

Statement of inquiry: CULTURAL AND RELIGIOUS REPRESENTATION IN MOTIFS THROUGH COSTUMES AND TEXTILES

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SUMMARY

The sophistication of perseverance and the decorative effects of indigenous arts and textile functions are visible everywhere. The expression of the subject through art has been part of the design over time. Most importantly, the basic cultural and religious theme is part of the fabric motif, and the use of color and pattern materials is the basis of religious expression. In clothing, especially in the countries of Africa and East Asia, most elements of the characteristic textile motif often have cultural and religious significance. Therefore, the manufacture of such garments is an intentional work of art that captures the symbolic meaning of the materials and selected patterns derived from the fabric. When a person serves as a framework for a national event in a high political situation, the material demands the attention of the audience. The symbolism of patterns and motifs has evolved a lot, Eastern cultures inspired by the west and western motifs inspired by the East, how meanings of motifs change when cultures exchange their patterns. The exhibition showcases the cultural and artistic connections between the East and the West, how various religious patterns became part of contemporary art. Islamic tapestry, Mughal art inspired carpets, and the beauty of palaces and mosques are often used in movies. This is a common characteristic in the imaginary world of film that are released internationally. This inquiry looks at films as examples of cultural representation in movies.

Introduction

Textile design, culture and art philosophy as well as symbolism are inseparable from each other. Moreover, they are not static or permanent, but dynamic, fluid and constantly changing. Throughout history tissues have been used to cover the human body and protect it from the elements, send social signals to others, secure and protect property; it softens, insulates and decorates living spaces and surfaces. The sophistication of perseverance and the decorative effects of indigenous arts and textile functions are visible everywhere. Textiles represent personality, gender, age, family relationships, social status, occupation, religion and ethnicity. Knowledge of the history of fiber is the key to understanding many human problems (Silverman, 2008).

The expression of the subject through art has been part of the design over time. Most importantly, the basic cultural and religious theme is part of the fabric motif, and the use of color and pattern materials is the basis of religious expression (Washburn and Crowe, 2004). In clothing, especially in the countries of Africa and East Asia, most elements of the characteristic textile motif often have cultural and religious significance (Asmah and Okpattah, 2013). Therefore, the garments are not always worn for decoration purposes. Instead, clothing may be dedicated to a particular ceremony or specific individuals in society. Therefore, the manufacture of such garments is an intentional work of art that captures the symbolic meaning of the materials and selected patterns derived from the fabric. In Africa, for example, everyday items of clothing are used as decorations and masks are used as camouflage patterns for dancers. When a person serves as a framework for a national event in a high political situation, the material demands the attention of the audience (AfricanClothing). A very good example of such representation is Yinka Shonibare, a well known artist who express his political views through his displays, his art work explores cultural identity , colonialism , post colonialism within the contemporary context of globalization. (see figure 1a and 1b)



Fig. 1a and 1b : Yinka Shonibares refugee Astronaut at BEING HUMAN

As shown in Figure 1 & 2 above, Yinka Shonibare's refugee astronaut, the piece of art express his view on what its mean to be a human, this piece was at display in Collections as part of Being Human exhibition in London. Antraveller in an unknown world, Yinka used African textiles and objects to show how a refugee traveler is both under packed and over prepared for his trip. At the same time the display shows how patterns reach different parts of the world through immigration.

The symbolism of patterns and motifs has evolved a lot, Eastern cultures inspired by the west and western motifs inspired by the East, how meanings of motifs change when cultures exchange their patterns. For an example, ' Inspired by the East-how Muslim world influenced Western Art', a beautiful exhibition at British Museum. The exhibition showcases the cultural and artistic connections between the East and the West, how various religious patterns became part of contemporary art (see figures 2,3 and 4). Islamic tapestry, Mughal art inspired carpets, and the beauty of palaces and mosques are often used in movies.



Fig.2 A traditional scarf at ‘Inspired by the East’ British Museum



Fig.2 Some Islamic geometry patterns



Fig.3 Eastern illustration of a queen

In such films the choice words, sounds, interactions, color and themes are windows of the culture from which they come, and are suggesting Orientalism to the assembled public , which is

explained by Edward Said in deep detail, he states in his book *Orientalism* , “ One aspect of the electronic, postmodern world is that there has been a reinforcement of the stereotypes by which the Orient is viewed. Television, the films, and all the media’s resources have forced information into more and more standardized molds.” (*Orientalism*-1980-Edward.S). This is a common characteristic in the imaginary world of film that are released internationally. Indeed, costume designers often travel to study cultures and societies before they portray the actual characters through costumes. Ruth E, Carter the designer for *Black Panther* said in an interview, “ I just came from South Africa, from what I call “searching for Wakanda,” just to meet the people and touch the ground, to come from a well-informed place when I thought about Africa”.The focus of this Independent Inquiry therefore, is on the analysis of the symbolic cultural representations of the textile, color, and patterns as they are displayed in Marvel’s film, *Black Panther* (2018) and Disney’s *Moana* (2016) , the cultural values symbolized by the textile patterns exhibited in these two films? What is the impact of this symbolism on the perceptions of masses regarding cultural values of a society as represented in the two films?

CHAPTER 1 - General Cultural and religious symbolism in media

If a designer was born in a particular society and grew up in the same environment, it is necessary to understand all the expressions, cultures and values of the given region. As you expand your basic knowledge through activities such as traveling and evading society, you can also get to know other styles, cultures, and customs (Schlichting, 2000). Whenever you are exposed to this new culture, you are asked to rethink and compare clothing styles in new areas. This ultimately inspires the improvement of appearance through its cultural style or the application of a style to society. This inspiration allows you to choose color options, styles, patterns, or anything that allows the designer to move from one procedure to another. Such experiences of different cultures, expressions and values make a direct contribution to the designer.

Elements such as light tones, bold patterns, brightness and fashion style are cultural components of the fabric design. The *joie de vivre*, the color, has an important meaning in society. The meaning depends on the culture (Baudrillard, 1994). In other words, in some African countries, the red stands for politics, power and power, in China for happiness and happiness and is used for festival activities, while in Japan the same color represents danger or anger. In African textiles, the colors stand out. This can be achieved by adjusting the brightness or using the same low tones. Art in the motif has its own meaning. As we move from one culture to another, their meaning and expression vary.

Renne and Agbaje-Williams (2005) has remarked to put emphasis on symbolic nature of textile patterns that various characters, persons and objects are represented through the pervasive use of diverse textile patterns for daily wear outfits or specially designed costumes. The right and appropriate choice of clothing serve as a driving force to symbolize the religious and cultural beliefs and practices (Renne and Agbaje-Williams, 2005).

Various cultures have demonstrated visually dramatic textile choices. Among African communities, various prints were used to express religious status as well as social position (Cordwell & Schwarz, 2011). These are inclusive of printed messages on “Mummy Cloths,” which may include traditional proverbs with symbolic meaning (Howard, et al., 2012). In the primary word, encounters with these textile designs and colors may be first hand but not every person has the opportunity to access such imagery. It is left, therefore, to the creators of media to accentuate this content in the forms of visual media like film.

Movie costumes have a special premise because they are created with a lot of consideration and all the motifs and symbolic patterns are included intentionally. Wolf (2014) has asserted that more than one occasions may be required for having a complete comprehension of visual material employed in films. The question of a certain appearance may be answered through visualization, however the questions regarding the purpose behind using those visualization may still be unanswered. This mostly happens when there exists a marked difference between the understanding of appearances by the audience and the secondary world usage of those visual

displays. The potential of intricate visualization is strengthened by the existence of more advanced tools and technologies. This means that these features can be used in filmmaking to create more vivid colors and contrasts, and to highlight certain cultural messages. Therefore, the understanding of a movie depends to a great extent on the accuracy of the description of the content or the need to preserve a particular message in the context of the story (Yumibe, 2012).

In addition to traditional themes, there are applications that depict maps of African scenes, wildlife and villages. They are often found on the Beninese market and in the tourist centers of the neighboring capital. Previously, applied fabrics designed for flat surfaces were developed in bulk by adding bracelets, sticks, and necklaces for the Voodoo initiative (Bishop, 2011).

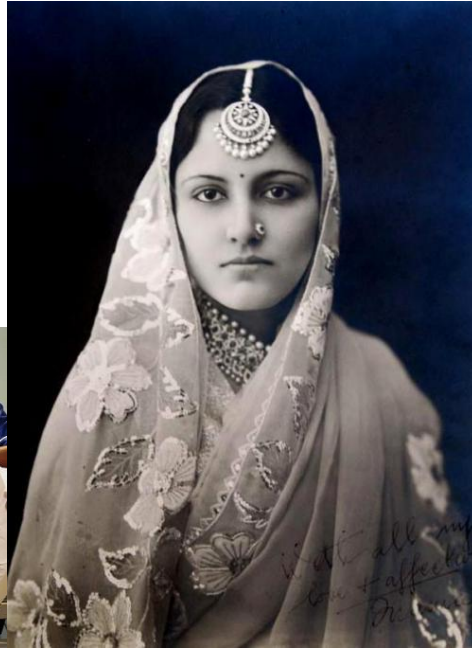
Research that is particularly concerned with the effect of fabrics and colors in the context of film tends to create the sensation evoked by certain choices. In a study on the disguises of Marie-Antoinette's film, she notes that as a basis for strong contrasts, she wears ivory and red clothing as part of the stomach and not only affirms her form, but also believes that she surrounds her. Changes in color and material also apply to scenes that convey calm and express standards in a particular culture that deals with kings and nobility (Kim and Trout, 2010). It is an expanded scene that uses fabrics such as silk, lace and satin in films that represent the European and Oriental royalty of the film (Cho and Yang, 2003). This material deliberately differs from a particular character and underlines its position in this visually created world. Such a choice not only expresses a variety of moods but also serves as the basis for a simpler expression of cultural practices and environments for ignorant viewers.

However, the focus in this area of research remains minimal, which requires study in this study. Apparently, the costume design of the film considers perspectives such as fabrics and colors as the basis for the expression of religious and cultural norms. In the current literature it is clear that the focus on this aspect, especially in modern cinema, is quite limited. Ultimately, efforts to analyze these features in recent feature films allow us to conceptualize these aspects as the basis for important statements and understanding within the audience.

Study of different cultures was conducted for this essay, interviews with women from Bangladesh, India, Pakistan and Kenya were also performed, in order to understand the views of audiences when a specific culture is represented in films, in a different country, it was found that the context, colors and symbols on textiles are exaggerated to some extent in movies, for the sake of audience, to attract the masses. For example, in a British TV show, Citizen Khan on BBC, a Muslim Pakistani household is shown with a lot of originality, it became very popular among people of Pakistan because of its natural representation of a Pakistani household, girls wearing shirts full of patterns with a hijab showcase religious beliefs and cultural colors, women are shown wearing a forehead piece of jewelry called Maang Tikka which has a very significant symbolic value.



CITIZEN KHAN – figure 4



Maharani Narindar Kaur of Kapurthala – figure 5

Maharani Narinder Kaur of Kapurthala aka **Astella Alice Mudge** (known as Stella), she was born into a modest British family in Carlton, Kent, on 13 October 1904 and married the Maharaja of Kapurthala to become the Maharani wearing Maang Tikka

As shown in figure 4 and figure 5 , women wearing a Maang tikka on forehead , the clothes show traditional patterns , “ The *Maang tikka* is a prime accessory for brides. It is designed in such a way that it rests on the sixth chakra of the forehead, as told in Indian mythology and **represents** the third eye, or the power of the soul. “ (bejeweled-Maangtikka) .

Such cultural representation can also have an impact on community, the youngsters who follow their specific culture can feel accepted and blended within the community.

‘It is a great opportunity for Muslims to be seen as like everybody else. To say, “Look we have the same human flaws as everyone else but we just have a different religion”.’ says the show creator Adil Ray. (Metro.August 2012)

With frequent migration nowadays, its no surprise to see all cultures and all religions in every part of the world, media and movies are the fastest way of connecting people to their roots and their beliefs. A single mother from Bangladesh living in Wales explained her views on cultural representation in media, . “My daughter was born here in Wales, she has never been to Bangladesh. still she knows everything from costumes to food to festivals ... she watches it all on you tube and I try my best to find movies that have close to reality representation of Bengali culture ... “. A businesswomen from Kenya in Swansea City centre explained her views as, “I sell

traditional bead work necklaces, tapestries and folk art skirts from Kenya , young girls come to buy here , they like the funky looking clothes that they have probably seen in movies .. “

This study will also look at Marvel’s film, *Black Panther* (2018) and Disney’s *Moana* (2016). These two contrasting choices allowed the researcher to make comparison and contrast of the two different cultures, based on the textile patterns used in that film. The purpose of the study was to grasp the essence of motivations behind the choice of specific textile patterns employed in both the films.

CHAPTER 2 – ANALYSIS OF MOANA

Moana, Walt Disney's latest animated film, is the captivating and moving story of a brave girl on an epic journey to save people. In the Pacific Islands, Disney has crossed the boundaries of animation and created the most impressive environments and characters found in animated films. All hair seems to dance in the wind, and the costume is simple in nature, but very well designed to support and enhance the story.

The world history of the story is developed in a colorful tapestry of repetition of themes and textures reminiscent of fabrics and textiles, which means a very special pastoral life on the island (Herman 2016).

All characters are related to Polynesian culture and mythology. The tribe of MotuNui and its ancestors present the Polynesian cultural traits in their work, their dance, their gestures and their clothing. Examples of Polynesian gestures and dances are the typical water dances performed by the "reddish" gesture and the Gramatala. His appearance varies according to body shape, facial expression and clothing. The costume consists of typical Polynesian fabrics and traditional accessories. All that does not change is the color because it contains a brown color scheme.

(see figure 6)



Tippi Tappa Polynesian fabric – figure 6

Moana was not the main character in earlier stories, but was created from elements of Polynesian mythology and history. The title of Pacific Islander, the world's greatest navigator, is usually associated with a mysterious event in which sailing has been suspended for about 2,000 years. To answer this question, Moana's creators turned to Maui, a demigod or a human figure, according to how the Polynesian culture is explained by explanations. Disney stole Tepiti's heart by choosing to embody his demigod. In this way he has unlocked the darkness, destroyed life, brought monsters and insecurity to the Pacific Islanders who sail the seas. For this reason, the navigation was interrupted during this period. However, some events should be the cause of the

browser's return. Originally, Maui was the main character, but the filmmakers decided that the story should focus on the girl who should be the best, not on the role that exists in Polynesian culture, but not necessarily on the role entrusted to women has been. Disney met for feminist films and accepted me as a director. Like his ancestors gathered in the sea, he becomes a protagonist who recreates the nautical characteristics of the inhabitants of the Pacific Island.

Moana includes Larotai, a waterfall cave full of canoes and Motunui, an island of coconut palms, spirits and lush vegetation. Both films contain sacred spaces, but none is similar.

Meet to tell the legend of Maui with tapas for painting. Tapas are regularly used in the legendary and historical works of Motunui. Tapas are collected during canoe trips and used to describe the lives of my ancestors, while Mulan's ancestors are represented by Chinese tombstones. Together, wearing a skirt and a short bodice that shows more skin. The clothes are made of different materials and Mulan wears a variety of suits and colors.

Visual development artist Neysa Bové played an important role in the development of Moana's costume design.

Bové said, "The goal of the entire team is to capture the incredible culture of the Pacific Islands as much as possible and inspire the world to enjoy it, each character will talk in detail about this. I wanted to create something that inspires you, and something that will whisk you completely into the magical world of the Pacific Islands. "Secondly, research, research and research! It is very important for everyone. Our research, and directors and teams after the study trip greatly inspired me, and my own research helped me find a specific look for the costume. "

Boye argued that the movie's biggest challenge was limited material. We only had two tapas and pandas. Tapas are made from mulberry bark (see figure 8). They go through a difficult process where they peel and make a paste and finally cover (and thus "cover"). This process is very similar to the creation of a feeling. The "stuff" is very soft. We did not have easy access to this substance in the United States We ask the islands to send it for reference and use it in our movie. A story similar to the Pandanus fabric, Pandanus is actually a tree that pulls a pandanus leaf and cuts it to pieces. This is dry and then weave each piece. (See figure 7)



Leaves of pandanus and a finished toga – fig.7



An old tappas made of mulberry bark – fig.8a

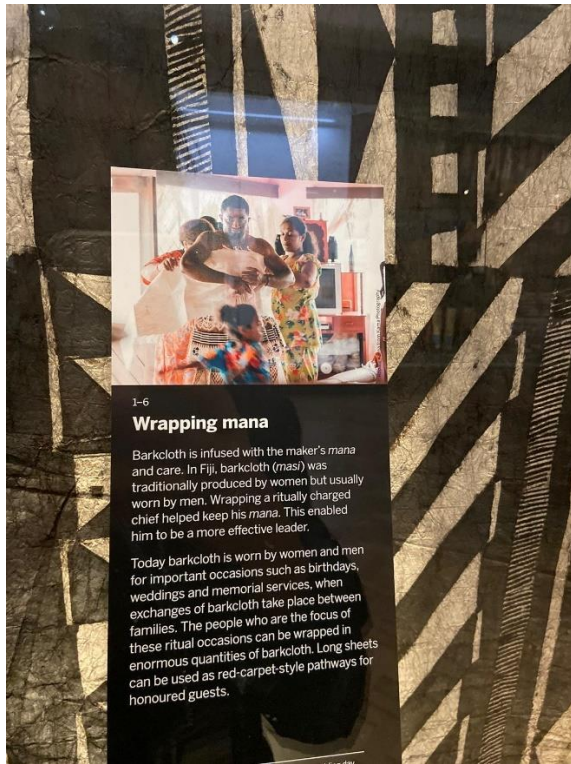


figure 8b. Bark cloth – Horniman Museum



e8d. Making of Bark cloth

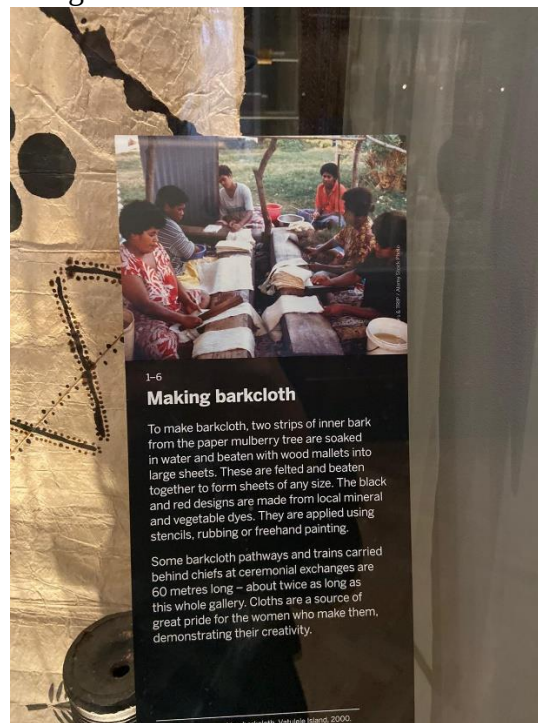


Figure 8c. Making of Bark Cloth Horniman museum

As shown in figure 8b,8c and 8d from The World Gallery at Horniman Museum in East Dulwich London , the cloth made from mulberry bark in African countries.



Figure 9. Moana-Travel suit

In particular, Moana's dress, a salmon orange travel suit and a knit skirt, torso and belt are provided with tops as shown in figure 6. Her skirt is a knitted pandanus with a beautiful embroidery. "Make an offer" always consists of materials that can be found on the island. Like Moana's travel suit (orange top), by adding a macramé.

Costume designers were explained that Moana was an action heroine and that it should be considered in her clothes. For this reason, designer enabled movement by attaching a slit in front of Moana's travel costume skirt (see figure 9). Also, the way every outfit is designed is a fun way to showcase the real historical costume. Designers have tried to preserve the true colors of historic wise islands. The color costumes change from orange to red. It was to show "red," as a symbol of royalty.

The designer said, "My last epilogue outfit is definitely my favorite. At this point in the story, I deduced "I know who she was" and the costume was meant to reflect a strong, young woman. I wanted her to feel almost like a warrior. I added a shoulder detail in the form of a shoulder strap with red feathers and fresh leaves. His whole body is made up of red feathers that symbolize the royal family of the Pacific Island. We wanted this costume to be a combination of their motorcycle ancestors with their ancestors. The ancestors added all the vegetation to their costumes".

"I consider myself an artist in visual development and often develop costumes," said Neya Bové . But as an example of Disney's collaboration, I had to imagine the teffiti of the mind. Moana's world is fictional, but I think it's important that someone in the costume department work on this film because we're based on a real world with a rich history that needs to be portrayed and respected. There is a lot of research on this topic and it really comes from everyone. My experience is fashion design and I have to make realistic pieces based on how the CG moves. I can therefore say that it is really useful to realize each piece with the knowledge of the architectural suit and mode.

The producer of Moana proudly explained his efforts to stay true to Polynesian culture behind the scenes of this fictional movie, he says *"One of the great things that happened when we went on these research trips, is we met incredible people. People with knowledge in areas of the navigation, of master tattoo artists, weavers, archeologists as well, and they became what we loosely call the Oceanic Story Trust. We decided we wanted to make this known together. So, we would keep checking in with our Trust. Of course, it's a fictional story. It's a story from the imaginations of all these incredible people. But we wanted it really to honor and respect the cultures that inspired the movie. So, we kept working together. Everything from every tattoo was checked with our master tattoo artist, the dances were choreographed by one of our consultants, and that's something we had going throughout the making of the film. Life-long friendships have been formed."* (Kayser.B.2018) See figure 10



Fig.10 Maui tattoos in Moana vs original Polynesian Tiki Tattoo

Tiki is a God symbol tattoo – it can be seen in Polynesian worship places.

Moana won the hearts of audiences despite some criticism and specially the Polynesian people were very proud when they saw the actual cultural representation in the movie without any graphic alterations.

CHAPTER 3 – ANALYSIS OF BLACK PANTHER

Black Panther established Wakanda's virtual culture by paying tribute to the true African nation and culture. The film dealt with the true aesthetics, technology and culture of today. Costume designer Ruth E. Carter has done a remarkable job exploring the cultures of the continent and inspiring them to create kanda styles. The fabric has a triangular surface pattern. "This triangle is the sacred geometry of Africa, and is called as 'Oka Vango.' - See figure 11 and 12



Figure 11 – black panther costume

African triangle , OKAVANGO a sacred geometry design in African textiles .Every point of Okavango has its own meaning.

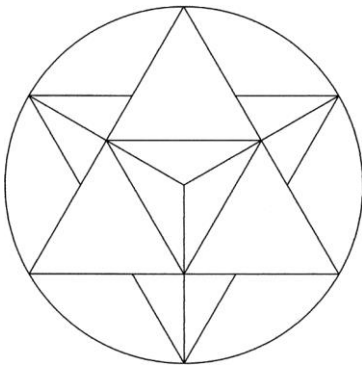


Figure 12 – sacred geometry often found in African textiles

Black Panther is more than the last superhero trip. It is also the journey of black culture into a future that can be culture. It lies within the lush boundaries of the virtual African nation and Wakandas, from traditional African society to Afro-American political debate, from the power and beauty of African-American women to the preservation of identity.

The Black Panther is in many ways a love letter to the black culture. Africa has always been an unconventional actor in the US media and has been portrayed as a harsh, brutal and confusing story in everything from news to movies. That's why the visions of Black Panther and Kanda come alive with futuristic skyscrapers, moving trains and thriving spacecraft.

The landmarks in Kenya, Namibia and South Africa should complement the various aspects of the film and reflect the diversity of black culture and identity as well as the diversity of tribes existing in and in Kanda. The film is an important seal of approval for black people who want to celebrate everything, from African Futurism to natural hair movements often referred to in traditional space.

Each character showcases a complete understanding of its role in society, Carter's costume was reminiscent of an African country he had never inhabited. Then he gets inspired by African handicrafts and discovers the wear and tear of the indigenous tribes of the continent. Then she and her team created group drawings of various groups in Kanda. A tribe disguised as a simple peasant protects the border between Kanda and Kanda. Their most unique costume is the blanket they wear, the traditional Basotho team. In Lesotho, a mountainous region surrounded by South African snow in winter, Basotho ceilings are of great importance.

This movie has includes various representations and symbolic illustrations of not only motifs and patterns but also colour and script. In several scenes of the film, the text "Wakandan" appears on the screen and is engraved on the walls of the throne of T'Challa. In fact, this text is inspired by Nishidi, who comes from the modern river in southeastern Nigeria. There are Nsibidi symbols that have been found in hundreds of numbers, but there may be many more. Writing is seldom used in Southeastern Nigeria, but its use has been greatly reduced by colonization, including education and religion. For example, Dora Milaje is a team of Wakanda elite warriors in bright red military uniforms, leather harnesses and pearl badges, necklaces and metal armor. It is an incredible figure, built on the loving practices of many indigenous people, such as the Maasai in Kenya, the Ndebele in South Africa and the Himba in Namibia. The bright red comes from the tribe of Kenya. The leather harness by Dora Milaje is made in the style of a South African furrier, which is woven with large leather stitches. Their badges contain intricate marbles and winks for accounts across Africa. Even her stockings have the same triangular pattern as the black leopard suits.

One of the most famous cultures in Black Panther is the lip plate Brother Wakandan wears in the throne room. The lip plate was extracted from the Mursi culture in Ethiopia and can also be seen between Jai and Timah. She is a source of pride and identity. Men use the lip plate of the film while women generally use the lip plate. In Mursi culture, teenage girls cut their lower lips to make a lip plate. Until the wound heals, the cut remains open with a wooden lid, after which a larger plate is inserted in extension, which widens the opening even further. See figure 13a and 13b.



Figure 13a – young girl of Mursi wearing a wooden lip plate



Figure 13b – an extended lip plate with traditional motifs of high symbolic value

Carter was often inspired by several tribes to create costumes of the same breed. She told Vanity Fair that Tuareg gemstone pearl technology is a "jumping-off point" in Wakandan's everyday clothing design. Tuareg jewelry often combines jade, amber, and other stones with handmade silver (each with its own meaning). The hands of this nomadic desert tribe can also be seen in the curtain of the priests.

The costumes also represent the origin of characters, Okoye's way of distinguishing himself from the Spear sisters is to use leather parts that protect the stomach and important organs, and the half-skirts are orange and brown, which may indicate that they belong to a borderline tribe. The first scenes of Nakia show different patterns of costumes. Brotherhood with other women is an important part of Nakia's character. The second theme is its color scheme. She will wear the whole movie over green. It's the only dominant color in all of their costumes (we put pins on them, unless your sister's motive overwhelms others).

Cultural symbolism can be seen in colour and textiles through out the movie, as instance when Nakia is brought on stage with T'Challa and Okoye (through the film), the trio, dressed in the uniform of the black and red uniform, composes the colors of the Pan-African flag. The red color of the flag symbolizes the bloodshed of the African people. It is therefore appropriate that an army of warriors fight to protect the land and the continent. The green color of the flag represents the abundance and rich natural resources of the continent. (figure 14) You can not say that

Nakia is wealth, but Kanda insisted on sharing what he had with people from the African diaspora and people from other parts of the continent. When Okoye represents the warrior spirit, we can say that Nakia represents a more protective and saving spirit. The green motif also shows that he is a member of the tribe of the river.



PanAfrican flag – figure 14

The third theme is the use of modern African-inspired prints in the film. Each outfit, with the exception of one of its outfits, has glowing patterns that may not stand out in a movie that contains as many prints as this, but far from the other two, women are presented here in this sense.



Figure 15 – Nakia in Black Panther – exposed shoulders represent freedom and bravery

The fourth theme is exposed shoulders (see figure 15), which are repeated in almost all costumes and give no obvious and subtle sensual tones. Here's a good example of how Nakia's impressions are still recognizable in scenes of color and pattern. Loved by T'Challa's distraction, she lives from the impression she prefers to focus on each scene and present her status. It is a remarkably lavish film that explodes with large pieces of metal and jewels. Again, this plays her role as a pretty and romantic character for Chara, but it's an excellent metal accessory that makes her useless compared to Dora and highlights her espionage status. The circular line embroidered on the neckline mimics the shell ornaments used and the tribal make-up that works at different times. Circles are common, but not too much for their clothes, as they remind them of the rings they wear in battle.

Colours can tell a lot about a fictional character, warm tones have different meanings from cold tones of the same colour. The herringbone pattern of Shuri's tribal costume appears in one scene where she appears in the leather suit Kilmont Gere wears when she kills Tishala. She uses it to question Okoye's claim. She has a warmer, more consistent tone than any other outfit. There are very few romantic spies in this look. This, in contrast to most of his appearances, is boldly declarative, military and darkly aggressive. It's second to none with a fierce left turn, but it takes time to take part in the battle.

Shuri's outfits are a bit chaotic because, unlike the other two women in this post, they do not strictly adhere to any style, pattern or color history. The symbol on her shirt is that of Adinkra, which means "goal" (as shown in figure 16). Of the three heroes featured in this message, Shuri is the only one whose purpose and role are never questioned or confused. It is completely free from the beginning to the end of the story. Notice how the beige elements of his costume tie her to her mother, while Black calls her brother.



Figure 16 – Adinkra logo on Shuri's shirt



Figure 17 – Shuri's high collar

The only true symbol of Shuri's high collar, her geometric lines and color scheme in brown, blue and orange are the colors that form the uniform of her brother and Okoyes (see figure 17), allowing her to perpetuate the symbolism of the Pan-African flag (as shown in figure 18a and 18b), even if the group is broken a bit by Killmonger's reluctant and fleeting loyalty to Okoye. She uses this aspect when she promises her brother to fight at his side for Wakanda, who marries very well with the colors black (Panther) and red (Dora).

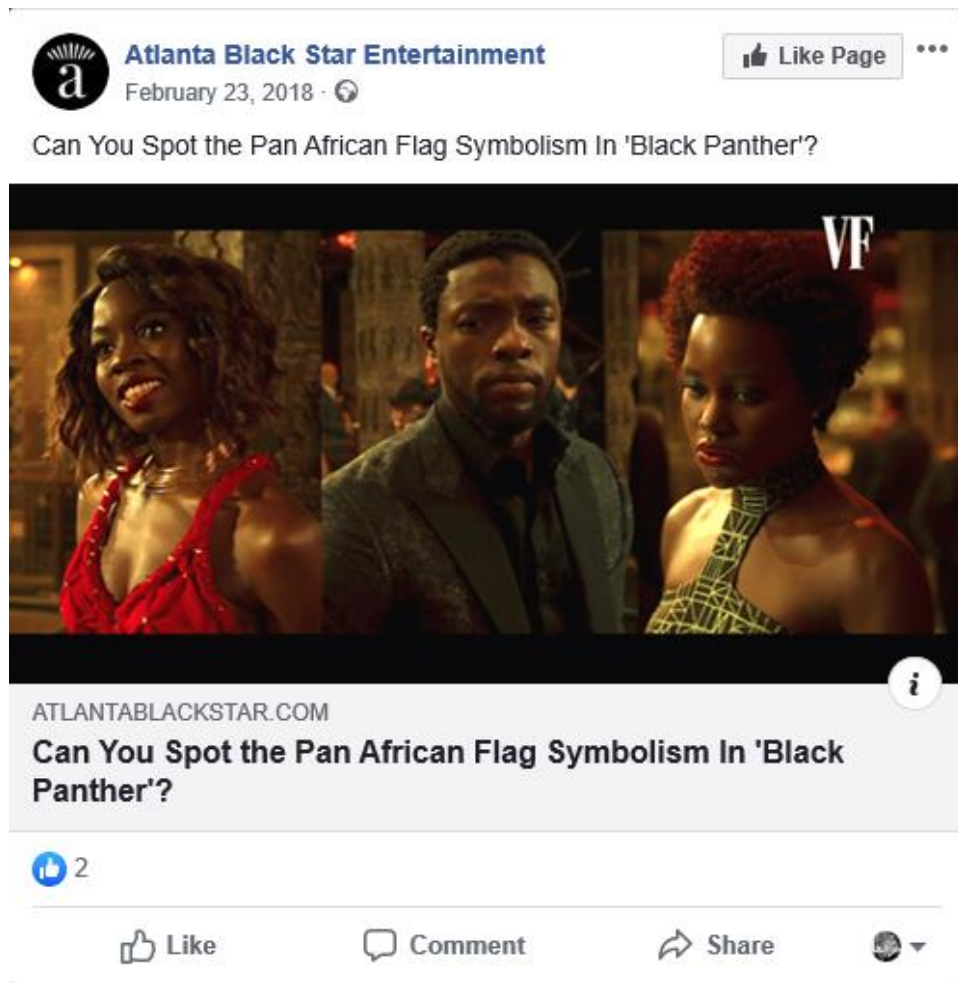


Figure 18a – A screenshot of the post created by face book page of Atlanta black star – showing that the symbolic representation of the Pan African flag through movie costume was clearly seen by the audiences .Another example shown below in figure 18b



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Costume designer Carter also said, "This cultural peculiarity was very, very helpful, I looked at the pictures of these people and their way of life, this is another level of character development, I really wanted to feel that if you were an aspirant Dora Milaje would be and be allowed to become a member, you would receive this beautiful honor and this beautiful uniform that belongs exclusively to you and is handcrafted by craftsmen."

CONCLUSION

The results of studying the expressive effects of textile patterns as presented in the movies, *Moana* and *Black Panther* are classified and analyzed by means of the expressive effects of chivalry, courage, emotions, tranquility, and strength. The textile patterns of clothing expressed were observed according to the prioritized definitions and the observation. The Disney representation of the entire tribe in *Moana* is a good example of a general description of the appearance and clustering of Polynesia. First, the character includes different and detailed clothes, different faces, hairstyles, age and body types. In other words, despite the small details

in terms of appearance, no one is exactly the same. But that still seems to be in contrast to the boss's family. They are the only ones dressed in red. A happy and also described strain with coconuts and typical Polynesian cooking methods (Moana, 2016). It consists of 29 colors and is presented to the staff as a more detailed accessory. Disney can also show you that you belong to a royal family with red and red feathers. In addition, the design and fabrics are similar to the old Polynesian fabrics "blanket" and "woven pandanus leaves," which Disney fashion designer Neysa Bové has already identified as the only fabric to work on (Pucharski, 2016). The costumes, however, can be considered as Americanization or deification because they are not quite sure what the old Polynesians wore and all tribes have clothes that do not reveal their skin.

Moana represents female independence or a more independent, brave, determined, and stubborn "princess." The context does not represent culture or the modern context, but the character and attitude of the princess represent a modern feminist concept of the role of women in the society of both sexes. Gather that I was created based on the people of Maui.

In *Black Panther* all themes, from the top to the geometric lines were reproduced by the colors of the leopard head, the colors blue, brown and orange. The costumes of each tribe had an important meaning for the women who got dressed, and every motive was repeated when the women in the movie called their weapons. The traditional, ancient, tribal-inspired aspect of culture has been brought to a point where it was time to fight for culture not to break.

In addition to culture, several companies have long been used as the main input for textile design products. In addition to the official use, it provided the necessary information on feel and appearance, which served as a means of communication between the community and the designer. Currently, every culture has a unique element to share fashion trends. This can be a hidden or transportable symbol found mainly in textile art forms. It is this knowledge that inspires creativity with basic information. This kind of cultural support is very important in the first step of the product design process. This knowledge is used in part as an instinctive value of cultural preference over acquired knowledge. Finally, it must be remembered that culture-sensitive designers must identify the needs and needs of the users. Therefore, this study provides a foundation for textile and fashion designers to be more attentive to the cultural history.

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Photos credits

Figure 1

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Figure 2

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Figure 3

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Figure 4

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Figure 5

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Figure 6 , 7 and 8

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Figure 9

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Figure 10

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Figure 11a and 11b

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Figure 12

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Figure 13

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Figure 14

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Figure 15

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Figure 16

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Figure 17

Horniman museum – world gallery – African tribal cloth made of mulberry bark

Figure 18

Photos taken at INSPIRED BY THE EAST -British museum

Yinka Shonibare's refugee astronaut at The Collections London.

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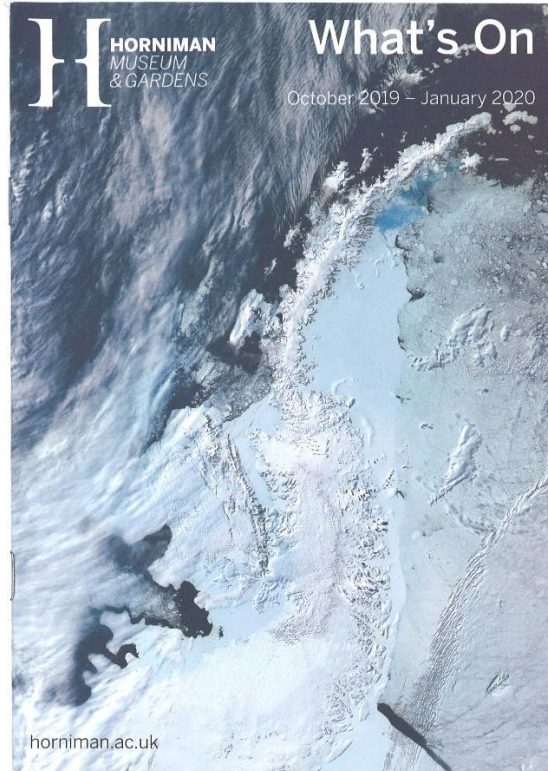
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