

Contribution of Women in Sustaining National Heritage of Bandhani in Saurashtra Region

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Abstract

The art of Bandhani is highly skilled process. The technique involves dyeing a fabric which is tied tightly with a thread at several points, thus producing a variety of patterns like Leheriya, Mothra, Ekdali and Shikari motifs depending on the manner in which the cloth is tied. Being as national heritage this art should be preserved. A case study of bandhani women worker group in Saurashtra region was carried out. A questionnaire was designed to collect information along with personal interview of 70 women workers of the unit. Various factors ranging from bandhani demand, financial issues of work, working style, training matter, changes required in pattern, competition with other Sarees in the market were studied. Women entrepreneurs related with this art are developing new pattern of bandhani with tying with tiny dots design only in Gajji and shaded dyed cloth, which is more cost-effective and feasible in present fashion and situation. Skilled/trained women showed good interest to train bandhani art to other concerned women. They have natural power to sustain this art by making high quality standard and incredible cost.

Keywords--Bandhani Art, Sustain, Women worker

I. INTRODUCTION

Tie and dye is one of the most widely accepted and one of the very traditional methods of printing textiles in India. According to the design and the motif, each pattern has its special significance. The art of tie and dye has been liberally used by the dyers across the globe to render beautiful colors to the simple looking fabric^[1].

Etymologically, the word has been derived from the verb bandana, which means to tie a knot. The word was adopted in English in the 18th century as Bandana signifying a spotted handkerchief. Later, the word Bandhej became prevalent to mean a technique of resist dyeing and the product itself as a variety of textile^[5].

Gujarat Intricately decorated saris with separate designs in the border; body and Pallu (the end of the sari which drapes over the shoulder) are made in Saurashtra, Anjor, Bhuj and Jamnagar. Red, green, yellow, blue and black are the traditional colors but unusual combination such as pink and grey or pink and violet are also used.

“Gharchola” refers to two special sari patterns from southern Saurashtra. In one pattern, gold threads are woven into the fabric in squares parallel to the edges and in the second, squares are woven or tied diagonally throughout the background. Each enclosed square contains a design motif such as an elephant, a flower, or a doll. The ground color is usually red, yellow, or green. When the design contains more than two colors, the fabric is referred to as ‘phulwadi’ and when an animal motif is predominates, the fabric is referred to as ‘Shikari’. The sectioning which creates a grid like surface, Resembles Mughal garden patterning, and is known as ‘bar Bagh’(Twelve gardens) or ‘bavan bagh’ (fifty-two gardens). The marriage dowry always contains bandhani such as the ‘ghatadi’ or wedding scarf. The ‘veerbhat’ refers to sari given to a sister by her brother and is traditionally leaf green with diagonal dotted squares and circles^[1].

It is believed to be an ancient craft on the basis of evidences and references found in the historical survey by the researchers.

The wide variety evolved over the centuries because of its close links with the religious and social customs of the different people [4]. Bandhej is an antique craft and has been practiced for times unknown. When the world was in its tender infancy, going back to the era of Indus Valley Civilization, the dyeing technique used in the ancient city of Mohenjo-Daro was by binding individual areas of cloth in order to shield them from the dye, today known as Bandhani [3].

Earliest evidence of Bandhani dates back to Indus valley civilization suggests that dyeing was done as early as 4000 B.C. The first Bandhani saree was worn at the time of Baan Bhatt's Harshacharita in a royal marriage. It was believed that wearing a Bandhani saree can bring good future to a bride [3]. Various varieties of this technique are produced and consumed in many parts of the world. Tie and dye or Bandhani was popular in South East Asia where it was known by the Malay term Plangi. It is known as Shibori in Japan where the art of tie and dye had reached its zenith ages ago. In Japan this technique was probably introduced from China around 400 B.C. It has been practiced since then till now. The craft became popular in the United States quite late in the mid-1950s. However, in India it started very early. In about 400 AD, Indian traders introduced dyeing technique to Java where the art of Batik was developed.

The Bandhani women entrepreneur award has been given to Smt. Chandrika Bhayani by Hon. Chief Minister in India Shri Narendra Modi in Hastakala-mela (2004) by Gujarat chambers of commerce at Ahmadabad.

Research Problem:

At present traditional Bandhanis are very expensive as it requires skilled labor for perfection. A part from these its production process is much longer compared to others techniques. It is very essential to document the traditional motifs, fabric, colors and the technology involved which can be further used in contemporary fashion. We must step forward to preserve this culture heritage of the precious art of bandhani.

The objectives of the study are as follows:

1. To assess the female work contribution in preserving the Indian heritage of Bandhani art unit.
2. To study the socio-economic, demographic, educational, skill and occupational profile of women tier, engaged in Bandhani unit manufacturing.
3. To make women independent.
4. To consider factors inspiring women entrepreneurs in region of Saurashtra in Gujarat.
5. To study the role of women entrepreneurs.

II. REVIEW OF LITERATURE

Dr. Buhler (1954), studied *Plangi - tie and dye work*. Director of various internationally renowned museums and an expert of the ethnography noted that the earliest traces of Plangi (tie-dye) in the continent of America dated to pre-Columbian times, with Peruvian fragments from the first millennium (CE). He also made reference to the existence of pictorial evidences showing familiarity with the technique in Mexico, prior to the arrival of the Spanish [7].

Murphy and Creel (1991) relate that in the City Palace Museum of Jaipur, where royal dynasty's belongings are preserved, we can find Indian tie-dyed cloths also. Victoria Museum, Kolkata and Albert Hall Museum, Jaipur also depict some of the historical clothes exquisitely tie-dyed for the royal clans [6].

Mathur, K. (2000) Studied the “*Crafts and craftsman*”. Researcher states, “Bandhej is an antique craft and has been being practiced for times unknown When the world was in its tender infancy, going back to the era of Indus Valley Civilization, the dyeing technique used in the ancient city of Mohenjo-Daro was by binding individual areas of cloth to shield them from the dye, today known as Bandhani ^[3]”.

Ahiwasi, D. (1976) studied the “*Range avam chape vastra*”, fossils of a red and white doted cloth found in the Indus Valley Civilization proves the antiquity of Bandhej craft. He says that we get to know from old Sanskrit literature and wall paintings that both men and women were fond of Bandhej clothes ^[2].

III. METHODOLOGY

The questionnaire can be used for target group for different issues regarding bandhani art. Women entrepreneurs are target group. Various types of questions are asked to assess the issues. Researchers survey various parameters like training, production, different patterns of Bandhani, marketing strategy by a set of questionnaire and personal interviews.

Area of Study

Women are playing essential role in every sector of the development of the country. To maintain any national heritage they can do very fruitfully as well as incredibly cost productively. It is in this lively environment that we require to appreciate the role of women to sustain bandhani art in Saurashtra region of Gujarat State. The bandhani art of our country is prehistoric hence our uniqueness should be maintained. How to sustain this art and what are the remedies to sustain it are essential.

IV. RESULT AND DISCUSSION

The Bandhani has different categories including, manufactures traders, manufacturers, Traders, Tiers and Dyers. On the other hand a dyers/tiers provide sustain supply in the production procedure mainly women are occupied. Various types of tying motifs like birds, animals, swastika & kalash, rasleela, ambadal and human Figure, dulary, Shikari, navkhand, panchkhand, etc.

Table:-1 Respondent Profile

Sr. No.	Variables	Categories	Frequency	Percentage
1	Age	Below 20 Yrs	5	7.2
		21- 30 Yrs	8	11.5
		31- 40 Yrs	21	30.0
		41- 50 Yrs	25	35.6
		More than 51 Yrs	11	15.7
2	Education	Illiterate	0	0
		Primary	16	22.9
		Secondary	23	32.8
		Higher Secondary	27	38.5
		Graduate	4	5.8
3	Marital Status	Widow	7	10.0
		Divorced	4	5.7
		Unmarried	13	18.6
		Married	46	65.7
4	Family income per month	Less than 5000	14	20.0
		5000-10000	53	75.7
		More than 10000	3	4.3
5	Work	5-10 Years	48	68.6

	experience	11-15 Years	17	24.2
		More than 15 Years	5	7.2
7	Duration of work per day	4-6 hours	7	10.0
		6-8 hours	22	31.4
		8-10 hours	38	54.3
		10-12 hours	3	4.3

It has been observed from Table 1 that 7.2 % respondents were below 20 yrs, between 21 to 30 yr 11.5 %, 31 to 40 yrs 30.0 %, 41 to 50 yrs 35.6 % and more than 51 yrs were 15.7 % age group respondents. Bandhani tying worker fall under the age group of < 20 yrs i.e. 7.2% studied higher secondary to graduation and 21-30 yrs i.e. 11.5% have studied secondary to graduation. Number of bandhani tying worker declining in age group 31-40 & 41-50 yrs were 30% & 35.6% correspondingly. Where as in elder group, i.e. 51yrs or more, is 15.7% the standard age is almost 35 yrs. It in addition seems to 32.8 % respondents include got education up to secondary standard, 38. 5 % include study up to higher secondary standard even as merely 5.8 % were graduates & 22.9 % were of primary. Therefore, the stage of education is dissatisfaction.

65.7 % of the respondents were married but 10.0. % was widow while 5.7 % were divorced from their husband and 18.6 % of the respondents were unmarried. Nearly half respondents received up to Rs. 5000, 20.5 % got Rs. 5000 to 10000 as their monthly income and only 75.7 % received more than Rs. 10000 4.3 %.

It has been reported that 68.6 % respondents had more than 5 years working experience in comparison to 7.2 % had more than 15 year experience. It is clearly indicated that 10.0 % were doing work for 4-6 hours per day 31.4 % were doing work for 6-8 hours per day 54.3 % were doing work for 8-10 hours per day and only 4.3 % were working for 10-12 hour per day. Workers received income depending on skill. Hence, every respondent irrespective of age, education, income and work experience desires to earn more money per day.

Table:-2 Training And Research Related Information

Sr. No	Assessment	Yes (%)	No (%)
1	If they are skilled?	68	32
2	Need for training?	58	42
3	Training require without any fees	82	18
4	By getting training it useful for maintains this art?	74	26
5	Is modernism need to maintain this art?	79	21
6	Does more investigate need to maintain this art?	70	30
7	Will you train to other entrepreneur as you are well trained?	88	12

There are 68 % skilled women artisans. If training is without any fees 82 % are likely to participate & will useful for maintain this art. There is also modernism need to maintain the art said by 79% .There is 88 % well trained artisan may helpful and ready to train other entrepreneur.

Table:-3 Manufacture Information

Sr. no	Assessment standard	Appraisal/data			
1	Type of manufacture	Sari	Dress materia l	Dupatt a	Others
		50%	30%	10%	5%
2	Use of raw material in Bandhani	cotton	silk	Synthet ic	Others
		75%	16%	9%	%
3	Bandhani Motifs	Traditiona l	contem porary	Modifi ed	Others
		40%	45%	13%	2%
4	Bandhani colours	Traditiona l	contem porary	Both	Others
		61%	24%	10%	5%
5	Motivation for Women Entrepreneurs.	Family members	Peer group	Self Wish	Others
		30%	10%	56%	4%
6	The Bandhani art can be sustaining more at	Village part	Town part	Both	Others
		24 %	47%	20%	9%

75% are used cotton fabric as a raw material. Now a day synthetic fabric is in demand. Silk fabric is used as raw material. There is 40% likes traditional motif and 45% are contemporary motifs used. Bandhani can be more attractive by different multi colors dyeing. There is 56 % motivation from self wish and a family member is 30% observed. It is found that Bandhani art are more sustained in urban area.

Marketing Information:

- Selling of Bandhani is done by either self or family members.
- It is sell at home, shop, exhibition or fare by forefather, parents or self.
- It is need for advertisement is done through pamphlets, news paper or internet.
- Selling is more at retail shop and at exhibition during marriage and festival time.
- Manufacturers are selling the Bandhani at national level and in foreign countries.
- Growth possibility is there to make special variety in Bandhani art by women.
- By exploit of appropriate training without cost, essential purpose is attained.
- Exposure of this art can be complete in Self Help Group (SHG) run by women.
- Consumer satisfaction in dissimilar design or pattern can be well implicit by women and additional products will be developed.
- It is establish that more economic assistance is existing, more earnings can be achievable.

Recommendation:

- To preserve this art, publicity should be increased with different supports. The financial assistance to women groups is required at grassroots level.

- Learning is an encouraging booster in inspire women to threat enthusiastic to entrepreneurship. Through advanced learning, women understanding and enhance inside self-confidence and turn into extra skillful of recognizing their strengths.
- Economic institutions and banks must constraints promote sustaining and inspiring them to begin their do business.
- Women entrepreneurs must survive provided with meticulous training and growth programs for increasing their resourceful impulse.

V. CONCLUSION

It can be concluded that the craft being the identity of Indian culture and heritage, has been preserved and used in manufacturing Bandhani and Gharchola Sarees with various types of tying motifs and designs like birds, animals, swastika & kalash, rasleela, ambadal and human figure on their importance such as spiritually, occasionally and fashion. The knowledge or interest can be well developed by women. Women can generate knowledge in Bandhani art by growing more perspective. By rising concrete strategies this art may be keep up in the whole world.

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