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Godna The Tribal Art: Digitalisation of Designs

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Abstract
In Chhattisgarh, there are numerous tribal art forms. One of them, godna is a traditional kind of art. It has been faded from its origin slowly. This artwork is referred to as tattoo art in metropolitan areas. According to tribal belief, godna art is the only decoration that people keep after they pass away. Godna is applied for aesthetic and spiritual purposes. All motifs used in godna art were gathered from primary and secondary sources. The aim of the study was to determine whether people were aware of godna art. A research plan was created. According to the consumer preferences digitalisation of godna motifs was done. For the present study, 100 respondents were taken. The target respondents comprised of 90 females and 10 experts from the field of Clothing and Textile and the Design Department. Questionnaire tool was used as for the present work. The most preferred designs of godna art were documented through digitalisation. This was done for the preservation of the godna art which is on the verge of extinction. Also, will help designers to create something new in the market for consumers.

Keywords: Tribal art, Gond tribe, Tattoo, Traditional motifs, Digitalisation,

Introduction

Chhattisgarh is a state with a large tribal population and a wealth of ethnic arts. 42 tribal castes living currently, primarily Gond, Halba, Mariya, Muriya, Baiga, etc. (Tamrakar and Banerjee, 2021). Godna motifs come in a variety of styles and are used by tribes all over the world to reflect their caste, geography, and culture.

In Chhattisgarh, conventional body tattooing is known as Godna. A Chhattisgarh tradition is the art of godna. The human body is decorated using a variety of shapes and designs in this form of art. This form of art is known as tattooing in metropolis (Mohanta, 2013). In many regions of the world, godna is known by a variety of names. Godna plays a significant role in tribal society. The indigenous people of the state frequently wear ornaments. However, their spiritual views on decoration differ. They believe that because decorations are created by humans, they are mortal. Thus, they created tattoos, which are a permanent form of decoration that never fades. According to tribal traditions, these are the only ornaments that a person keeps after demise. Godna is used for social and spiritual as well as aesthetic purposes (Tamrakar and Banerjee, 2021).

The ladies of Chhattisgarh (Sarguja district) also tattoo their bodies along with hand printing godna art on fabrics (Singh, 2017). This study is based on the digitalisation of godna art themes for documentation purposes. All the motifs were collected from the different sources. In this research, the most preferred motifs were digitalised for preservation. It is helpful for the future generation.

Objectives

1. To survey the market trend to know about the present status of art
2. To collect consumer preferences for godna art
3. To collect the various motifs of godna tribal art

Delimitation

1. The study was delimited to Banasthali Vidyapith
2. The study was delimited to 100 respondents

Methodology

Research design

The major objective of this study is to secure information about godna art and document the process, colours and motifs. A descriptive research design was planned. To get complete and genuine information questionnaire was prepared and distributed to the respondents. Godna motifs were collected from the primary and secondary sources. Some selected godna motifs were digitalized for the further process.

1. Market survey

1.1 Locale of study

The study was carried out in the Jaipur district. The locale was selected purposively and as per the feasibility of the researcher. Consumer preferences were taken from the questionnaire. A survey was taken to know the acceptability of the godna art. The constructed questionnaire was distributed to the respondents and data was collected for further work.

1.2 Preparation of Questionnaire

For the study, a questionnaire was developed to know the awareness of godna art in the present time. A questionnaire tool was prepared. 100 respondents were selected for the present study.

1.3 Analysis of the Questionnaire

The researcher created the questionnaire tool, evaluated it and collated the results. Data analysis was done using the weighted mean score.

2. Collection and selection of godna art motifs

2.1 Procurement of motifs

The godna art motifs were selected from various sources such as available literature, web sources, books and field surveys. A total of thirty motifs were collected. The collected motifs were geometrical motifs. The categorized motifs were screened into fifteen motifs by respondents keeping in mind their suitability. Thus, a total of fifteen motifs were finalized for research work. The selected motifs were scanned to convert them into digital form. The proportion of motifs was changed to make them suitable for further process.

2.2 Selection of motifs from target respondents

Fifteen motifs were assessed by the experts with the help of a developed preferential index. The experts were asked to rank each motif in each category according to their preferences. On a point continuum scale, their preferences were recorded as most preferred, preferred, and least preferred. The weighted mean score of each motif was determined and ranking was given to each motif.

3. Digitalisation of designs

Selected motifs were digitalised through the Corel Draw and Adobe Illustrator software. Digitalised motifs were rated by the respondents on a 3-point rating scale (overall appearance, colour combination, aesthetic

appeal). Most preferred motifs were used for the research work.

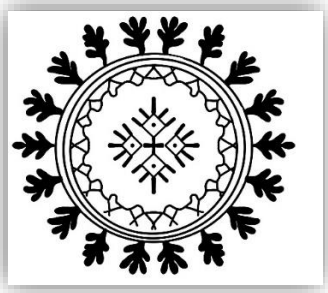
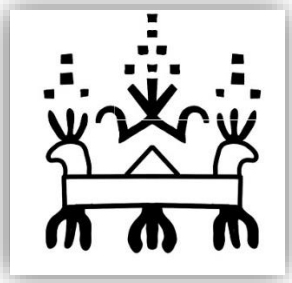
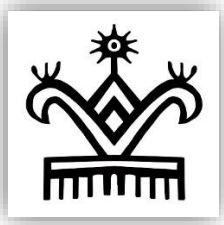
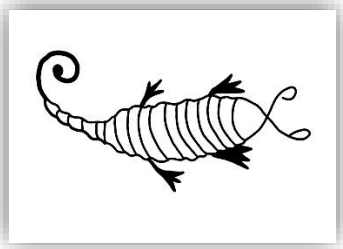
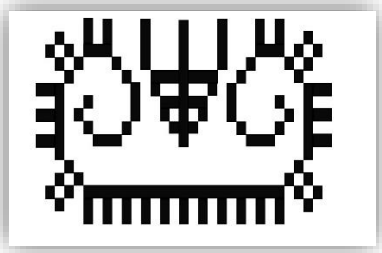
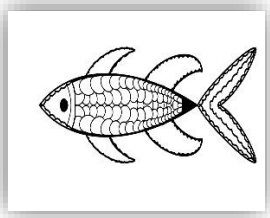
Motif No 10	Motif No 21	Motif No 18
		
Motif No 12	**Motif No 9**	**Motif No 6**
		

Figure No 3.1.1

4. Result and discussion

The present study was undertaken to develop the digitalized motifs of godna art. The complete study was accomplished in two phases. Where the investigator followed the general preferences of the study to meet the demand. Hence the results of each phase have been discussed under three sub-sections to find out the consumer demand and develop the prototypes accordingly. The result has been written in the following subsections:

4.1 Result of the preliminary survey

A self-constructed questionnaire was constructed to know the consumer preferences, in which many questions were asked. Then the data was collected by the investigator from the respondents and analysed statically so that the investigator could easily find out the consumer preferences about the study.

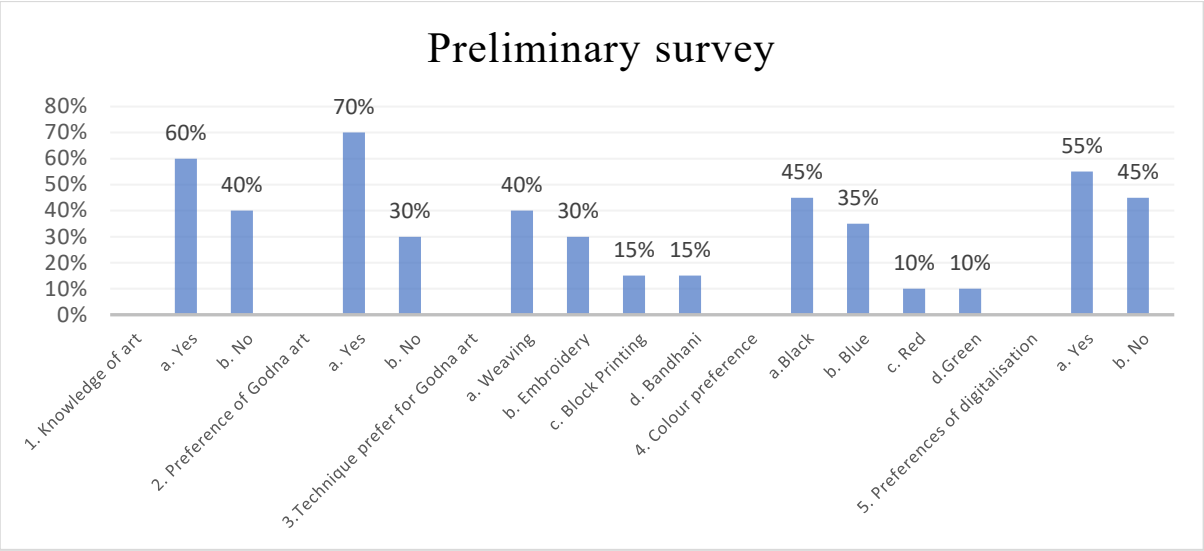
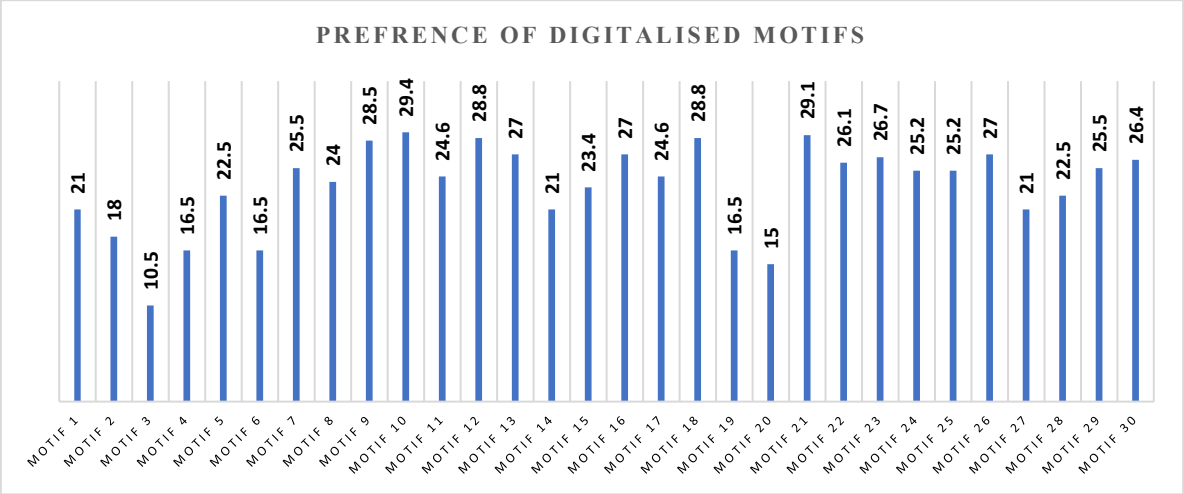


Figure no 4.1.1

According to Figure 4.1.1, 60% of individuals are aware of godna art. When it comes to modern fashion, 70% of people favour godna art. 40% of respondents like this godna motif to be made by bandhani, 30% by embroidery, 15% by block printing, and 15% by weaving. Regarding color scheme, 40% of customers desire a godna pattern made of black, and 35% want the colour blue. The desire of 55% of respondents is to preserve the godna motifs via a computerized method.

4.2 Result of the Digitalised Motifs

30 Motifs were developed through the digitalisation. Digitalised motifs were shown to the respondents for knowing their preferences and evaluate them. Fifteen motifs were selected for further process.



The above table shows the preference of motifs. Table 4.1.2 highlights that preferences for traditional godna motifs included motif number 10, scoring highest mean score (29.4) and ranked I, followed by motif number 21 (29.1) ranked II, 18 (28.8) ranked III, 12 (28.8) ranked IV, 9 (28.5) ranked V, 26 (27) ranked VI, 16 (27) ranked VII, 13 (27) ranked VIII, 23 (26.7) ranked IX, 30 (26.4) with rank X, 22 (26.1) with rank XI, 29 (25.5) with rank XII, 7 (25.5) with rank XIII, 25 (25.2) with rank XIV and 24 (25.2) with rank XV.

5. Conclusion

It was concluded that the study would break the barrier through the integration of artwork and designs from different fields of the fashion industry. All the motifs of godna art were preferred by the respondents and they want this type of traditional art in a digitalisation form. Top ranked motifs were selected by experts for further research work. Total thirty motifs were created with the help of software. The study will further bring about a complex interplay between tradition and modernity with respect to godna art. It will offer opportunities for cultural preservation, economic growth, and global visibility, but careful consideration must be given to maintaining authenticity and safeguarding the cultural roots of this tribal art form. Balancing innovation with respect for tradition is essential for ensuring the continued relevance and significance of Godna art in the digital age. The research work will create a repository that could be assessed as needed.

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