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"Exploring Perceptions And Practices Of Mandala Art: A Survey Based Study"

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Abstract

Mandala designs were mostly utilised in ceremonial and religious clothing in the textile industry in the past. They decorated the ritual garments of priests and followers, symbolising cosmic order and spiritual unity. These intricate designs were painstakingly handcrafted using block printing, needlework, and natural dyes. Mandala art often depicts a circular design with intricate geometric patterns. The circle symbolizes wholeness, completeness, and the cyclical nature of life. It represents the universe and the idea that everything is interconnected. Sample size of 60 respondents is included. This survey indicates that 68.33% of respondents are aware of mandala design.

Keyword: Mandala design, Motifs, common symbols and qualitative study.

Introduction

India is a country where many different faiths coexist. Among the forms of art that thrive there is mandala painting. The Buddhists are the patrons of Mandala. In reality, Buddhism is practiced in many different forms all throughout the world. They mostly employ this art for meditation. Mandalas are "circles" in Sanskrit, which is their original meaning. A Mandala has a circular structure, even if squares and triangles may be its main geometric elements. The most well-known collection of eight lucky symbols in Tibetan Buddhism is called Astamangala (Shrivastava, Goel & Rani, 2019). In Asian cultures, mandalas serve as ceremonial and spiritual symbols. Mandalas have gained popularity as a representation of meditation, which helps with attention, quieting the

mind throughout the practice, reducing tension and worry, enjoying the beauty of nature, and developing a stronger bond with oneself (Sushmita, Monisha & Priyanaka, 2023). According to (R Van Der Venet, S Seric, 2012) after the writing task,

after colouring, and at baseline, the State Anxiety Inventory was used to gauge the participants' degree of anxiety. Compared to colouring a plaid pattern or a blank sheet of paper, colouring a mandala greatly decreases anxiety.

Due to covid, many people were suffering from anxiety depression, and many more mental problems. Art is one of the best methods to get out of mental issues like depression, and anxiety, etc. mandala art is one of the arts used for meditation, spiritual connectivity, etc.

Methodology

The research was carried out in Kushinagar, Uttar Pradesh. A comprehensive survey approach was used to gather general information on the 60 respondents, including their gender, level of education, marital status, kind of family, and occupation. A two-part questionnaire was created; the first part asked about the respondents' basic information, and the second part concentrated on details particular to mandala art, such as color schemes, patterns, and themes. This survey covered all the details about the mandala art and how much people are aware of this art form. The survey also covered the role of colors and their effect on psychology. Cultural and religious influences were also considered. Data analysis involved calculating percentages for response frequencies of people using the art, where they get motivated to learn the mandala. The study also covered the season during which they spend more time on mandala painting.

Result and Discussion- The result of the study is summarized under the following heads-

- General information of the respondents
- Specific information related to their colours, Designs and motifs

The general profile of the respondents- The general profile of the respondents was recorded and accordingly, respondents were classified according to their gender, education, marital status, type of family, and occupation of the family. The data of the general profile of respondents are presented in Table 1.

Table 1 distribution of respondents according to their general information

Respondents	F	%
Male	27	45%
Female	33	55%
Academic qualification		
Illiterate	30	50%
Upto primary	0	-
Higher School	0	-
Higher Secondary	0	-
Graduate	14	23.33%
Postgraduate	16	26.67%
Main occupation of the respondent		

Service	10	16.66%
Business	15	25%
Agriculture	35	58.34%
Anyother(please specify)	-	-
Typesof family		
Nuclear	35	58.33%
Joint	20	33.34%
Extended	5	8.33%
Sizeoffamily		
Small(2-4member)	27	45%
Medium(5-7member)	29	48.33%
Large(above7member)	4	6.67%
Personal monthly income (in Rs.)		
Below10,000	10	16.67%
10,001-20,000	25	41.67%
30,001-40,000	16	26.66%
40,001 and above	9	15%

Table 1 provides information on the distribution of respondents based on their gender. It shows in Table 1 that a majority of the respondents (45%) were male and the rest (55%) were female respondents. It was found that in Table 1, respondents (50%) were illiterate, (23.33%) were graduates, and (26.67%) were postgraduates. The information found in table 1 that (16.66%) of respondents were engaged in services, (25%) were engaged in business, and (58.34%) were in agriculture. The information collected regarding their family type. Table 1 revealed that a maximum(58.33%)ofrespondents lived in nuclear families, (33.34%) in joint families, (8.33%) in extended families.The results of Table 1 are shown size of family also, respondent (45%) were in small size, (48.33%) of family were in medium size, (6.67%) were belongs to large family. According to the table about (15%) families had an annual income of 40,001 and above, followed by 26.66% with an annual income in the range of 30,001 to 40,000, 41.67% in therange of 10,001 to 20,000, and 16.67% with an annual income in range of below10 thousand.

Specific information- respondents were asked for specific information about their craft related question.Thesourceofacquiringtheskill,motivationalfactorsforinitiatingtheworkof mandala arts, the meaning of mandala, common techniques used, types of motif used, etc., and the resultsare discussed below. The dataofthespecific informationofrespondentsare presented in Table 2.

Table2:Distributionofrespondents accordingtotheirspecificinformation

Respondent	f	%
Doyoupracticemandalaart		
Yes	38	63.33%
No	22	36.67%
Areyouawareofmandala painting		
Yes	41	68.33%
No	19	31.67%
Atitsmostbasis, whatdoestheentiremandalapainting		
a)Wholenessand unity	11	18.33%
b)Thepowerofthe physicalworld	-	-
c)Thesolarcalendar	-	-
d)Beauty	49	81.66%
What arethethreelayersofmeaning inmandala		
a)Outer,inner andsecret	23	38.33%
b)Novice,initiateandmaster	-	-
c)Mind,bodyandsoul	21	35%
d)Outer, inner andinterpretive	16	26.67%
Fromwhomdidyoulearnthisart		
a)Parents	35	58.34%
b)Spouse	-	-
c)Neighbours	5	8.33%
d)Relatives	15	25%
e)Friends	5	8.33%
f) Anyothers(specify)	-	-
Atwhatage(year),didoystartdoingpainting		
a)10-30	-	-
b)20-30	10	16.67%
c)30-40	9	15%
d)40-50	17	28.33%
e)50andabove	24	40%

Table 2 shows survey responses regarding mandala art practices and awareness among the respondents. It indicates that 63.33% (38 respondents) practice mandala art, while 36.67% (22 respondents) do not. Furthermore, the table shows that 68.33% (41 respondents) are aware of mandala painting, whereas 31.67% (19 respondents) are not aware of it. The survey results indicate that a significant majority, 81.66% of respondents, view mandala painting primarily as a representation of beauty. In contrast, 18.33% of respondents associate mandala painting with concepts of wholeness and unity, suggesting that for them, mandalas symbolize interconnectedness and a holistic view of life. The survey's findings show that a sizable majority, 38.33% (23 respondents) correctly identify the layers as outer, inner, and secret, 35% (21 respondents) incorrectly choose mind, body, and soul, 26.67% (16 respondents) select outer, inner, and interpretive. The learning of mandala art among the respondents shows a diverse array of influences, highlighting the importance of familial and social networks in acquiring artistic skills. Here's a detailed breakdown of the sources: 58.34% (35 respondents) learned mandala art from their parents, other sources such as neighbors (8.33%), relatives (25%), and friends (8.33%) also contributed to learning. The age distribution of respondents starting mandala painting

provides insights into the demographic engagement with this art form. Here's a detailed breakdown: The majority, 40% (24 respondents), started mandala painting at the age of 50 and above, 28.33% (17 respondents) began between the ages of 40-50, 16.67% (10 respondents) started between 20-30 years old, 15% (9 respondents) began between 30-40 years old.

S.NO.	Motivation Factors	F	%	S	%	N	%	Weighted score	rank
1.	Urge for creativity	40	66.67	15	25	5	8.33	155	I
2.	Urge for independent work	17	28.34	27	45	16	26.66	121	IV
3.	Better utilization of free time	5	8.33	55	91.67	0	0	125	III
4.	To earn money	49	81.67	-	-	11	18.33	158	II
5.	Any other (please specify)	-	-	-	-	-	-	-	-

Table 3 summarizes the motivations that drive individuals to participate in a specific activity, such as mandala painting or similar creative pursuits. 66.67% of the total respondents this shows that a significant majority consider urge for creativity an important reason for participating in the activity. To earn money ranks second (II), with a high frequency (81.67%) but also a notable percentage (18.33%) reporting never feeling motivated. Better utilisation of free time ranks third (III), with a relatively low frequency (8.33%) but a high percentage (91.67%) sometimes or never feeling motivated. Urge for independent work ranks fourth (IV) with a lower percentage (28.34%) feeling motivated and a higher percentage (26.66%) reporting sometimes or never feeling motivated.

S.No.	Season	F	%	S	%	N	%	Weighted score	Rank
1.	Summer	-	-	55	91.67%	5	8.33%	115	III
2.	Winter	-	-	5	8.33%	55	91.67%	65	IV
3.	Rainy	-	-	-	-	-	-	-	-
4.	Festival	50	83.34%	5	8.33%	5	8.33%	165	II
5.	Ceremonies/Rituals	55	91.67%	5	8.33%	-	-	175	I
6.	Any other (please specify)	-	-	-	-	-	-	-	-

Table 4 shows 91.67% of respondents prefer ceremonies or rituals. Ceremonies or rituals received the highest score among all listed categories; they rank first, indicating they are the most preferred category among respondents. 83.34% of festivals receive a higher score compared to summer and winter; festivals rank second, suggesting they are highly preferred among the listed categories. 91.67% of respondents sometimes prefer summer. This score is calculated based on the responses to "sometimes" and "never," giving Summer a moderate overall score. Summer ranks third among the listed categories, indicating it's moderately preferred. In winter, 91.67% of respondents said they never preferred mandala art. Winter is rated lower than summer, which indicates that people don't think as highly of it. Winter is the least favourite season of those mentioned, ranked IV.

S.No.	Base material	F	%	S	%	N	%	Weighted score	Rank
1.	Floor	10	16.66	45	75	5	8.34	125	III
2.	Walls	14	23.33	27	45	19	31.67	115	IV
3.	Paper	36	60	20	33.34	4	6.66	152	I
4.	Fabrics	27	45	33	55	-	-	147	II
5.	Pottery	7	11.67	39	65	14	23.33	113	V
6.	Any other (please specify)	-	-	-	-	-	-	-	-

Table 5 indicate 60% respondents prefer or use paper as a base material, which is ranking it as I among the listed materials, indicating it is the most preferred. 45% of respondents strongly prefer, 55% sometimes use, and data for Never% is not provided. 16.66% strongly prefer, 75% sometimes use, and 8.34% never use the floor as a base, ranking it as III among the listed materials. 23.33% of respondents strongly prefer or use walls as a base material, where as 45% sometimes use, and 31.67% never use walls as a base, ranking it as IV among the listed materials. 11.67% of respondents strongly prefer, 65% sometimes use, and 23.33% never use pottery as a base, which ranking as V.

S.NO	Designs	F	%	O	%	N	%	Weighted score	Rank
1.	Traditional	19	31.67	23	38.33	18	30	121	III
2.	Natural	17	28.33	37	61.67	6	10	131	II
3.	Geometrical	31	51.66	29	48.34	-	-	151	I
4.	Any other (please specify)	-	-	-	-	-	-	-	-

Table 6 shows the preference of respondents, 51.66%, is for geometric patterns. Occasionally, 48.34% of respondents, Geometrical designs are ranked I based on their weighted score compared to the other categories listed. 61.67%, of respondents occasionally prefer Natural designs which is ranked II and 38.33% of respondents occasionally choose traditional design which is ranked III. This table presents survey results regarding preferences for three specific design categories: Traditional, Natural, and Geometrical.

S.NO.	Motifs	F	%	O	%	N	%	Weighted score	Rank
1.	Floral	21	35	34	56.67	5	8.33	136	III
2.	Animal	-	-	-	-	-	-	-	-
3.	Humanfigure	-	-	-	-	-	-	-	-
4.	Geometrical	33	55	17	28.34	10	16.66	143	II
5.	Stylized	-	-	-	-	-	-	-	-
6.	Monumental	24	40	11	18.33	25	41.67	119	IV
7.	Abstractdesign	-	-	-	-	-	-	-	-
8.	Combinationoftwoor more type of motifs	31	51.67	29	48.33	-	-	151	I

Table 7 provides the information that 51.67% of respondents prefer a combination of two or more types of motifs, and 48.33% of respondents occasionally prefer this combination. This combination is ranked I based on its weighted score. 55% of respondents prefer geometrical motifs. Geometrical motifs are ranked II based on their weighted score. 56.67% of respondents occasionally prefer floral motifs, 35% of respondents are frequently prefer floral motifs which is ranked III. 41.67% of respondents prefer never monumental motifs; monumental motifs are ranked IV (fourth) based on their weighted score. The table provides insights into which motif categories are preferred by respondents and how they are ranked based on their weighted scores.

Table 8 provides the types of colors are used in mandala design

S.NO.	Types of color	f	%
a)	Cool	7	11.66
b)	Warm	15	25
c)	Both	38	63.34

Table 8 summarizes survey results regarding preferences for different types of colors Cool, Warm, Both, 63.34% of the total respondents prefer Both Cool and Warm colors. 25% of the total respondents prefer Warm colors and 11.66% of the total respondents prefer Cool colors.

Conclusion

Mandala art transcends cultural boundaries, offering a universal language of symbolism, spirituality, and artistic expression. Whether used in religious rituals, meditation practices, psychological healing, or artistic endeavors, mandalas continue to inspire contemplation, inner peace, and a deeper connection to the cosmos and oneself. They stand as timeless symbols of unity, harmony, and the eternal cycles of existence. Mandala designs in ceremonial and religious clothing exemplify the fusion of artistic creativity with spiritual symbolism. They serve as tangible expressions of cosmic harmony and spiritual unity, crafted with meticulous attention to detail and using traditional techniques that have been passed down through generations. These designs not only adorn textiles but also convey profound cultural and spiritual meanings, making them enduring symbols of cultural heritage and artistic craftsmanship.

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