to give you a sense of what the Goddess is all, about.

4.1. Sabyasachi Mukherjee: The "Matriarchal" Goddess

Sabyasachi is really well known for the style that people call the "Bengal Goddess" look. His work is about talking to the idea of Durga, the goddess from Bengal. Sabyasachi's designs are always trying to say something about the Durga archetype, which's a big part of his work, with the Bengal Goddess style. The Sindoor Red Palette is really something. Sabyasachi went back to the maroon and vermilion reds that you see in the old Kalighat paintings. He paired these colours with heavy unpolished gold jewellery. The Sindoor Red Palette look that Sabyasachi creates is very maternal it is, like the love of a mother. The Sindoor Red Palette is fiercely maternal. The old style of wearing a saree is called the Atpourey Drape. He likes to show people how to wear a saree in the Bengali way. This means the pallu part of the saree hangs down in front. It has a bunch of keys attached to it. The Atpourey Drape is like a sign of respect to the Goddess. She is the one, in charge of the home. The Atpourey Drape combines the power of the Goddess with the authority of the woman who takes care of the house. The Atpourey way of wearing a saree is really special because it shows that the woman wearing it is important. She is the Atpourey, the owner of the house. She has a lot of responsibility.

4.2. Gaurav Gupta: The "Ascended" Goddess

Sabyasachi is about the earth and tradition. On the hand Gaurav Gupta is all about things that are not from this world like the sky and the stars. The way Gaurav Gupta sees the Goddess is really Cosmic it is like she is, from space. Gaurav Gupta's idea of the Goddess is Cosmic. Sculptural Draping is what Gupta does. He uses his special way of doing things, which he calls "boning" and making things look like they are 3D. This helps him make clothes that look like they are floating in the air. The clothes have a lot of movement and flow to them. They remind people of Apsaras which're like heavenly maidens or the river goddess

Ganga. Guptas Sculptural Draping is really something because it makes people think of these beautiful things.

Metallic Textures: He uses fabrics and glass beads to capture the Metallic Textures of "Tejas" which is the radiant energy that people talk about in Vedic hymns. The Metallic Textures in his "Goddess" are really cool because she is like a sci-fi character who shows that the feminine is still important, in the future.

4.3. Anita Dongre: The "Prakriti" (Nature) Goddess

Anita Dongres work is really about the Goddess. How she is like Mother Nature. The things that inspire Anita Dongre are the village deities of Rajasthan. These village deities of Rajasthan are very special because they take care of the forests and the animals that live there. Anita Dongres work is, about the Goddess. She loves the village deities of Rajasthan for what they do. Sustainable Divinity is really cool. She uses this embroidery technique from Rajasthan called Gota Patti to make pretty pictures of birds and trees and flowers. This helps the person wearing it feel connected, to the Earth Goddess, who is called Bhū Devi.

Grassroots Empowerment is really amazing. Dongre is doing a thing by giving jobs to thousands of women who make things with their hands through her foundation. This makes the Goddess garment very special because it is made by women and it helps them too. It is like the Goddess Annapurna who takes care of people and Dongre is doing the thing, for these women artisans and the Goddess garment.

4.4. Rahul Mishra: The "Universal" Goddess

Rahul Mishra is the Indian designer to show his work at Paris Haute Couture Week. He sees the Goddess in a way. Rahul Mishra looks at the Goddess through the idea of Creation, which is also known as The Hiranyagarbha. This is a unique perspective, from Rahul Mishra.

Hand embroidery is like a form of meditation. The clothes he makes often have thousands of petals and insects that are sewn on by hand. This is because he wants to show how amazing the Goddess creation is. He calls it the "Infinite Detail" of the Goddess's creation. The Goddess creation has much detail and he wants to capture that in his clothes, with hand embroidery.

The Tree of Life idea is something that shows up a lot in his work. He likes to use the Kalpavriksha, which is also known as The Divine Wish-Fulfilling Tree. This tree is really important when people worship the Goddess Lakshmi. Mishra's way of thinking about the Tree of Life is global. He combines the craftsmanship of India with shapes that are popular, in Europe like European silhouettes to create something new. The Tree of Life is a part of what he does.

4.5. The "Kali" Aesthetic in Avant-Garde Labels

Smaller labels like Huemn or Akshat Bansal from Bloni have done something different with the idea of the Goddess. They have taken a more radical approach, to the Goddess. The Goddess idea is what they are working with. They are doing it in a very bold way.

The "Chaya" Palette, which means Shadow is really different from the others. It does not use gold and red like the others do. Instead, the Chaya Palette uses black and grey and old worn-out leather to remind people of the Kali archetype. The Chaya Palette is about the Chaya idea. It uses these dark colours to show what the Chaya is all, about.

Gender-Fluidity: These designers often look at the Goddess as a symbol of being fearless. They use this idea to break the rules about what boys and girls should wear. They make clothes that anyone can wear no matter if they are a boy or a girl. The Goddess has a kind of power called Shakti. These designers want to use this power to show people that there is more to life than being a boy or a girl. They want to create a

world where people can be themselves without worrying about what others think. The Goddess and her Shakti are inspirations, for these designers and their Gender-Fluidity ideas.

5. The Sociological Impact: Empowerment and Identity

Goddess-themed fashion is not just about looking good. It is actually a way for women to feel strong and confident. Goddess-themed fashion is a tool that helps women empower themselves socially. Goddess-themed fashion is really, about giving women the power to express themselves and be who they are.

When Indian women wear clothes with "Goddess" designs they are taking back their place in a society that is controlled by men. This is a way for Indian women to remember the power of Shakti. Indian women are using the "Goddess" motifs to show their strength. By doing these Indian women are reclaiming their space. They are reminding themselves of the strength of the Goddess, which is a very powerful thing, for Indian women.

People really like the designs that are inspired by goddesses. This means that the traditional ways of weaving are still being used today. It is great because it helps a lot of people who live in the countryside and make things by hand. The goddess-inspired motifs are very popular. That is why the ancient weaving techniques are still alive. This is good for the artisans because it gives them a way to make a living. The demand, for these motifs is what keeps the weaving techniques alive and that is what provides livelihoods to thousands of rural artisans who make these beautiful things.

The Goddess Look is what people think of when they think of India now. This style is a mix of Indian clothes and high fashion. It is, like a mark that shows where India stands in the world. The Goddess Look is India's way of showing its identity to the world and it is a pretty cool thing.

The impact of goddess-themed fashion on society is really interesting. It helps people remember the ways and it also makes women feel more confident. When Indian women wear clothes that remind them of the Devi they are dealing with a lot of things. Like trying to balance old traditions with modern life. Goddess-themed fashion is important for society because it does two main things: it helps keep the old cultural ways alive and it helps women feel stronger. The Devi is a part of goddess-themed fashion and it is making a difference, in the lives of modern Indian women.

5.1. Fostering Cultural Heritage and Grassroots Economy

The Goddess aesthetic is really important for people who make things in areas of India. People want to buy things with pictures of gods and goddesses, on them. The old ways of weaving are still used today. The Goddess aesthetic is what keeps these techniques alive.

The Sacred Economy is really something. In places like Varanasi in Uttar Pradesh or Kanchipuram in Tamil Nadu the people who make things are often thought of as the Sacred Economy architects of the divine. When you buy a saree with a border that looks like a Gopuram, which's a temple or a picture of a Hans, which is a swan you are helping to keep the old Vedic iconography alive. This is because you are giving money to the people who make these things and that money helps them to keep making the Sacred Economy items, with these designs.

The idea of Geographical Indication is to protect things that come from a place. People really wanted to protect Goddess textiles. So, they started using Geographical Indication tags for fabrics like Chanderi and Muga Silk. This way the Goddess textiles will always be connected to where they come from. It stops people from making lots of Goddess textiles, which are, like the cheap clothes you find everywhere and it helps keep the special meaning of Goddess textiles alive.

5.2. Fashion as "Shakti": The Psychology of Empowerment

The idea of the Goddess gives women a chance to show their power get angry and be in charge in a world where men often have control. Women can use the Goddess to express themselves and do what they want without being told what to do. The Goddess is, like a place where women are allowed to be strong and powerful. The Durga Complex in Leadership is really interesting. For women who are leaders the way they dress says a lot without them having to say a word. They wear red bindis, lots of silver jewellery and clothes that are very put together. This is their way of showing the strength and power they need to be leaders. It changes how people see them. They are not someone who follows others they are someone who can protect and take care of things and they are someone to be respected. The Durga Complex in Leadership is about Indian women, in power showing their inner strength through the way they dress.

The story of Kali is being told again. A time ago people in India did not like to talk about Kali because she is fierce and strong. This was because of the way people from times influenced India. Now women in India who want to be free are looking at Kali in a new way. They like the way Kali looks. Her hair's wild and she wears black clothes and simple jewelry. This look is a way for them to say they do not care what others think about their bodies or skin color. When young women wear clothes that're like Kalis style, they are showing that they will not be quiet or behave in a certain way just to please others. They are wearing Kali-inspired clothes on the street to show this. The Kali narrative is important to them. Kali is a symbol of freedom, for these women.

5.3. The "Living Goddess" Rituals: Wedding and Puberty

When it comes to fashion it really makes a woman feel like a goddess at times in her life like when she gets married or has a baby. Fashion has a way of turning the woman into a Living Goddess during these big moments. This is really something, about fashion and the way it affects women. The idea of the Living Goddess is really cool because it shows how fashion can make a woman feel powerful and beautiful at times when it really matters. The Bridal Transformation is a deal. The Indian bride is treated like Goddess Lakshmi when she enters her home. Everything she wears is special. The gold Maang Tikka on her head is like an eye. The Alta on her feet is also important. All of these things help make the Indian bride feel like a goddess. This kind of clothing makes women feel safe and good, about themselves when they are going through a time. The Indian bride feels this way because of the Bridal Transformation. Regional Puberty Rites are really important in South India. The Langa Voni ceremony is a deal for a girl. It is like a welcome to womanhood. During this ceremony the girl wears a saree. This half-saree is often similar to what Goddess Parvati wears. The idea is to teach the girl that the changes, in her body are connected to Goddess Parvati and the Divine Creative Principle of the Regional Puberty Rites. The Regional Puberty Rites and the Divine Creative Principle are what make a girl a woman.

5.4. Challenging Colonial Beauty Standards

The "Goddess Journey" has been instrumental in the decolonization of the Indian mind.

The Return to "Desi" is a deal. For a time, people in India thought that being professional meant wearing Western business suits. Now things are changing. People are starting to wear goddess-themed handlooms to the office. That is a pretty bold statement. It shows that Indians are really proud of who they're where they come from. The resurgence of these clothes in the boardroom is a way for people to say that they love their Indian heritage. This is, about Indigenous Pride. It is really cool to see people embracing the Desi culture.

The Celebration of Curves is really something. It is different from the idea of being very thin that people in the West think are beautiful. In India people have always liked the way goddesses look in pictures and

carvings like the ones from Sanchi and the paintings by Raja Ravi Varma. These goddesses are not skinny they are full-bodied and beautiful. This way of thinking has helped the fashion industry in India be more positive about all body types. The saree is a part of this it is a garment that celebrates The Celebration of Curves because it looks good on women with curves it honours the curves of the goddess. The Celebration of Curves is a thing it makes people feel good, about their bodies.

5.5. The "God-Neutral" Shift: Empowerment Across Genders

There is a change happening now and it is about the "Goddess" archetype. This archetype is really helping the LGBTQ+ community in India. The LGBTQ+ community, in India is getting a lot of power from the "Goddess" archetype. The Ardhanarishvara Identity is really something. In Pride parades you see the image of this male and half female deity. It is also used in Gender-Fluid fashion shows. The idea is that The Ardhanarishvara Identity shows us that gender is not one thing it is a spectrum. Drag performers and non-binary individuals like to wear Goddess jewelry and use Devi drapes to show their Shakti. This is a way for them to express The Ardhanarishvara Identity and the power of the Goddess. The Goddess is a symbol that's universal it represents the triumph of the soul and that is what The Ardhanarishvara Identity is all, about.

6. The Fusion Era: Goddess in the Global Village

The Fusion movement is really cool because it puts goddess pictures on things like jackets and sneakers and digital prints. This means that young people can connect with their heritage in a way that makes sense to them today. The Fusion movement is making it possible for people to see goddess motifs in a new way like, on denim jackets and sneakers and digital prints which is a big part of the Fusion movement. Fashion is a way for the old Goddess to leave her temple and walk on the street. The Goddess is always the same. Fashion is always changing. This is what makes fashion so special it is like the Goddess is always new but still the same Goddess. Fashion is the thing that lets the Goddess be eternal. It is always evolving, like the Goddess is always getting a new dress to wear. The Goddess and fashion are connected and that is what makes fashion so interesting because the Goddess is always a part of it and fashion is always a part of the Goddess. The Goddess in the Global Village is something we need to think about. We have to look at how the Goddess becoming more available to everyone. This part is about how pictures and symbols of the Goddess have moved from the place of the temple and the expensive world of high fashion into the world of street clothes, computer art and popular culture that people all around the world can see and be a part of. The Goddess is now in streetwear she is in art and she is, in global pop culture.

The Fusion Era is a big deal in the way people think about culture. This is when the Goddess is not something you look at from far away. The Goddess is now a part of the life of people. The Fusion Era is changing the way people see the Goddess. She is a symbol that people are using in their lives. This is happening because of a generation of people who want to find a balance between their old traditions and the fast pace of the world we live in today. The Fusion Era is about the Goddess being a dynamic symbol, in the everyday life of people.

6.1. The Rise of "Cyber-Ethnic" and Streetwear

In the alleys of Mumbai and the tech hubs of Bangalore people are coming up with a way of dressing. The young designers of Mumbai and Bangalore are using the pictures of Kali and the proud way Durga stands to make clothes that were once thought to be only for Western people. They are taking the ideas of Kali and Durga. Turning them into clothes that people in the West would wear. The young designers of Mumbai and Bangalore are really good, at mixing the old with the new to make something different.

Graphic Divinity is really cool. Streetwear brands are putting colourful pictures of goddesses on big hoodies, denim jackets and tees with the shoulders cut out. The young people do not think this is bad they think it is a way to make a point, about things that are happening in the world today. They are using the power of the goddesses to talk about issues that matter to them. Streetwear brands are using Graphic Divinity to make people think. People are really into denim and gods these days. A new thing people are doing is painting or sewing Pata Chitra, which is a kind of scroll art or Madhubani goddess motifs onto the back of old denim jackets. This is a way to make a jacket that lots of people have into something that is one of a kind. It is like the jacket is telling a story. This is why people call it Storytelling Apparel. The Pata Chitra or Madhubani motifs, on jackets are really making them special.

6.2. The Digital Saree and Virtual Identity

We are getting into a time with the Metaverse and now goddess fashion is part of the computer world with pixels. Goddess fashion is really changing with the Metaverse. The Metaverse is making goddess fashion look really different, with all these pixels. 3D-Draped Avatars: Digital artists and Crypto-fashion houses are making Goddess Skins for avatars. These outfits have cool effects like fabrics that shine from the inside with a light that is called Tejas. The color of these fabrics can also change when the virtual avatar moves around. The people who make these Goddess Skins are using what they call physics to create them. This means the fabrics can do things that would not be possible in the world like glowing from the inside which is a pretty amazing thing, for 3D-Draped Avatars and Goddess Skins. The Instagram Bindi Movement is really something. People are using media filters that put a digital Bindi on their forehead. This Bindi is like a Maang-tikka or a Third Eye. It is making the Indian goddess look available to everyone. Now the Indian people who live around the world can show their Indian culture on social media. They can do this even if they are not near the Indian clothes and things. The Instagram Bindi Movement is a way for the global Indian diaspora to show their identity on the internet. They can do this with the Bindi, which is, like a symbol of the Indian goddess.

6.3. Global Pop Culture and the "Orientalist" Pivot

The Goddess Journey is really big now. It has gone to countries and people are talking about it everywhere. The Goddess Journey is on stages and even on red carpets all, around the world. The Met Gala has an influence on people. When famous people from over the world wear Indian temple jewellery or saree-drapes to big events they are trying to be like a goddess. This is called the Goddess Archetype. It also starts a big discussion. People wonder if they are really appreciating culture or if they are just taking it without permission. This is a difference between liking someone's culture and taking it without being respectful. The Met Gala and Indian temple jewellery and saree-drapes are at the centre of this discussion, about Cultural Appreciation and Cultural Appropriation. Global Brands and Indian Artisans: companies, like Dior they had a big show at the Gateway of India in 2023 are now giving credit to the Indian artisans who make these beautiful patterns. Indian artisans are the ones who do the work. This change is good because now the whole world can see where the artisans' skills come from. The Indian artisans are the ones who make everything so nice.

6.4. The "God-Is-a-Woman" Feminist Fusion

Fusion fashion is used to talk about feminist ideas. People use fusion fashion to discuss things that're important to modern feminists. Fusion fashion is a way for modern feminists to express their thoughts and feelings. The Power-Suit Saree is a cool idea. It is like a mix of a blazer and a traditional silk saree. People like Mahua Moitra and Komal Pandey have made this style popular. This Power-Suit Saree is an example of the Durga in the Boardroom concept. It takes the style of the West, which is the blazer and combines it

with the elegant style of the East, which is the saree. This creates a look that is a mix of both, a kind of Third Space where different identities come together. The Power-Suit Saree is, about merging these two styles to create something new and interesting. Slogan Footwear has Sneakers that have cool hand-painted designs on them. These designs are of the Lotus, which's a symbol of Lakshmi and the Veena, which is a symbol of Saraswati. The Slogan Footwear Sneakers are called the Goddess on the Move. This name means that a modern woman is special not because of what is inside her but also because of how she moves around in her Slogan Footwear Sneakers. The modern woman has a kind of divinity, in her Slogan Footwear Sneakers. In every step she takes.

7. Deep Dive: Durga and the Iconography of Shakti

The Goddess Durga, the epitome of Shakti (divine energy), is perhaps the most influential figure in Eastern Indian fashion, particularly within the Bengali diaspora. Her influence is not merely aesthetic but structural.

The Power of "Sindoor" Red- In India the colour red means a lot of things. Red is the colour of blood it is the colour of life. It is also the colour of fertility. When we talk about Durga-inspired fashion people often use Garad sarees. These sarees are usually off-white silk and they have thick red borders. The red borders on these Garad and sarees are, like a symbol that reminds people of the goddess Durga.

Designers like Sabyasachi Mukherjee have taken this idea of purity versus power to the world. They use a lot of zardosi work that looks like the weapons Durga holds in her ten arms. This makes the person wearing the clothes feel like a modern-day warrior. The clothes are like a mix of purity and power like Durga and Sabyasachi Mukherjee is one of the designers who does this really well with his designs like the purity, versus power idea and the use of zardosi work to make the wearer feel strong.

The Third Eye and "Alpana" Prints-The Durga image with three eyes also known as the Trinayani is often seen in block printing and jewellery. Now people are using the Trinayani motif of Durga in ways like digital prints, on organic linen. This is bringing together the stories of Durga and the Trinayani motif of Durga with the idea of taking care of the earth. The Trinayani motif of Durga is really special. People are finding new ways to use it.

8. Textile Semiotics: Weaving the Divine

The Lotus of Lakshmi (Kamala)

In the Kanjeevaram tradition of South India, the Mallinaggu which's the jasmine bud and the Thamarai, which is the lotus are really special. The Mallinaggu and the Thamarai motifs are not something that looks nice. They are actually very important because they represent the seat of Goddess Lakshmi. The Mallinaggu and the Thamarai are more, than pretty designs they are connected to Goddess Lakshmi. The Gold Standard is really something. It uses zari, which is silver thread that has been dipped in gold in these beautiful sarees. This is a way of paying respect to Lakshmi, who's the goddess of wealth. The sarees are very heavy often weighing than 1kg and this weight is like the heaviness of a blessing from God, a sign of divine grace, from the goddess Lakshmi. The Gold Standard sarees are truly a reflection of the beauty and wealth that Lakshmi, the goddess of wealth represents.

The Veena and the Vastra: Saraswati's Minimalism

Saraswati-inspired fashion is really different from the style of Lakshmi or Durga. It is about using Jamdani and Chanderi fabrics in a simple way. Saraswati-inspired fashion likes to keep things easy and beautiful, with these fabrics. Transparency and Light: These fabrics are really special because they are so thin and

you can see through them. This is, like how our thoughts should be clear and easy to understand and how the truth should be easy to see. The fact that you can see through these fabrics is what makes them so great it is like they are showing us what is real and true.

Motifs are really pretty. They have white-on-white embroidery, which is also called Chikan.. Sometimes they have light gold butis, which are, like little dots. These things represent the stars and the cosmic music of her Veena. The Veena is a thing and the motifs are inspired by it.

Goddess Archetype	Fashion Element	Psychological Impact
Durga	Structured Blazers with Red Accents	Authority and Protection
Saraswati	Handloom Cottons / Minimalist Linens	Intellectualism and Calm
Lakshmi	Silk Scarves / Gold Statement Jewellery	Prosperity and Approachability

9. The "Goddess Archetype" in the Workplace

Your paper should talk about how the way people dress has changed over time. It used to be that people wore clothes for special rituals. Now people wear these kinds of clothes to show power in the business world. This is what is called Corporate Power Dressing. You should look at how this change happened and write about it in your paper focusing on how the same type of clothes now used to show power in a corporate setting instead of just for rituals and how this transition from ritualistic wear, to Corporate Power Dressing has taken place. In the century the Goddess has moved from the altar to the corner office. Indian professional women often dress in ways using traditional symbols like the Goddess to show they are, in charge they are wise or they can handle tough times. The Goddess is still a part of their lives and they use this to their advantage in the workplace just like the Goddess.

9.1. The "Durga" Executive: Authority and Crisis Management

The Durga archetype is the most prevalent in high-stakes corporate environments. The Power Saree is something that senior executives really like to wear. They usually choose Handloom Tussar or Gadwal sarees in colours like terracotta, deep crimson and charcoal which are called "Earth and Fire" tones. The Power Saree made from these fabrics is great because it has a stiffness and structure. This is of, like the armour that the Goddess wears. The Power Saree looks very good in these colours and fabrics. The Statement Accessory is something that really makes you stand out. A big round Bindi or a heavy Dokra pendant of a lion or a strong deity like a weaponized god is like a symbol. This is not just about looking good it is about showing people that you have Shakti, which means power and that you are ready for anything. The Statement Accessory is a way to show your Shakti and that you are prepared to take on challenges it is like a sign that says you are strong and powerful. That is what the Statement Accessory is all, about showing your Shakti. In India you can often see women like politicians and CEOs wearing what is called "Strong-Border" sarees. These sarees are special because they wrap around the body in a way that makes the woman look strong like a fortress. This is of like the goddess Durga, who is known for being protective. The way these women dress is a lot like Durga, which's really interesting. Women like politicians and CEOs wear these "Strong-Border" sarees to show how strong they are, like Durga.

9.2. The "Saraswati" Academic: Intellectualism and Minimalist Credibility

In fields of education, law and research the Saraswati archetype is really important because it believes that sometimes the Saraswati archetype thinks that having less is actually better. The Saraswati archetype likes to keep things simple. That is why the Saraswati archetype is a big fan of the idea that less is more. The White-on-White Aesthetic is really beautiful. It uses Jamdani or Chanderi with embroidery that's the same colour as the fabric. White is a colour in India. It means something is pure. The White-on-White Aesthetic represents a mind that's clear and focused on what is true. White in the context is all about being pure it is about the White-, on-White Aesthetic showing a clear mind. I like Khadi fabric. This is because Khadi is the fabric of the freedom movement. When a professional wears Khadi she is like the Goddess of Learning. Khadi is about being real and not just looking good. The professional is saying that it is what is inside that matters, not how things look on the outside. Khadi is a fabric but it means a lot to people who wear it like the professional. She likes Khadi because it is honest and true, like the Goddess of Learning.

9.3. The "Lakshmi" Entrepreneur: Prosperity and Approachability

If you are someone who works in sales or you have your business or maybe you are into selling really fancy things then the Lakshmi archetype is something that can help you. It is like a guide to getting the kind of success that people think is really lucky. The Lakshmi archetype is about having "Auspicious Success" in your life and, in your work especially when it comes to sales, luxury branding or being an entrepreneur. The Lakshmi archetype shows you how to achieve this "Auspicious Success". The Glow Factor is about using special sarees. These sarees are called Ganga-Jamuna sarees. They have two coloured borders. This is really pretty. The Glow Factor also includes weaves. These weaves catch the light. It looks nice. This creates a kind of radiance around the person who is wearing it. This radiance is called Tejas. The Tejas is like a glow, around the wearer. It makes the Ganga-Jamuna sarees and metallic weaves really special. Colour Theory is really interesting. Golden yellows and lotus pinks are colours that people use to look friendly and successful at the time. These colours, Colour Theory show that the person wearing them is someone who brings luck and money a bringer of fortune. When we have festivals, like Diwali or when companies merge people often like to use colours that remind them of Lakshmi. They think these Lakshmi colours will bring them luck and a great start.

9.4. The Rise of "Modern Shakti" Fusion in Tech Hubs

In the tech areas of Bangalore and Hyderabad you can see a mix of things an example: The Goddess-Print Blazer is really popular these days. Young professionals like to wear these style blazers that have a special lining. This lining has Kalamkari prints on it. These Kalamkari prints usually show scenes from the Devi Mahatmya. The Goddess-Print Blazer is a choice for people who want to look professional and also show their love for traditional designs, like the Goddess-Print Blazer.

Corporate Jewellery is really cool. It is like Temple Jewellery studs that women wear with their western pantsuits. These Temple Jewellery studs are like a Cultural Anchor, for the woman. This means she can still be connected to her heritage even when she is working in a globalized and westernized office. The Temple Jewellery helps the modern woman remember where she comes from.

Regional Case Studies – The Geography of the Divine

The "Mata ni Pachedi" of Gujarat- The Mata ni Pachedi is a good example of the Goddess in Attire. People also call the Mata ni Pachedi the Saree of the Mother Goddess. This is because the Mata ni Pachedi is a kind of Goddess in Attire. The Goddess in Attire like the Mata ni Pachedi is very important. The Mata ni Pachedi is a part of the Goddess, in Attire. The Vaghari community made these pictures a time ago. They were a group of people who moved from place, to place and were not allowed to go into temples. So, the

Vaghari community painted pictures of the Goddess on pieces of cloth. This way the Vaghari community could have their special place to worship the Goddess. The Vaghari community called this place their own "sacred space".

Fashion is really cool. Contemporary designers are making some clothes. They are using techniques like hand painting and natural dyes to make high end clothes like trench coats and evening gowns. When a woman wears these clothes, she is basically carrying a temple on her back. This is a powerful symbol. It shows that Fashion like the clothes made by these designers can be a symbol of spiritual strength and the ability to handle tough situations. The Fashion Application of these techniques is a part of this. Fashion in this case is not about looking good it is about feeling strong and connected to something bigger, than yourself.

The "Mekhela Chador" of Assam and Goddess Kamakhya

In the Northeast people really love Goddess Kamakhya. She is, like a symbol of desire and menstruation. You can see this in the way the Assamese women wear the Mekhela Chador. The Mekhela Chador is a part of the Assamese culture and it is connected to Goddess Kamakhya. The Muga Silk is really special because it has a golden colour that looks beautiful. This colour is like the light that people think is, from the goddess. The Muga Silk has this golden sheen that is very pretty and it reminds people of the goddess. The Red Border is really something. When the Ambubachi Mela is happening you will see the colour red. The fashion designers who're from this place like Sanjukta Dutta they have made the Mekhela look really pretty by adding pictures of the Peacock and the Lotus. The Peacock and the Lotus are very special to the people of this region because they think these are symbols of the feminine, which is a really important thing to them. The Red Border, on the Mekhela is what makes it look so nice.

The Runway as a Modern Shrine — Case Studies from Lakmé Fashion Week

The Lakmé Fashion Week has been a cool place to try out new ideas, about what a goddess is for the last five years. The Lakmé Fashion Week is where people go to rethink what the goddess means to them.

Case Study A: Gaurav Gupta's "Mythology of the Future"

Gupta's work often has a kind of draping that looks like it is from outer space but it is also very connected to the old stories of Apsaras and goddesses from the Vedic times. Gupta uses metallic breastplates that are like modern protection and they remind us of the strong pose of Durga, which is called the Abhaya Mudra, a gesture that shows she is fearless. Gupta's designs, like the breastplates are really a modern version of armor and Gupta's use of Gupta's own style of sculptural draping is what makes his work so unique and interesting.

Case Study B: Sabyasachi's "Heritage" Narrative

Sabyasachi Mukherjee has really made the Bengali Goddess famous over the world. He does this by using the bindi, the big matha-patti that women wear on their head and the special hand-woven Banarasi clothes. These things remind people of the Mother Goddess or Ma. They show how important mothers are, in our traditional families. Sabyasachi Mukherjee is using the Bengali Goddess to make people remember the ways and the power of mothers.

Case Study C: Sustainable "Shakti"

Recent shows have seen an increase in Mata ni Pachedi art being used to make jackets and capes. This takes a Mata ni Pachedi cloth that is used for rituals and turns it into something people can wear. It is like the Mother Goddess is not just stuck in a picture. She is, with the modern woman when she walks around wearing Mata ni Pachedi jackets and capes.

The idea of "Shakti's now being seen in men's clothing. Men are wearing flowers and big jewellery that people used to think only goddesses should wear. This is because people are starting to think that "Shakti" is a kind of energy that belongs to everyone, not women. The "Shakti" energy is like the lotus that is associated with Saraswati. Men are now feeling comfortable wearing things with the lotus on them. This is a change; in the way people think about "Shakti".

10. Kali and the Dark Aesthetic — Reclaiming the Shadow

Goddesses like Lakshmi and Saraswati are what people think of when they think of women who are supposed to be ladylike. Goddess Kali is different. Goddess Kali is about being bold and strong and doing what she wants. This has led to a kind of Indian culture that is a little bit dark and a little bit different. Goddess Kali is really good, at showing people that women can be fierce and independent. The Goddess Kali way of thinking has created a group of people who like the darker side of things which is sometimes called the "Dark Indian" way of life.

The Semiotics of the "Digambara" (The Sky-Clad)

Kali is often shown as Digambara, which means she is wearing no clothes. She is wearing the sky. This means Kali is not limited by the things we have in the world. In clothes and fashion this idea is used to mean that Kali is free, from the rules of what people wear. The Power of Translucency is really something. Designers use things like fabrics and organzas and nets. They do not use these things to make people think about sensuality. Instead, The Power of Translucency is used to make things look like they have no shape, like the divine. This is what The Power of Translucency is, about. The "Mundamala" is a thing. It is also called the Garland of Skulls. People who make fashion things have found new ways to make the Mundamala. They do not use skulls. Instead, they use silver that has gotten dark or big heavy beads or special embroidery that is made with a 3D printer and looks really cool. The Mundamala is an interesting thing. Black is a special color. In countries people usually wear black when they are sad or going to a funeral. In some Indian styles like the ones inspired by Kali black means something totally different. It represents Time or the empty space where everything comes from. Because of this a new fashion trend called "Tantric Chic" has become popular. Velvet, dark blue- and charcoal-coloured clothes are paired with bright red accents. The red symbolizes the death of our thoughts like the blood of our ego. Black like, in velvet and charcoal silks is a big part of this style and it is often used with these striking crimson accents.

Rebellion Against Colorism

People in India have always thought that being fair was the way to be beautiful. The goddess Kali is dark skinned and people really look up to her. This has made some designers think it is okay to like skin too. Now you see models with dark skin in fashion shows. They are using the idea of Kali to say that it is not about how you look on the outside but about Indian beauty like Kali and the power of Indian beauty that is inside you which is what Indian beauty is all, about and this is what they call Inner Shakti.

12. Bollywood and the Visual Construction of the Goddess

Cinema has been the greatest propagator of the "Goddess Aesthetic" in the 20th and 21st centuries. Sanjay Leela Bhansalis movies like "Devdas" and "Bajirao Mastani" have beautiful costumes. The costume design for characters like Chandramukhi or Mastani is very special. They use a lot of gold tissue fabrics. The women also wear a "Nath" which's a nose ring. They put "Alta" which is a red dye on their hands and feet. This makes the female protagonist in Sanjay Leela Bhansalis movies like "Devdas" and "Bajirao Mastani" look like a goddess. The costume design is inspired by the Lakshmi-archetype. This is

why Sanjay Leela Bhansalis "Devdas" and "Bajirao Mastani" have beautiful and meaningful costumes for characters, like Chandramukhi or Mastani.

The Mother India picture is really famous. Nargis is in the movie Mother India that came out in 1957. She plays a character that makes people think of India as a goddess. Mother India is like a goddess who takes care of the country. Nargis wears a cotton saree and carries a sickle. The sickle is, like a version of the weapons that the goddess Durga uses. This makes people think of Mother India as the protector of the land like the goddess of the earth which is also called Bhu Devi. The Mother India imagery is still really important today.

Indian cinema has always been the connection between the pictures of gods in temples and ordinary people. In India people really look up to movie stars almost like they are gods. So, the clothes that these movie stars wear become a kind of guide for people to follow when it comes to fashion like a book that everyone wants to read. Indian cinema and the clothes that the stars wear in cinema are really important, to people.

The "Paro" vs. "Chandramukhi" Dichotomy: Durga and Lakshmi

In Sanjay Leela Bhansalis Devdas that came out in the year 2002 the clothes designed by Neeta Lulla and Abu Jani-Sandeep Khosla are really something to look at. They show us two kinds of goddess archetypes in Sanjay Leela Bhansalis Devdas. The costumes in Sanjay Leela Bhansalis Devdas are, like a map that helps us see these two goddess archetypes clearly.

Paro is like the Durga-Gauri Archetype. She changes from a girl to a wife of a Zamindar. You can see this change in the way she dresses. Paro wears sarees that are 9 meters long and are in the Atpourey style. These sarees have red borders. This shows that she is the Lakshmi of the House which means she is the goddess of fortune, for her family. When Paro is being defiant her clothes are different. She wears deep vermilion colour and her sarees are draped in a way. This reminds us of Durga, who protects the honor of her family.

Chandramukhi is like the Lakshmi-Kamala Archetype. She is a courtesan. Her clothes are made to remind us of Goddess Lakshmi. She wears fancy outfits. Her green and gold lehenga in the song "Kahe Chhed Chhed Mohe" is very famous. It weighs 30kg. The lehenga has mirror work and heavy Zardosi. This creates a lot of gold around her. It is like the goddess of wealth and beauty is, with her. Chandramukhi is also shown to be a person who is searching for something spiritual.

In Padmaavat (2018), Deepika Padukone's portrayal of Rani Padmini is a cinematic manifestation of the Rajput Shakti. Gota-Patti and Zardozi are beautiful things. Designers Rimple and Harpreet Narula used Gota-Patti embroidery to make something. They wanted to show the idea of the Sun, which is connected to the Suryavanshi lineage so they used Gota-Patti embroidery. This embroidery is a part of Gota-Patti and it helps to make Gota-Patti look really nice. Gangubai Kathiawadi (2022): The decision to dress Gangubai Kathiawadi in white sarees is really something. Gangubai Kathiawadi is a woman who works in a profession, prostitution.

The colour white is very important here. White is the colour of the goddess Saraswati. Gangubai Kathiawadi wears sarees to show she is pure and powerful. This is different from the meaning of white, which is the colour of a widow. For Gangubai Kathiawadi white is a symbol of strength, like a warrior.

Conclusion:

The goddess in Indian attire is not a costume—it is a cultural continuum. From the fierce rebellion of Kali's dark palette to the structured grace of Lakshmi's gold weaves, Indian fashion remains a medium for

spiritual expression. The Goddess Journey is not just about how things look. It is also about the people. The Goddess Journey helps a lot of artisans make a living. When they weave, they are keeping their culture alive. The Goddess Journey is also important for people's minds. It shows them how to be strong and take control of their lives. The Goddess Journey is a way for people to feel empowered. That is really important for the textiles, like the Mata ni Pachedi and the Kanjeevaram and, for the people who make them. The modern Indian woman does not wear the Goddess look so people will worship her from away. She wears it to feel her inner power, her own Shakti. When Indian women wear this Goddess look it helps them at work and other places where men are usually in charge. It gives them a sense of strength that comes from their ancestors. In the end the Goddess in Indian Attire is really, about the Goddess coming which is what people call The Eternal Return. When a weaver throws a shuttle to make a lotus design and when a woman wears a saree to go to a meeting or to fight for something the story of the saree comes alive again. The thing that makes these designs so special is that they remind us that what we wear is not about how we look, but about the kind of person we are and the kind of person we want to be. The saree is a part of this and every time a woman wears a saree she is reminded of the saree and what it means to her. The saree is a thing and it can help us become the person we want to be. The Goddess in Indian attire remains the North Star of India's cultural identity—a symbol of a civilization that knows how to innovate without ever losing its soul.

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