

PROJECT YEAR 2021

A C K N O W L E D G E M E N T

After extensive effort and thoroughness, it was possible for the team to extract the required data. This would not have been possible without the unsurpassed guidance valuable feedback and constant encouragement by our mentor Professor M.C. Mohan. We would like to thank all the craftsmen who very enthusiastically indulged in sharing their knowledge with us virtually considering the COVID situation. Especially Ms. Lalita Ji and her family for the great corporation. We extend our gratitude to all the other artisans whom we have had the pleasure to know this beautiful craft during this cluster. A special thanks to Mr. Harpal Singh for sharing his wisdom and experience of knowing and being a part of the revival of crafts of Andhra Pradesh. Most importantly we would like to thank the National Institute of Fashion Technology, Hyderabad for giving us the opportunity to document this mesmerizing craft without the support from the department of fashion communication our efforts would have been vain.

CERTIFICATE



This is to certify that the below-mentioned students of semester fifth fashion communication of National Institute of Fashion Technology Hyderabad have successfully documented the craft of Adilabad tatoo as a part of the craft research and documentation under this project a document has been prepared the study has been conducted under the guidance and mentorship of Professor Mohan.

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Submitted to

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OBJECTIVE

To study the craft of Adilabad Tattoo (Shingar) in detail and to derive intervention in all possible sectors for further development of this cluster.

To evaluate the current status, the socio-economic profile of the craft cluster

To highlight the constrain faced by the craft and suggest action for the future.

Our purpose was to go and visit Adilabad and the craft artisans and understand the workings and origin of the craft, but it was not possible due to covid-19 so we did it online through the medium of zoom meetings.



CHAPTER

INTRODUCTION

INTRODUCTION

The Craft Cluster initiative at NIFT is designed with the objectives to sensitize NIFT students to the realities of the craft sector and give insight into regional sensibilities and diversities, resources, and environment.

Adilabad "The Gateway of South India." Adilabad district is a district located in the northern region of Telangana. Its comprises of a village called Waghapur where a tribe called Thottis which does craft of Tattoo.

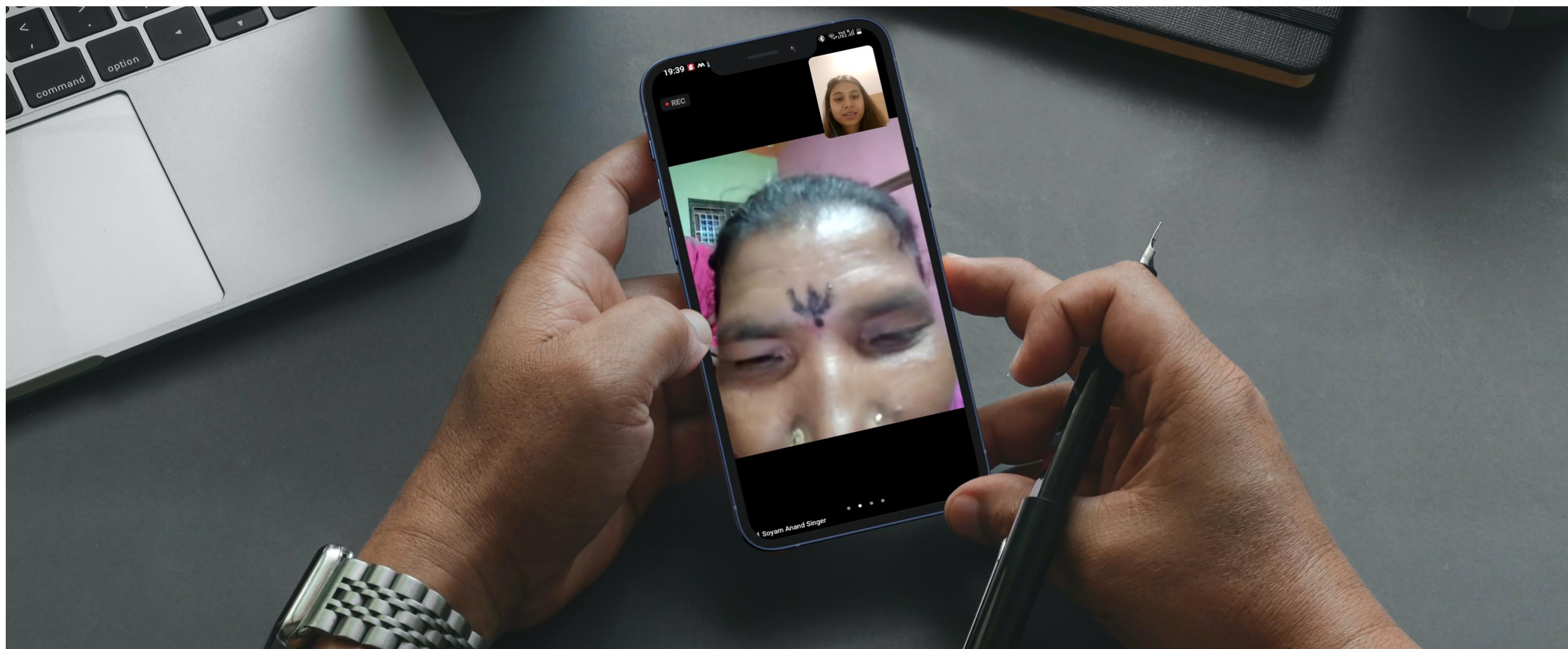
The Thotti are a small group of tribal people who live in southeast India. Most have integrated into Indian society and become Hindus. Many now work as agricultural laborers. A smaller portion of the Thotti people still lives as a tribal people in the forests of Telangana. Thotti women were traditionally tattoo artists for the larger Gond tribes.

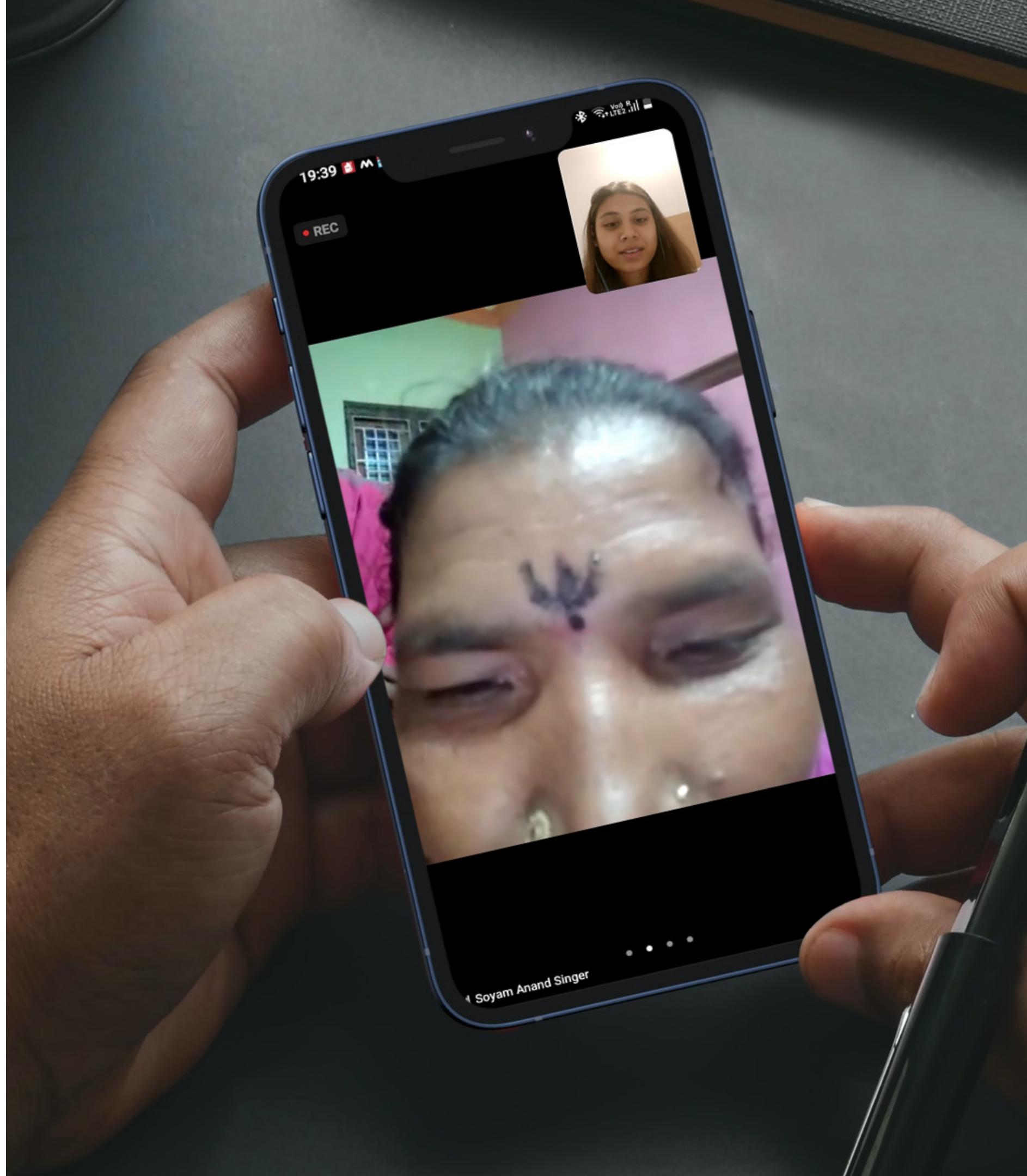
Thotti tribe has many motif and each motif has significance. In ancient times the tattoos were made by them to cover there bodies which now has become part of there parampara in which tattoo are made on women as she passes her life such as puberty, marriage and childbirth. The tattoo are yet valued for their powers of healing and due to its ritualistic significance it is yet passed on from generation to generation.

.

CHAPTER

METHODOLOGY OF THE CRAFT CLUSTER & DOCUMENT LIMITATIONS





METHODOLOGY OF THE CRAFT CLUSTER DOCUMENT

We are a group of six students , we worked on the Tothi Tribe of Adilabad who are very famous for their hand-poking tattoo techniques. We did an interview with the women of the Adilabad Tribe virtually through googlemeet. They explained the entire process of doing the permanent tattoo, sourcing of materials, cost of the tools used. We collected all the notes as they explained us and then did an internet research on the other various tribes of India who perform this form of art (hand-poking tattoo) . We also collected some information from a few books on the tribal culture of India. Altogether we documented all the information we could get through the interview and other sources.

LIMITATIONS

We could not visit the Waghapur village of Adilabad, Hyderabad because of the covid situation throughout India.

We interviewed the artisans through a web-call in googlemeet

We faced network issues while the interview since it was a village area with poor internet connections.

There was a communication gap because they were fluent in Telugu but none of our group members understand or speak Telugu.

We communicated in Hindi and they understood it in bits and pieces.

We could not take proper pictures of the designs and the whole process, the internet also has very less pictures about this art.

CHAPTER

LITERATURE REVIEW



LITERATURE REVIEW

“Tattooing on the back, waist, arms and face was done during infancy of the girl child. The practice continues to this day but the size of the tattoo is much smaller,” says Kala Ratna award winner Guruji Ravinder Sharma of Adilabad's Kala Ashram, who has studied the culture of local primitive tribes.

The dwindling inclination for tattooing has also deprived the Thotti primitive tribe of its traditional livelihood. Thottis were masters in the art of tattooing and were medicine men in their own right. The methodology of tattooing has also changed in recent times.

“Tattooing is also considered curative of some illnesses. For examples some tattoos on the temple and forehead cured the individuals of chronic headaches,” says Mesram Jangu, former chairman of the Nagoba temple committee, Keslapur.

Tweaking traditions

S. Harpal Singh

The Pardhans (Chandra Shekhar 1965 F:9& 31) are considered to be the bards of the Gonds. Agriculture goes hand in hand with their traditional occupation. They earn their livelihood by working as cultivators, agricultural labourers, bards and genealogists. They play on their Kikri, a stringed musical instrument, and live generally on ritual begging Potadi received from the neighbouring Gonds. Sometimes their presence was considered a must in the social functions of the Gonds. The younger generations have lessened their contacts with the Gonds who too have minimized the paying of customary alms. However, the Pardhans who are following Potadi.

// The above mentioned context is from *Tribes of India* by Tiziana

CHAPTER

TRIBES OF ADILABAD



TRIBES OF ADILABAD



The tribes of India constitute 8.2% of the total population. Our country has the largest number of tribes as compared to any other country. There are a variety of groups of tribes..Tribes of Adilabad hidden behind the infamous backwardness of Adilabad is a treasure trove of tribal culture waiting to be explored. The district has enormous potential for culture tourism thanks to its nearly 3.5 lakh Adivasi population, the dominant being the Gonds and Kolams, who continue to latch on to its glorious traditions.

Tribal people are a grossly misunderstood segment of society as they are considered superstitious and their poverty is often confused with lacking in culture. In reality, the way of life of the Adivasis is one of absolute consonance with nature and it is this aspect that can be seen in tribal villages in this district.

TRIBES OF ADILABAD

1.Gonds-

Among the tribal populations of India, the Gonds stand out by their numbers, the vast expanse of their habitat, and their historical importance.

The majority of Gonds are found today in the state of Madhya Pradesh. Their main concentrations are the Satpura Plateau, where the western type of Gondi is spoken, and the district of Mandla, where the Gonds have adopted the local dialect of Hindi. The states of Maharashtra and Andhra Pradesh also contain substantial Gond populations, and the majority of these have traditionally been described as Raj Gonds, though in their own language they call themselves *Koitur*, a word common to most Gondi dialects. The rulers of Chanda, situated now in Maharashtra, were 1749 powerful princes whose dominion included a large part of the Adilabad District of Andhra Pradesh.

TSTTRIBALWELFARE.CGG.GOV.IN

2.Kolam-

Kolams are one of the Primitive Tribal Groups (PTG) found in tribal areas of Adilabad district. The Telugu speaking people call them as 'Mannervarlu' meaning people living in the forest areas. Their population according to 2011 Census is 45671. Kolams trace their descent to Bhima and Hidimbi of Mahabharata. Kolams are cultivators and agricultural labourers. They grow Jower, black gram, cotton, red gram etc. Their staple food is Jowar.

HYTICOS - WORDPRESS.COM



THE HINDU



TRIBES OF ADILABAD

3.Naikpods-

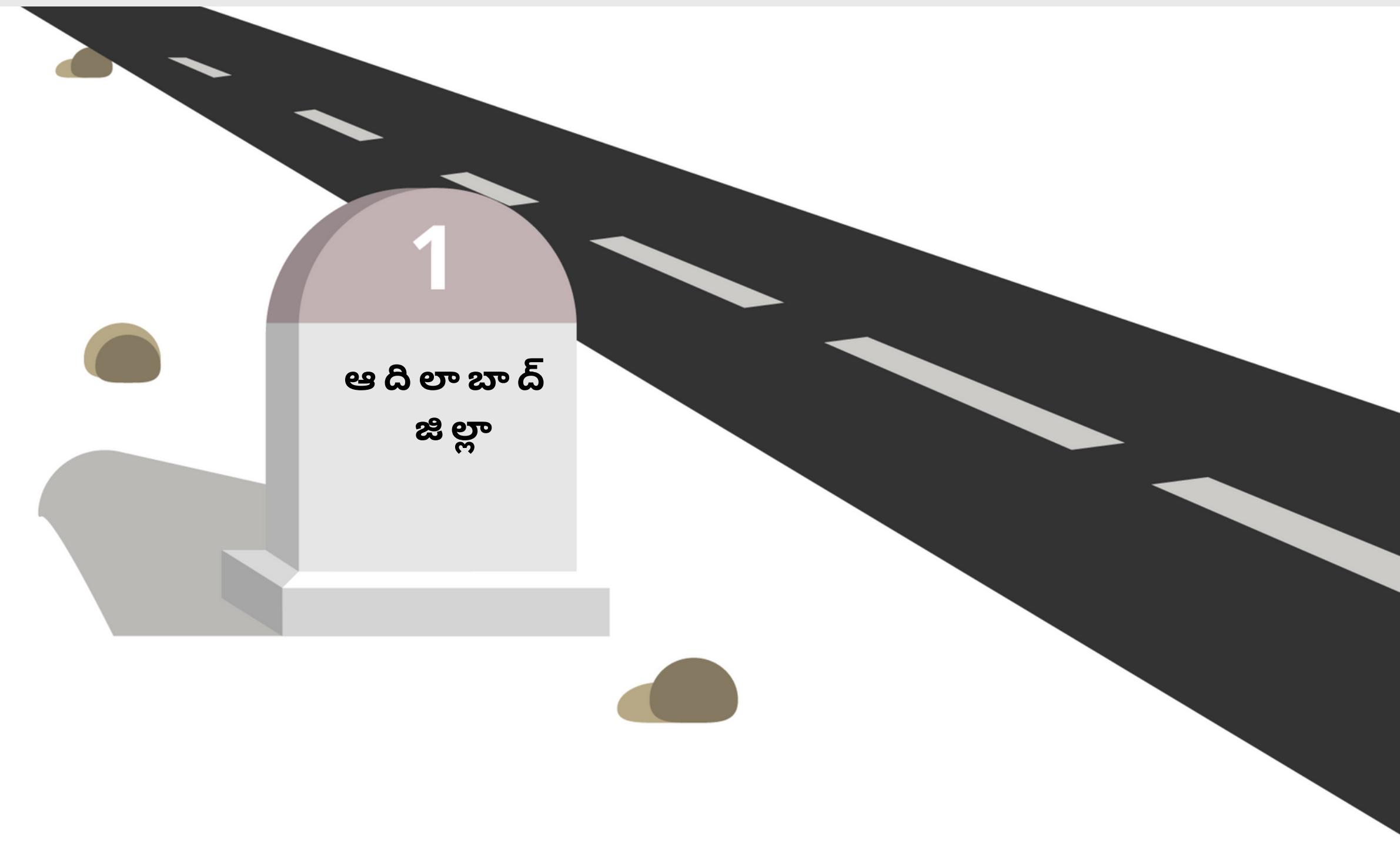
The wooded hills and secluded valleys of Adilabad District which were the habitat of the Kolams also served some groups of Naikpods as a refuge area. Like the Kolams, whom they resemble in many respects, the Naikpods fell victim to the policy of forest reservation, and today only insignificant numbers of Naikpods live in hill settlements. Most of them are found in villages of the plains, where they work as tenant farmers or agricultural labourers. Few of them own the land they cultivate. They are scattered over a large area, and communities of Naikpods are found also in the districts of Karimnagar and Warangal. Naikpods originally had a language of their own which closely resembles Kolami, but today only a few small groups of Naikpods in the western part of Adilabad District and the adjoining taluks of Maharashtra still know this ancient tongue. The majority of the tribe speak Telugu as their only language and have largely been assimilated within the Hindu social order. They are regarded as a caste of low status but as superior to the polluting castes. Unlike the Kolams, the Naikpods have no institutionalized link with Gonds.

tstribalwelfare.cgg.gov.in



CHAPTER

DEMOGRAPHICS



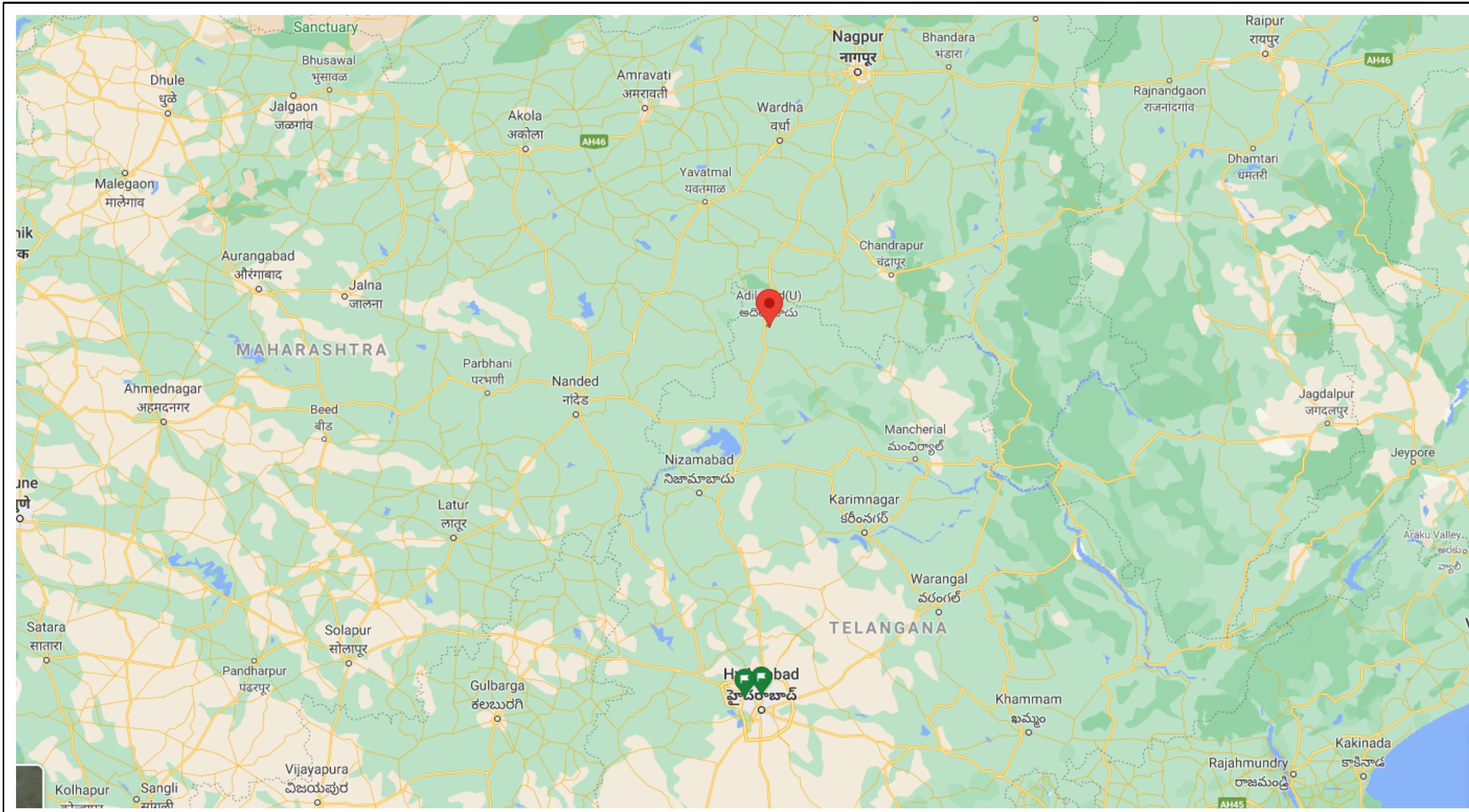
DEMOGRAPHICS

In 2011, Adilabad had a population of 117,167. Males make up 59,448 of the population, with females making up 57,719. 12,993 of the population are under the age group of 0–6 years. The city has an average literacy rate of 43.45%. The urban agglomeration population of the city stands at 139,383. It includes the population figures of its constituent census town, Dasnapur as 22,216.

People Name General	Thoti, tribal
People Name in Country	Thoti, tribal
Natural Name	Tribal Thoti
Population this Country	5,100
Population all Countries	5,100
Total Countries	1
Indigenous	Yes
Progress Scale	1 ●
Unreached	Yes
Frontier People Group	Yes
Pioneer Workers Needed	1
Alternate Names	Paki; Paky; తోతి, ట్రాఇబ్
People ID	18249
ROP3 Code	113781

MAP

It takes around 5 hr 38 min by road. The distance between Hyderabad to Adilabad (304.9 km).



CLOTHING AND JEWELLERY

If reduction in the size of clothes heralded the fashion of tattooing in urban centers, a reverse trend is seen in the agency areas of Adilabad district in recent times.

The growing propensity for better clothing has reduced the scope for tribal people to get their bodies tattooed elaborately, in tune with their tradition. Improved economic conditions and increased access to the outside world have made people from the primitive Gond and Kolam tribes adopt 'modernity'.

Therefore, semi-clad women are not found in the younger generations in the agency areas anymore.

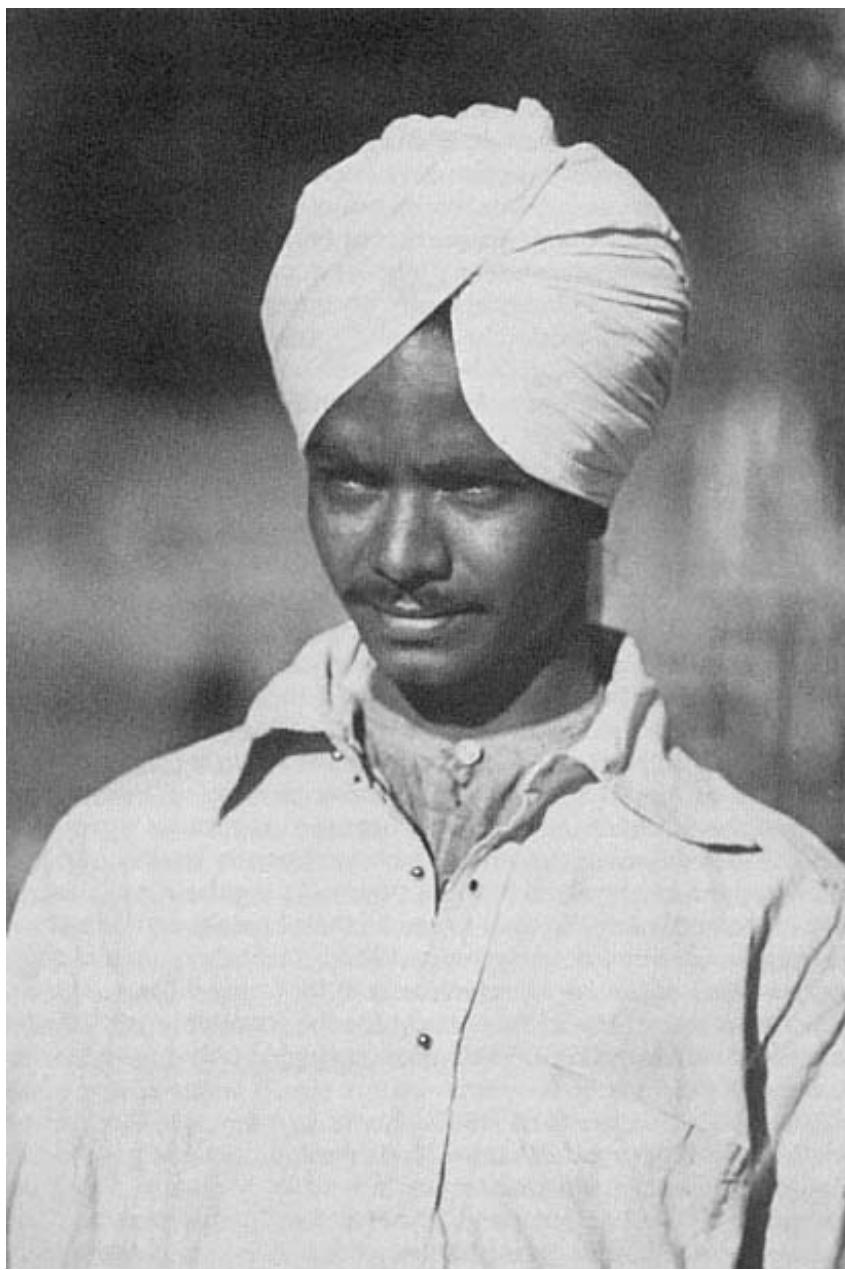
Traditionally, Gond and Kolam women wore meager clothes which left a good part of their body exposed to the sun.

Much of bare skin used to be covered with tattoos, or 'kohkana' in Gondi, which gave the individual a decent look.

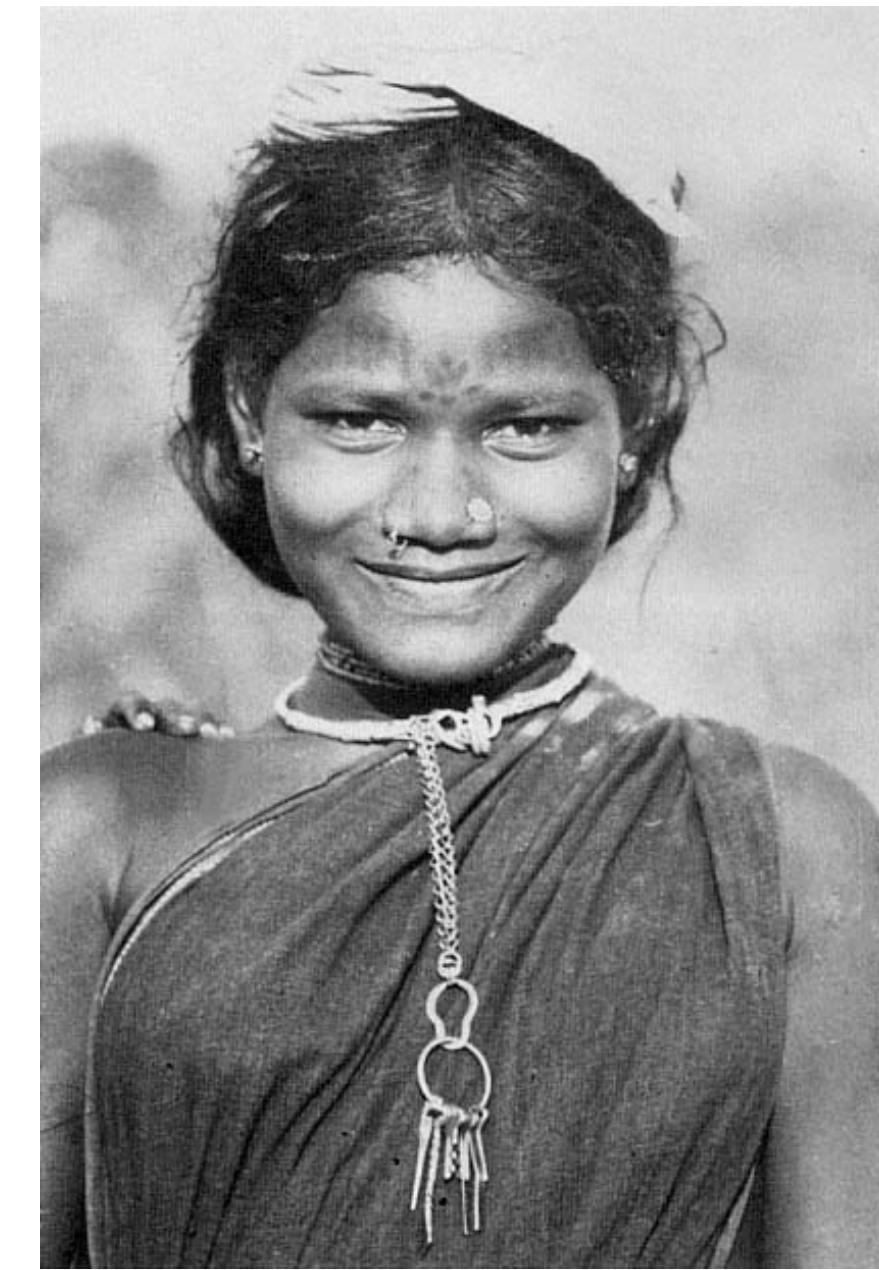
The properly clothed young Gond and Kolam women now make do with the tattoos of the symbols of their tribes. The symbols -- half-moon and three spots in a triangle -- are tattooed on the forehead and on the chin respectively.

Gonds tribes of India have a typical Indian dress culture. Male members in the Gonds tribe wear Dhoti (long piece of cotton cloth wrapped around the waist passing through the legs). Females wear soft cotton saris along with the Choli or blouse.

Gond men typically wear the dhoti or loincloth. The dhoti is a long piece of white cotton cloth wrapped around the waist and then drawn between the legs and tucked into the waist. Women wear a cotton sari (a length of fabric wrapped around the waist, with one end thrown over the right shoulder) and choli (tight-fitting, cropped blouse).

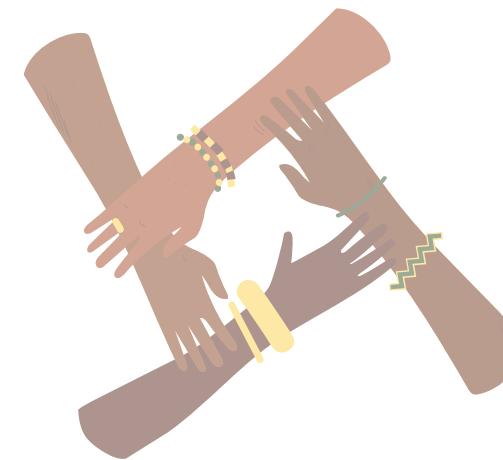


Gond of the village of Marlavai in Utnur Taluk; a white or red turban is the traditional head-gear, but tailored cotton shirts, now universally worn, are a modern innovation.



Gond woman of the Adilabad highlands; her forehead is tattooed, and suspended from a solid silver necklace is a bundle of keys. Gond wives have the keys to the storage boxes and grain chests of the household and carry them always on their persons.

CULTURAL HERITAGE AND FESTIVE CLOTHING



Gonds celebrate most festive occasions with song and dance. In some instances, such as with the Dandari dancers, dances retell events from Gond mythology. At other times, dances are performed simply for fun. Dhulia are a professional musician caste and Pardhans (bards) preserve legends, myths, and history, passing these traditions on from generation to generation. Gonds also enjoy assembling on full-moon nights to sing and dance.

Cockfighting is a favorite pastime.

Both men and women enjoy wearing heavy silver ornaments. Women also like to wear colored glass bangles and marriage necklaces made of small black beads. They often tattoo their bodies.

Telangana, despite being India's newest state, has a 5000-year history. The state of Telangana has always been a symbol of the Deccan Plateau and its heritage. Telangana tribes wear a variety of necklaces, pendants, bracelets, earrings, and other forms of tribal jewellery that they handcraft.



TATTOO HISTORY

ORIGINATION:

For hundreds of years, the tradition of tattooing was venerated across the agrarian and forested landscapes of India. Most of India's tattooed tribes lived in the remote hinterlands of the country. The ancient maze-like patterns, found on the rocks dating back to the time of 1000 B.C., were later adopted by certain tribal communities in India as permanent markings on their arms and other body parts. From being used as a sign of status to jewellery-like markings, tattoos have been around in India since ancient times. But just how old this custom is, remains a mystery.

They called the process *Godna* (burying the needle in Hindi) and flaunted the markings as jewellery – *the kind of jewellery no one could take away from them even if they were to lose all their worldly possessions*.





NORTH EAST

NORTH EAST



Body art was very prevalent among the warlike tribes of the northeast (including the Noctes and Wanchos of Arunachal) as they regarded tattoos as a sign of strength, courage, and virility because of the pain associated with the piercing process. The Apatani tattooing procedure involved using thorns to cut the skin and soot mixed in animal fat to fill in the deep blue colour.

The wounds were then allowed to get infected so that the tattoos became larger, darker and clearer. The Indian government put a ban on this in the 1970s but the practice lives on in some of the untouched interiors of the northeast

Another tribe, the Singpho of Assam and Arunachal, had distinct rules for each gender. The married women were tattooed on both legs from the ankles to the knees, while the men tattooed their hands.

The unmarried Singpho girls were barred from wearing tattoos.

| FACT |

In the Apatani tribe of Arunachal Pradesh, for instance, young girls were tattooed to make them unappealing to the rival tribes of the neighbouring districts, who could otherwise abduct their prettiest women.

SHRINGAR

PROCESS OF TATTOOING

The Adivasi women were tattoo lovers centuries before the modern world found something fashionable in it. They use all herbal materials for their tattooing. The methods they use for tattooing are very eco-friendly and therapeutic (safe method - handpoking). They make the kajal which is used to first draw the design , from erandi ka tel (caster oil) which a completely natural product. Then after they make the design on the skin , they make the permanent tattoo by handpoking using a needle which is completely sanitized and hygienic. They use one needle to do 3 TATTOOS. After that needle is used they throw it away. It might take hours to finish one design. That is how it's all done.



TOOLS REQUIRED FOR THE ART



WOOD STICK TO MAKE THE DESIGNS



DIYA
(FIRE TO MAKE THE KAJAL)



BASKET TO COVER THE FLAME

ERANDI KA TEL(CASTER OIL)



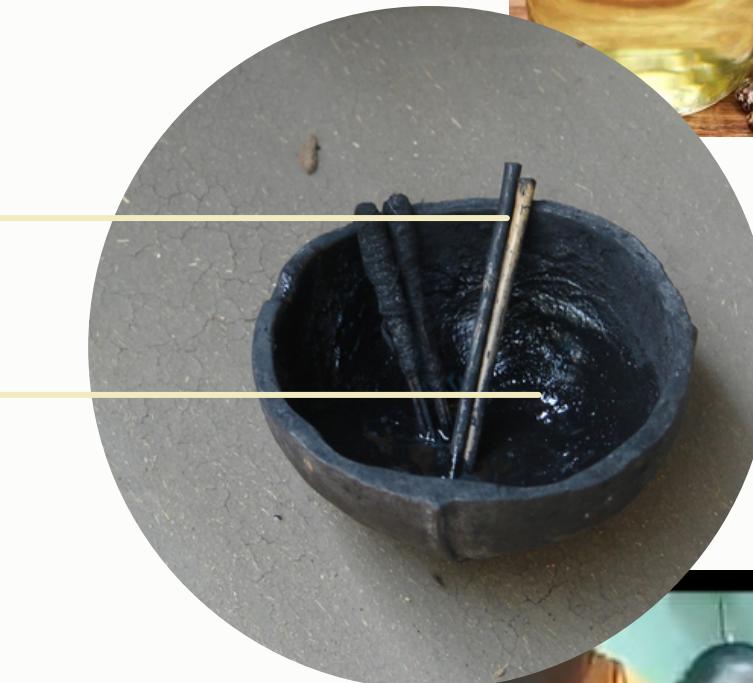
HANDI

NEEDLE

WATER

KAJAL

CONTAINER TO
MAKE THE
KAJAL



• STEPS TO MAKE THIS ART

1

OIL EXTRACTION
(CASTER OIL)



2

MAKING OF KAJAL
USING BASKET AND FIRE



3

DILUTE KAJAL
TO DRAW DESIGNS



STEPS TO MAKE THIS ART



DRAWING DESIGNS
WOODEN STICK USED TO DRAW

4



HAND-POKING
FINAL PERMANENT TATTOO

5



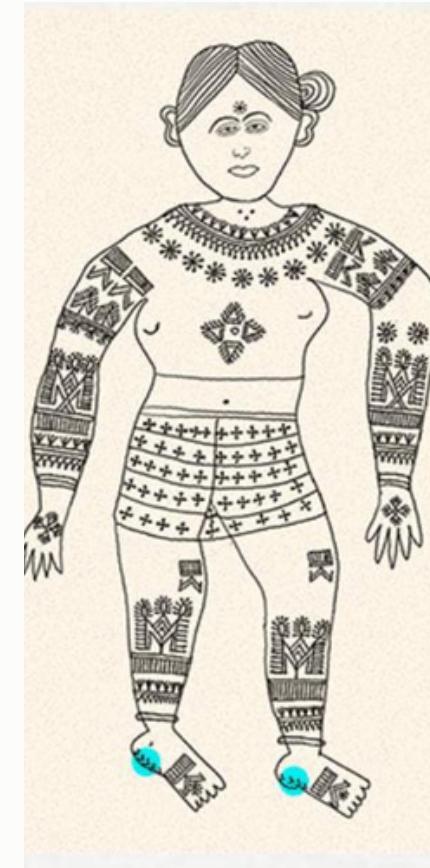
FINAL DESIGN

ROLE OF TATTOOS



ROLE OF TATTOOS :

- The tribes or gonds wear tattoo like their ornaments. They wear it all over their body and face too.
- It looks aesthetic.
- Enhances their self-worth
- Gives them self-esteem
- some tribes even believe that it is necessary to be tattooed to keep the evil spirits away from their soul
- An amazing way of relieving pain (acupuncture)
- This art form instils a sense of pride among the gonds or tribes (mostly women.) The women feel incomplete without their godna. They believe that these tattoo marks are the only thing that are certain to go with them till the grave and beyond.



MACHI MUDI GODNA
The tattoo is applied on ankles at the time of marriage.



MOTIFS FOR DESIGN INSPIRATION

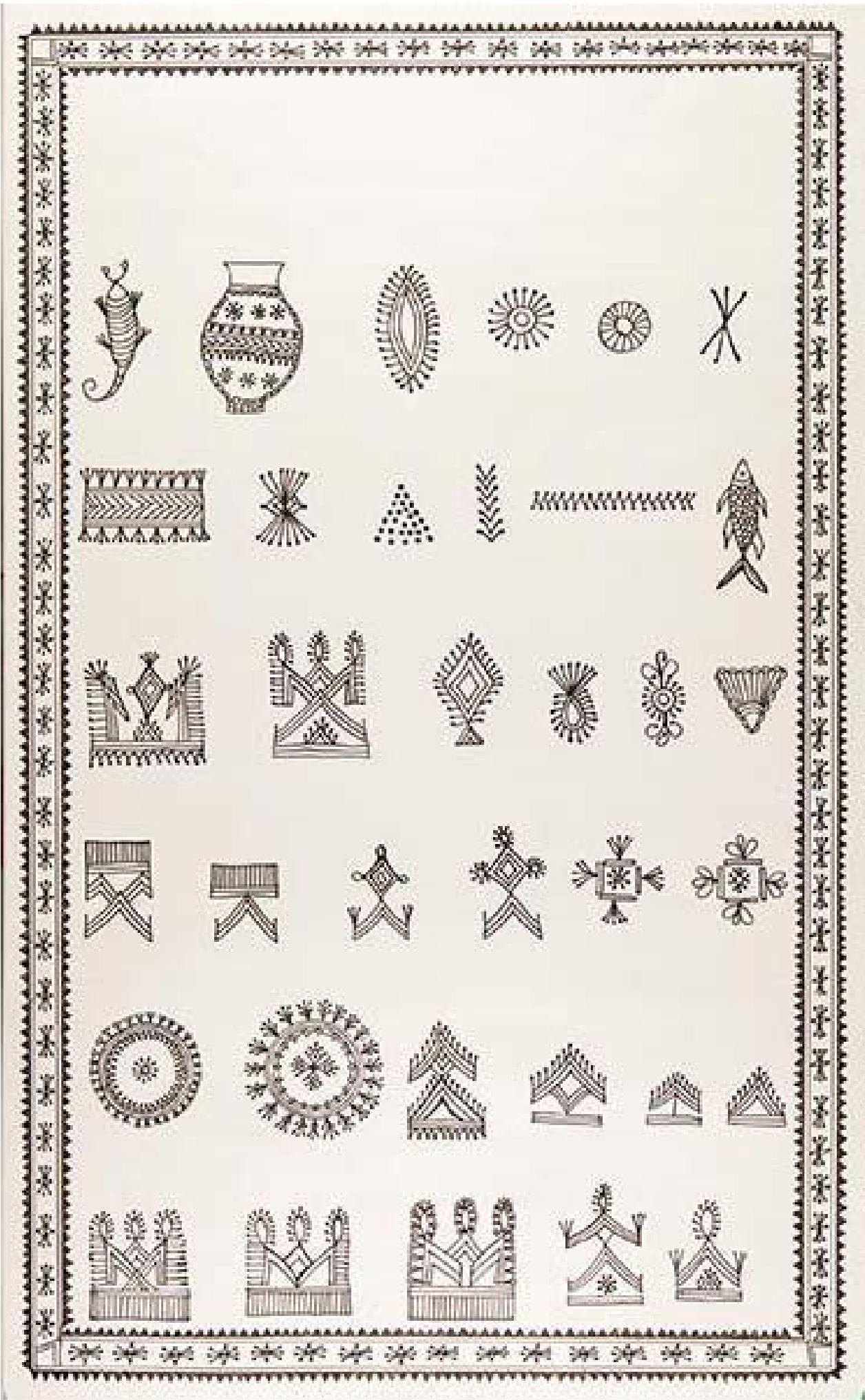
Each of the motifs (of the tattoos) have a symbolism dating to thousands of years.

The motifs are simplistic and casual

Aesthetical

Mostly lines and dots and even circles

For pregnant women they draw a figure of girl or boy on the stomach
for pain relief they draw any kind of motif that could relieve the pain





P R E S E N T S T A T U S

PRESENT STATUS

From marks of status to a kind of jewellery, tattoos are part of a centuries-old Indian tradition. As the country's urban youth takes to body art, youngsters from tribal communities are abandoning it because it reveals their origins and could lead to discrimination.

Over the past decade, tattoos have become a fashion statement among urban Indian youth, but body art has been practiced for centuries^{u/} in many Indian communities. Known as godna, a term widely used among tribals in central and eastern India, it serves different purposes in different communities, as a journey to villages in Jharkhand and Bihar revealed.

While tattoo artists are making money, their godna counterparts struggle to keep their art alive. Inscribing a three-inch tattoo costs about Rs 1,500 but getting a godna of the same size would cost just around Rs 20.

Many older tribals are proud of their godna traditions, but the younger generation, especially those who go to cities for higher education, feel it marks out their origins, which the unenlightened among their colleagues often label as backward.

Godna art is believed to be the adaptation of a primitive form of art. Presently it is done extensively by the women belonging to the Jamgala village situated in Lakhapur Block of Sarguja. This region has a tradition of adorning women with tattoos

Of late this trend had declined to a point where even the older ladies adept at making tattoos went out of practice. The tribal women are improvising on the art form by painting 'Godna' on fabrics, silk, canvas, wall and doors and various other means, instead of just body painting.

*"THE MODERN TATTOO HAS BEEN INSPIRED BY
GODNA, WE NEED TO SAVE A FAST-DISAPPEARING ART
FORM BEFORE IT IS TOO LATE."*



S U R V E Y



PERCEPTION AND AWARENESS OF THE CRAFT

We conducted a questionnaire survey to gather information and come to analysis about what gen z thinks about this craft and their view points and opinions.

Do you have any awareness towards tribal tattoo craft and culture? If yes , share your thoughts.

20 responses

No

Tribal tattoo craft and culture is quite rich.The techniques that they use and the ink that they are quite natural and unique.

No

Heard it for the first time.

I don't have much knowledge about tribal tattoos

Yes they are made with significance to enhance the beauty of tribal women. Even men also have it on their body. Within some tribal group the tattoos are used to signify a person holding special position or place among the community.

No, please educate

Not really

Share your opinions on tribal craft tattoos and hand poked tattoos.

20 responses

The tribal craft tattoos are age old tradition among the tribal groups. Not only in India but various parts of the world we can see that the people of tribal groups have tattoos marked on their body. Some tattoos are in order to get the attention from the opposite gender and some to mark the special presence of a respected person. The tattoo designs also play a role like the more intricate the tattoo design is there on the body the more is his/her value or reputation among the community, like their headmen will have more intricate designs.

Hand poked tattoos are done with the help of needle and some sort of black ink and is pierced over the area to make the tattoo. This process is also risky as doing this without precaution and measures might communicate the disease like HIV AIDS etc...As the same needle can be repeated upon other person and in the case can transfer from infected to uninfected person.

Technique can be used for modern day tattoos

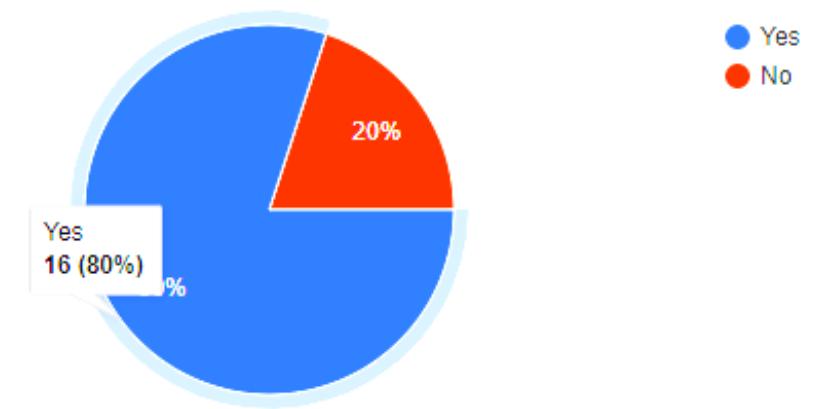
Looks very painful but they are very pretty

Your body a canvas, and tattoo art. Let there be art

I think they hold a lot more significance apart from health benefits, it's a representation of their community, culture and spiritual beliefs

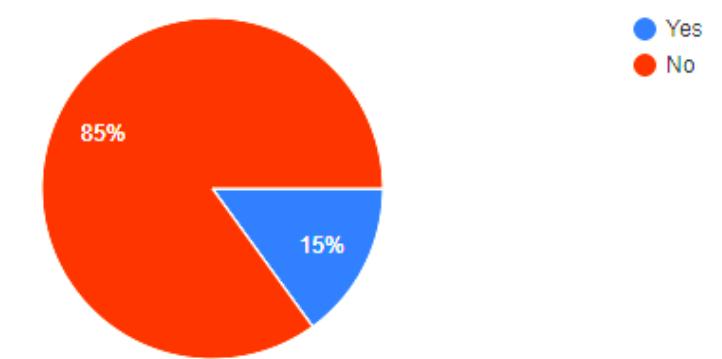
Have you ever heard of hand poking tattoos(sringar) by tribes in India?

20 responses



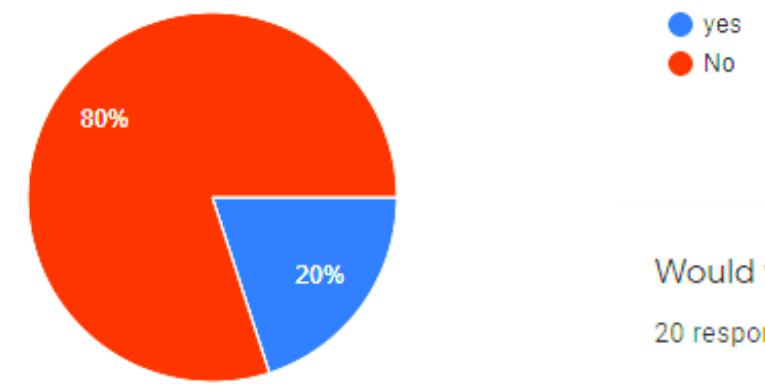
Have you heard about adilabad tattoo craft?

20 responses



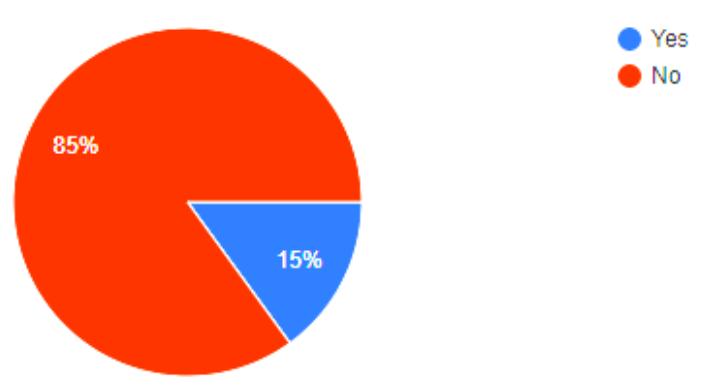
Have you ever come across a person with sringar tattoos?

20 responses



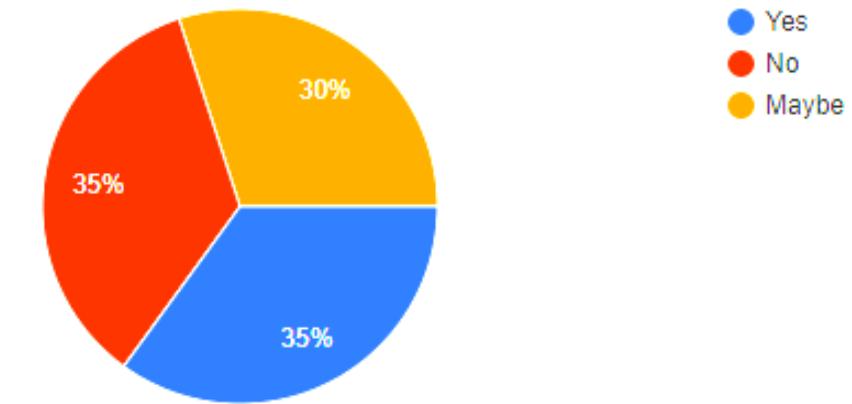
Have you heard about adilabad tattoo craft?

20 responses



Would you ever be interested to get a hand poked tattoo?

20 responses



ANALYSIS OF THE SURVEY

Most of them are not aware about tattoo tribal culture
less than 10 percent had some sort of view or knowledge

Most of them suggested the promotion of the craft in form of social media,

- By contacting the tattoo artist you can access and some people are like "bhaiya kuch bhi acha sa design bana do" then you can ask them to make the tribal patterns. If people of todays generation will accept the tribal art tattoos then its craze is surely going to spread among others too.
- Social media
- Documentation and awareness workshops
- Upcoming tattoo artists learning from the originals or traditional tattoo artists coming to tattoo studios or workshop for tattooing
- Create documentaries, conduct surveys..
- May be through influencers
- I think today social media is definitely a very great platform to promote things using reels or tik tok but also we can spread awareness about it with design institutes
- By tattoo exhibitions or more display of these type of arts.
- Documentaries, characters with these tattoos, social media
- Promotion can be an important factor. It can be promoted on different social media platforms.
- By sharing stories, may be
- Use the Motifs and Symbols in Modern designs
- By mouth if word/ social media

WHY IS THE CRAFT ON THE VERGE OF EXTINCTION?

There was a time tattooing means it involved culture along with. Tattooing was not just about a form of body modification made by inserting ink. It was a culture that tribal people used to follow together. Now that's gone for the following reason-

*Discrimination- Having tattoos on the body can be the reason for discrimination and judgment by some religions, some religions also believe that having a tattoo is a form of self-mutilation but these are totally false claims we can't change how others choose to think and perceive their body modification. Having ink on the body is truly a form of self-expression.

*HIV- The link between HIV and tattooing is possible although it is not proven through any cases that it could be transmitted through Tattooing.

*Skin disease- People are afraid of skin diseases caused by tattoos although in the dye which tribal people use for their process is all natural and completely safe.

* Declining interest of their younger generation in their craft

*Temporary tattoos are in trend

* Prohibition of tattoos in jobs- In India there are some government jobs which don't allow people to work for them. It's all about their rules and discipline.

*Social stigma- Social stigma of having tattoos has been there since generations changed, for now, what we can do is to be respectful and open-minded towards other people's decisions regarding their bodies.

REVIVING THE ART

On average, there is just one godna artist over 20 tribal villages in the state, which is scary. The government is making efforts, but they need to understand that holding workshops on godna promotes the art but the real canvas for this art is the human body and until we don't promote these artists, we cannot save it from dying. I believe they should be given freedom of choosing their lifestyle.

According to basic human understanding, traditions are obstacles to development. Not only tribes are shunning their traditions, but so are we. We all are on a journey towards acquiring developmental pleasures of life, so why cannot they? We, living in big cities, want tribal people to be in 'cultural cage' while we are on a 'development' spree. This is an irony of our society. We should give them ample opportunities so that they can be mainstreamed while they also don't leave their traditions

ALSO : The tribal women are improvising on the art form by painting 'Godna' on fabrics, silk, canvas, wall and doors and various other means, instead of just body painting.

The purpose is not only to earn a livelihood by practicing it on different mediums, but they also wish to preserve the most prominent adaptation of an earlier art form.

Vandana Pandey, director of Tribal Museum, said: "Development cannot be stopped and should not be stopped. All we need to do is to give them (tribes) confidence that we are proud of them and their arts. Simultaneously, we should welcome them into our world."

*“DEVELOPMENT CANNOT BE STOPPED AND SHOULD NOT BE STOPPED. ALL WE NEED TO DO IS
TO GIVE THEM (TRIBES) CONFIDENCE THAT WE ARE PROUD OF THEM AND THEIR ARTS.
SIMULTANEOUSLY, WE SHOULD WELCOME THEM INTO OUR WORLD.”*





ARTIST PROFILE



Name - Soyam Lalita

village - Waghapur (Adilabad)

Tribe name - Toti

language known - gondi and telugu

Age - 50 yrs.

About - She said that tattoo (shringar) making is a parampara or culture of tribe toti. She started doing at the age of 12 after getting married. She learnt from her mother in-law and she teaches her children. This culture is coming from generation to generation, and she wants that it's continue like that only.

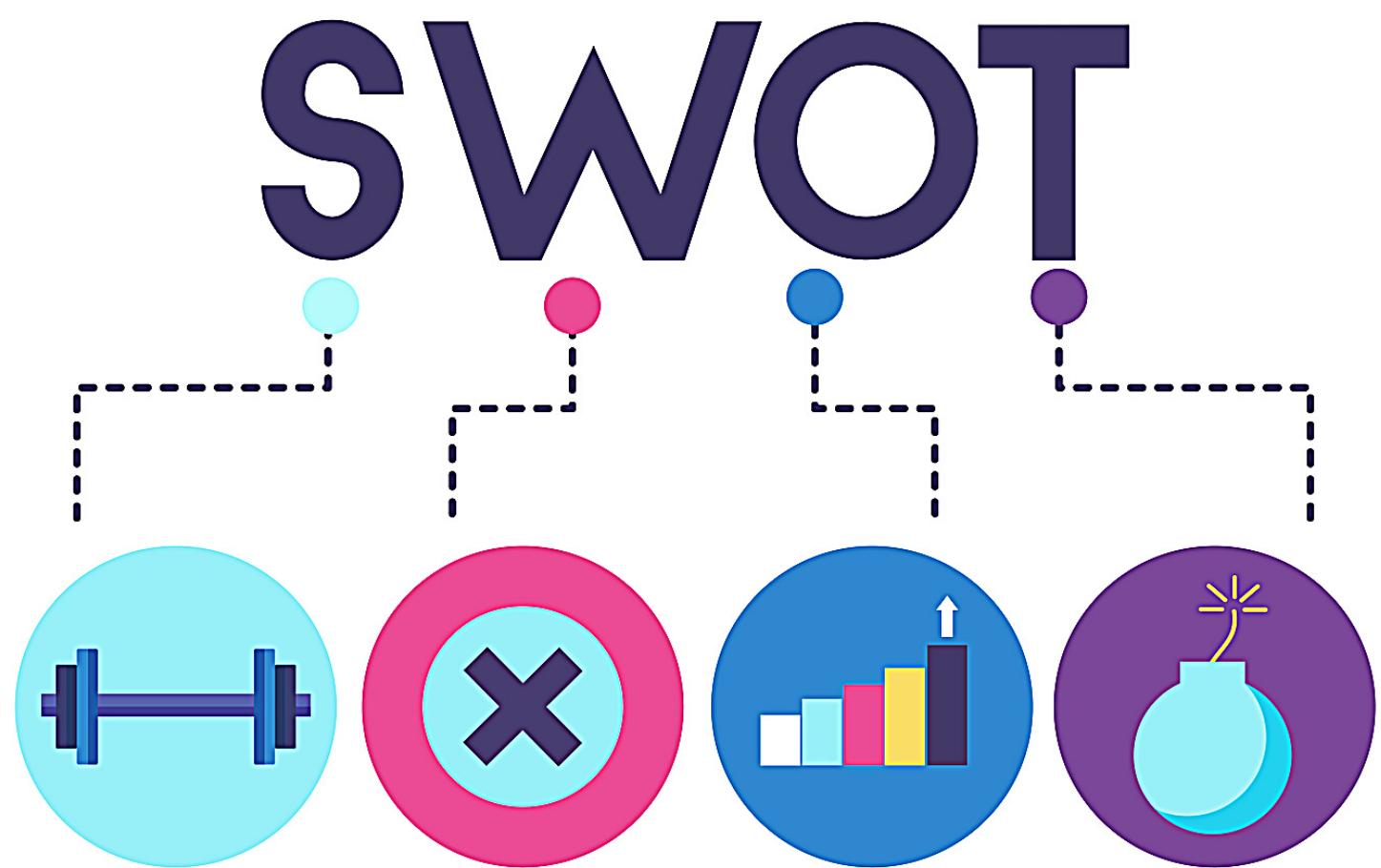
She travel village to village for making tattoo and for that she gets money, ration and saree and tattooing is only means of earning of tribe women and it performs by women mainly.



Name - Maskula Godavari
Village - Waghapur (Adilabad)
Tribe - Toti
Language - Gondi and telugu
Age - 50+

About - She explained all the process of shringar and all the motifs meaning with brief and explain about her culture and rituals related to tattoo (shringar). She said in her tribe community tattoo play an important role in marriage, pregnancy, body pain etc... Also explained how this tribe tattoo culture is on the way to extinct. She said 20 to 30 women of her age left with this culture.

SWOT ANALYSIS



SWOT ANALYSIS

STRENGTH

- Skilled handwork
- Safe method
- Harmony between the people of thoti tribe
- Every tattoo is unique in terms of design and there is a story behind them

WEAKNESS

- Limitation of resources in their process
- Weak in promotion and marketing
- Availability of new design for tattoo in market

OPPORTUNITY

- Collaboration with tattoo Studios in city
- Exhibition in craft melas
- Advertising on social media

THREAT

- New machines for tattooing
- Temporary tattoos
- Declining interest of their younger generation in their craft
- Discrimination

PRESERVING THE CULTURE

Right now, the old songs and dance have gone and we are making a huge effort to bring them back but it is very difficult because you can't just dance in your own field by yourself. Only when everybody came together to work for it than it used to happen. Same if we want to revive the culture everybody of their tribe has to come forward. They should promote it through their music and dance.

After taking an interview we understand that this culture was engineered to gradually lead people to spiritual processes also. Right from ancient times, we think that part of the culture has to be preserved. As sadguru in one of his interviews said that – to preserve yoga, “Like a mother teaches her son to brush his teeth from the beginning like that yoga should be happening in their homes”. We can say the same thing for preserving the tattooing process too.

INTERVIEW WITH SR. HARPAL SINGH



Harpal Singh, S is born and brought up in Adilabad district in northern Telangana which is known for an amazing range of biodiversity. He is currently working as Senior Assistant Editor with The Hindu in his home district.

Talking to Sr. Harpal Singh ji was a true honour for our group. He is very learned and gave us an overview and insight in the lives of tribal people. He talked about how everything takes birth from jungle, nature, and art and aesthetics are deeply rooted in nature.

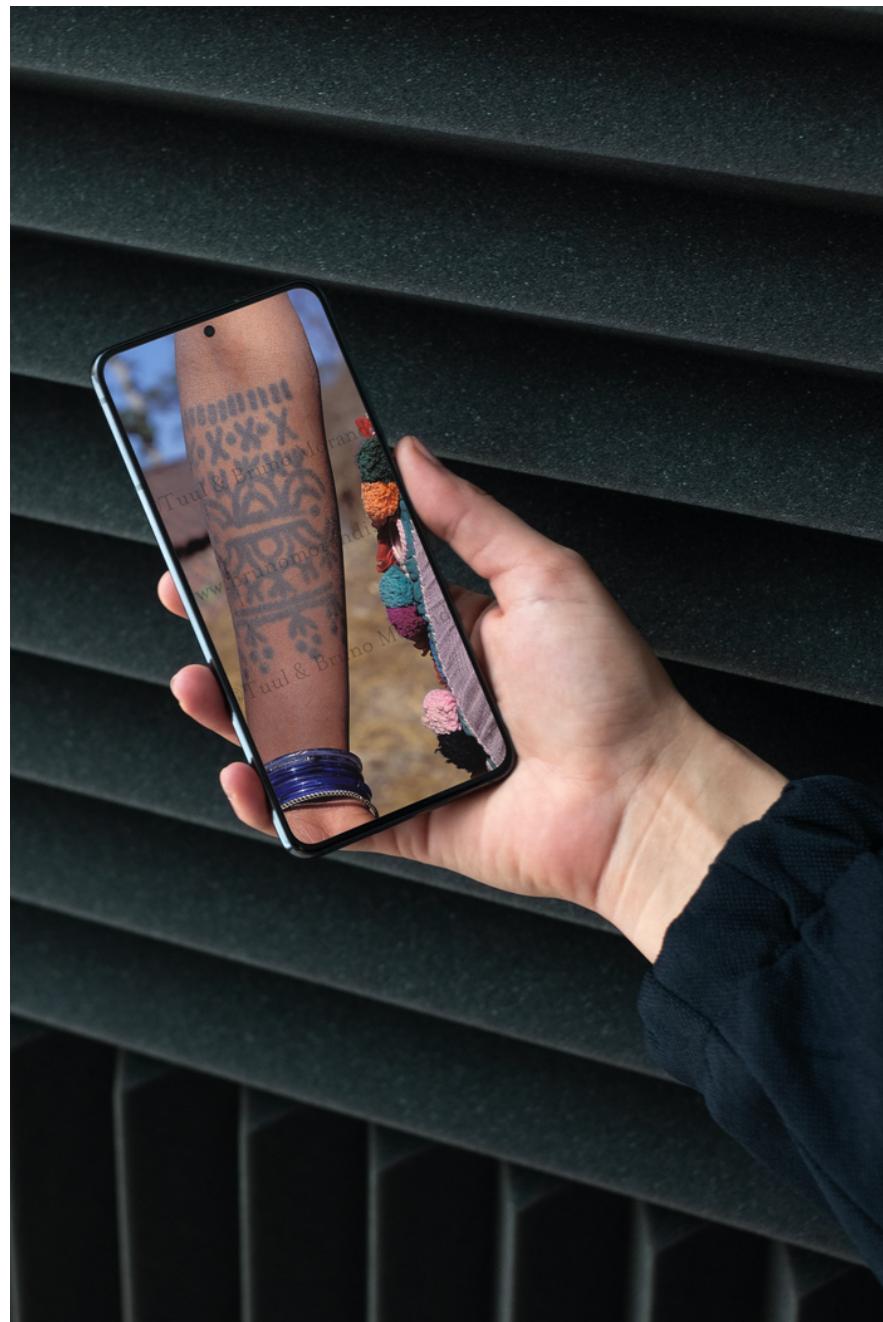
He told us as he was born and brought up in the middle of rich tribal culture he drew towards their beauty.

Music and dance are a very important part of thotis and raj gonds.

We had this amazing opportunity to talk to him as he told us how sweet and honest tribal people are.

ROLE OF FC PEOPLE IN PROMOTING THE ART

- 1 .Creating customisable poster and banner for tribal tattoo
2. Design professional website
3. Advertisement
4. Videography



CONCLUSION

Tattoo culture in India has had its origin since ancient times. As a CULTURE practice, it must have evolved as an ethnic marker through culture among the members of a community. Over time this cultural heritage experienced a lot of ups and downs. This ancient practice is not just an art, but an important custom of tribes of different places with myths and stories associated with it. Perceptions regarding tattooing reveal a huge variation among different cultures, it is a mandatory custom for some societies on another hand for some it is prohibited. Some use it for body beautification, some for safety purposes because of its magical tenets and some believe it has health benefits, while others think it is the cause of skin diseases.

Although the tribal tattoos are gaining popularity, people today wear them for fashion without knowing the culture, stories and meanings behind them.

Today, indian tattoo design for men and women come in all sort of style and shapes. Women still often select simple tribe design to adorn the body in order to bring out their feminine nature

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