

Visual Research of the motifs found on traditional Arani Silk Sarees in Tamil Nadu, India using semiotic analysis

Janani Thiyagarajan*, Nitin Arun Kulkarni**

*(Textile Design, Arni Silk HWCS Society-H.H.106, and Arni

Email: jenniarchfashion@gmail.com)

**(Masters of Design Space, National Institute of Fashion Technology, and Mumbai

Email: nitindrak@gmail.com)

Abstract:

The Arani silk saree is one of the oldest, traditionally crafted styles of silk sarees worn in the state of Tamil Nadu, India. It is famous for its lightweight designs and simplicity. Until 1995, only small motifs or buttas were created on traditional Arni silk sarees using a technique called “Jungu” or “Adai”. Later Jacquards were introduced to weave wide varieties of contemporary and trendy designs. However, the traditional, simple motifs are still in vogue. They use temple architecture as an inspiration, and motifs are named after objects and natural phenomena that have deep cultural significance. In order to keep up with contemporary fashion and style and to create fresh visual setups, these motifs are placed on different parts of the saree and are used in combination with vibrant colours, different varieties of zaris and small variations of buttas. These innovations expand the commercial appeal of the saree and allow weavers to have a steady income, while staying true to the culture and tradition. The aim of our research is to explore various traditional motifs found in Arani silk sarees, to decipher the cultural connotation behind these symbols and motifs using semiotic analysis techniques, and to understand the visual themes these motifs are meant to convey.

Keywords — Arni Silk Saree, Visual Research, Semiotic Analysis

I. INTRODUCTION

Arni town is located in the Tiruvannamalai district of Tamil Nadu, South India. It is famous for silk weaving and agriculture. In Tamil, Aru means river, and Ani means adorning. Arani means a place made beautiful by rivers. Walking through the streets of Kosapalayam, Devikapuram, Saidapet, and Onnupuram in the Arani area, you can see the silk yarn stretched throughout the length of the street. This is a preparatory process of warp yarn called street sizing, a pre-loom process. Every member of the family gets involved in making the saree. The distinctive feature of this silk saree is the korvai and thazhampoo rekku on the borders. The length of the saree is 6.2 meters, and the breath of the saree is 1.2 meters. Both frame looms and pit

looms are used to weave the saree. The type of silk used for both warp and weft is mulberry. In terms of design, graph sheets were used to develop the motifs. When jacquard was introduced, the designs and motifs were heavily influenced by the designs of Kanchipuram, a silk city one hour away from Arani. Before jacquards, local designers were involved in design development through the Adai and Dobby techniques. The design was first hand sketched and enlarged in graph. A butta, or motif, was created using this graph on Adai, and cards were punched for a jacquard loom. At present, due to tremendous advancements in technology, graphs are developed in software and cards are automatically punched using a card punching machine. Electronic jacquards are also used in this area for the production of striking silk sarees.

During the Vijayanagara period, Saurashtrians from Gujarat moved in large numbers to the interior south of Tamilnadu. Some of these people settled in Arani. They were highly skilled in cotton weaving. Later, during the 1920s, silk weaving was introduced to them. There were more than 10,000 looms in Arni, and the sarees were selling like hot cakes. Since then, Arni has become a hub for manufacturing handloom silk sarees. The introduction of powerlooms during the late 1990s and early 2000s led to heavy losses in the handloom industry. The wages of the weavers also gradually decreased. Government and private brands are constantly lending hands to these weavers to make them stay in this weaving field through some beneficiary schemes and health care policies. The sad truth is that, currently, the next generation of the weaving community is not involved in weaving anymore.

A. Review of Literature:

Arivukarasi [1] has mentioned that for a double-sided korvai saree, it involves 3 shuttles: 2 for the borders and 1 for the body. The whole process of weaving is carried out in a confined space, which leads to the preference for child labor alongside the main weaver. Arni korvai sarees were more influenced by Kanchipuram's korvai saree design. A throw shuttle is preferred for arni korvai sarees. These sarees are woven by two highly skilled weavers, Devanga and Sourastra. Agamuda Mudaliar and Vanniyar were the other castes that were master weavers and coolie weavers, respectively. Arni Dobby sarees are lightweight and made with single-color yarn using a fly shuttle. Earlier, the Arni region had children and women involved in weaving as unpaid assistance. But now the Dharmavaram variety needs no assistance as there is only a single color shuttle involved, which runs through the border and body. This variety can be woven with both a fly shuttle and a throw shuttle. For Kumbakonam korvai double-sided sarees, a throw shuttle is used on a jacquard loom. Salem also does korvai single border sarees with fly shuttles. As the powerloom can produce a minimum

of 2 sarees per day and the handloom takes at least 4 days to produce one saree, the production speed of a powerloom is high, and it consumes more raw material compared to the handloom. The growth of powerlooms was intensified by the use of imported China silk, which in turn affected the handloom industry. This was believed not to be possible earlier. Shatika [5] states that Kanchipuram, Arni, Tanjore, and Kumbakonam carry the legacy of historic Saurashtrians. Though they are rooted in Gujarat, they are deeply integrated with the Tamil community. An interlocking border with contrast pallu called Korva is the signature style of Arani, and a check pattern called Kottadi was also in fashion. The Arani Pattu saree is light weight, while Kanchipuram is lustrous and heavy. Panneerselvam [6] explains the three different techniques used in manufacturing traditional sarees of South India. The traditional sarees were meant to have high quality because of these techniques that were used on them. One of the traditional features of silk sarees was a solid border and pallu with a contrast body. To achieve this, the weavers of Kanchipuram used the petni technique. A similar technique called Kondi was practiced by the weavers of Karnataka, and the Reku technique has been practiced in Andhra Pradesh for the last 25 years. Barbara Harriss [2] has stated that powerloom competition has caused handlooms to merge with brands and rebrand them as made in Kanchipuram, which is less expensive compared to the original Kanchi sarees. Some of the inferior qualities are outsourced to Salem. Lakshmi Manokari [3] has mentioned that the weavers and local designers need guidance regularly on the color and trend forecast that is suitable to the market and customer requirements. The salesperson is well aware of the colors and designs of silk sarees that customers prefer. This input from the salesperson is passed on to the master weaver. Customers expect designs to be updated every three to six months. The main attributes of customer expectations are zari, border color and size, motif, and designs. The results of the research carried out show that women in the 25–45 age group are married and employed. They prefer a

saree in a price range below Rs.5000. Most preferred sarees are soft silk or simple silk sarees with small double side borders. In terms of color, most preferred are pastels, black, green, purple, red, orange, and dual or short-effect colors. A decorative pallu with a small border is highly preferred. Geometric motifs are frequently preferred, natural and abstract motifs are occasionally preferred, and stylized motifs are rarely preferred. When it comes to stripes, horizontal and vertical are always preferred over diagonal. Aarti [4] mentions that through the study of Basile it is found that the quality of the korvai saree woven in Arani is not as good as that of Kanchipuram. Kanchipuram sarees are always preferred due to its high quality. Though the market labels Arani sarees as Kanchipuram sarees, the authentic Kanchipuram saree always stands out through its craftsmanship.

II. RESEARCH GAP

All the previous studies were about Arni silk saree techniques, its downfall due to powerlooms, customer requirements, and marketability. There is no prior research on the traditional motifs and its colloquial names of the Arni saree and how these motifs, which have been associated with the tradition for a long time, create a visual impression.

III. OBJECTIVES

- To study the various traditional motifs and designs of the Arni silk saree.
- To understand and decipher the meaning of the symbols and motifs through semiotic analysis.
- To examine the visual sign directed to give a certain visual identification.

IV. METHODOLOGY

B. Qualitative Research method:

Through a field visit, primary data on the traditional Arni silk saree was collected. Traditionally, there were certain motifs and design layout patterns that were used in Arni silk sarees. Just by seeing these motifs and the design, people could easily tell that the saree belongs to Arani.

1) *Names of the signature traditional Arni silk saree varieties:*

Debates are still being held over Kanchipuram silk and Arni silk sarees, as to which one is the pioneer of traditional saree designs. But the weavers, sellers, and local designers of Arni firmly say that korvai, dobby, and thazhampoo were introduced in Arni first, and Kanchipuram was meant only for the grand wedding silk sarees. Later, Kanchipuram adopted the dobby and other signature varieties of Arni weavers.

The sarees are given names in Tamil.

- Arni Korvai Saree-one side & double side borders.
- Bodi Thazampoo Saree-Thazhampoo, Air India, Half & Half.
- Dobby Saree-LIC

2) *Names of the traditional buttas on the body & pallu:*

The buttas/Motifs are given names in Tamil.

- Sungudi Butta
- Thilagam Butta
- Kammal Butta
- Thamarai Butta
- Mayil Butta
- Dollar Butta
- Manga Butta
- Rudraksham Butta
- Malli Mokku Butta
- Seer
- Mutthu Kattam
- Aatu Muzhi Kattam (Goat's Eye Checks)
- Yettuku onnu Kattam (Eight for one Checks)
- Anjukku onnu kattam (Five for one Checks)
- Paai Madi
- Border Butta
- Half & Half

3) *Names of the traditional border designs:*

The border designs are given names in Tamil.

- Watchu Pattai-as shown in the fig.1.



Fig.1. Watch Pattai of Arni Silk Saree

- LIC-as shown in the fig.2.

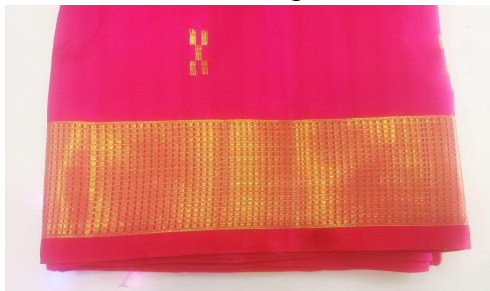


Fig.2. LIC border of Arni Silk Saree

- Air India-as shown in fig.3.

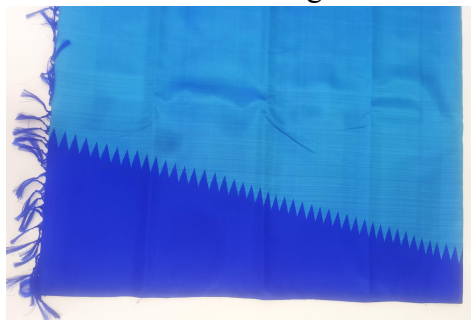


Fig.3. a)Air India border of Arni Silk Saree

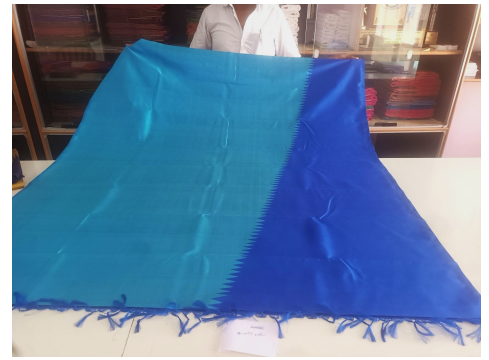


Fig.3. b)Air India-Arni Silk Saree

- Thamarai
- Kuyil Kan
- Diamond Butta
- Rudraksham
- Manga
- Paneersombu
- Puli nagam
- Kodivisiri
- Pillayar mokku
- Temple rekku or Thazhampoo rekku
- Kothumai
- Rudraksham
- Vanki
- Thuthi Poo
- Neli
- Retta Neli
- Salangai
- Mayilkan
- Kuyilkan
- Diamond
- Banaras
- Kalasam
- Thilagam
- Lavanga Poo
- Button
- Chain
- Seepu Rekku
- Thupaki Rekku
- Sampangi
- Madhulam mottu
- Jadai Naagam
- Pogidi
- Dollar
- Arai Pogidi
- Muthu

- Arai Maadam
- Kayaru
- Kattari
- Bambaram
- Arumbu

4) *List of Colours used:*

- Araku, named Maroon in english
- Sapphire Green
- Paaku, named dark brown in english
- Violet
- MS Blue, named royal blue in english
- Milagai Red, named Chilli Red in english
- Thakkali Red, named Tomato Red in english
- Nimavali, named bright yellow in english
- Naarmudi, named nude in english
- Dark pachai, named dark green in english
- Kumaran, named pale yellow in english.

5) *Different types of traditional saree layouts:*

C. *Semiotic Analysis method:*

On a traditional saree, motifs add a whole new dimension to the visual appeal, sustaining a unique and creative expression of the craft. Since time immemorial, floral and plant motifs have been drawn inspiration from nature by the weavers and local designers, and these motifs hold an important place in the field of textile design. The visual element that attracts the viewer to the saree is its design alignment, layout, and colors used on it. Earlier, there was no particular forecast or trend that was followed, but certain colors and designs were always in demand. Colors like Arraku, Manjal, Sivappu, and Pachai were very common. The method of the triadic model of sign by Charles Peirce was used for the analysis.

- Sign 1: Mango Butta:

This butta is inspired from the mango fruit. It is used in the body, in the border as the main or supporting border motif and in Pallu of the saree. This is used as a small repetitive design in the border & pallu or as a big motif that stands out with intricate designs encompassed within it. According to pierce's model, as shown in fig.4, the object is mango butta, Interpretant- The understanding we reached that the object is related to Mango and Representamen-It represents the design of the saree butta in the shape of Mango.

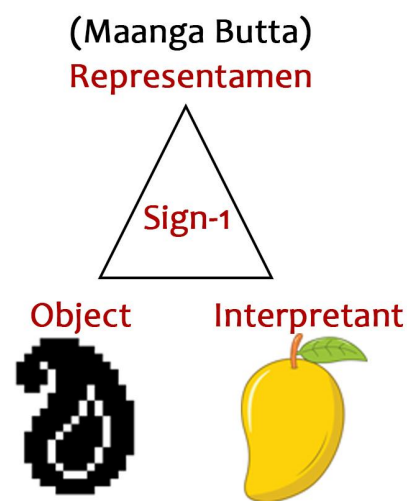


Fig.4. Pierce's Model of Mango Butta

- Sign 2: Rose water sprinkler butta:

This butta is inspired from the traditional rose water sprinkler, very commonly used in every auspicious occasion in India. It is used in the border as supporting motifs. It is small in size and repeats throughout the row or column where it is placed. According to pierce's model, as shown in fig.5, the object is paneer sombu butta, Interpretant- The understanding we reached that the object is related to Paneer sombu and Representamen-It represents the design of the saree butta in the shape of Paneer sombu.

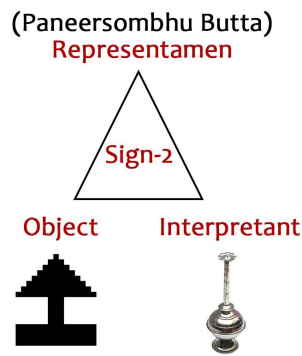


Fig.5. Pierce's Model of Sprinkler Butta

- Sign 3: Ear Stud Butta:

This butta is inspired from the traditional floral stud. It is used in the body, border and in Pallu of the saree. This is used as a small repetitive design or as an independent motif. According to Pierce's model, as shown in fig.6, the object is ears stud butta, Interpretant- The understanding we reached that the object is related to ear accessory and Representamen-It represents the design of the saree butta in the shape of a flower.

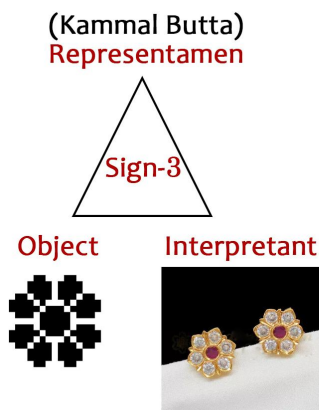


Fig.6. Pierce's Model of Stud Butta

- Sign 4: Tiger's nail Butta:

This butta is inspired from Tiger's nail. It is used at the border of the saree. It is a small repetitive block design that runs across the length of the saree. According to Pierce's model, as shown in

fig.7, the object is Tiger's nail butta, Interpretant- The understanding we reached that the object is related to animal's nail and Representamen-It represents the design of the saree butta in the shape of a nail of the tiger.

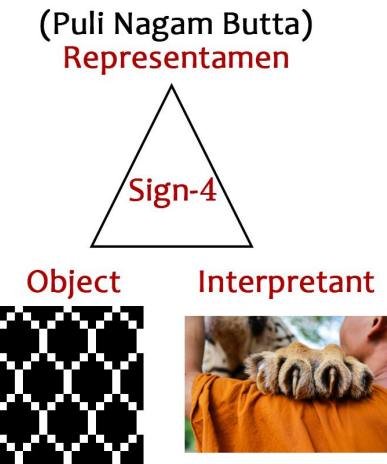


Fig.7. Pierce's Model of Tiger's nail Butta

- Sign 5: Creeper Butta:

This butta is inspired by blue peecreeper. It is used at the border of the saree and sometimes on the body or pallu as a vertical design repeat. It is a small repetitive block design that runs across the length of the saree, which acts mostly as a main border design. According to Pierce's model, as shown in fig.8, the object is kodi visiri or creeper butta, Interpretant- The understanding we reached that the object is related to a creeper plant and Representamen-It represents the design of the saree butta in the form of creeper with bloomed fan like flower.

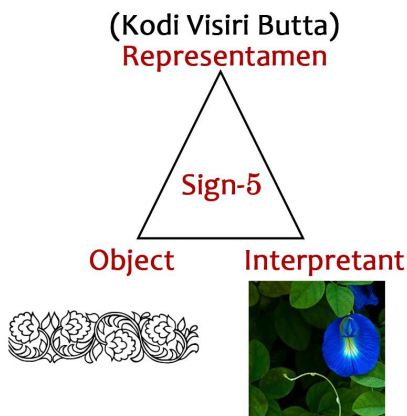


Fig.8. Pierce's Model of Creeper Butta

- Sign 6: Lord Ganesh Bud:

This butta is inspired by turmeric Lord Ganesha in the form of a small triangle/bud, as shown in the image below. It is used only in the border of the saree as an independent motif or along with temple motifs. According to Pierce's model, as shown in fig.9, the object is pillayar butta, Interpretant- The understanding we reached that the object is related to a traditional turmeric ganesha and Representamen-It represents the design of the saree butta in the form of small narrow triangle.

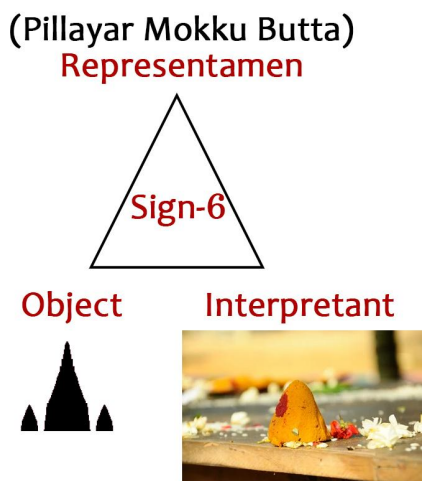


Fig.9. Pierce's Model of Creeper Butta

- Sign 7: Temple or Screw pine Butta:

This butta is inspired from screw pine plant, which is very prevalent in rural areas. Traditionally, it is used as the main border and nowadays it is used as butta on the body. Few relate this to the gopuram of the temple. According to pierce's model, as shown in fig.10, the object is thazhampoo butta, Interpretant- The understanding we reached that the object is related to screw pine flower and Representamen-It represents the design of the saree butta in the shape of temple gopuram or screw pine flower.

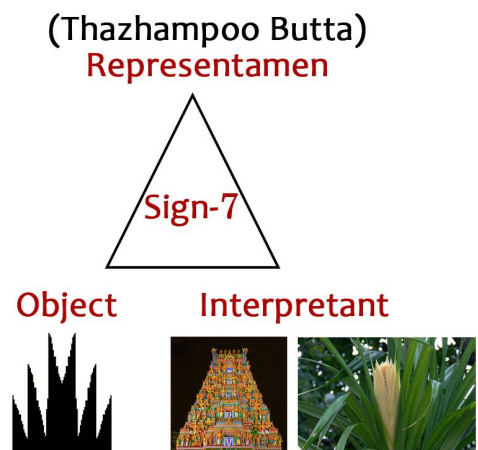


Fig.10. Pierce's Model of Temple Butta

- Sign 8: Wheat Butta:

This butta is inspired from the wheat crop. It is mainly used as part of the main border. According to pierce's model, as shown in fig.11, the object is wheat butta, Interpretant- The understanding we reached that the object is related to the shape of the wheat and Representamen-It represents the design of the saree butta in the shape of wheat.

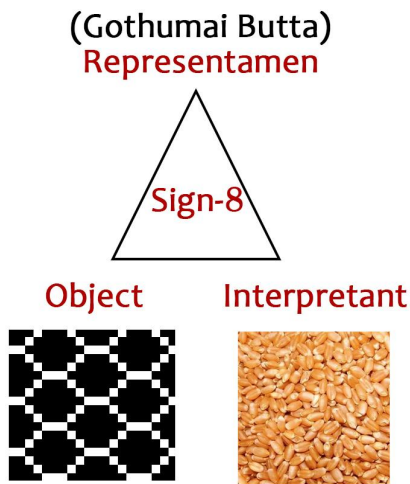


Fig.11. Pierce's Model of Lord Ganesha Butta

- Sign 9: Rudraksham Butta:

This butta is inspired by rudraksha, mostly seen in the form of maala/garland. It is used as both body butta and border motif, also in pallu. According to Pierce's model, as shown in fig.12, the object is rudraksham butta, Interpretant- The understanding we reached that the object is related to rudraksh and Representamen-It represents the design of the saree butta in the circular shape of the rudraksha seed with the veins on it.

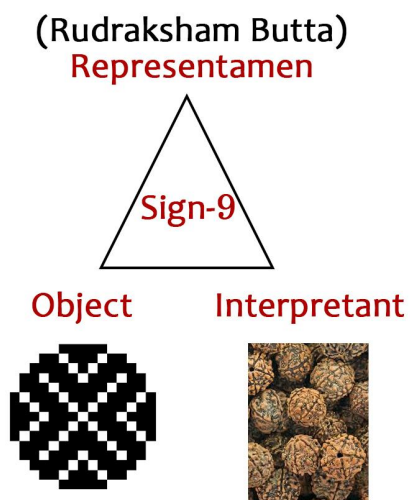


Fig.12. Pierce's Model of Rudraksh Butta

- Sign 10: Chevron/Zig- Zag/Armlet Butta:

This butta is inspired by a traditional hand fashion accessory called vanki, worn on the arms, mainly used by kings and queens. Later became an ornament of marriage for brides. Vanki butta is mainly used at the border. According to Pierce's model, as shown in fig.13, the object is vanki butta, Interpretant- The understanding we reached that the object is related to chevron or zig zag design and Representamen-It represents the design of the saree butta in zig zag shape placed one over the other in rows.

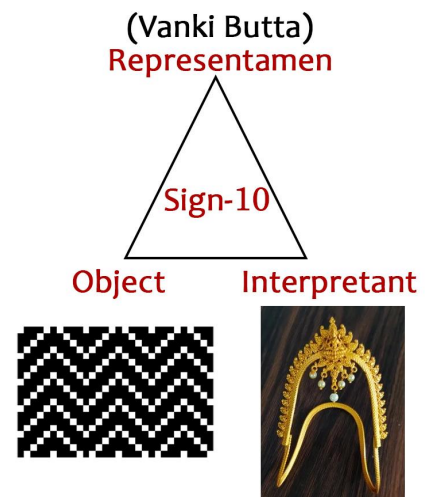


Fig.13. Pierce's Model of vanki Butta

- Sign 11: Indian Mallow Butta:

This butta is inspired by the Indian mallow flower. It is a small repetitive unit used as supporting border design. According to Pierce's model, as shown in fig.14, the object is flower butta, Interpretant-The understanding we reached that the object is related to a flower with a clove or fan shaped petal butta. Representamen-It represents the design of the saree butta on the border.

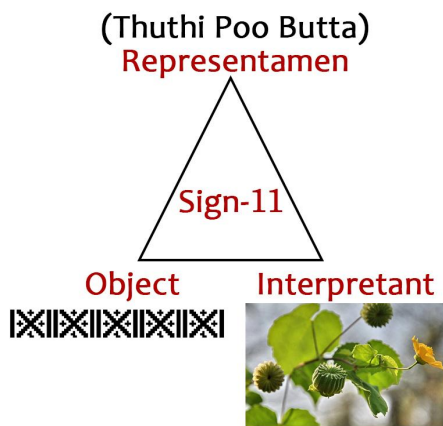


Fig.14. Pierce's Model of Indian Mallow Butta

- Sign 12: Wavy/ curvy finger ring butta:

This butta is inspired by a traditional finger ring called neli, mainly used by kings and queens. Later became a style statement. Neli is a smooth curve unlike vanki with sharp curves. This butta is mainly used on the border, body and border. Especially when it is used on the body of the Arani saree it is called as bhel dhari. According to Pierce's model, as shown in fig.15, the object is neli butta, Interpretant- The understanding we reached that the object is related to smooth curved lines. Representamen-It represents the design of the saree butta in curved shape placed one over the other in rows.

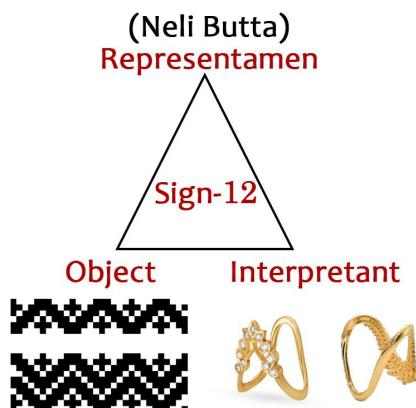


Fig.15. Pierce's Model of Finger Ring Butta

- Sign 13: Anklet Butta:

This butta is inspired by a traditional anklet called salangai or kolusu, mainly used by kings and queens. Later became a style statement. This is a repetitive butta used on the border, to support the main border. According to Pierce's model, as shown in fig.16, the object is salangai butta, Interpretant- The understanding we reached that the object is related to leg accessory. Representamen-It represents the design of the small saree butta in the borders.

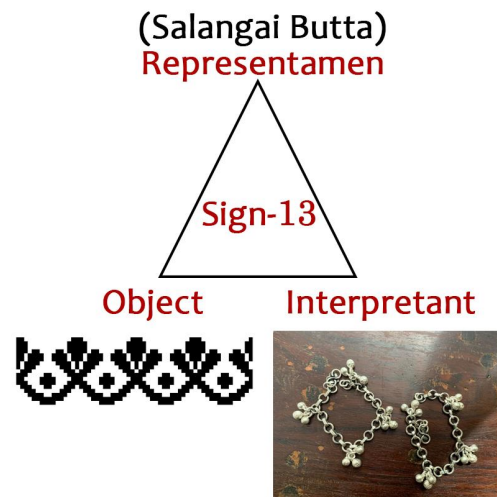


Fig.16. Pierce's Model of Anklet Butta

- Sign 14: Cuckoo's Eye Butta:

This butta is inspired by the eye of the bird cuckoo. This is a repetitive block butta used on the border, to support the main border. According to Pierce's model, as shown in fig.17, the object is mayil kan butta, Interpretant- The understanding we reached that the object is related to the eye of a cuckoo. Representamen-It represents the design of the saree butta in the borders.

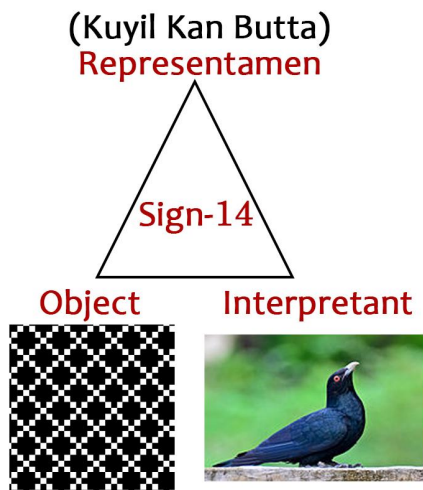


Fig.17. Pierce's Model of cuckoo's eye Butta

- Sign 15: Peacock's Eye Butta:

This butta is inspired by the peacock's eye. This is a repetitive block butta used on the border, to support the main border. According to Pierce's model, as shown in fig.18, the object is mayil kan butta, Interpretant-The understanding we reached that the object is related to the eye of a peacock. Representamen-It represents the design of the saree butta in the borders

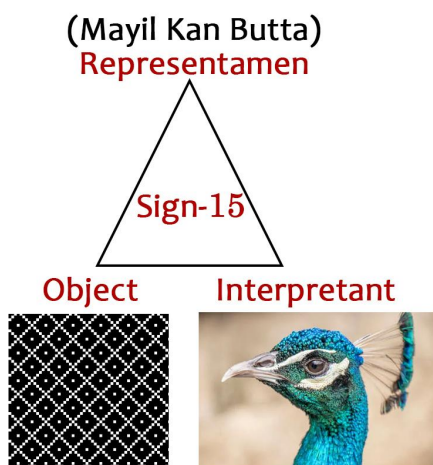


Fig.18. Pierce's Model of peacock's eye Butta

- Sign 16: Diamond Butta:

This butta is inspired by the shape of the diamond. This is used as a repetitive block butta on the border, or as a separate body motif. According to Pierce's model, as shown in fig.19, the object is diamond butta, Interpretant-The understanding we reached that the object is related is diamond. Representamen-It represents the design of the saree butta in the borders and body in shape of a diamond.

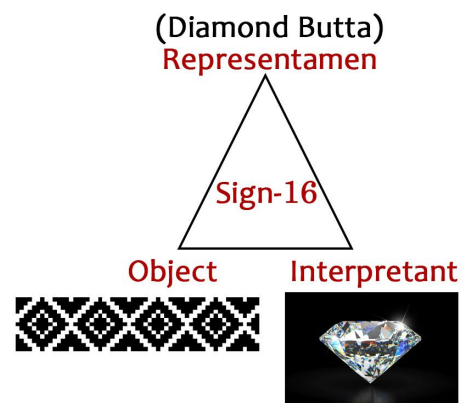


Fig.19. Pierce's Model of Diamond Butta

- Sign 17: Banaras Butta:

This butta is inspired by the heavy cross lines of Zari that is very casually used on the banarasi sari. The influence of banaras saree design on the borders adds a solid rich look of golden zari. According to Pierce's model, as shown in fig.20, the object is a cross line butta, Interpretant-The understanding we reached that the object is related to banarasi saree. Representamen-It represents the design of the saree border.

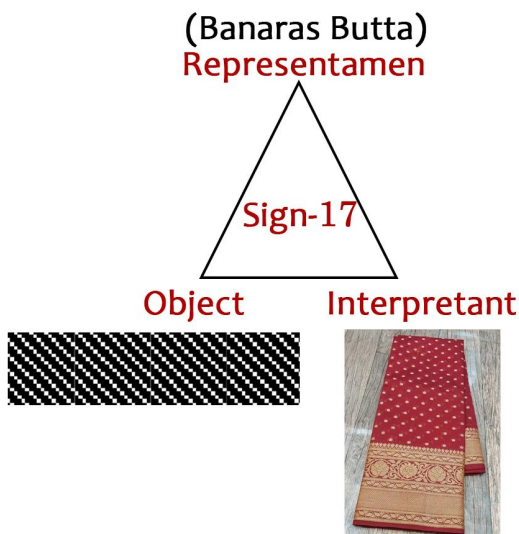
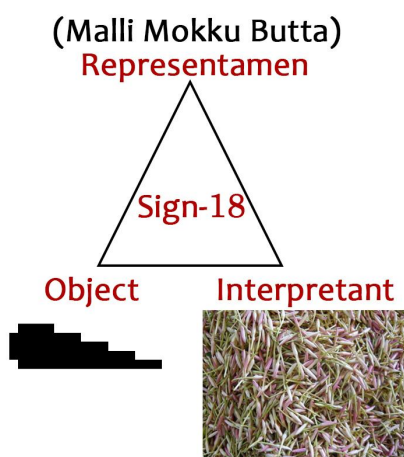


Fig.20. Pierce's Model of Banaras Butta

- Sign 18: Jasmine Bud Butta:

This butta is inspired by the shape of a royal jasmine flower called Jaathi malli in tamil. This is used on the body only. According to Pierce's model, as shown in fig.21, the object is flower butta, Interpretant-The understanding we reached that the object is related is jasmine flower. Representamen-It represents the design of the saree on the body in the shape of a thin stripe.



- Sign 19: Kalasam Butta:

This butta is inspired by the kalasa on the gopuram of the temple. This is a repetitive supporting border motif. According to Pierce's model, as shown in fig.22, the object is kalasam butta, Interpretant-The understanding we reached that the object is related to temple kalasa. Representamen-It represents the design of the saree on the border in the shape of a kalasa.

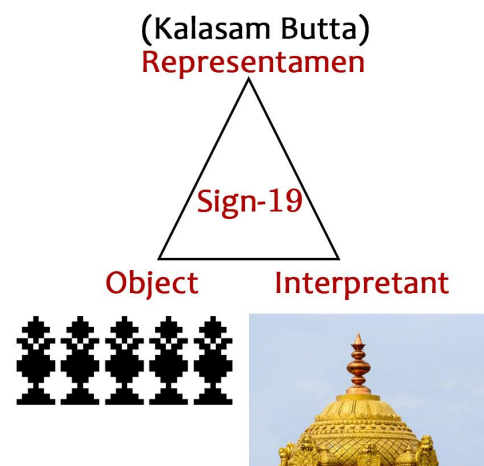


Fig.22. Pierce's Model of Kalasam Butta

- Sign 20: Thilagam/Bindi Butta:

This butta is inspired by classic bindi shape. This is a repetitive supporting border motif on the borders or used as a single motif on the body. According to Pierce's model, as shown in fig.23, the object is thilagam butta, Interpretant-The understanding we reached that the object is related bindi. Representamen-It represents the design of the saree on the border and body in the shape of a thilagam or water

droplet.

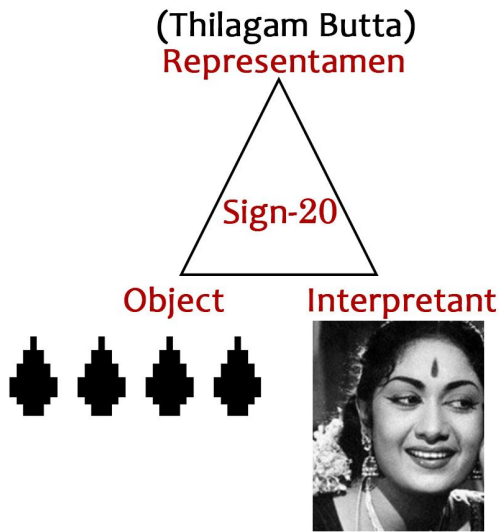


Fig.23. Pierce's Model of Thilagam Butta

- Sign 21:Kodi Thilagam/Arumbu Butta:

This butta is inspired by classic bindi shape. A tail along with the thilagam is called kodi thilagam which also resembles creepers. This is a repetitive supporting border motif. According to Pierce's model,as shown in fig.24, the object is related to Kodi thilagam butta, Interpretant-The understanding we reached that the object is related to bindi & plant. Representamen-It represents the design of the saree on the border in the shape of a creeper thilagam or water droplet with a tail.

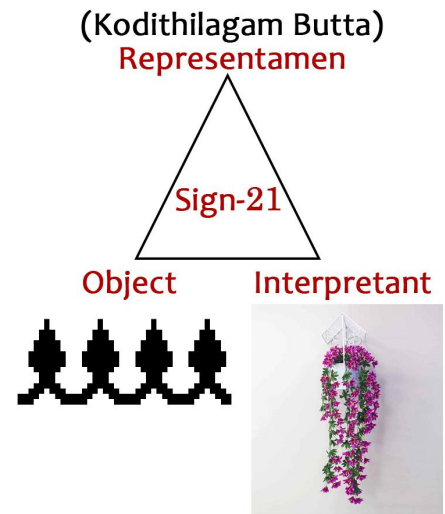


Fig.24. Pierce's Model of Kodi Thilagam Butta

- Sign 22: Clove Butta:

This butta is inspired by the shape of a clove. This is a repetitive supporting border motif on the borders or used as a single motif on the body. According to Pierce's model, as shown in fig.25, the object is clove butta, Interpretant-The understanding we reached that the object is related to clove. Representamen-It represents the design of the saree on the border and body in the shape of a clove.

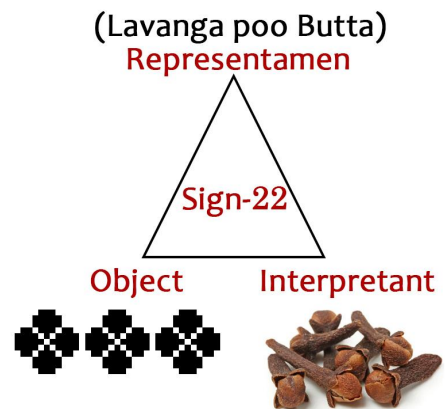


Fig.25. Pierce's Model of Clove Butta

- Sign 23: Button Butta:

This butta is inspired by a button. This is a repetitive supporting border motif on the borders or used as a motif on the body, which is a very famous butta in arani saree called bobby butta. According to Pierce's model, as shown in fig.26, the object is a button butta, Interpretant-The understanding we reached that the object is related to a round button. Representamen-It represents the design of the saree on the border and body in the shape of a button.

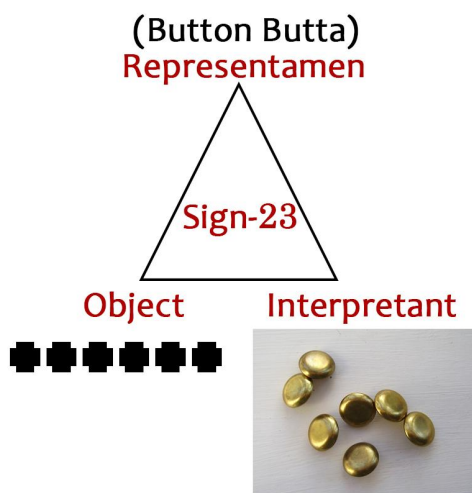


Fig.26. Pierce's Model of Button Butta

- Sign 24: Chain Butta:

This butta is inspired by a chain. This is a repetitive supporting border motif on the borders. According to Pierce's model, as shown in fig.27, the object is a chain butta, Interpretant-The understanding we reached that the object is related to a chain. Representamen-It represents the design of the saree on the border in the shape of a chain.

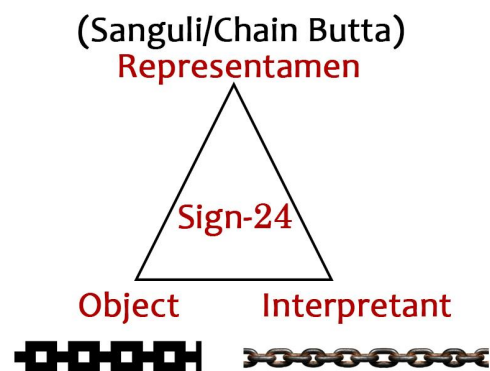


Fig.27. Pierce's Model of Chain Butta

- Sign 25:Comb Butta:

This butta is inspired by a comb. This is a very old classic repetitive main border motif. According to Pierce's model, as shown in fig.28, the object is a seepu butta, Interpretant-The understanding we reached that the object is related to comb. Representamen-It represents the design of the saree on the border in the shape of a comb with sharp spikes.

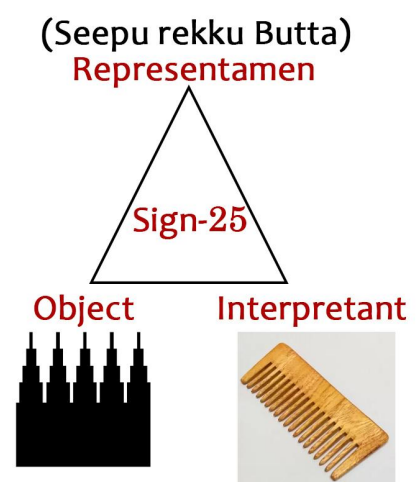


Fig.28. Pierce's Model of Comb Butta

- Sign 26:Pomegranate Bud Butta:

This butta is inspired by a pomegranate. This is a repetitive supporting border motif. According to Pierce's model, as shown in fig.29, the object is a pomegranate butta, Interpretant-The understanding we reached that the object is related to the fruit pomegranate. Representamen-It represents the design of the saree on the border in the shape of a pomegranate.

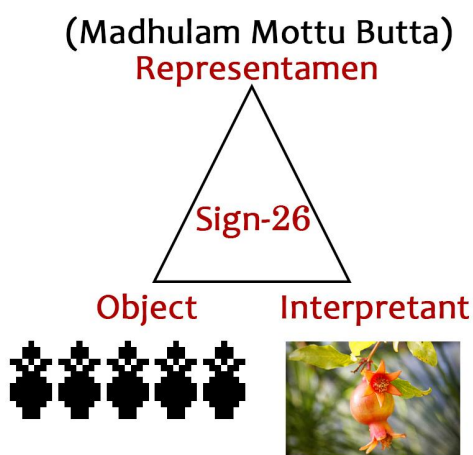


Fig.29. Pierce's Model of Pomegranate Butta

- Sign 27: Sampangi Flower Butta:

This butta is inspired by the sampangi flower. This is a repetitive supporting border motif. According to Pierce's model, as shown in fig.30, the object is a sampangi butta, Interpretant-The understanding we reached that the object is related to the flower sampangi. Representamen-It represents the design of the saree on the border in the shape of a sampanagi.

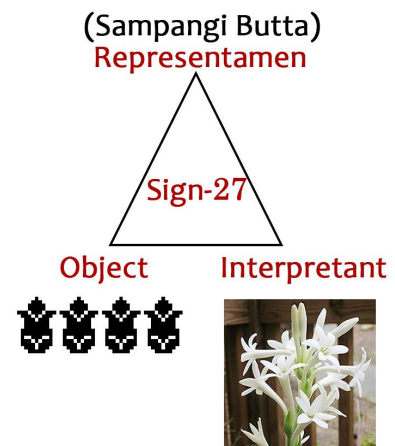


Fig.30. Pierce's Model of Pomegranate Butta

- Sign 28: Snake braid Ornament Butta:

This butta is inspired by a traditional hair fashion accessory called Jadai Nagam, worn on braided hair, mainly used by queens. Later became an ornament of marriage for brides. Jadai nagam butta is mainly used on the border. According to Pierce's model, as shown in fig.31, the object is Jadai Nagam butta, Interpretant- The understanding we reached that the object is related to hair accessory and Representamen-It represents the design of the saree butta in the shape of a snake head.

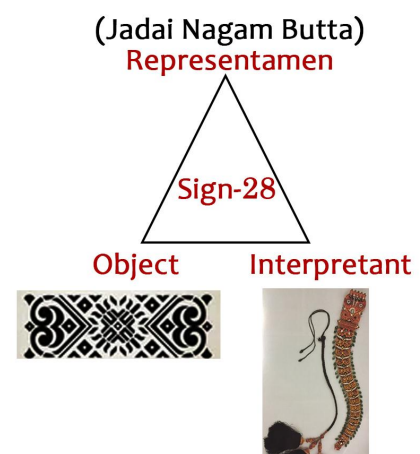


Fig.31. Pierce's Model of Braid Ornament Butta

- Sign 29: Basket Butta:

This butta is inspired by a traditional palm leaf weaving called paimadi. Paimadi is mainly used on the body as a weave pattern. According to Pierce's model, as shown in fig.32, the object is paimadi butta, Interpretant- The understanding we reached that the object is related to basket weaving and Representamen-It represents the design of the saree butta on the body.

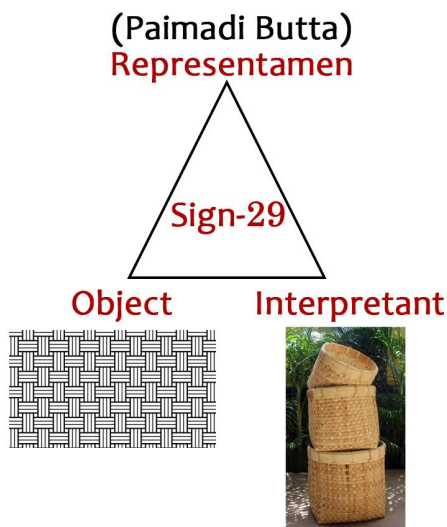


Fig.32. Pierce's Model of Basket Butta

- Sign 30: Gold Coin Butta:

This butta is inspired by a traditional gold coin called pawn. Pawn is mainly used on the body and in the border as supporting design. According to Pierce's model, as shown in fig.33, the object is gold coin butta, Interpretant- The understanding we reached that the object is related to gold and Representamen-It represents the design of the saree butta on the body and border.

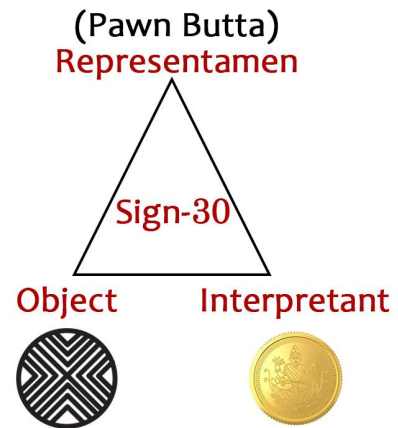


Fig.33. Pierce's Model of Golden Coin Butta

- Sign 31: Diya Lantern:

This butta is inspired by a traditional diya lantern built at the entrance of old houses in the shape of a triangle called maadam. This is mainly used on the border as supporting design. According to Pierce's model, as shown in fig.34, the object is maadam butta, Interpretant- The understanding we reached that the object is related to maadam and Representamen-It represents the design of the saree butta on the border.

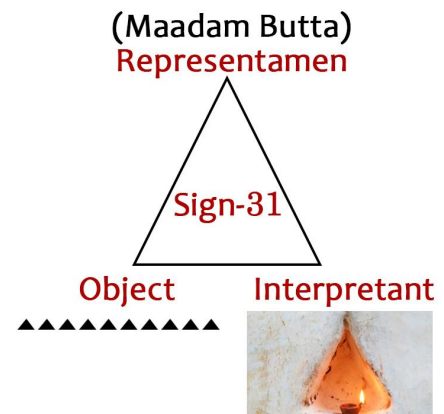


Fig.34. Pierce's Model of Diya Lantern Butta

- Sign 32: Half Diya Lantern:

This butta is inspired by a traditional diya lantern built at the entrance of old houses in the shape of a triangle called maadam. This is mainly used as a design block on the border, as the main design. According to Pierce's model, as shown in fig.35, the object is maadam butta, Interpretant- The understanding we reached that the object is related to maadam and Representamen-It represents the design of the saree butta on the border.

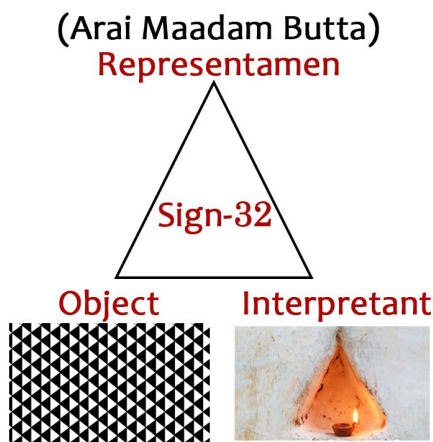


Fig.35. Pierce's Model of Half Diya Lantern Butta

- Sign 33: Pearl butta:

This butta is inspired by a pearl. This is mainly used on the border and pallu as supporting design. According to Pierce's model, as shown in fig.36, the object is muthu butta, Interpretant- The understanding we reached that the object is related to pearl and Representamen-It represents the design of the saree butta on the border & pallu.

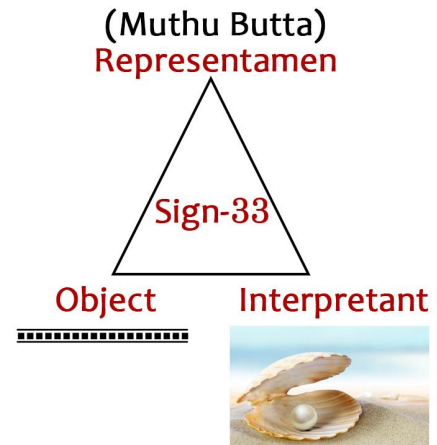


Fig.36. Pierce's Model of Pearl Butta

- Sign 34: Pearl Checks Butta:

This butta is inspired by a pearl. This is mainly used on the body. According to Pierce's model, as shown in fig.37, the object is muthu butta in the form of checks, Interpretant- The understanding we reached that the object is related to pearl and Representamen-It represents the design of the saree checks on the body.

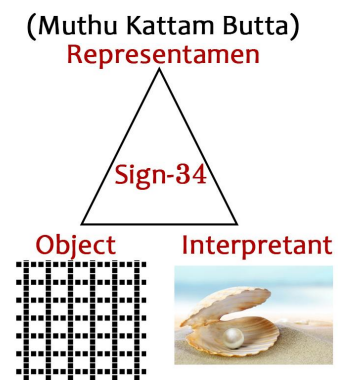


Fig.37. Pierce's Model of Pearl Check Butta

- Sign 35: Star Butta:

This butta is inspired by a star. This is mainly used on the body. According to

Pierce's model, as shown in fig.38, the object is star butta, Interpretant- The understanding we reached that the object is related to star and Representamen-It represents the design of the saree butta on the body.

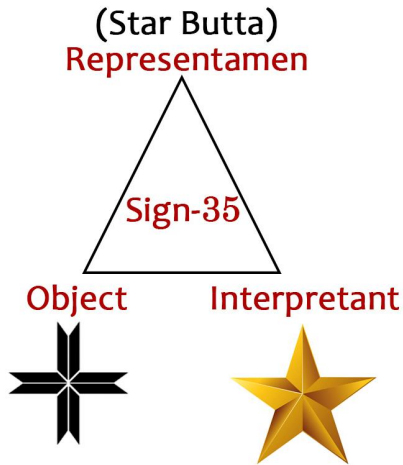


Fig.38. Pierce's Model of Star Butta

- Sign 36: Rope Butta:

This butta is inspired by the shape of a rope. This is mainly used on the borders to support the main border. According to Pierce's model, as shown in fig.39, the object is rope butta, Interpretant- The understanding we reached that the object is related to rope and Representamen-It represents the design of the saree butta on the border.

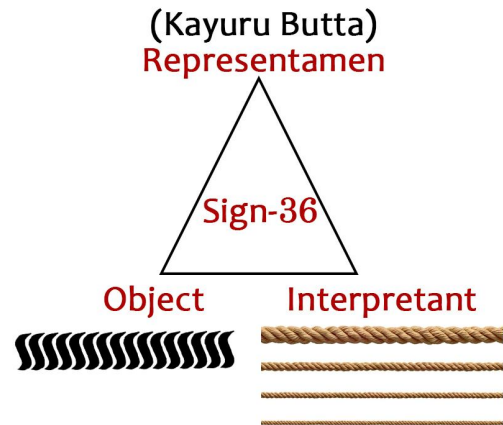


Fig.39. Pierce's Model of Rope Butta

- Sign 37:Scissors Butta:

This butta is inspired by a cutter. The design looks as if it has been cut into equal portions. It is mainly used on the supporting border. According to Pierce's model, as shown in fig.40, the object is kattari butta, Interpretant- The understanding we reached that the object is cut design and Representamen-It represents the design of the saree butta on the supporting border.

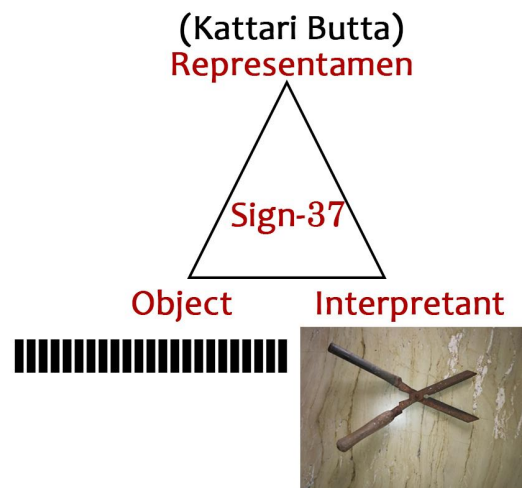


Fig.40. Pierce's Model of Scissors Butta

- Sign 38: Spinning Top Butta:

This butta is inspired by a spinning top. It is mainly used as a block design on the border. According to Pierce's model, as shown in fig.41, the object is pambaram butta, Interpretant- The understanding we reached that the object is a spinning top design and Representamen-It represents the design of the saree butta on the border.

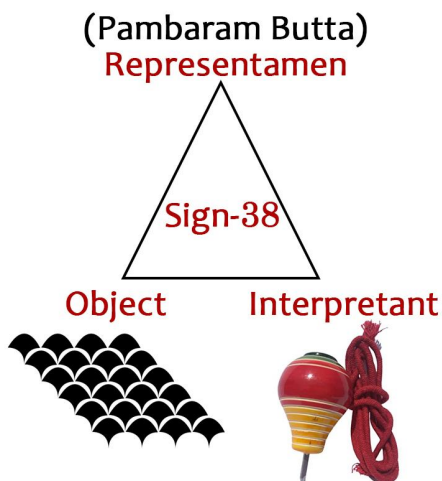


Fig.41. Pierce's Model of Spinning Top Butta

- Sign 39: Flower Bud Butta:

This butta is inspired by a flower bud. This is mainly used as a supporting border. According to Pierce's model, as shown in fig.42, the object is pirai bud butta, Interpretant- The understanding we reached that the object is related to flower bud and Representamen-It represents the design of the saree butta on the border.

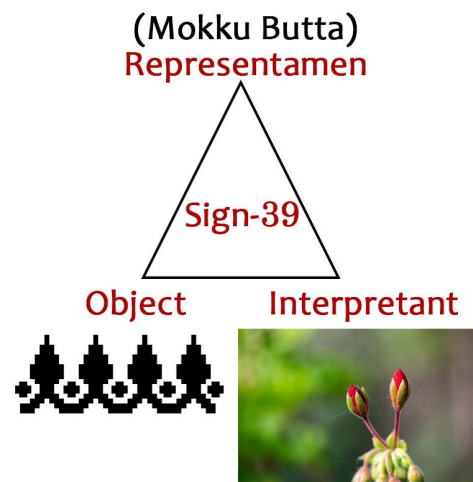


Fig.42. Pierce's Model of Flower Bud Butta

- Sign 40: Half Moon Diya Lantel Butta:

This butta is inspired by a traditional diya lantern built at the entrance of old houses in the shape of a half moon called pirai maadam. This is mainly used as a supporting border. According to Pierce's model, as shown in fig.43, the object is pirai maadam butta, Interpretant- The understanding we reached that the object is related to maadam and Representamen-It represents the design of the saree butta on the border.

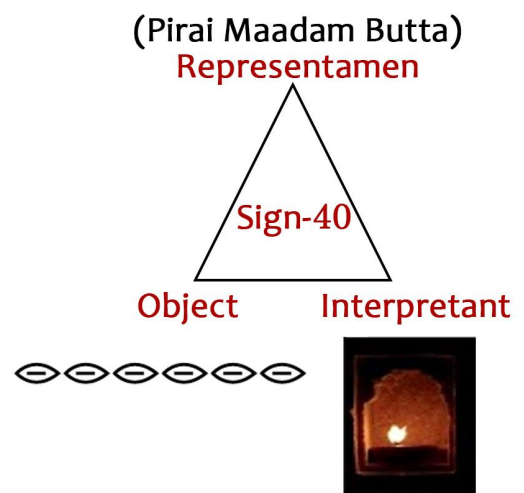


Fig.43. Pierce's Model of Half Moon Diya Lantel Butta

- Sign 41: LIC Border:

This butta is inspired by the age-old building of LIC. Its formation of blocks with a tail in between resembles the construction of LIC buildings. It is mainly formed on the border. According to Pierce's model, as shown in fig.44, the object is LIC butta, Interpretant- The understanding we reached that the object is related to LIC insurance and Representamen-It represents the design of the saree butta on the border.

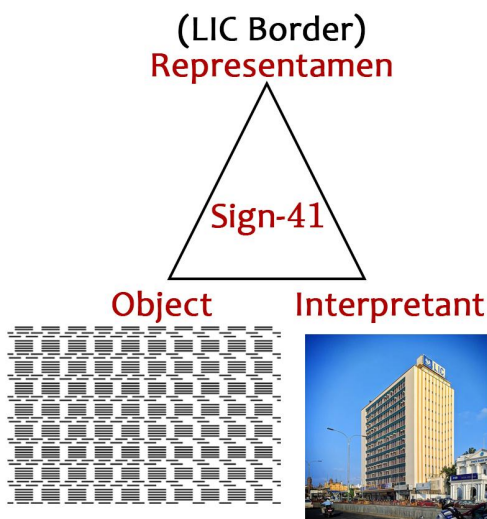


Fig.44. Pierce's Model of Half Moon Diya Lantel Butta

- Sign 42: Air India Border:

This butta is inspired by the air india flights. Its formation of rise and fall of the motifs in an inclined way, resembles a flight. It is mainly formed on the border. According to Pierce's model, as shown in fig.45, the object is Air India butta, Interpretant- The understanding we reached that the object is related to flight and Representamen-It represents the design of the saree butta on the border.

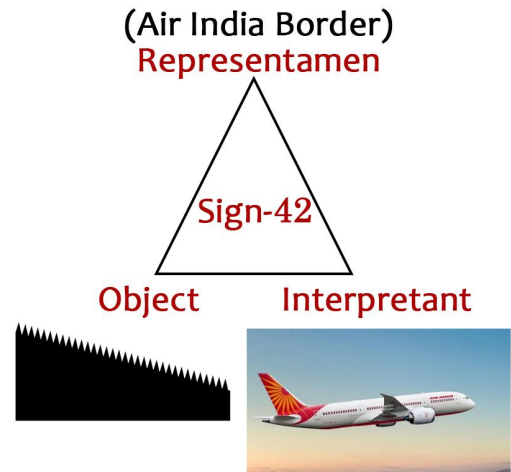


Fig.45. Pierce's Model of Half Moon Diya Lantel Butta

D. Visual composition and theme of the motifs:

The visual composition of a saree is the art of manipulating the viewer's attention to convey meaning, sequence, and points of interaction. The elements of saree layout are visual hierarchy, visual flow, grouping, and alignment. visual hierarchy: structure of the motifs on the body, pallu, and border placed on the layout of the saree. Visual flow: when the sketches of the motifs are compared to the design developed, it is observed that the buttas and motifs are not the actual rendition of the flower or animal, but a stylized version that fits perfectly to the layout of the saree. Grouping and alignment: To maintain the authenticity of the craft aesthetic, the weavers' designs on motifs are inspired by nature and temple architecture. The result of this reflection is the alignment and order in which the motifs are handled for placement. The Gestalt principle of visual perception, which is used in user interface design, is taken into account and applied to study the visual composition of the saree layout. The examples are listed below:

- Proximity:

Borders are perceived to be a group of elements put together. These motifs on the border have delineated borders that are

perceived as a separate element of design in the layout of the saree. Each element is perceived as another separate sub-element, as shown in the fig.46.



Fig.46. Gestalt principle of proximity

- Similarity:

Viewers are inclined to group elements that look like each other- Colours, size of the motif and similar pattern of motifs on a layout. When these elements are well composed, the idea or the story behind the piece of craft can be easily understood and looks visually appealing too, as shown in the fig.47. The colours of the border & pallu look similar, the body and pallu butta are the same and well composed border of different small motifs together.

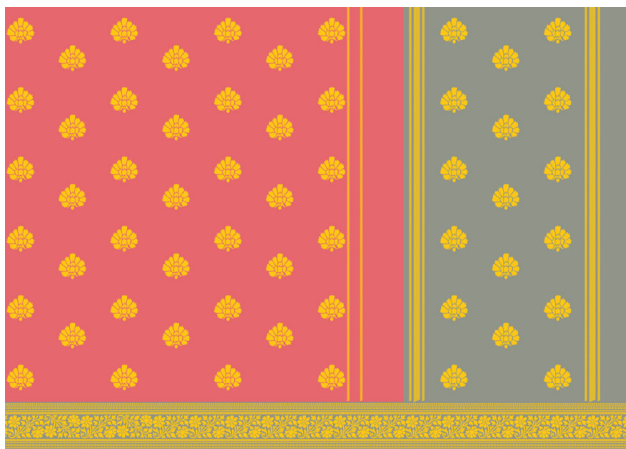


Fig.47. Gestalt principle of similarity

- Continuity:

Human mind has a tendency to follow paths and group elements that are aligned with each other. On a saree the flow of design is connected to three different elements/blocks- Border, Pallu and Body. The flow of designs under each block is controlled by the main motifs and its related supporting

motifs, as shown in the fig.48. These three elements or blocks are always interconnected in terms of design to have a flow or balance.

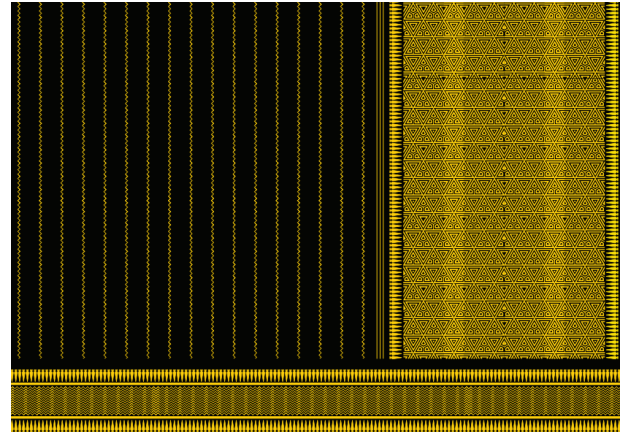


Fig.47. Gestalt principle of continuity

- Closure:

Our mind will opt for simplicity. Since a whole is easier to process than multiple parts, it is necessary to leave the implied gaps or space, to close the flow of design, as shown in fig 48.

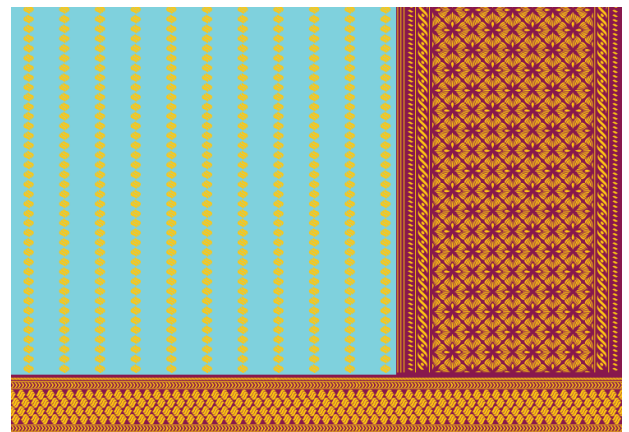


Fig.48. Gestalt principle of closure

- Connectedness:

Viewers tend to group elements when they are connected to each other. This implies the story or the visual theme the weaver tries to convey through his craft of weaving by

creating motifs on the body, pallu and border, as shown in fig 49.

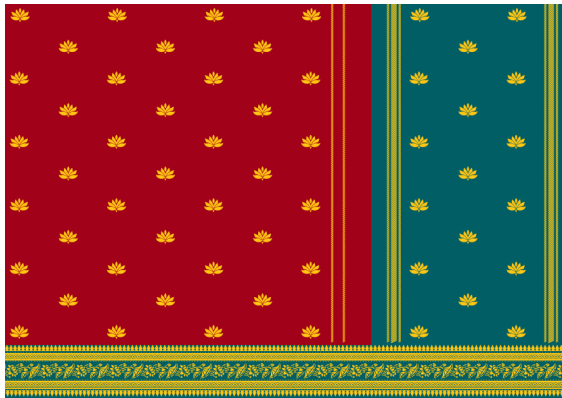


Fig.49. Gestalt principle of connectedness

Arni weavers were more keen on creating the abstract form of the motifs than creating a visual theme on the saree at the beginning. Later, when jacquards were introduced in Arni, the art of creating a story on the saree started under the influence of motifs from Kanchipuram. As mentioned above, the animal motifs and other large floral motifs of the Arni saree are influenced by the motifs of Kanchipuram, which are deeply rooted in the structure of temple architecture. As a result of the visual composition, the motifs on the saree are more related to abstract objects than to traditional aspects.

D) RESULT & DISCUSSION:

Through the semiotic analysis, it is understood that the designs of the motifs can be classified into three different categories. Motifs inspired by nature, daily objects, and fashion accessories. It is also found that the signs/motifs are not only traditional but also hybrid. An arbitrary connection has been established between the name and the motif. People have superimposed their meaning of the objects that they have experienced in their daily lives onto the abstract things.

E) CONCLUSION:

People recognize the motifs not by the technicalities but through the visual vocabulary that

has come from their everyday lives. There is no deep meaning associated with the motifs, unlike the animal motifs used in Kanchipuram sarees, which have a lot of connection with history and mythology. Characteristic of this research is finding the way the traditional meaning has been decimated by the people and creating a new name by associating the motifs with their tangible experiences.

REFERENCES

- [1] Arivukkarasi.N.A, The making and unmaking of handloom silk weaving in the Arni region, 2016.
- [2] Barbara Harriss-White and Gilbert Rodrigo, 'PUDUMAI' - INNOVATION AND INSTITUTIONAL CHURNING IN INDIA'S INFORMAL ECONOMY: a report from the field, 2013, November 13-15.
- [3] Lakshmi Manokari, Customers' Perception of Visual Design Elements in Pure Handloom Silk Sarees , 2017, January.
- [4] Aarti kawlra, Duplicating the Local: GI and the politics of 'Place' in Kanchipuram, 2014.
- [5] Shatika sarees, Arni Silk Sarees – History and Heritage of Tamilnadu, 2016.
- [6] RG Panneerselvam, Petni, kondi and reku: Traditional techniques of weaving handloom silk sarees, 2014.
- [7]