



## CONSUMER'S ACCEPTANCE AND MARKETABILITY OF DESIGNER BURQA

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### ABSTRACT

*Burqa*, also known as *abaya*, is a long flowing garment that covers the whole body, from head to feet and an important part of the dresses in the Islamic tradition. The present study titled "**Consumer's Acceptance & Marketability of Designer Burqa**" was conducted on those respondents, who wear *burqa*. They aim at designing *burqa* with all the important features intact and abiding by the religious norms along with few objectives. The existing range of *burqa* has wide varieties, but linen fabric and animal prints has never been used.

So, the designs were proposed, designed and evaluated by the potent customers who showed inclination for buying such *burqas*. These *burqas* have potential market and also accepted by fashion conscious wearer who wants new trends in *burqa*. Thus, designer *burqa* is an innovative approach for fashion conscious wearer.

**KEYWORDS:** Designer Burqa, Animal Prints, Linen, Fashion, Consumer, Marketability

### INTRODUCTION

*"Say to the believing men that they should lower their gaze and guard their modesty: that will make for greater purity for them: And Allah is well acquainted with all that they do." Sura 24 (An-Nur), ayat 30, Quran*

*"And say to the believing women that they should lower their gaze and guard their modesty; that they should not display their beauty and ornaments except what (mild ordinarily) appear thereof; that they should draw their veils over their bosoms except to their husbands, their fathers, their husbands' fathers, their sons, their husbands' sons, their brothers or their brothers' sons, or their sisters' sons, or their women, or the slaves whom their right hands possess, or male servants free of physical needs, or small children who have no sense of the shame of sex; and that they should not strike their feet in order to draw attention to their hidden ornaments. And O ye Believers! Turn ye all together towards Allah, that ye may attain Bliss." Sura 24 (An-Nur), ayat 31, Quran*

*"O Prophet! Tell thy wives and daughters, and the believing women, that they should cast their outer garments {jilbab} over their persons (when abroad): that is most convenient, that they should be known (as such) and not molested. And Allah is Oft-Forgiving, Most Merciful." Sura 33 (Al-Ahzab), ayat 59, Quran (Translated by Asghar, 2008)*

Quran calls this mode of dressing "modest". Muslim male and female are expected to dress without exposure of intimate body parts. According to Quran, *burqa* has following features like *burqa* must cover the whole body and must not be tight or transparent and also delineate the parts of body, especially those parts that are sexually attractive.

*Burqa* also known as *burrha*, *burka* or *abaya*, is a long flowing garment that covers the whole body from head to feet and an important part of the dress of Muslim women in many countries. It is common in Arab countries like Pakistan, Afghanistan, Saudi Arabia and India also. It is also called *Niqab* which is derived from the Arabic word. This Arabic word

is used both as noun and as an adjective. The term *Niqab* and *Burqa* are often used interchangeably. *Burqa* is worn over the usual daily clothing (i.e. *salwar Kameez*) and removed when the women returns to the sanctuary of the household. Some *burqas* leave the face uncovered, but most have a cloth or metal grid that hides the face from view while allowing the wearer to see.

The exact origin of the *burqa* is unknown, but similar forms of veiling have been worn by women in countries such as India, Pakistan, Saudi Arabia and Afghanistan since the beginning of the Muslim religion in 622 C.E. The Quran, the holy book of Islam, directs the believers to cover themselves and be humble before God. Different societies and religious leaders have interpreted this command of the Quran in many different ways, often requiring both men and women to cover their heads as a sign of religious respect. Some Muslim society's women have required covering themselves more modestly than men, covering not only their heads but most of their bodies and even their faces. The *burka* is one example of very modest clothing worn by Muslim women.

*Burqa* (women's *veil*) is, however, a much more copies apparel. It consist of a long loose pleated skirt, half slit in front and furnished with small square cut eye holes and a round ornamental skull cap. There are innumerable styles of *niqāb* and other facial veils worn by Muslim women around the world. There are two very common forms which are found all over the world. The first is "half *niqāb*" i.e. a simple length of fabric with elastic or ties around the head and second is "full" or "gulf-style *niqāb*" i.e. a total face cover. It has an upper band that is tied around the forehead and then had a long wide piece attached which covers the face and an opening for the eyes. Many also have a second or more sheer covers that are attached to the upper band and worn flipped down to cover the eyes.

The *Burqa* comes in georgette, crepe, satin, crush and firdos along with zardosi, lace, net, hand embroidery, sequins, bead and stone works. Swarovski crystals are also available. Different hues like green, blue, magenta and sky blue etc. are available with various designs. Due to change of life style and fashion, *Burqa* have been transformed into designer *Burqa*, is also a popular gift. A lot of youngsters come with their Muslim friends and buy them these contemporary *Burqa*. Designer *Burqas* are priced Rs.600 and upward. Some *burqa* are made in Bangalore, other are sources from Dubai, Hyderabad, Mumbai and Surat. At least 3 or 4 designs are launched every year, while some women come with their own designs.

Fashion involves our outward visible lives, means the cloth we wear, the dances we dance, the car we drive and the way we cut our hair. It has an impact on every stage of the womb to the tomb. Muslim clothing is basically very famous for its design, style, quality, color and embroidery. Some of the famous fashion designer take Muslim fashion clothing seriously and work a lot in development of Muslim fashion designing. Many famous designers who designed Muslim clothes are now easily available on the online shop. There is a range of designer clothing available from minimum to maximum covering in the Muslim fashion clothing.

The modern *burqa* is rather sparingly pleated round the head while it may sometime restrict the movement of the arms, it is more form-filling and smart looking than the old model, which is clumsy and uncouth. It is generally made in two equal parts. The first part is a skirt reaching from the waist to the ankle worn over the dress and another part is a hood dropping like a circular fan from the head to the waist with a flap with eye hole ill front to be lifted up and thrown down at will.

Many fashionable ladies have to be adopted the '*buibui*' veil worn by Arab women of Zanzibar, which is a cloak

made of shiny black artificial silk with a many transparent insertion it in for purpose of seeing. In its length it reaches not lower than a few inches below the knee and forms a striking contrast to the glittering trousers and modern shoes worn by the ladies.

The shape, size and style of *burqa* have also changed for the convenience of wearer. One example of this is sleeved shorter '*burqa*'. Sleeved '*burqa*' facilitate the movement and use of arms and hand, while shorter *burqa* was more popular amongst the youngsters who wanted to display the maximum portion of their cloth within the limited bounds of the '*burqa*'. The older women showed their dislike as the *burqa* was not only form of the observing *purdah*. Even at the home women did not came out in front of some of men and in the event of confrontation they covered their faces with the *duppatta*.

The present study was focuses on preference and marketability of designer *burqa* which were constructed by using linen fabric along with animal prints. In order to improve the variety and comfort properties of the over garment i.e. *burqa*, both variables are important.

In this study, the first variable is linen Fabric i.e. important to use because linen fabric is safer than cotton because of low pesticide present, more absorbent than cotton, most comfortable apparel fabric, dries more quickly, high Strength than cotton and high UV-protection ability. Second variable is animal prints such as leopards, tigers, and zebras, as well as the patterns on the skins of snakes, lizards, and other reptiles i.e. applied on linen fabric because animal print is an innovative approach in burqa designing and also the fashion conscious wearer always loves to wear something unusual and uncommon.

The present study was thus undertaken with the following objectives: (a) to trace the origin and evaluate the over garment Burqa; (b) to design the Burqa with different silhouette, color-combination, details and animal prints; (c) to evaluate proposed design with respect of cost, design and details; and (d) to construct prototype of selected design and assess their marketability.

## RELATED LITERATURE

A women's veil (*bukha*) is consist of a long loose pleated skirt, half slit in front, furnished with small square cut eye holes and a round ornamental skull cap. It is decorated with a white drawn embroidered (*chikan doze*) which is made in Peshawar. This skirt runs round the whole body and covers it from head to feet (**Dar, 1982**). These are the various part of *Burqa* shown in **Table 1**.

**Table 1: Various Parts of Burqa**

<ul style="list-style-type: none"> <li><b>Hijab and Shayala:</b> Hijabs are used to cover the head of Muslim women in compliance to the modesty standard set by the Quran.</li> </ul>	
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<ul style="list-style-type: none"> <li><b>Abaya/ Jilbab:</b> An Abaya or Jilbab is a loose outer garment like a cloak or coat that covers the whole body of a woman from the top to bottom.</li> </ul>	
<ul style="list-style-type: none"> <li><b>Under abaya cloth:</b> This category includes clothes to be worn under the abaya. The collection includes under-skirt, under-pants and slip dress.</li> </ul>	
<ul style="list-style-type: none"> <li><b>Khimar:</b> A head covering dresses which have three types of Khimar.             <ol style="list-style-type: none"> <li>Over head abaya which covers from head to heel, opened from front but closed with buttons or snaps and worn over regular clothes</li> <li>Isdal which covers from head to heel but closed from front</li> <li>Regular khimar which covers from head to waist line.</li> </ol> </li> </ul>	
<ul style="list-style-type: none"> <li><b>Hijab pins:</b> Hijab pins are large, colorful pins used to secure hijab in different manners.</li> </ul>	

Islam has no fixed standard as to the style of dress or type of clothing that Muslims must wear. In general, standards of modesty call for a woman to cover her body, particularly her chest. The Quran calls for women to "draw their head-coverings over their chests" (24:30-31), and the minimum amount to be covered is between the navel and the knee for men. Islam also guides that clothing must be loose and thick. The overall appearance of a person should be dignified and modest. Muslims should look like Muslims, and not like mere imitations of people of other faiths around them. Women should be proud of their femininity and not dress like men.

The Quran describes that clothing is meant to cover our private areas, and be an adornment (Quran 7:26). Clothing worn by Muslims should be clean and decent, neither excessively fancy nor ragged. One should not dress in order to gain the admiration or sympathy of others (**Huda, 2009**).

In many Islamic communities for the sake of modesty, women hide their hair or the entire head. Partly due to ambiguous translated from Arabic, there is some confusion about the name of typical Islamic garment. Most frequently worn is the simple headscarf, that covers the hair sometime the throat. In the west, this garment also called a '*hijab*' but proper Arabic term is '*Khimar*'. In Malaysia, it is called a '*Tudong*' and in Indonesia, a *Jilab*. In Arabic, however *Jilbab* also refer to an over garment that cover the head and the body, but leased the face exposed. The *niqab* and *chader* are even

more concealing, leaving just a slit for the eye and the strictest form of Islamic dress is the *burkha*, in which the eyes are hidden behind an embroidered grille (**Drudi, 2007**). Colonialism imposed foreign value at the same time as it destroyed or eroded natives ones. As a result society collapsed internally its destiny unsure of its confidence evaporated. Men retreated into the rigid customs and sterile ritual finding a form of security their. They also forced their women to hide behind *burkha* (shuttle, cloak, veils) and remain invisible in the courtyards of their home (**Ahmed, 1992**).

In the *Shane-Nazul, Mauolana Yousuf Ali* quoted: "The object was not to restrict the liberty of women, but to protect them from harm and molestation under the conditions then existed in Medina". In the East and the West, a distinctive public dress of some sort or another has always been a badge of honor, both among men and women, in order to separate Aristocrats from the slaves. This can be traced back to the earliest civilizations. Assyrian Law in its palmist days (7<sup>th</sup> Century B.C.) enjoyed the veiling of married women and forbade the veiling of slaves and women of ill fame.

In the *Sha'nenaazul* by *Mauolana Mirza Golam* (Bengali translation of *Holy Qura'n*) said, "The Arabic word 'Zalabib' means outer garments which should be pulled /hanged from head up to chest, so that it covers entire body. It is clearly evident that: (a) if women go out of the house, she must cover with *Zilbab* (*Burkha*); and (b) if women stay inside the house with her relatives, then she must only wear *Khimar* (head covering) which is like '*Ghumtah*'.

It should be clear now that, in the purpose to cover head, face (appearance) and bosom area".

According to *Mauolana Mohiuddin* in his Bengali translation of *Holy Qu'ran* stated: "needless to say that, women should wear veils (*Burkha*) so that it covers her entire face (*mukha-mondal*) because it is the centre of her beauty Actually, Allah will not like to see women outside her home, because, she was created to stay home for the purpose of house-hold jobs. Therefore, it is not only forbidden to get out of the house, but it is also HARAM to go out of her house".

*Sahihi Hadiths (Bukhari Sharif)*: Abu Huraira narrated, "In the battle Khaibar, when Prophet Muhammad (pbuh) received Safiyya Bint Huyay Ibn al- Akhtab as BOOTY (ganimatter Maa'l). One of His 'Sahaba' asked, O Messenger of God, what will be the status of Safiyya? Then Messenger of God replied, "Tomorrow if you see her covered with veil than she is my wife; if you see her without veil than she is a slave girl (Books of al-Sira)" (**Chowdhury, Khurshed Alam, 2009**).

The *Hijab* is a women's head covering, without the face veil, which was popularized by the women's movement in Egyptian universities as a reaction to Nasser's authoritarian socialism, though Muslim women in the Middle East have worn it for a long time. It particularly suited the needs of women professionals and office workers. They interpreted the Islamic injunctions about women's public deportment to be requiring only covering the hair and observing modesty.

The *Hijab* has found a place in the emerging self-definition of young Muslim women in the Western Societies. It is largely from North America and Europe that the *Hijab* has diffused into Pakistan, India, and Bangladesh and in the South East Asian Countries. It has become the new symbol of Islamic feminist, though still largely confined to the segments of women in schools and colleges. The mothers who grew up without veils and head coverings find their daughters adopting the *Hijab*. The *Burqa* has metamorphosed into the *Hijab* on the one hand and into the *Niqab*, a stand-alone face veil, on the other. The *Niqab* is beginning to be seen, occasionally, in Toronto and New York, Houston and other North American cities. It may spread back into Pakistan/India and Afghanistan from here. Yet among Muslims all over, the *Niqab* and, to lesser extent the *Hijab*, remain emblems of orthodoxy.

Over a half century, the *Burqa* has shrunk from a 'moving tent' enveloping a woman to a head covering in the form of a more formalized *Hijab* and alternatively as a loose head scarf in Pakistan-India. This evolutionary path will, inevitably, unfold in Afghanistan if and when it begins to have peace, modern forms of governance and development (**Qadeer, 2002**).

Veiling (*pardha*) women was an aged old practice among the aristocrats and it was practiced thousands of years before the arrival of Islam. Hindu, Buddha, Christians, Jews etc were also practicing veiling among their prestigious women. Veiling amongst aristocrat women was always to cover her face & body completely (when goes outside home) and with the advent of Islam veiling was made obligatory for all believing women from the age of nine and not the ambiguous age of 7-15 as some authors consider. Most of all, veiling in Islam (as per *Qur'an & Sunnah*) was always to cover entire body except feet and wrist i.e. *Burkha* was the proper veiling system rigidly obeyed by all Muslim women until early 20<sup>th</sup> Century. Begum Rokeya's "*abrode bashini*" is a master piece document of the prevailing situation at that time.

Very few women of the old age category were ever to be seen without a "*burkha*" at public places. During their time the women or the young girls were rarely to be seen on the road during the day. All the visits were made after right falls and the women wrapped themselves up from head to toe. Ladies who were particular about *purdha* use to cover up the entire "*rikshaw*" with a cloth while traveling in it. But the use of *burkha* had gone up due to the woman's increased movement out of the home. The shape and size of *burkhas* has also changed for the convenience of wearer. One example of this is sleeved shorter '*burkha*'. Sleeved '*burkha*' facilitate the movement and use of arms and hand while shorter *burkha* was more popular amongst the youngsters who wanted to display the maximum portion of their cloth within the limited bounds of the '*burkha*'. The older women showed their dislike as the *burkha* was not only form of the observing *purdah*. Even at the home women did not come out in front of some of men and in the event of confrontation they covered their faces with the *duppatta*. And, *Burkha* is hooded cloak of white calico with two eye holes or of black silk or other colored cloth consisting of two parts a coat and a cape veil (**Jain, 1986**).

The institute of *purdah* (women veiling their faces) among Muslims in various countries was inspired by the need to ensure that the women did not dress and click themselves in a manner that would arouse the lust of evil minded men. But it has greatly exaggerated in the course of years and it often made them utterly helpless and became a hindrance to their normal development and the participation in national life. It often prevents half the population from making its contribution to the work and welfare of the nation.

There is no precedent for *purdah* at least as it developed in India. Many women in India till recently and in some parts of country even now did not go out their houses without being fully clad in *burkha* and then too in a palanquin carried by two or four coolies. It has become the usual practice to marry without seeing the girl (**Saiyidain, 1976**).

The linen fiber is obtained from the stalk of the flax plant. The hair like fiber, which are held together by a gummy substance called from pectin, comprise the core of the flax stalk. It, too, has the lumen and is composed of about 70 % cellulose and 30% pectin, ash, woody tissue, and moisture. Linen fiber is relatively smooth, straight and lustrous. Linen fiber is more brittle and less flexible than cotton. It is more difficult to prepare and spin into yarn. Linen yarn can be very strong and lustrous, and is used for apparel, home furnishing and upholstery (**Carbmen, 1983**). Flax is considered by many to be the oldest fiber used in western world. Fragments of the flax fabric (linen) have been found in excavations at the prehistoric lake region of Switzerland, which date back to about 10,000 B.C. Belgium became an important center for

growing flax. The town of curtal became a major center for the flax industry and remain an important center today. The major growers of flax fiber are the Soviet Union, Belgium, Ireland and New Zealand. Flax is the bast fiber and has a high natural luster with an attractive sheen (**Joseph, 1889**). Linen is a better conductor of heat than cotton and hence linen fabric is always feels cooler to touch than cotton fabric (**Shania, 1991**).

Thermal property of linen fabric is good conductor of heat and 70% of strength is retained after 20 days of exposure at 100 degree centigrade. And, technical qualities are: (a) due to high absorption capacity (up to 3 times) linen can be deeply dyed and maintaining typical brilliancy of color; (b) line clothing is just right for summer days; (c) low elasticity result in no crease distortion at stretch; (d) linen is no allergic and therefore it creates healthy fabric; (e) linen is very airy and thus has an air conditioning property. So, linen has unparalleled characteristic. It has the feel of freshness and softness and gives an air of satisfaction and peacefulness as well as style to every home. The story of linen began as early as 7000 B.C. So, new world were also made of linen. Use of linen thus began in prehistoric dwellings and continues till date with the Citizens of the world (**Goswami, 1996**). The merits of linen fabric are absorbent, comfortable, dries more quickly and damp iron at high temperature wrinkle. The demerit is that it has very poor resiliency (**Stamper, et al. 1998**).

Leopard print clothing is a fashion trend that has steadily grown this summer, and will continue to be prominent through the autumn and winter. One way that the animal print trend is developing is that it now includes other animal skins, for example, zebra, cheetah, ocelot, jaguar, cow, giraffe and tiger. Another way that this trend is growing in momentum is more and more accessories, handbag and footwear which also have animal print textures. The secret of wearing an animal based pattern fashion trend successfully is to relate the volume of pattern to the personality (**Thomas, 2008**).

Clothing design elements and their interrelationships affected consumers' evaluations of design attractiveness. In addition, personal characteristics (i.e., age and ethnicity), psycho-social motivation (i.e., ability to modify self-presentation and self-monitoring), and physical profile (i.e., figure type) affected consumer design preference (**Yoo, 2003**).

Consumers use price as a predictor of quality, particularly when they have limited knowledge of product offerings. In addition, consumers perceive higher quality products as more expensive and products of lesser quality as cheaper; or higher-priced products have higher quality and lower-priced products have lesser quality. This price/quality relationship is described as the "price-reliance schema," reflecting the notion of "you get what you pay for" (**Ha-Brookshire, 2012**).

## METHODS

The present study titled "**Consumer's Acceptance & Marketability of Designer Burqa**" was taken to assess the consumer preference and marketability of designer *burqa*. The onus of the idea was generally based to change the monotony of *burqa* that has continued over a long period, into designer *burqa* with the help of *Quran* guidelines and latest fashion trend. The method adopted to carry out the present study has been categorized into three categories as under:

### Participants

Early adult group and adolescence girl becomes most fashion conscious and susceptible to change; therefore, these groups were selected as sample. The sample sizes were 70 Islamic *burqa* wearing women selected by the convenience sampling technique. The survey was conducted in Gorakhpur and Banasthali Vidyapith due to ease of

approachability to the investigator.

### **Materials Used**

To select the raw materials i.e. animal printed linen fabric for developing the selected design into readymade garment with specified design features. Animal printed linen fabric was not easily available in market then print was created through screen printing or tie and dye.

### **Procedure**

#### **Session I- Designing**

Design sheets were prepared by using different silhouette, details, color-combination and animal prints and analyzed on the basis of wearer preferences and information. Proposed design were converted into the miniature form of *burqa* with the help of 1/4 scales. Each miniature form of *burqa* were independently assessed and rated by the potent consumers in descending order to get consumer preference. After that, four best burqas were selected for the final construction.

#### **Session II- Assessment**

- **Assessment of developed design:** Finally, prepared prototypes were displayed and analyzed by potent consumer on the basis of color, style, uniqueness and overall acceptability. 5 point rating scale was used for analysis: (a) Excellent-1; (b) Very Good -2; (c) Good-3; (d) Average -4; and (d) Fair -5.
- **Evaluation of acceptability and marketing of prototype (*burqa*):** To evaluate the acceptability and marketability of top four selected prototypes (*burqa*) on the basis of aesthetic appeal and cost of *burqa* (combine cost of raw-material, labor and overhead charges along with 10% profitability).

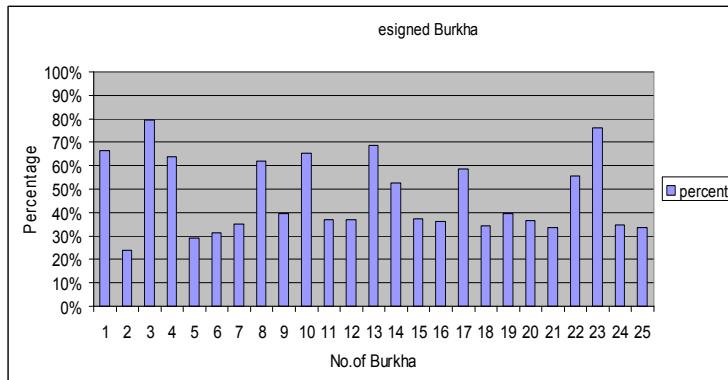
## **RESULTS AND DISCUSSIONS**

The study was undertaken with the objective of assessment of consumer preference and marketability of designer *burqa*, which was prepared by using animal prints (which is more acceptable by wearer) and linen fabric (which is fashion fabric and comfortable to wear). Results have been presented in the following subsections:

- Results of preliminary survey
- Results of acceptance survey according to their specialized preferences
- Consumer's acceptance and marketability of prototype (designer *burqa*)

#### **Result of Preliminary Survey**

The preliminary survey was conducted to determine respondent's attitude toward designer *burqa* in the light of Quran guidelines. This survey facilitates to give direction for designing. So that, all the important features could be incorporated while developing designer *burqas*.

**Figure 1: Rating of Designed Burqa**

As shown from **Figure 1**, the respondents gave good response to the entire developed design sheet and their preferences were based on 5 point rating scale from excellent to fair. The top 10 designs were liked by most of the respondents and develop the miniature form of these selected design with the help of 1/4 scales.

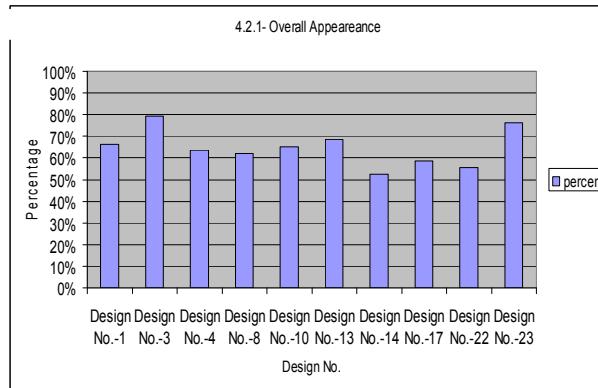
#### Results of Acceptance Survey According to Their Specialized Preferences

This survey was conducted with ten miniature form of *burqa* (**Table 2**).

**Table 2: Ten Selected Designs for ¼ Scale Miniature Burqas**

<b>Design no.10</b>	<b>Design no.13</b>	<b>Design no.14</b>	<b>Design no.22</b>	<b>Design no.23</b>

The overall appearance of miniature forms of *burqa* were evaluated on the basis of color combination, silhouette, details and any other changes (i.e. collar, neckline, sleeve, silhouette, color and print) which might be required.



**Figure 2: Overall Appearance**

As shown from **Figure 2**, the entire samples of *burqa* received positive responses in term of overall appearance, but few suggestions were given by respondents that are given below:

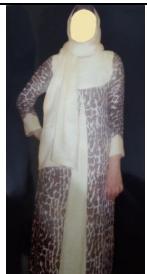
- **Sleeve:** Design no. 13 and 8, no change was required but in design no. 23 and 3 slight changes in the lower edge of sleeve.
- **Neckline:** Design no. 3, 13 and 8, no change was required in the neckline but in design no. 23 slight changes in the depth of neckline.
- **Print:** Prints of design no. 3, 8 and 13 were found appropriate by the respondents where as in design no. 2, the

prints can be altered to tiger to cat print.

- **Collar:** All the respondents liked the designed collars.
- **Silhouette:** All the respondents liked the silhouette of the prepared designs.
- **Color-combination:** Design no. 3 and 8, no change was required but in design no. 13 and 23, colors can be changed to earthy tones, means grey and black combination was used instead of dark and light shade of purple.

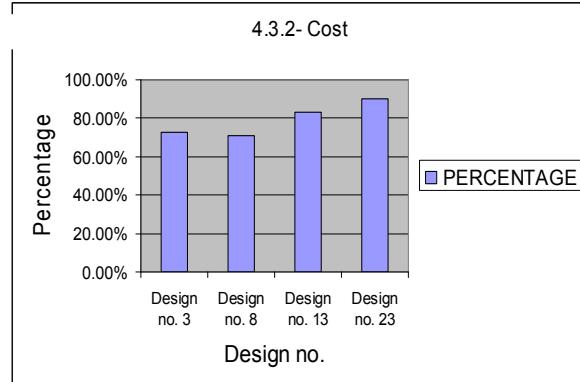
These suggestions were incorporated into final construction of top four selected burqas (**Table 3**).

**Table 3: Top Four Burqas along with Prints and Design Features**

Designs along with Features and Prints	
<ul style="list-style-type: none"> <li>• <b>Design no. 3:</b> Tailored collar, Plain sleeve with bow at hem, Cinched cuff, Inspired from zebra skin, Combination of blue and sky blue color &amp; Headscarf tied like duppatta</li> </ul> 	
<ul style="list-style-type: none"> <li>• <b>Design no. 8:</b> Tailored collar, Plain sleeve &amp; flared at hem line, Inspired from cat, Combination of dark &amp; green color &amp; Duppatta tied in different style</li> </ul> 	
<ul style="list-style-type: none"> <li>• <b>Design no. 13:</b> Tailored &amp; Fold up collar, Plain sleeve, Princess line present in front, piping at princess line, Inspired from beehive, Combination of grey and black color &amp; Wrapped headscarf</li> </ul> 	
<ul style="list-style-type: none"> <li>• <b>Design no. 23:</b> Round neckline, Plain sleeve, Yoked bodice, Box pleat in centre front, Inspired from tiger skin, Combination of light orange, yellow and black color &amp; Headscarf is like duppatta which tied in different style</li> </ul> 	

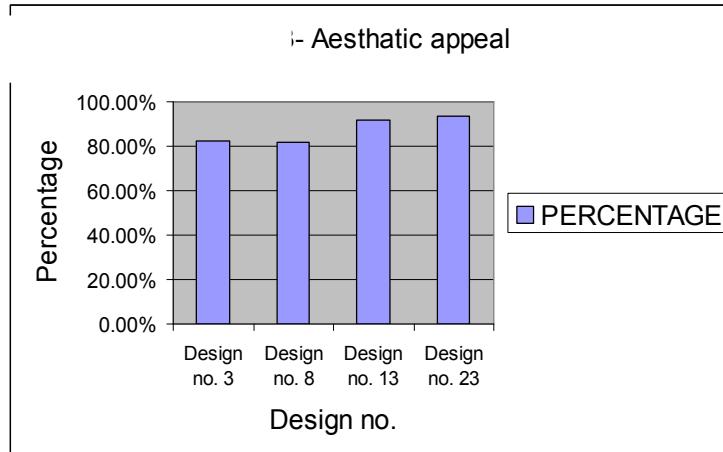
### Consumer's Acceptance and Marketability of Designed Burqas

To find out the marketability of each designed burqa on the basis of raw materials cost, labor cost and overhead charges combined with 10% profit and then assessed the consumer's acceptance and marketability of each designed burqa on the basis of cost and aesthetic appeal.



**Figure 3: Cost of Designed Burqa**

The **Figure 3** shows that the costs of all burqas were acceptable by wearers.



**Figure 4: Aesthetic Appeal of Designed Burqa**

The **Figure 4** shows that the aesthetic appeal of all burqas was appreciated by wearer but burqa no. 23 was most appreciated by wearer.

### CONCLUSIONS

The study titled “**Consumer’s Acceptance & Marketability of Designer Burqa**” was conducted to design burqas with those features that have not been incorporated even by designer interventions. Some salient Findings are based on the results and reviews collected from various sources of information and prescribed guidelines of Quran.

The information data was analyzed and 25 designs were proposed by the researcher. Out of which, top 10 preferred designs were developed into miniature samples with the help of  $\frac{1}{4}$  scales and then select top four *burqas* for final construction. After selecting four best burqa, individual evaluation was done on the basis of neckline, collar, silhouette,

color-combination, print and other recommendations/ modifications by the respondents. These modifications were incorporated in final construction and then assess the consumer's acceptability and marketability according to given parameters: (a) Aesthetic appeal and (b) Cost.

- Acceptability of most preferred design no. 3, 8, 13 and 23 were received score 82.4%, 81.6%, 92 % and 93.6 % respectively in term of aesthetic appeal.
- Pricing of the prototype/ burqa was done on the cumulation of raw materials cost, labor cost and marginal profit. Considering the quote cost of the prototype, most of the respondents agree to pay the same but some found the cost of the prototype a little above affordability where burqa no. 3, 8, 13 and 23 received 72.8 %, 71.2%, 83.2% and 90.4% preference percentages from survey.

All the developed designs were acceptable by fashion conscious consumer (i.e. respondents who were selected to evaluate designer burqa) and had paid any price. These prototypes were really trendy and attractive and had potential market if mass production will be done.

### **Limitations of the Study**

- Only linen fabric was used.
- Only early adult group or adolescence girls were selected as sample.
- Study was limited to Gorakhpur and Banasthali Vidyapith only.

### **Relevance of Study:**

Designer Burkha has not come in India in comparison to other Islamic countries like Pakistan, Afghanistan, Malaysia, Canada, and Dubai. The color and design detail of Burkha have been altered by many design inputs but the fabric type i.e. linen and prints have not been touched upon.

### **Suggestion for Further Studies**

In order to meet the diverse requirements of our esteemed clients, we can manufacture, supplying, wholesaling, trading and exporting a comprehensive range of excellent quality designer burqas with the help of latest market trends & styles. So, further study may be carried out to design various innovative designs of burqa along with other skin friendly comfortable fabric and important details and features also.

### **BIOS**

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## ACKNOWLEDGEMENTS

In the ecstasy of delight, I kneel and with folded hands thank almighty God whose farsightedness is definitely unquestionable.

I express my debt gratitude and indebtedness to my esteemed guide, ***Shruti Sharma, Lecturer, Department of Clothing and Textiles, Banasthali University, Rajasthan***, for her scholarly inspiring supervision valuable guidance, the work would not have seen the light of day.

Perhaps paucity of words leaves me in the state of helplessness in paying grateful acknowledgement to my reverent parents, who have been reservoir of inspiration and moral support in successful completion of my work.

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