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# SOCIAL MEDIA INFLUENCE ON INDIAN YOUNG WOMEN'S TRADITIONAL-MODERN STYLE CHOICES: A STUDY

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### ABSTRACT:

This research investigates the influence of social media on the traditional-modern fashion choices of young Indian women, focusing on how digital platforms shape their engagement with fusion dressing. As visual media increasingly mediates fashion consumption, platforms such as Instagram, Pinterest and YouTube have become significant sites where trends are circulated, interpreted and personalised. Using a mixed-method approach and survey responses from 105 participants aged 15-29, the study examines patterns of fashion content consumption, the frequency of recreating online looks, and the extent of awareness regarding Indian traditional crafts.

The analysis indicates that although younger age groups, particularly those in their early twenties, demonstrate higher numerical engagement with social media-driven styling practices, statistical tests reveal no significant association between demographic factors such as age, occupation or place of residence and the adoption of fusion fashion. Instagram remains the principal source of fashion inspiration across locations, and awareness of textile traditions is consistently present, especially among metropolitan and urban respondents. The findings show that social media not only influence setting trends, but it also acts as a cultural interface through which young women reshape heritage in modern way. The study explains how digital environments enable new ways of expressing identity, tradition and modernity in the Indian fashion.

**Key words** - Social media, Fusion wear, Youth, Craft awareness, Modernity, Phulkaris, Hybrid fashion.

### INTRODUCTION

Fashion in India has always been constantly changing, maintaining constancy with revival of new styles. From the ancient Indus Valley cotton to the silks of Banaras and the Phulkaris of Punjab, clothing has spoken who we are, where we belong from and what traditions we carry forward. As time passes by and new innovation in textile takes place, every generation has redefined these traditions in ways that feel relevant to its time. Today, young women between age 15 to 29 years are the one who are at the leading this transformation. This particular tech-savvy specimen is growing in digital first environment run by Instagram, YouTube, and Pinterest, they are moulding how tradition and modernity interact. Wearing a sari over sneakers or a kurta with jeans was seemed unconventional but now this generation has created a different perspective, a natural expression of style.

Social media platforms have essentially turned into the main stage where such fashion tastes are flaunted, talked about, and changed. It is good for both as it does not only give a window to worldwide fashion trends but also initiates the places from where Indian fabrics and crafts can be taken to be put on the new face of the daily wear. Instagram Reels and Pinterest mood boards are considered platforms or venues of learning new styles of draping, styling hacks, thrift transformations, etc., and thus being able to start micro-trends that blend the past with the present aesthetics. The fusion of the conventional with the contemporary is, however, not only about the look but it also shows the change of the people's mindset. Quite a number of young women see fashion as a sustainable, ethical, and identity issue and thus decide to use handloom, natural dyes, or upcycled fabrics as a few of their conscious choices. Social media helps to intensify these tastes, thus, creating more opportunities for sustainable brands, independent designers, and artisanal crafts to be noticed together with the global fashion icons.

Meanwhile, these online venues also provoke essential queries about the realness, cultural preservation, and the acknowledgment of the craftsmen that support these customs. Yes, youngsters may take the liberty to rework the styles in order to show their personality, however, it is at the same time equally important to find out in what way these new versions influence the income and the recognition of the craft communities that are behind them. In this way, fashion turns into a story of both the individual and the community where the personal style decisions of the people become the bigger discussions about the source of the culture, the world being interconnected, and the identity.

This research is about discovering the ways Indian young women between 15 and 29 years use social media to blend traditional and modern fashion influences. It wants to know how digital culture not only changes their wardrobes but also their values, dreams, and feeling of being part of a group.

Through the analysis of the reasons for their fashion choices, the impact of online communities and the sustainability talk that is a part of these practices, the paper argues that fashion is changing not only as an appearance but also as a language that a culture uses. In fact, the coming together of tradition, modernity, and digital media is the very fabric of how young women are still holding India's sartorial heritage and at the same time, giving it a new twist in a globalized, networked world.

A college student deciding on a thrifted kantha jacket for her morning class, a young professional, mixing handloom trousers with a western blazer, or a teenager, experimenting with dupattas in a reel, each tiny gesture, tells bigger stories of identity and aspiration. These decisions are seldom random, they reflect the way young women perceive themselves in a changing India which is not throwing heritage away but rather re-purposing it. For many, fashion turns into a conversation between the different generations, taking pieces from mothers' or grandmothers' wardrobes and styling them with contemporary accessories for Instagram posts. This coming together of past and present is a way for them to show that clothes are not only being handed down for festivals or rituals but have become a part of the daily self-expression.

Fashion, in this instance, is not just the matter of clothes but also the talks that fashion has with its past and present, with global trends and local roots, and with individuality and community. The reaction of the world has been quick due to social networking which has made the fashion trend a fashionable way of the public to participate where the acceptance of their choices is through likes, shares, and hashtags and at the same time the creation of new norms. The research through the lens of the digital world is an attempt to understand the women culture of styling the study of which goes beyond merely fashion trends and points to the fascinating phenomenon of culture becoming more fluid, more traditional in a personal, ethical way and still very much connected to the sense of self.

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## RESEARCH OBJECTIVES

1. To explore how young women embraces hybrid fashion merging traditional Indian motifs and handcraft with contemporary aesthetics and values.
2. To assess the role of digital platforms and social media in influencing Indian young Women adoption of traditional modern fusion styles.

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## REVIEW OF LITERATURE

The study "Influence of Digital Marketing Tools on Apparel Purchase Decisions of Young Women in Nagpur" by Jawalkar and Yende (2024) investigates how digital marketing tools impact the apparel buying patterns of young women. Based on reviewed literature, it shows that influencer content, personalised recommendations, and user-friendly websites significantly shape trust and purchase intention. The study notes that visually appealing posts and social media reviews carry strong persuasive power, highlighting the growing reliance of young women on digital platforms for fashion discovery and decision-making.

The study Fashion in the Digital Age: Social Media Marketing's Influence on the Apparel Market by Bhonsle, Soni, and Singh (2024) explores how online marketing shapes the clothing choices of today's youth. Through a review of existing literature, the researchers highlight that young consumers are more influenced by factors such as influencer credibility, personalised advertisements, and visually appealing content than by traditional marketing approaches. The study also notes that many young people view influencers as peers, which makes them more likely to engage with these platforms. As a result, fashion demand has become increasingly global, driven largely by visual content not only in India but across the world.

The study Impact of social media on Fashion and Consumer Behaviour by Walia (2023) explains how social media has transformed the way young people engage with fashion. Drawing on survey findings and existing literature, the study highlights that platforms like Instagram expose youth to fast-changing trends and influencer-led content that strongly influence their style choices. It also notes that social media blends global fashion trends with personal expression, encouraging modern and trend-focused dressing. Overall, the study shows that online communities have become a strong cultural influence, helping shape the fashion choices people make in their daily lives.

The paper Impact of social media on Consumer Buying Behaviour of Apparels with Special Reference to Satna" by Singh and Shukla (2022) is an investigation into the role of Facebook in the clothing choices of the people of Satna. The authors refer to the previous studies and say that the terms like, share, and comment function as social approval, which makes the consumers more confident and thus, they are more likely to trust a brand. Consequently, the study suggests that social media is a powerful tool to extend the reach of brands; however, if used vehemently, it may cause customers to feel suffocated. The results, in fact, imply that Facebook is the main vehicle peer influence and interaction online have become stronger, thus, unveiling how much consumers from small cities have embraced social approval for their fashion decisions.

The paper Study Emerging Trends in social media-Driven Consumer Behaviour Towards Ready-Made Garments by Kapoor and Pandey (2024) highlights how the growing use of social media has significantly shaped the fashion choices of young people. It explains that visually rich platforms like Instagram and TikTok, along with influencers who introduce new trends, play a major role in guiding how consumers make their purchasing decisions. The study, drawing on secondary literature, shows that many consumers now rely on digital cues, peer responses, and the visibility of trends when choosing their outfits.

In sum, the research is about how social networking is accelerating the transition to rapidly changing fashion trends that are typical of the Indian youth-targeted apparel market

## RESEARCH METHODOLOGY

This study adopts a mixed-method approach, using both primary and secondary data. Primary data is collected through quantitative surveys using google forms. Secondary data includes past research on fashion and social media. Together, these methods provide a comprehensive understanding of young women's traditional-modern style choices. The study is mainly focused on respondents from metro cities and urban area. Due to constraint in sample size, we have taken our sample area as Daman. Overall, the research is completed with total of 105 accurate respondents.

## DATA ANALYSIS

### *Age wise demographics of respondents*

|       |             | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|-------------|-----------|---------|---------------|--------------------|
| Valid | 15-18 years | 16        | 15.2    | 15.2          | 15.2               |
|       | 19-21 years | 31        | 29.5    | 29.5          | 44.8               |
|       | 22-25 years | 47        | 44.8    | 44.8          | 89.5               |
|       | 26-29 years | 11        | 10.5    | 10.5          | 100.0              |
|       | Total       | 105       | 100.0   | 100.0         |                    |

TABLE 1.1

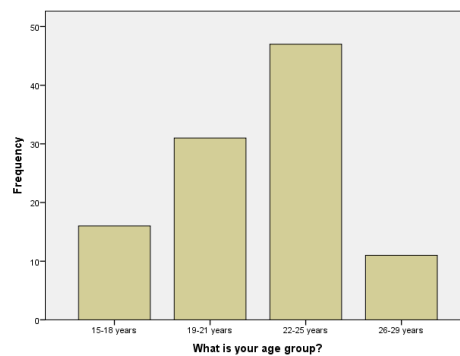


CHART 1.1

The age distribution of the 105 valid respondents shows that the sample mostly consist of youth, with highest proportion of age group 22–25 years (44.8%), and those aged 19–21 years (29.5%). These two segments overall become 74.3% of the total participants, concluding that the study primarily surrounds around early-twenties women. Teenagers aged 15–18 years 15.2% and women aged 26–29 years is 10.5%, of the sample. Summing up, the data shows a youth-centred sample.

### *Occupation wise demographics of respondent*

|       |                      | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|----------------------|-----------|---------|---------------|--------------------|
| Valid | Student              | 82        | 78.1    | 78.1          | 78.1               |
|       | Homemaker            | 3         | 2.9     | 2.9           | 81.0               |
|       | Working professional | 17        | 16.2    | 16.2          | 97.1               |
|       | Entrepreneur         | 1         | 1.0     | 1.0           | 98.1               |
|       | Unemployed           | 2         | 1.9     | 1.9           | 100.0              |
|       | Total                | 105       | 100.0   | 100.0         |                    |

TABLE 2.1

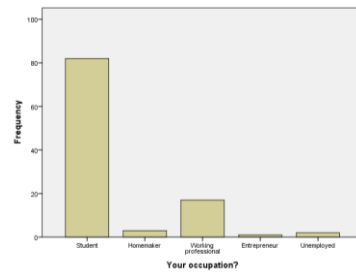


CHART 2.1

The table shows that majorly the respondents are students (78.1%), considering the sample is mainly education-oriented and youth-driven. Working professionals are 16.2%, homemakers are (2.9%), unemployed sample are (1.9%), and entrepreneurs are (1%) of the respondents adds up to smaller proportions. Overall, the data primarily represents students.

#### Area wise demographics of respondents

|       |                   | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|-------------------|-----------|---------|---------------|--------------------|
| Valid | Metropolitan city | 48        | 45.7    | 45.7          | 45.7               |
|       | Urban city        | 49        | 46.7    | 46.7          | 92.4               |
|       | Rural area        | 8         | 7.6     | 7.6           | 100.0              |
|       | Total             | 105       | 100.0   | 100.0         |                    |

TABLE 3.1

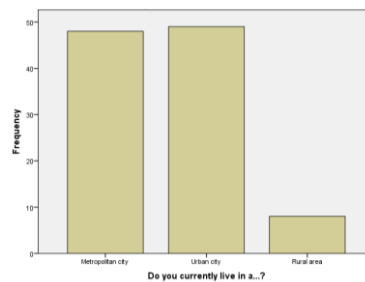


CHART 3.1

The table clearly represents that there is almost equal representation from metropolitan cities (45.7%) and urban cities (46.7%), together forming (92.4%) of the sample. (7.6%) of the respondents are from rural areas. This shows that the study is majority urban-centric, reflecting the lifestyle and fashion exposure typical of city-based young women.

#### CORELATION

##### Usage of social media by different age groups.

| Count                   |             | How much time do you spend on social media scrolling for fashion content? |                |               |                        | Total |
|-------------------------|-------------|---|----------------|---------------|------------------------|-------|
|                         |             | Less than 1 hour/day  | 1-3 hours/ day | 3-4 hours/day | More than 5 hours/ day |       |
| What is your age group? | 15-18 years | 7   | 5              | 2             | 2                      | 16    |
|                         | 19-21 years | 11  | 12             | 5             | 3                      | 31    |
|                         | 22-25 years | 20  | 22             | 5             | 0                      | 47    |
|                         | 26-29 years | 5   | 2              | 3             | 1                      | 11    |
| Total                   |             | 43  | 41             | 15            | 6                      | 105   |

TABLE1.1

The crosstabulation shows that social media scrolling for fashion content is equal for all age groups, where highest engagement is seen in 22–25 years group of around 44.76%, where 22 respondents spend 1–3 hours/day and 20 spend less than 1 hour/day. Age group of 15–18 years represents 15.24% and the 19–21 years represents 29.52%, also show moderate usage among all time categories, while the 26–29 year is 10.48% of the respondents has the lowest overall usage.

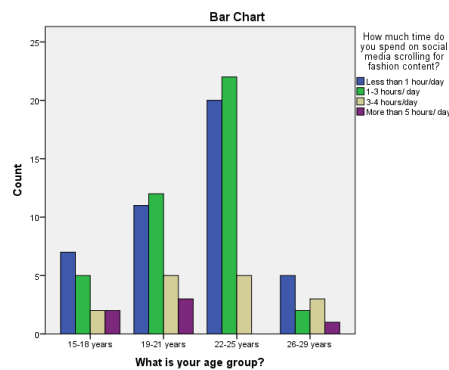
The Chi-square test ( $\chi^2 = 9.435$ ,  $p = 0.398$ ) shows no significant association between age group and time spent scrolling fashion content as ( $p > 0.05$ ), which means age does not statistically influence how much time people spend on fashion-related content on social media. Overall, although youth is seen more active, the correlation is not strong enough to be considered noteworthy.

**Chi-Square Tests**

|                              | Value              | df | Asymp. Sig. (2-sided) |
|------------------------------|--------------------|----|-----------------------|
| Pearson Chi-Square           | 9.435 <sup>a</sup> | 9  | .398                  |
| Likelihood Ratio             | 11.663             | 9  | .233                  |
| Linear-by-Linear Association | .572               | 1  | .450                  |
| N of Valid Cases             | 105                |    |                       |

a. 9 cells (56.2%) have expected count less than 5. The minimum expected count is .63.

TABLE1.2



GRAPH 1.1

**Frequency of wearing Mix and match clothing by different age groups.**

| Count                   |             | How often do you wear mix and match clothing (traditional +modern)? |        |              |            |               | Total |
|-------------------------|-------------|---|--------|--------------|------------|---------------|-------|
|                         |             | Never   | Rarely | Occasionally | Frequently | Almost always |       |
| What is your age group? | 15-18 years | 2   | 2      | 8            | 4          | 0             | 16    |
|                         | 19-21 years | 0   | 7      | 10           | 11         | 3             | 31    |
|                         | 22-25 years | 2   | 7      | 14           | 20         | 4             | 47    |
|                         | 26-29 years | 0   | 2      | 6            | 3          | 0             | 11    |
| Total                   |             | 4   | 18     | 38           | 38         | 7             | 105   |

TABLE 2.1

The crosstab defines that the mix-and-match (traditional with modern) combination is more significant in 22–25 years group (44.76%), where 20 respondents wear it frequently and 14 wear it occasionally. The 19–21 years group (29.52%) also reflects similar department with 11 frequent wearing respondents, while 15–18 years (15.24%) and 26–29 years (10.48%) groups show lower adoption.

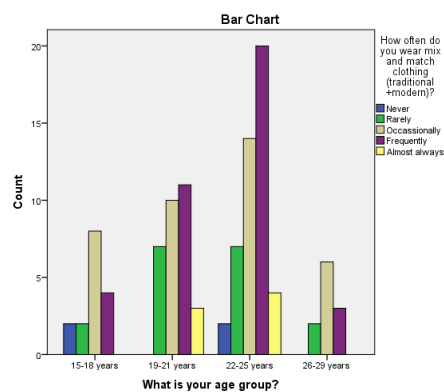
The Chi-square test ( $\chi^2 = 11.997$ ,  $p = 0.446$ ) ( $p > 0.05$ ) shows no significant correlation between age group and how often women wear mix-and-match clothing. Hence, even though early-twenties women appear to adopt the style more, age does not statistically impact the frequency of wearing fusion fashion.

### Chi-Square Tests

|                              | Value               | df | Asymp. Sig. (2-sided) |
|------------------------------|---------------------|----|-----------------------|
| Pearson Chi-Square           | 11.997 <sup>a</sup> | 12 | .446                  |
| Likelihood Ratio             | 13.975              | 12 | .302                  |
| Linear-by-Linear Association | .859                | 1  | .354                  |
| N of Valid Cases             | 105                 |    |                       |

a. 12 cells (60.0%) have expected count less than 5. The minimum expected count is .42.

TABLE 2.2



GRAPH 2.1

*Likelihood of recreating Social media looks across different age groups.*

| Count                   |             | How likely do you try to recreate looks you see on social media? |       |           |        |       | Total |
|-------------------------|-------------|--|-------|-----------|--------|-------|-------|
|                         |             | Always   | Often | Sometimes | Rarely | Never |       |
| What is your age group? | 15-18 years | 1  | 8     | 2         | 5      | 0     | 16    |
|                         | 19-21 years | 4  | 9     | 12        | 4      | 2     | 31    |
|                         | 22-25 years | 3  | 12    | 21        | 10     | 1     | 47    |
|                         | 26-29 years | 0  | 1     | 7         | 3      | 0     | 11    |
| Total                   |             | 8  | 30    | 42        | 22     | 3     | 105   |

TABLE 3.1

From the crosstabulation we can interpret that the likelihood of recreating looks inspired by social media is highest among women aged 19–21 years (29.52%) and 22–25 years (44.76%). Respondents aged 15–18 years (15.24%) show moderate influence, while the 26–29 years (10.48%) group shows lower recreation behaviour. Despite these differences.

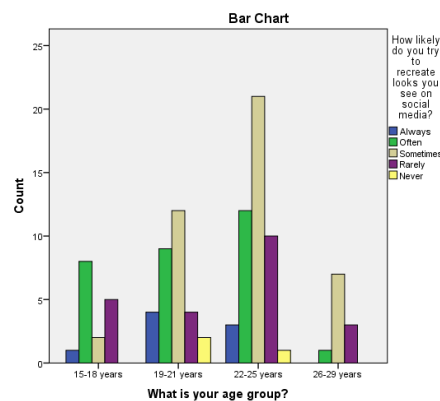
The Chi-square result ( $\chi^2 = 15.368$ ,  $p = 0.222$ ) ( $p > 0.05$ ) shows no statistically significant correlation between age and the likelihood of recreating social media looks. This concludes that, although early-twenties women appear more active in recreating looks, age does not relevantly show or influence how frequently young Indian women try to recreate fashion looks inspired from social media.

## Chi-Square Tests

|                              | Value               | df | Asymp. Sig. (2-sided) |
|------------------------------|---------------------|----|-----------------------|
| Pearson Chi-Square           | 15.368 <sup>a</sup> | 12 | .222                  |
| Likelihood Ratio             | 17.394              | 12 | .135                  |
| Linear-by-Linear Association | 2.037               | 1  | .153                  |
| N of Valid Cases             | 105                 |    |                       |

a. 13 cells (65.0%) have expected count less than 5. The minimum expected count is .31.

TABLE 3.2



GRAPH 3.1

*Awareness of Indian traditional crafts across different cities*

| Count                          |                   | Are you aware of the Indian traditional crafts? |                |                       | Total |
|--------------------------------|-------------------|---|----------------|-----------------------|-------|
|                                |                   | Yes, very well                                  | Somewhat aware | Only heard about them |       |
| Do you currently live in a...? | Metropolitan city | 28  | 19             | 1                     | 48    |
|                                | Urban city        | 22  | 22             | 5                     | 49    |
|                                | Rural area        | 4   | 3              | 1                     | 8     |
| Total                          |                   | 54  | 44             | 7                     | 105   |

TABLE 4.1

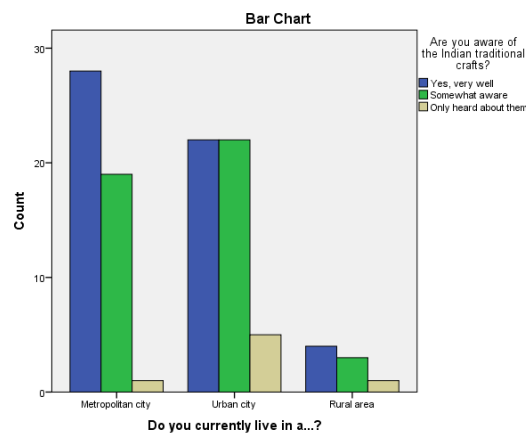
The crosstabulation shows that awareness of Indian traditional crafts is highest among women living in urban city of about 46.67% with 22 very aware and 22 somewhat aware and metropolitan women of about 45.71%, 28 are very aware and 19 are somewhat aware, whereas even in rural areas, awareness remains present for about 7.62%, with 4 very aware and 3 somewhat aware. Even though urban and metropolitan participants is seen numerically more aware about traditional crafts due to exposure through education and social media platforms. The Chi-square test ( $\chi^2 = 3.899$ ,  $p = 0.420$ ) ( $p > 0.05$ ) shows no significant correlation between place of residence and craft awareness. This means that location does not statistically influence how well young women know Indian traditional crafts even though awareness levels differ in numbers.

**Chi-Square Tests**

|                              | Value              | df | Asymp. Sig. (2-sided) |
|------------------------------|--------------------|----|-----------------------|
| Pearson Chi-Square           | 3.899 <sup>a</sup> | 4  | .420                  |
| Likelihood Ratio             | 4.245              | 4  | .374                  |
| Linear-by-Linear Association | 2.372              | 1  | .124                  |
| N of Valid Cases             | 105                |    |                       |

a. 5 cells (55.6%) have expected count less than 5. The minimum expected count is .53.

TABLE 4.2



GRAPH4.1

***Social media platforms used for fashion inspiration by current city.***

| Count                          |                   | Which social media platform do you use for fashion inspiration? |           |         |          | Total |
|--------------------------------|-------------------|---|-----------|---------|----------|-------|
|                                |                   | Instagram   | Pinterest | Youtube | Facebook |       |
| Do you currently live in a...? | Metropolitan city | 31  | 17        | 0       | 0        | 48    |
|                                | Urban city        | 26  | 21        | 1       | 1        | 49    |
|                                | Rural area        | 2   | 5         | 0       | 1        | 8     |
| Total                          |                   | 59  | 43        | 1       | 2        | 105   |

TABLE 5.1

The crosstab represents that Instagram is the dominant platform for fashion inspiration over all locations, with 31 metropolitan, 26 urban, and 2 rural respondents which in total makes 56.19% of the total. Pinterest on other hand is also prominently used by both metropolitan 17 and urban respondents 21 which makes 40.95% of the total. Respondents using YouTube (0.95%) and Facebook (1.90%) is minimal, with only 1–2 choosing these platforms.

The metropolitan and urban women appear numerically more active on Instagram and Pinterest, Chi-square test ( $\chi^2 = 10.159$ ,  $p = 0.118$ ) ( $p > 0.05$ ) shows no significant correlation between place of residence and the choice of social media platform for fashion inspiration. This decides that even though choosing platform differ in number, location does not statistically determine which platform women use for fashion related content.

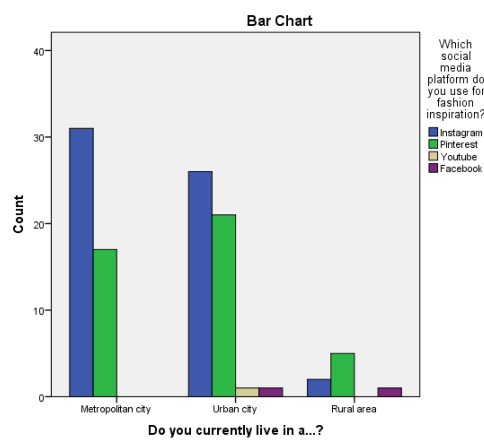


## Chi-Square Tests

|                              | Value               | df | Asymp. Sig. (2-sided) |
|------------------------------|---------------------|----|-----------------------|
| Pearson Chi-Square           | 10.159 <sup>a</sup> | 6  | .118                  |
| Likelihood Ratio             | 9.036               | 6  | .172                  |
| Linear-by-Linear Association | 6.898               | 1  | .009                  |
| N of Valid Cases             | 105                 |    |                       |

a. 8 cells (66.7%) have expected count less than 5. The minimum expected count is .08.

TABLE 5.2



GRAPH5.1

*Daily use of traditional clothing across various occupations.*

| Count            |                      | How often do you wear traditional in your daily life? |                     |                          | Total |
|------------------|----------------------|---|---------------------|--------------------------|-------|
|                  |                      | Rarely (festivals only)                               | Often (once a week) | Regularly (almost daily) |       |
| Your occupation? | Student              | 23  | 52                  | 7                        | 82    |
|                  | Homemaker            | 0   | 2                   | 1                        | 3     |
|                  | Working professional | 5   | 8                   | 4                        | 17    |
|                  | Entrepreneur         | 1   | 0                   | 0                        | 1     |
|                  | Unemployed           | 1   | 1                   | 0                        | 2     |
| Total            |                      | 30  | 63                  | 12                       | 105   |

TABLE 6.1

Students are the largest group who mostly wear traditional clothing occasionally making 78.10% of the total. Moderate engagement is followed among working professionals of 16.19% of the whole. While homemakers (2.857%) and unemployed respondents are very less about 1.905% of whole, and entrepreneur are the least 0.95% of the total.

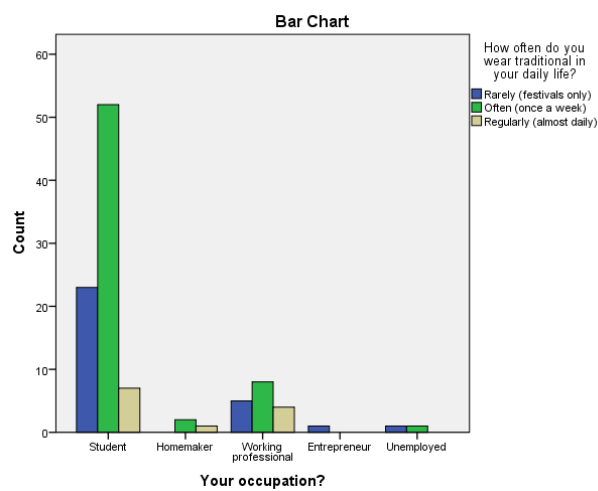
The Chi-square result ( $\chi^2 = 8.646$ ,  $p = 0.373$ ) ( $p > 0.05$ ) shows no major correlation between occupation and how often women wear traditional clothing in daily life. That concludes us, even though students and professionals are observed to wear particular fashion, occupation does not statistically impact the frequency of traditional wear among Indian women.

## Chi-Square Tests

|                              | Value              | df | Asymp. Sig. (2-sided) |
|------------------------------|--------------------|----|-----------------------|
| Pearson Chi-Square           | 8.646 <sup>a</sup> | 8  | .373                  |
| Likelihood Ratio             | 8.825              | 8  | .357                  |
| Linear-by-Linear Association | .002               | 1  | .969                  |
| N of Valid Cases             | 105                |    |                       |

a. 11 cells (73.3%) have expected count less than 5. The minimum expected count is .11.

TABLE 6.2



GRAPH6.1

*Impact of social media on clothing style by occupation.*

| Count            |                      | Do social media influence your clothing style? |       |           |          |                   | Total |
|------------------|----------------------|--|-------|-----------|----------|-------------------|-------|
|                  |                      | Strongly agree                                 | Agree | Undecided | Disagree | Strongly disagree |       |
| Your occupation? | Student              | 15   | 47    | 14        | 4        | 2                 | 82    |
|                  | Homemaker            | 1  | 1     | 1         | 0        | 0                 | 3     |
|                  | Working professional | 4  | 9     | 3         | 1        | 0                 | 17    |
|                  | Entrepreneur         | 0  | 1     | 0         | 0        | 0                 | 1     |
|                  | Unemployed           | 0  | 0     | 1         | 1        | 0                 | 2     |
| Total            |                      | 20   | 58    | 19        | 6        | 2                 | 105   |

TABLE 7.1

Students (78.10%) form the major group influenced by social media. Working professionals (16.19%) show markable influence. Homemakers (2.857%) and unemployed (1.905%) show lowest influence due to smaller sample sizes. Entrepreneur (0.95%) are the least among all who are getting influenced.

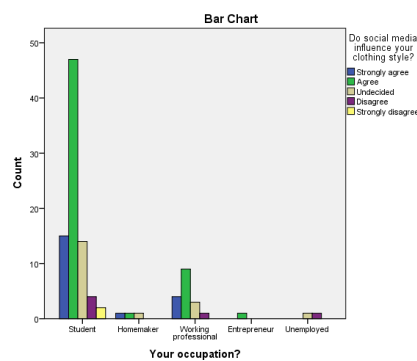
The Chi-square test ( $\chi^2 = 12.400$ ,  $p = 0.716$ ) ( $p > 0.05$ ) confirms no significant correlation between occupation and influence of social media on clothing style. Hence even though students are the one which highest influence numerically, occupation do not statistically define whether social media influence woman's style choices.

Chi-Square Tests

|                              | Value               | df | Asymp. Sig. (2-sided) |
|------------------------------|---------------------|----|-----------------------|
| Pearson Chi-Square           | 12.400 <sup>a</sup> | 16 | .716                  |
| Likelihood Ratio             | 10.077              | 16 | .863                  |
| Linear-by-Linear Association | .573                | 1  | .449                  |
| N of Valid Cases             | 105                 |    |                       |

a. 21 cells (84.0%) have expected count less than 5. The minimum expected count is .02.

TABLE 7.2



GRAPH7.1

#### Occupation wise awareness of Indian traditional craft forms

|                  |                      | Are you aware of the Indian traditional crafts? |                |                       | Total |
|------------------|----------------------|---|----------------|-----------------------|-------|
|                  |                      | Yes, very well                                  | Somewhat aware | Only heard about them |       |
| Your occupation? | Student              | 45  | 33             | 4                     | 82    |
|                  | Homemaker            | 0   | 2              | 1                     | 3     |
|                  | Working professional | 7   | 8              | 2                     | 17    |
|                  | Entrepreneur         | 1   | 0              | 0                     | 1     |
|                  | Unemployed           | 1   | 1              | 0                     | 2     |
| Total            |                      | 54  | 44             | 7                     | 105   |

TABLE 8.1

Most students (78.10%) have full knowledge of Indian traditional crafts. Working professionals (16.19%) also indicates good awareness. Homemakers (2.857%), entrepreneurs (0.95%), and unemployed (1.905%) respondents form very small groups, but still show moderate awareness.

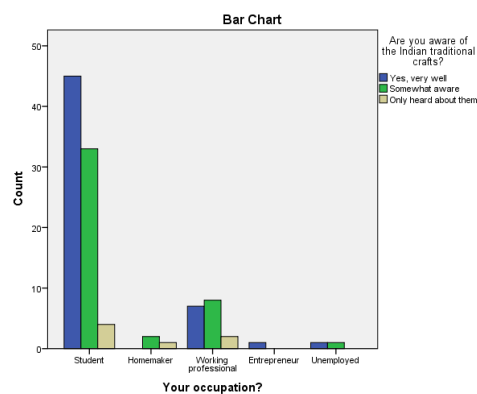
The Chi-square test ( $\chi^2 = 8.047$ ,  $p = 0.429$ ) ( $p > 0.05$ ) shows no significant correlation between occupation and awareness of traditional crafts. This concludes that even though there are higher number of students, occupation does not statistically define how aware women are of Indian traditional crafts.

### Chi-Square Tests

|                              | Value              | df | Asymp. Sig. (2-sided) |
|------------------------------|--------------------|----|-----------------------|
| Pearson Chi-Square           | 8.047 <sup>a</sup> | 8  | .429                  |
| Likelihood Ratio             | 8.393              | 8  | .396                  |
| Linear-by-Linear Association | .870               | 1  | .351                  |
| N of Valid Cases             | 105                |    |                       |

a. 10 cells (66.7%) have expected count less than 5. The minimum expected count is .07.

TABLE8.2



GRAPH8.1

## FINDINGS OF THIS RESEARCH

- ✓ Most of the participants are those who live in urban areas or cities (46.7%), with the metropolitan group following them closely in the number of respondents. The dominance of these two groups, especially the urban one, shows that the research results mostly reflect the lifestyle and fashion exposure of young women living in cities, who are generally more accessible to digital platforms, fashion markets, and cultural exchanges.
- ✓ Among the different age categories, women aged 22–25 years (44.76%) are most consistently active in scrolling through fashion-related social media content. While the time spent on scrolling differs from one category to another, this particular group is the most consistent one, which indicates that they heavily rely on online fashion updates and trend tracking.
- ✓ The age group 22–25 years (44.76%) is the one that most frequently mixes and matches outfits. Their higher involvement reflects a modern, trendsetting approach to fashion where they combine old and new elements, thus showing that they are very comfortable with fashion innovation.
- ✓ The demographic segment of women aged 22–25 years (44.76%) most likely to imitate the fashion looks they got from social media. It indicates that the visual material from such platforms as Instagram and Pinterest has a great impact on their everyday clothing choices and makes them copy the latest trends.
- ✓ Women from the city (46.67%) are the most knowledgeable of Indian traditional crafts. Their learning through school, digital media, and cultural activities makes them more aware of the fabrics, the methods, and the heritage of the crafts even if the awareness has been confirmed for all the areas
- ✓ No matter where one is, Instagram (56.19%) is the top most-style-influencing platform that people go to. Given that it has alluring content, stories, influencers, and is very attainable, Instagram turns to be the foremost mean of style and fashion inspiration for the fashion-conscious young Indian women.
- ✓ Students (78.10%) are the group who most frequently wear traditional costumes in an occasional manner. This points to the fact that although being trend-driven, they still get involved in cultural or college-related events which require or facilitate the wearing of traditional clothes.

- ✓ Students (78.10%) are, once more, the group, which exhibits the strongest influence of social media on the clothing they choose. Digitally exposed to the content, influencer culture and online shopping trends, they are made to be the most responsive group in terms of fashion.
- ✓ Students (78.10%) are also the group with the highest awareness of Indian traditional crafts. The source of this might be the academic curriculum, college festivals, social media learning, and cultural interactions that each of which introduces them to the world of handicrafts, textiles, and regional artistry.

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## CONCLUSION

This study concludes that young Indian women are vibrant participants in fusion fashion, creatively combining the old with the new in a manner that honours both their culture and their individuality. While the 22-25 age group is most heavily involved, the statistical findings show that age, occupation, and location do not have any significant influence on the adoption of hybrid dressing, thus, fusion fashion is a trendy choice across different demographics. The study further agrees that social media is a significant factor that determines these style choices. Instagram and Pinterest are considered the most effective ways to get the latest fashion ideas, that is why women feel more inspired to experiment, copy and personalise the traditional-to-modern looks. Although some groups may have more frequent interactions with fashion content, the degree of digital influence is still uniform among all respondent categories. In general, the research reveals that social media is one of the main cultural interfaces through which young women get to rework Indian heritage in the realm of the global fashion scene and thus, accomplishing the goals of understanding the hybrid style adoption and digital forces influence.

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