

Tradition in the Digital Age: Examining Social Media's Influence on Godna Tattooing in Tribal Culture

Kumar Vikas¹, Dr. Rajshree Mathpal²

¹ Associate Professor, Fashion Communication Department, National Institute of Fashion Technology, Patna and Research Scholar at Banasthali Vidyapeeth, Rajasthan.

² Assistant. Professor, Sociology department, Banasthali Vidyapeeth, Rajasthan.

Abstract:

As the societies adjusted to modern lifestyles the cultural adaptation brought about by this transition also brought the reinterpretation of values. This modern form of expression took precedence over customs like Godna. The restrictions that acted like holy borders, engrained in the cultural norms and spiritual beliefs to preserve the sanctity of the art came crashing down on the hybridization of this art form. This race for cultural adaptation led to changes in society dynamics further widening the class legitimization leading to the marginalization of godna artists. Commercialization made matters worse by further discouraging the use of traditional material and techniques thus widening the societal gap and the godna artists stood divorced from the society. Under such developments the art itself runs the risk of becoming simpler or more commercialized to meet the market standards. The artist is forced either to dilute or alter the art. Thus, the commercialization which runs on the errands of social media these days is to a great extent an influencer of modernity, hybridization, alteration and dilution of this age-old art form. Most important feature of social media - the impression management, networking capability, alliance capability, relational capability all act together act as a mediating mechanism for transmitting the positive results of social media towards commercialization.

Social media is facilitating integrational transmission. In the ways it has revolutionized how firms interact with business the same way it is revolutionizing, transforming the views of city dwellers towards Godna. It has employed adaptive outreach strategies to connect with diverse audience to collaborate with contemporary artists and government agencies. Social media is preserving and promoting godna in the digital era, emphasizing the need for community-led initiatives and digital literacy programs. Preservation efforts are directed towards empowering the individuals through cultural identity an initiative that the tribals looked forward from the government. The absence of government recognition restricts the incorporation of Godna into educational curriculum and awareness campaigns, thereby impeding the dissemination of knowledge to future generations. Government recognition and increased advocacy and awareness efforts are promoted through social media platforms. Till the time acceptance of the art form is not widely achieved with by personal or government efforts, social media is carrying out its share for the preservation of godna and the inclusion of its artists into the main stream of society.

Keywords: Godna, Tattoo, social media, Consumerism, community building, impression management , networking capability, stigma, and misconceptions.

1. Introduction

Tattooing is portrayed as a socially connected and "beautifying" practice in anthropology and history. Ethnographic studies of modern tattoo art, on the other hand, concentrate on the social and cultural relevance of the art form. There are, however, few studies on the intersection of tattooing's aesthetics and history. Despite the widespread prevalence of traditional tattoos among the agrarian and tribal communities for religious, ornamental and therapeutic reasons it still remains restricted to small villages and towns and little is known about them.

Therefore, there is no denying that social media is commercializing the art of godna but it is also opening new avenues for the generation of artists who never felt akin to the art because of its limited prospects. Amit Ajrel a resident of Delhi who was always intrigued by patterns and design, thought of developing his signature style and his quest took him to the remote villages in Chhattisgarh, inhabited by the Baiga tribe and his scarce knowledge on the subject was supplemented with information from the tribals on all aspect of their art, from motifs and patterns to the entire process.

These artists use a hand poke technique for making different patterns which are usually the demarcations of different stages of life or are to distinguish different ethnic groups and cultural areas. One of the contributors by the name of Mangla Bai expressed her concern over the dying artform that at-least a forehead godna should be sported by the tribals to maintain the symbol of their tribe.

Amit since then has been raising awareness through his paintings and exhibitions. The news was brought home via the platform of euro-news Instagramplatform. Social media offers a connect between the people who are forced to live into oblivion with the rest of the world. Otherwise, this jaunt of Amit would have never turned into an initiative to bring the tribals into the main-stream of society and post this Mangla Devi has advocating her craft at all possible invites to such exhibitions and is doing her bit to preserve the dying art of her ancestors.

The rise of new trends and styles is one of the most important ways social media has affected the tattoo industry. Thanks to social media's worldwide reach, tattoo artists can now present their work to a large audience and introduce them to a wide range of artistic expressions. In a survey conducted in 2021, 60% of respondents claimed to have found their tattoo artist on social media.

With its emphasis on images, Instagram has grown in popularity as a venue for tattoo artists to showcase their creations. Artists with hundreds of thousands of followers are common, and their posts frequently receive thousands of likes. Users' viewing and sharing of these designs contributes to the popularity of tattoo trends. Celebrities and influencers can display their tattoos to a large audience on social media platforms, which increases their desirability and mainstream appeal.

Social media facilitates brand building and marketing: The promotion of tattoo conventions, events, and meet-ups, enabling physical connections and in-person celebration

of a common interest between artists and fans. Artists can communicate with their clients face-to-face, establishing trust, responding to inquiries, and sharing updates on their work. It aids in *brand building* by exhibiting their distinct style, interacting with their audience, and developing a unified online presence, artists can develop their brands. Eventually, leading to *Client Acquisition* by displaying their work, posting client endorsements, and offering booking details. Further assisting in, *Collaborations and Promotions* to expand their audience and visibility, artists can utilize social media to announce joint projects, promotions, and unique events with other artists.

The management of impressions, networking, alliance, and relational capabilities mediate a mechanism for transmitting the positive results of social media towards recognition of such artforms. According to statistics, Pinterest is 30%, Facebook is 50%, and Instagram is 80%. Instagram leads the group, underscoring its popularity among tattoo enthusiasts. Social media sites like Facebook, Instagram, and Pinterest have developed into online galleries for tattoo enthusiasts and artists. Tattoo trends are abundant on Instagram. Utilizing hashtags such as #tattoodesign, #tattooideas, and #tattooart makes it simple to discover the newest styles. Instagram features an extensive variety of styles, ranging from complex patterns to minimalist designs.

Cross-cultural exchange fusion and evolution of tattoo art: There is no denying social media's impact on tattoo trends. A design or style frequently turns into a trend after it gains popularity on social media. For instance, the popularity of minimalist tattoos on social media can be linked to their rise in popularity. The same holds true for 3D, watercolour, and memorial tattoos. Social media has revolutionized the way tattoo artists, enthusiasts, and cultures connect and share ideas, driving the fusion and evolution of tattoo art. Fusion of traditional and modern techniques, incorporation of diverse cultural symbols, motifs and experimentation with new materials and technologies have given birth to many cultural fusion tattoos viz., Japanese-Chinese fusion (e.g., combining traditional Japanese tebori with Chinese calligraphy), Tribal-Geometric fusion (e.g., blending Maori tribal patterns with geometric shapes) and Neo-Traditionalism (e.g., merging classic American tattoo styles with European folk art)

Social media is changing the misconceptions related to tattoos:

Social media is not only influencing tattoo designs and styles, but it is also changing the tattoo culture. It's dispelling misconceptions, encouraging acceptance, and even influencing the motivations behind tattoo acquisition.

It is addressing misconceptions and stigma by Positive Representation: Social media contributes to the normalization and acceptance of tattoos by disseminating a variety of positive and diverse depictions of people with tattoos.

Educational Content: By dispelling myths and educating the public, informative posts and articles about the cultural significance, artistic value, and history of tattoos are made possible. Advocacy: Through social media, activists and influencers promote body positivity and the acceptance of tattoos in social and professional contexts.

It's important to recognize the myths and prejudices surrounding tattoos and how they impact those who have them. There are many myths about getting inked, as well as negative stereotypes about those who get inked. Both tattoo artists and those who have tattoos are hampered by these false beliefs and stereotypes. People's perspectives on various topics have changed with the times, and they are now more liberal.

The increased prevalence of tattoos in Indian society has made people consider them more. It will be helpful to look back and contrast the past and present with the idea of being compelled to think about tattoos more than the past. We can encounter issues with the way people view tattoos nowadays. For example, social media has attempted to dispel stigmas, promote acceptance, and even change the motivations behind tattoo acquisition. As a result, we may encounter the issues with tattoos in the workplace and among particular age groups to be more normalized than in the past.

Future predictions: Tattoo trends and social media:

In the future, social media will probably still have a significant influence on tattoo trends. We may see more interactive features on social media platforms as technology develops, giving artists new ways to interact with their fan base. Virtual reality has the potential to enable individuals to virtually "try on" tattoos prior to getting them inked. It's possible that more people will share their ink on social media, which will fuel trends and increase demand for custom designs as people look for creators who can realize their original concepts.

Thanks to developments in tattoo technology, artists can now create vivid, multi-coloured designs in addition to minimalistic, small, powerful designs. One particularly striking design was a 3D tattoo. Memorial tattoos inked from the ashes or remains of one's beloved, which were once thought to be impossible, were created by the artist using shading and colour to create a design that seemed to leap off the skin.

In order to help enthusiasts and aspiring artists learn and advance their skills, many tattoo artists provide tutorials, advice, and insights into their working methods. In order to give viewers a deeper understanding of their craft, artists frequently post behind-the-scenes content about tattooing techniques, tools, and inspiration for their creations. Thus, evolution in tools and technology will notch up the game and revive this dying art form.

2. Conclusion

Ultimately, it is evident that the world of tattoos has been significantly impacted by social media. It's fascinating to consider this art form's potential future. Hence, to stay up to date on the newest trends, one cannot evade the contribution of social media .

References:

1. Kytoski, M. (2021, December 10). How Instagram and Social Media have Changed Tattoo Culture. Medium. <https://medium.com/ravinkapp/how-instagram-and-social-media-changed-tattoo-culture-6cf400c04706>
2. Shmulik. (2024, January 17). Inked Influence: How social media shapes tattoo trends -

Inked History. Inked History. <https://inkedhistory.com/guides/inked-influence-how-social-media-shapes-tattoo-trends/>

3. Ranger Tattoo & Piercing Ranger Tattoo & Piercing. (2024, July 27). The impact of social media on tattoo culture. Ranger Tattoo & Piercing | Ranger Tattoo & Piercing-Family Friendly Tattoo. <https://rangertattooaz.com/the-impact-of-social-media-on-tattoo-culture/>
4. Yasser Maghsoudi-Ganjeh, Naser Khani & Akbar Alem-Tabriz (2021). Networking Capability and Commercialization Performance: The Role of Network Structure, Journal of Business-to-Business Marketing, 28:1, 51-68, DOI: 10.1080/1051712X.2021.1893033
5. Minneapolis and St. Paul, MN Author(s): Monica J. Raymond, Phyllis L. Pirie and Linda L. Halcon Source: Public Health Reports (1974-), Vol. 116, No. 3 (May - Jun., 2001), pp. 249- 256 Published by: Sage Publications, Inc.
6. Chapter Title: Odysseus's Tattoo: On Daniel Ganzfried's The Sender and Benjamin Wilkomirski's Fragments Chapter Author(s): RAFAËL NEWMAN and CAROLINE WIEDMER
7. Book Title: Literary Paternity, Literary Friendship Book Subtitle: Essays in Honor of Stanley Corngold Book Editor(s).
8. Tattooing and Body Piercing as Lifestyle Indicator of Risk Behaviors in Brazilian Adolescents Author(s): Michele Dias da S. Oliveira, Marcos A. Matos, Regina M. B. Martins and Sheila Araujo Teles Source: European Journal of Epidemiology, 2006, Vol. 21, No. 7 (2006), pp. 559-560 Published by: Springer.
9. Market Distribution Author(s): L. D. H. Weld Source: The American Economic Review, (Mar., 1915, Vol. 5), No. 1, Supplement, Papers and Proceedings of the Twenty-seventh Annual Meeting of the American Economic Association (Mar., 1915), pp. 125-139 Published by: American Economic Association.
10. Integration in Marketing Author(s): Lewis H. Haney Source: The American Economic Review, (Sep., 1920, Vol. 10, No. 3 (Sep., 1920), pp. 528- 545 Published by: American Economic Association.