

Development of *Rajputi poshaak* by using Mandana motif through block printing

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■ **ABSTRACT** : The present study explores the possibility of development of Rajputi Poshaaks through block printing using Mandana motifs. The objective of present study was to design and construction *Rajputi poshaak* using adapted Mandana motif through block printing technique. Result of the study revealed that the selected Mandana motifs were falling in the range of 70 per cent to 96 per cent and the selected designed *Rajputi poshaak* placements were found in the range of 81.33 per cent to 94.66 per cent. The developed *Rajputi poshaak* through this art can be useful as self-employment project by using them in making different design of *Rajputi poshaaks* for sale through boutiques or retailers and also a good boost for creativity.

■ **KEY WORDS**: *Rajputi poshaak*, Mandana motif, Block printing

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Rajputi Poshaak is a stunning and lively dress which is a blend of Mughal and Rajasthani cultural heritage. It is believed that the Mughal's stimulated the women of Rajputana to adopt the '*Poshaak*' as their Royal attire (The attire itself and the way of wearing has remained same from hundreds of years). The richness and diversity of Rajputi culture and heritage is reflected in this amazingly beautiful attire. The dress consists of four garments which together sum up as '*Poshaak*'; these are '*Kanchali*', '*Kurti*', '*Ghagra*' and '*Odhani*'. '*Kanchali*, it is an inner wear with sleeves which covers upper body of a woman. '*Kurti*' is a sleeveless blouse worn over the '*Kanchali*'; it covers the upper body of women from neck to waist. '*Ghagra*' is a pleated skirt like garment worn below '*Kurti*' which covers the body from waist to feet and

'*Odhani*' is a long veil which is used to cover head, face and body, this provides world known grace to the '*Rajputi poshaak*'.

Mandanas are drawn both in Madhya Pradesh and Rajasthan. In Rajasthan they are drawn both on the floor and on the wall, whereas in Madhya Pradesh they are mostly drawn on the floor. Mandanas are drawn by women using *Kharia* (chalk solution) and *Geru* (red ochre). They are drawn on the walls and floors of the houses, which are first plastered with clay and cow-dung mixture.

Block printing is an ancient craft from of Rajasthan that is being practiced since time immemorial. Natural colours are used in block printing. Block printing is done on cotton fabric. There are two types block printing famous in the states of Gujarat

and Rajasthan namely- Sangneri and Bagru. These two styles of block printing are almost same the things which primarily distinguish them from one another is the color of background on which they are printed. Bagru prints are done on black and red background where as Sangneri is done on white background. Therefore the study was conducted with an objective to construct *Rajputi poshaak* using adapted Mandana motif through block printing.

RESEARCH METHODS

The present study was conducted in Udaipur city. For documentation of Mandana motifs, 30 motifs were selected through primary and secondary sources. A panel of 5 clothing and textile experts was selected for evaluation of Mandana motifs for placement on *Rajputi poshaaks*, Out of 30 motifs, 15 suitable motifs were selected. 10 rajputi poshaak placement designs were developed by using 15 selected motifs. Out of 10 placement designs, 5 designs were selected through evaluation by previously selected 5 clothing and textile experts.

Two rating scale were developed *i.e.* for evaluation of suitable motif for rajputi poshaaks design and for evaluation of suitable placement of *Rajputi poshaaks* design. The data were analyzed using frequency percentage, scoring and mean per cent score.

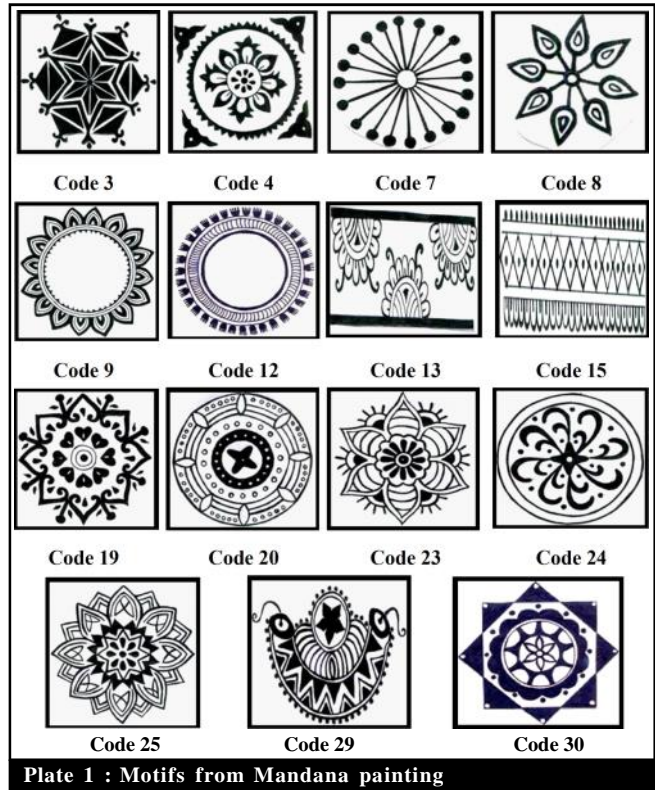
RESEARCH FINDINGS AND DISCUSSION

The results obtained from the present investigation as well as relevant discussion have been summarized under following heads :

Selection of motifs from Mandana painting:

Mandana motifs were selected from primary and secondary sources. Thirty motifs were critically analyzed and evaluated by the experts. Below are the selected fifteen motifs.

Motifs code number 3, 4, 7, 8, 9, 12, 13, 15, 19, 20, 23, 24, 25, 29, 30 was most suitable for *Rajputi poshaak* placements. The selected motifs were falling in the range of 70 per cent to 96 per cent. Maximum percentage obtained by selected motif code number 29 which was 96 per cent and minimum percentage obtained by selected motifs code number 20 which was 70 per cent.



Development of designs placements on *Rajputi poshaak*:

Each of the selected motifs was used to develop designs placements on *Rajputi poshaak*. For the placements, motifs were used in border and field. A total of ten *Rajputi poshaak* designs placements were made and evaluated by the experts (Clothing and Textiles experts) in terms of suitability of designs for *Rajputi poshaak*.

Evaluation of *Rajputi poshaak* placements:

Same 5 experts (Clothing and Textile experts) were further asked to evaluate the best five *Rajputi poshaak* designs placements in terms of

- Suitability
- Direction of motifs
- Placements of motifs
- Overall appearance

Finding of the design placement for *Rajputi poshaak* in terms of rating obtained for selected parameters revealed that in case of placement of designs, code number 9 got 1st rank (94.66%). the experts rated it excellent out of ten *Rajputi poshaak* placements. similarly, code 1, 3, 5 and 7 got 2nd, 3rd, 4th, 5th ranks,

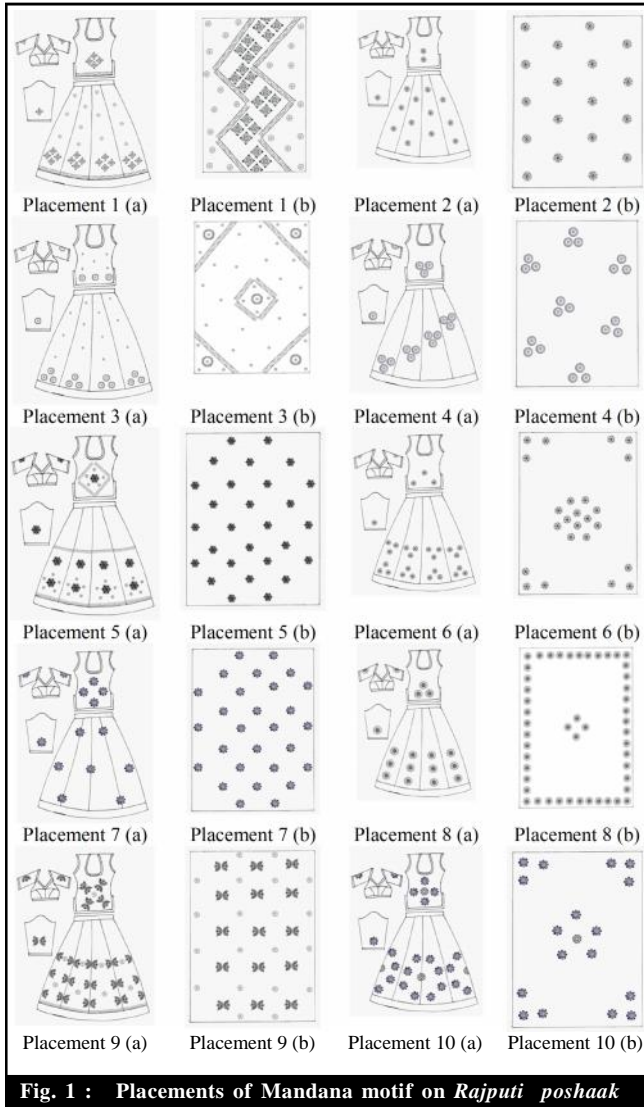


Fig. 1 : Placements of Mandana motif on *Rajputi poshaak*

Table 1: Percentage distribution of designed *Rajputi poshaak* placements code (n=5)

<i>Rajputi poshaak</i> placement Code No.	Score	Percentage
1	69	92
2	53	70.66
3	62	82.66
4	59	78.66
5	64	85.33
6	58	77.33
7	63	84
8	57	76
9	71	94.66
10	61	81.33

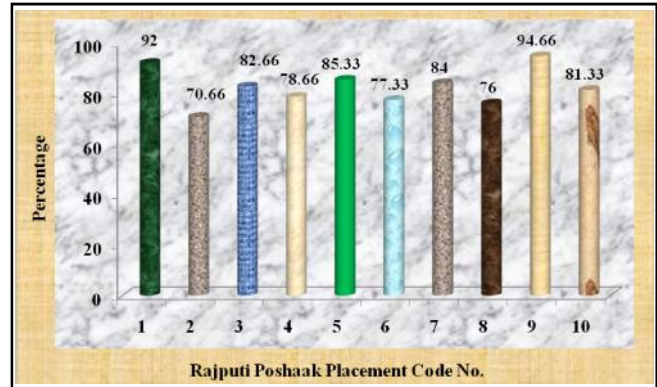


Fig. 2 : Percentage distribution of designed *Rajputi poshaak* placements code



Rajputi poshaak 1 *Rajputi poshaak* 2 *Rajputi poshaak* 3



Rajputi poshaak 4 *Rajputi poshaak* 5

Fig. 3 : Value added *Rajputi poshaak* with Block printed Mandana motif

respectively.

Development of designer *Rajputi poshaak* using block printing:

Each selected *Rajputi poshaak* design placement was then transferred on *Rajputi poshaak* and printing was done on develop value added *Rajputi poshaak*. For this preference was given to multi colour *Rajputi*

poshaak for block printing. The accessories were selected on the basis of design of developed rajputi poshaak. The criteria of accessories selection were printing colour and combination of motif. On the basis of these criteria laces, stones and fevicol were selected as accessories. Steam ironing was done on *Rajputi poshaak* to give the final finishing. Similar work related to the present investigation was also carried out by Bagchi and Chaudhuri (2014); Goyal (2016); Kaur and Brar (2015) and Srivastava and Kour (2010) and (2012).

Conclusion:

Majority of the experts appreciated the efforts made by researchers in developing value added *Rajputi poshaak* designs. Further, the esteemed experts opinioned that the motifs developed were very innovative and creative as per the suggestion the fineness and intricacy. Thus, it can be suggested from the present study that traditional Mandana art can be useful as self-employment project by using them in making different design of *Rajputi poshaak* for sale through boutiques or retailers and also a good boost for creativity.

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