A Study of Fashion of Working and Non-Working women Towards Indian Traditional Sarees

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Abstract - This study examines the fashion of working and non-working women towards Indian traditional sarees in Sagar city. A sample of 500 women, both from urban and rural areas, was surveyed using questionnaire to assess their preferences regarding various aspects of sarees, including border size, color shades, technical design, and pallu design. The research reveals significant insights into how employment status, age, marital status, and education level influence saree preferences. Working women tend to prioritize versatility and bold designs, while non-working women show a stronger inclination towards comfort, traditional craftsmanship, and softer color palettes. These findings provide valuable information for saree designers, manufacturers, and retailers to cater to the distinct preferences of different consumer segments.

Keywords: Palettes, Women, Sarees, Fashion, Attitudes, Working, Non-Working.

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INTRODUCTION

The way we dress now is fundamental to our daily lives. Considering its origins in the distant past is almost unthinkable. When we use time capsules to travel through the ages, we may see back to a prehistoric period when humans lived in caves and raw materials like cotton, wool, and silk were nonexistent. Clothing wasn't an issue before when people had to worry only about finding a way to eat and stay alive. A lengthy and arduous process of evolution was required for its emergence. Artistic skin modifications such as tattooing, cutting, and painting were the first efforts by humans to alter their appearance from that which God had originally intended. [1] The first form of clothing was body adornment. The primitive hunter was greeted with heroism upon his return from a pursuit or fight, despite the visible signs of damage on his body. His wounds, blood stains, and other horrific physical manifestations were seen as mute testaments to his bravery, competence, and triumph. As a result, the need to establish enduring symbols of respect emerged. They must have been completely bored if they hadn't considered decorating themselves with face paint and body paint. These symbols quickly began to take on different designs and patterns. Then, people figured out how to permanently mark their flesh via scratching and cutting. After that, people started getting tattoos.[2]

The want to fasten an object to one's body was the second step toward clothing. He made an incision in the nose, ears, or mouth and threaded a piece of bone, stone, or wood through it. In addition, he started draping something over his neck and tying knots around his waist, fingers, and limbs. Subsequently, he began to use methods other than the use of face decorations. Necklaces made of polished stones, feathers, claws, teeth, and bones were worn by the leader of the tribe as trophies of battle. [3] It was also discovered that the hair on one's head served as an ideal base for adornments made of horn, feathers, flowers, and leaves. All other coverings were subsequently superseded by the girdle. A male's initial purpose for this trait was to free up his hands for hunting by carrying tools. [4] The concept of a suspender was eventually added; initially, it resembled a contemporary pocket. As the first kind of garment, it was only natural to embellish it with natural materials like feathers, grass, leaves, and flowers. The short grass skirt emerged as a result of this trend. It evolved into a piece of apparel that served as adornment, armor, and cover. [5]

Perhaps after the grass skirt came the concept of an upper garment. The leader of the clan may have initiated the trend by returning home one day adorned with animal skins wrapped over his shoulders. [6] Keeping the finest animal skins to wear as a fashion statement was a goal for every

hunter. It gave him an air of authority. Clandestine garb was reserved for the tribe's top males and chiefs. As a result, the concept of clothing as a mark of respect, uniqueness, and social standing was born.

Slowly but surely, the process of experimentation made its way to the entrance of the old river valley civilization. The ancient Egyptians were the first to preserve their clothing styles in permanent paintings that adorned temple and tomb walls. Nearly as old as the ancient Egyptians were when our Harappan civilization flourished. But there isn't enough evidence from the Indus Valley civilization's archeological artifacts to tell us for sure what these people wore.[7]

Clothes have several purposes: as ornament, as protection from the weather, as a means of modesty, and as a means of cementing one's rank. Ancient peoples understood these four purposes of clothing, whether it was a grass skirt, animal skin, paint, or any other material. The phrases "working" and "non-working" are often used to describe women. When we talk about women's income, we're referring to those who have independent sources of income (either via part-time or full-time jobs or businesses), whereas we talk about women who aren't working when we say they don't have any. [8]

Until India gained its independence, the idea of a professional woman was not highly regarded or recognized in our society, hence these concepts are relatively new here compared to Western and European nations. However, this idea was slowly adopted after independence and has now progressed to the revolutionary stage of women's emancipation in the last 20 years. The women of today are fiercely independent and have broken free from the mold of a male-dominated culture. Her awareness of her rights and her will to combat injustice and exploitation are growing daily. Both working women and women who do not work are seeing this tendency. Unfortunately, women's economic dependence makes them feel weak and withdraws them from the battle. As a result of her reliance on others for financial support, her strength of will declines. Because of this, women are more likely to be victims of social crimes such as dowry harassment, physical violence, murder, suicide, and psychological and physical abuse in their day-to-day interactions with others. [9]

Conversely, compared to women who are dependant, those who are financially independent exude greater confidence. Working women have a high degree of self-confidence because they grow themselves, become conscious of their rights as women and humans, and get stronger through the daily struggle and more exposure to the world outside of their house and society. However, looking at things objectively, we can't help but notice that there's always another side to every story. There are times when working women are happy and free from societal ills, and other times when women who choose not to work are exploited and miserable. Looking at it from a different angle, we can see that women who engage in this kind of work under

pressure have a wide range of physical and mental health issues, including fatigue, sadness, anxiety, and loss of resistance to overexertion. She is unhealthy for one of these reasons, or maybe more than one. Whenever she falls short in her roles as a mother, wife, or housekeeper, she has overwhelming feelings of guilt. Occasionally, her physical, mental, and financial well-being are all taken advantage of because of the conditions in which she lives. Because of the stress and lack of time, she misses out on the joys of being a mother and a wife. Research on women's employment and non-employment status is abundant, and the findings from many of these studies are relevant to the topic at hand. [10]

AIM AND OBJECTIVES

1. To study the fashion of working women towards Indian traditional sarees.

2. To study the fashion of non-working women towards Indian traditional sarees.

RESEARCH METHODOLOGY

There was no restriction on the sixty-two items in the booklet, which were meant to evaluate and gauge emotional reactions to various claims about clothing style. Participants were asked to provide basic personal information such as their name, marital status, employment status (working or not), region, annual income, years of experience, and age. The opening page of the booklet also featured an overview of the study and some basic guidelines for filling it out.

Sample

The first step was to randomly choose 500 participants from all over Sagar city, including in the urban and rural regions.

Procedure Of Statistics Analysis

All 62 items pertaining to clothes was randomly put in the booklet rather than being sectioned in order to reduce the likelihood of a response set. Each item had both positive and negative aspects. We had a score range of 310 overall. An agree answer on a negative item means you support the thing, while an agree response on a positive item means you oppose the item. An item's score indicates the extent to which the respondent agrees or disagrees with it; a greater score indicates less agreement and a lower score indicates more disagreement. The final raw scores were computed in this manner.

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RESULTS

Demographics

Table 1: Working status

Females	No. of womens
Working	246
Non - Working	254

With a total of 500 women polled, the demographics show that there is a fair representation of female responders. Of these women, 246 are listed as working, which means they are actively involved in some kind of job or professional activity, while 254 are listed as non-working, which means they are not officially employed at the moment. This separation guarantees a representative sample of women from all walks of life and economic strata, allowing for an in-depth analysis of saree preferences among women. To make sense of the following analyses, which compare and contrast the working and non-working women's preferences for saree features and designs, it is necessary to have these demographic information.

Table 2: Occupation in working women

Occupation	No. of Working Women
Business	130
Government	137
Others	118
Private	115

There is a wide range of professions represented among the working women who participated in the study, as shown by the occupation statistics. Among the 130 women now working in the business world, entrepreneurship stands up as a prominent path, showcasing a vibrant group of females who are self-employed and either run their own companies or work for smaller ones. At the same time, the fact that 137 women have positions in the government shows how important women are to public administration and service provision across all branches of government. A varied variety of sectors and organizations outside of government employment are reflected in the private sector, which includes corporate settings in finance, technology, manufacturing, and services, and is represented by 115 women. The 118 women that fall into the "Others" category represent a diverse range of professions that are difficult to classify. The diverse range of professions and associations represented by these people is seen in the work they do in areas including consulting, freelancing, education, healthcare, and the creative arts. This comprehensive analysis sheds light on the many different ways women contribute to the workforce and provides useful insights into the current job market.

Table 3: Religion

Religion	No. of Women
Christian	15
Hindu	410
Muslim	20
Others	55

Among the 410 women surveyed, the majority identify as Hindu, reflecting the broader population. Their preferences for sarees are likely shaped by Hindu cultural traditions. Fifteen women consider themselves Christians, offering unique insights into how Christian influences interact with traditional clothing choices. Twenty respondents identify as Muslim, contributing valuable perspectives on Islamic cultural influences and conventional clothing like sarees. Additionally, 55 women fall under the "Others" category, representing a mix of non-religious and minority faiths, further enriching the diversity of cultural factors impacting saree preferences.

Table 4: Education level

Education	No. of Women
Higher Secondary	193
PG	87
PHD	22
UG	198

The educational backgrounds of the 410 surveyed women reveal key insights into their preferences. A large group, 193 women, completed high school, likely shaping their outlook and clothing choices, including sarees. Another 198 hold bachelor's degrees, suggesting a diversity of interests and attitudes towards traditional attire. Additionally, 87 women pursued education beyond a bachelor's degree, bringing advanced perspectives to fashion preferences. The smallest group, 22 PhD holders, may exhibit distinct tastes influenced by their higher education. Understanding how education levels intersect with cultural influences can help identify patterns in saree preferences across different groups.

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Table 5: Age group

Age	No. of Women
25-35 years	138
36-45 years	114
Above 45 years	117
Below 25 years	131

The age distribution of the 410 women surveyed reveals diverse preferences. The largest group, 138 women aged 25-35, likely young professionals, may have clothing choices shaped by personal and work responsibilities. The 36-45 age group, consisting of 114 women, might balance saree preferences with life stages involving family and career. The 117 women aged 45 and above bring maturity, with saree selections potentially reflecting practicality and timeless style. Meanwhile, 131 women under 25, influenced by fashion trends and social media, may favor sarees for their novelty and individual expression. Understanding these age groups helps explain varied saree preferences across life stages.

Table 6: Marital status

Marital Status	No. of Women
Married	360
Single	140

The marital status data provides insights into the women's saree preferences. A majority, 360 women, are married, likely influenced by family obligations, cultural norms, and comfort when choosing sarees. In contrast, 140 single women may prioritize autonomy, individuality, and style, reflecting more adaptable and exploratory fashion choices. Understanding how marital status influences saree preferences across life stages helps paint a more detailed picture of consumer behavior in the saree market.

Table 7: Reason to Select a Saree

Select a Saree	Working women (%)	Non - Working women (%)
Both	90	51
Cost	83	116
Fabric	73	87

Several trends emerge from this data. A notable 90% of working women and 51% of non-working women prioritize sarees based on versatility, comfort, or suitability for events. This suggests that working women value adaptability in their clothing choices. However, cost is a greater concern for non-working women, with 116% emphasizing price compared to 83% of working women, possibly reflecting tighter budgets. Fabric quality is highly valued by both groups, but more so by non-working women (87% vs. 73%). In summary, while both groups prioritize versatile and quality sarees, non-working women focus more on cost, reflecting different financial considerations.

Table 8: Preference of Border Size

Border size	Working women (%)	Non - Working women (%)
Both	58	48
Large	78	113
Small	110	93

A comparison of saree border size preferences reveals interesting trends among working and non-working women. Both groups show a strong appreciation for sarees with both large and small borders, with 58% of working women and 48% of non-working women favoring this mix, suggesting versatility is key, especially for working women who need clothing suited for various occasions. Wide borders are particularly popular, with 78% of working women and 113% of non-working women preferring them, reflecting a shared appreciation for traditional or formal aesthetics, especially among non-working women. Narrow borders also see strong support, with 110% of working women and 93% of non-working women favoring them, indicating a growing interest in modern or minimalist designs. These preferences highlight differences in how each group balances tradition, practicality, and style, offering valuable insights for designers and retailers to cater to these distinct tastes.

Table 9: Preference-Border Type

Border Type	Working women (%)	Non - Working women (%)
Both	71	79
Double	89	86
Single	86	89

Both working and non-working women display a strong preference for sarees with a combination of "Single" and "Double" borders. This style, preferred by 71% of working women and 79% of non-working women, indicates the appeal of versatile and adaptable designs, suitable for different events due to their visual variety.For "Double" borders, 89% of working women show a preference compared to 86% of non-working women. This suggests that working women may favor more intricate and

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symmetrical designs, likely aligning with professional and formal attire needs.

On the other hand, "Single" border sarees are slightly more popular among non-working women (89%) compared to working women (86%). This suggests that non-working women may lean towards simpler, more comfortable designs, perhaps prioritizing ease in everyday wear. In conclusion, both working and non-working women appreciate versatility and elegance, but working women slightly prefer more complex border designs for professional settings, while non-working women favor simplicity for comfort. Designers and retailers can use this insight to craft sarees that appeal to the specific preferences of each group, balancing creativity, tradition, and practicality.

Table 10: Preference - Saree Weight

Border Type	Working women (%)	Non - Working women (%)
Both	92	86
Heavy Weight	79	80
Light Weight	75	88

The analysis of saree weight preferences among working and non-working women reveals interesting contrasts. Both groups, with 92% of working women and 86% of non-working women, show a strong preference for sarees combining "Both" heavy and lightweight features, indicating a shared desire for versatile sarees that suit various occasions. When it comes to "Heavy Weight" sarees, 79% of working women and 80% of non-working women favor them. This suggests that both groups appreciate the luxurious feel of heavier fabrics, although non-working women may be more inclined to wear such sarees for formal events where comfort is less of a concern. However, a notable difference appears with "Light Weight" sarees. Only 75% of working women prefer them, compared to 88% of non-working women. This suggests that non-working women place greater importance on comfort and ease of movement, favoring lightweight sarees for their informal or leisurely activities.

Table 11: Preference Color Shades

Color shades	Working women (%)	Non - Working women (%)
Bright with Bright colors	86	75
Bright with Light Colors	82	81
Light With Light colors	78	98

An analysis of saree color preferences among working and non-working women reveals intriguing patterns in aesthetic choices. Both groups show a strong inclination towards vibrant color combinations, with 86% of working women and 75% of non-working women preferring sarees with "Bright with Bright colors". Similarly, sarees combining "Bright with Light

Colors" are favored almost equally by both groups, with 82% of working women and 81% of non-working women expressing a preference for this balanced color scheme. However, a notable divergence appears in the preference for sarees with "Light with Light colors". While 78% of working women favor this style, an overwhelming 98% of non-working women prefer these softer, more subdued color combinations. This stark difference suggests that non-working women may have a stronger affinity for more muted tones, possibly due to the sense of refinement and tranquility they convey. In conclusion, while both working and non-working women appreciate various color combinations in sarees, working women tend to gravitate towards brighter and more vibrant colors, whereas non-working women show a stronger inclination towards softer, more muted tones. These insights can be valuable for designers and retailers in creating targeted saree collections that cater to the distinct preferences of different consumer segments, potentially enhancing customer satisfaction and market engagement..

Table 12: Preference – Type of Color Shades

Type of Color Shades	Working women (%)	Non – Working women (%)
Double colors shade	89	90
Multi colors	82	78
Single Color shade	85	86

An analysis of saree color preferences among working and non-working women reveals fascinating insights into their fashion tastes. Both groups show a strong preference for sarees with a "Double colors shade," with 89% of working women and 90% of non-working women favoring this style. This indicates a shared appreciation for sarees that combine two different hues, offering visual interest and versatility through contrasting or complementary color combinations. When it comes to "Multi colors" sarees, both categories again show a high preference, though with a slight difference: 82% of working women and 78% of non-working women choose this style. This suggests a common affinity for vibrant, multi-colored sarees that are particularly suited for festive occasions and cultural celebrations. Interestingly, sarees with a "Single Color shade" are also highly preferred by both groups, with 85% of working women and 86% of non-working women favoring this option. This indicates a shared appreciation for the classic elegance and versatility of single-color sarees, which can be adapted to various settings and occasions.

In conclusion, while both working and non-working women show preferences for various color combinations in sarees, there are subtle differences in their choices. The most notable similarity is the high preference for double-color shades across both groups, highlighting a shared love for vibrant contrasts. Multi-colored sarees are slightly more popular among working women, possibly reflecting a

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greater inclination towards bold, culturally diverse patterns. At the same time, the near-equal preference for single-color shades in both groups underscores the enduring appeal of classic, versatile designs. These insights can be invaluable for designers and retailers in creating saree collections that cater to the nuanced preferences of different consumer segments, potentially enhancing customer satisfaction and market engagement.

Table 13: Preference - Technical Design

Technical Design	Working women (%)	Non - Working women (%)
Both	83	90
Printed Design	85	78
Woven Design	78	86

An analysis of preferences for technical saree designs among working and non-working women reveals intriguing insights into their aesthetic tastes and style tendencies. Both groups show a strong preference for sarees with "Both" technological designs, with 83% of working women and 90% of non-working women favoring this style. This indicates a shared appreciation for sarees that skillfully combine multiple technical aspects, such as woven and printed motifs or various textures and embellishments, offering versatility and eye-catching designs suitable for diverse occasions.

When it comes to sarees with a "Printed Design," 85% of working women and 78% of non-working women express a preference. This suggests a common liking for sarees with intricate printed patterns, whether geometric designs or floral themes, which offer a contemporary and vibrant style suitable for both formal and casual settings. Interestingly, sarees with a "Woven Design" show a notable difference in preference: 86% of non-working women favor this style compared to 78% of working women. This indicates a stronger inclination among non-working women towards sarees that showcase traditional craftsmanship and intricate weaving techniques, exuding an air of heritage, sophistication, and cultural depth.

Table 14: Preference - Printing

Print	Working women (%)	Non - Working women (%)
Block Printing	83	73
Both	85	97
Screen Printing	78	84

An analysis of preferences for saree printing processes among working and non-working women reveals valuable insights into their fashion tastes. Block printing, a technique valued for its handcrafted quality and traditional appeal, is preferred by 83% of

working women and 73% of non-working women. This indicates a shared appreciation for the intricate designs created by skilled artisans using hand-carved blocks, with working women showing a slightly higher preference for this method.

Sarees featuring "Both" printing processes are highly favored by both groups, with 85% of working women and an impressive 97% of non-working women preferring this option. This suggests a strong liking for sarees that combine multiple printing techniques, offering a diverse range of patterns, textures, and visual effects suitable for various occasions. The notably higher preference among non-working women may indicate a greater appreciation for the versatility and richness offered by such sarees. Screen printing is also popular among both groups, with 78% of working women and 84% of non-working women favoring this method. This technique's ability to create precise patterns, vibrant colors, and interesting textures appeals to both groups, highlighting its versatility in producing visually striking sarees suitable for different events.

Table 15: Preferences - Pallu Design

Pallu Design	Working women (%)	Non - Working women (%)
Both	79	86
Decorative Pallu Design	82	77
Plain Pallu design	85	91

An analysis of preferences for saree pallu styles among working and non-working women provides valuable insights into their fashion tastes. Both groups show a strong preference for sarees with "Both" pallu patterns, with 79% of working women and 86% of non-working women favoring this style. This indicates a shared appreciation for sarees with intricate pallu designs that combine various decorative motifs, patterns, or embellishments, creating aesthetically pleasing and versatile styles. The notably higher preference among non-working women may suggest a greater appreciation for the complexity and beauty these sarees offer.

Sarees with a "Decorative Pallu Design" are also highly favored, with 82% of working women and 77% of non-working women expressing a preference for this style. This suggests that both groups value sarees with elaborate embroidery or designs on the pallu, which add a touch of sophistication and glamour suitable for formal or festive occasions. Interestingly, sarees with a "Plain Pallu Design" are very popular among both groups, with 85% of working women and 91% of non-working women preferring this style. This indicates a shared appreciation for sarees with simple or minimally decorated pallus, which offer classic elegance and versatility in styling.

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CONCLUSION

The study on saree preferences among working and non-working women in Sagar city reveals nuanced differences in fashion attitudes. Both groups show appreciation for versatility in saree designs, as evidenced by the high preference for combinations of different styles, colors, and technical designs. However, working women tend to favor brighter colors, printed designs, and decorative pallus, possibly reflecting a need for more formal and eye-catching attire in professional settings. Non-working women, on the other hand, show a stronger preference for lighter fabrics, softer color combinations, and woven designs, suggesting a prioritization of comfort and traditional aesthetics. Interestingly, both groups highly value sarees with plain pallu designs, indicating a shared appreciation for classic elegance. These findings highlight the complex interplay between lifestyle, cultural values, and fashion choices. They offer valuable insights for the saree industry, suggesting that a diverse range of designs catering to both traditional and contemporary tastes could appeal to a broad consumer base. Future research could explore how these preferences evolve over time and how they might differ across various regions of India.

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