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Exploration and Documentation of Colors, Motifs, Fabric and Production Process of Bandhani Craft in Regions of Gujarat, India

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Abstract:

The technique of tightly winding a thread (nylon or cotton) around a section of fabric, dyeing it, and then removing the thread to reveal a resist circle motif is known as bandhani craft. In present most of the synthetic dyes are ban, it is a right time to revive our old culture of using natural dye stuff. The present study (2015) entitled "Bandhani of Gujarat and its application on cotton and silk fabric using natural dye" was undertaken in Kutch and Jamnagar region of Gujarat. The main purpose of the study was to evaluate the production process, raw material and various techniques used in production of bandhani craft by the workers of Gujarat. The study also revealed the constraints faced by workers during work duration. Thus a total no. of 100 respondents 50 males, 50 females was selected. By the analysis of data, it was found that bandhani workers, used highly vibrant hues, numerous type of motifs with their significances, various type of fabric such as cotton, silk, cotton-silk and wool, mostly they do their own business and designs were selected by them or by choice of buyer and there is wide range of synthetic dyes were used (tying was done by females and dyeing was by males). In the study it was found that most of the workers habitual to their work so most of the physical constraints do not act as barriers in their works.

Keywords: bandhani, production process, raw materials, colors and motifs

1. Introduction

India is known for its ethnicity. Many handmade crafts have increased the fame of India around the globe. Many rural people still earn their livelihood from their creative pieces of art. The crafts of India are diverse, rich in history and religion. Handicrafts commonly refer to handmade crafts. Bandhani is a type of tie dye textile embellishment primarily by plucking the fabric with the fingernails or metal ring into many tiny bindings that form a circle to create desired design. 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. Bandhani work in India was started by the Khatri Community of Gujarat the term 'Bandhani' is derived from the word 'Bandhan' that means tying up. It is an ancient art practice that is mainly used in the state of Gujarat and Rajasthan. The tie-dye from Gujarat called Bandhani is regarded for its fine resist dots and intricate designs. Traditionally the tie-dye is done on silk, cotton and wool. Major centers of bandhani in Gujarat are Bhuj (kutch), Mandavi (kutch), Jamnagar, Rajkot and Ahmadabad. Dyer of bandhani known by a specific term Ranganaar (done by only male). Traditionally natural resources of dye are used in bandhani. Bandhani is a colorful art and various type of motifs like geometric, natural, abstract and stylized are the most basic unit with the help of which a design or a composition is made. Motifs are often inspired from nature and are also closely linked to natural, cultural, religious and socio-economic factors prevailing in any society. Very elaborate and intricate motifs are made, in bandhani. These include flowers, creepers, bells and jalas. Knots are placed in clusters each with a different name, for example, a single dot is called ekdali, three knots is called Trikunti and four knots is called Chaubundi. Such clusters are worked intricately into patterns such as Shikargah (mountain-like), Jaaldar (web-like), Beldaar (vine-like), Rasleela (dancing of lord krishna with gopis in circle), pea-coak pattern (morzad), Elephant, Rudrakasha, Belbutti, Mango pattern etc. The main colors used in Bandhani are red green yellow, green, blue, black and maroon (all-time favorite) but with changing times, as Bandhani has become a part of fashion, various pastel colors and shades are being used. Bandhani material is sold folded and with the knots tied. One has to pull the folds apart for the knots to open. The payment is made according to the number of dots in the pattern. An intricate design in a sari would have approximately 75000 dots. (<http://www.indiamarks.com/bandhaniindiantieanddye/Bandhani Indian Tie and Dye>)

2. Reviews Related to Literature

Marie (2002) reported that basically, there are three types of natural dyes that color fabrics. First, there are substantive dyes, which bond directly with a fiber during the dyeing process without a mordant to fix color. Usually these dyes contain mordants in their

structures, such as extracts of tea, black walnut and onion skin (1; 12). The second are traditional dyes, which characterize the majority of the natural dyes family. This group requires the formation of a

Emani (2007) reported that many young men who were traditional artisans. They were Hindu weavers and Muslim dyers, printers and bandhani artists, the Khattris. The handicraft industry is the second largest employer in rural India after agriculture, and has been the fastest-growing export growth sector since India's liberalization in 1991. Today, however, millions of artisans face a lack of infrastructure, stagnation and mis-alignment with a rapidly changing market, intense competition, decline of the natural materials on which they depend, and the lack of the information and skills needed to benefit from new market opportunities. Artisans are confronted by new challenges that include those associated with technology, communication and intellectual property. The study includes an analysis of the most common handicraft value chains today and the major needs and challenges identified by groups of artisans and retailers surveyed across four different locations in India. The study also includes interviews and perspectives of the stake holders of the handicraft value chain.

Subhashiniet. al. (2009) revealed that the dyed silk fabrics are subjected to tests such as tensile strength, abrasion, crocking and light fastness tests. The antimicrobial property of the extracted dye samples is studied by using Gram positive and Gram negative culture. Annatto seeds dye on silk fabrics provides favorable results.

Edwards (2013) reported that The Khattris are a hereditary caste of dyers and block printers in Kutch district, Gujarat. This article reviews the traditional market for the Khattris' textiles, discussing in detail items made for specific client castes, chiefly the farmers and herders of Kutch. It analyzes factors that have affected this traditional market in the postcolonial period, such as the wholesale industrialization of manufacture and changing patterns of agriculture. It goes on to identify the emergence of new, globalized markets and how the Khattris are developing new products in response to those markets.

Dange and Mandloi (2015) reported the art of Bandhani is highly skilled process; it is very popular handy craft all over India. After processing Bandhani work results into a variety of symbols including, dots, squares, waves and strips. 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 depending on the manner in which the cloth is tied. The main colours used in Bandhani are natural. In fact, all colours in bandhani are dark. At present, Rajasthan and Gujarat in India are largest centers of tie and dye textile. Each state has particular areas and each caste and each tribe has its special design. This process is completed by tying the fabric and then dyeing it with colors.

3. Methodology

3.1. Locale of the Study Area

India is comprised of 29 states. Out of these one state, Gujarat (Western India) was purposively selected for the study because of extensive production of bandhani craft in Gujarat. This helped in collecting the necessary information accurately and timely. The details are given below

State-Gujarat

(b) Selection of district

Jamnagar	-	Gangajala (village)
Kutch	-	Bhuj (Ramnagar, village)
		Bhujodi (Market)
		Mandavi (city, 60km. away to Bhuj)

3.2. Selection of Respondent (Sample Size)

A list of workers belonging to different villages and cities (markets) were prepared from each selected area and from each selected area 25-25 respondents were selected randomly; total sample size was 100.

3.3. Data Collection Procedure and Statistical Tools Used

A pilot study was conducted before collecting the final data in order to judge the ambiguity of questions. For this purpose, after deciding objectives, the area of bandhani crafts visited once to obtain general as well as specific information related to them as their locality, communication facilities, and nature of respondents and decide to form interview schedule. Interview schedule was made on the basis of the pilot study carried out. For collection of information, a structured interview schedule was prepared before final collection of data, the schedule was pre tested for its reliability and validity. After pre testing needed modifications were made. After that respondents were selected and interview schedule for collection of the information.

3.4. Static Tools Used for Data Collection

The collected data were evaluated, classified and tabulated in the form of percentage, mean and co-relation coefficient.

4. Result and Discussion

Work as	Frequency	Per cent
Making the design on plastic sheet	8	8.00
Print the design through plastic sheet or use wooden block to print the design on fabric	30	30.00
Tie the fabric	25	25.00
Dye the fabric	37	37.00
Total	100	100.00

Table 1

Type of color you refer most	Frequency	Per cent
Warm colors	26	26.00
Cool colors	5	5.00
Neutral colors	19	19.00
All of them	50	50.00
Total	100	100.00

Table 2

Significance of motifs according to your view	Frequency	Per cent
Elephant: -Water, royalty, fertility and legal power	17	17.00
Peacock: -also called mor –zad (beauty) parrot(passion)		
Elephant (Water, royalty, fertility and legal power)Peacock: -also called mor –zad (beauty) Parrot-	34	34.00
(Passion) Rudraksha (denotes eyes of lord Siva)	49	49.00
All of them		
Total	100	100.00

Table 3

Type of raw material used in tie and dye.	Frequency	Per cent
Cotton and silk	43	43.00
Cotton, Silk and chiffon	15	15.00
Cotton, chiffon and Wool	0	0.00
All of them	42	42.00
Total	100	100.00

Table 4

Type of profession	Frequency	Per cent
Own business	47.00	47.00
Contract basis	41.00	41.00
Any other	7.00	7.00
Total	100.00	100.00

Table 5

Variables	Physical constraints	Environmental constraints
Age	0.199*	0.199
Gender	0.048	0.110
Education	-0.051	0.007
Type of family	-0.174	-0.078

Table 6

1. In the observed respondents it was found that 8.00 per cent respondents belonged to the work of Making the design on plastic sheet, 30.00 per cent belonged to work of Print the design through plastic sheet or use wooden block to print the design on fabric, 25.00 per cent belonged to the work of tying of textile material (only female) and 37.00 per cent respondent belonged to the work of dyeing the textile material

2. In the present study it was found that demand of colors was as follows 26.00 per cent warm colors, 5.00 per cent cool colors, 19.00 per cent neutral colors and 50.00 per cent all of them.

3. According to the observed view of respondent it was found that significance of colors were as follows 27.00 per cent of respondent belonged to Red (Marriage) maroon(Mourning), 19.00 respondent belonged Red(Marriage) maroon(Mourning)and blue (Coolness), 10.00 per cent Red (Marriage) maroon (Mourning) green (bashant, related to Muslim community)and 44.00 per cent respondent

belonged Red (Marriage) maroon (Mourning) and blue (Coolness), green (Bashant, related to Muslim community) yellow (spring) black (Marriage in Muslim community).

4. In the present study it was found that 43.00 per cent respondents used cotton and silk in their work process, 15.00 respondents used cotton, silk and chiffon, 0.00 per cent respondents used Cotton, chiffon and Wool and 42.00 per cent respondents used all of them fabrics as raw material in their work process of bandhani.

5. In the present study it was found that 47.00 per cent respondents were doing their own business, 47.00 per cent workers work on contract basis and 7.00 per cent respondents doing as workers in shops, homes and as middle men between buyer and seller.

6. This table reveals that correlation coefficient between constraints and independent variables, in personal constraints of worker were positively correlated with age (0.199*) and environmental constraints of workers (0.110). personal constraints of workers with gender was (0.048) and environmental constraints (0.1106) and personal constraints of workers was negatively correlated (with education qualification (-0.051) and environmental constraints was (0.007), whereas personal constraints of workers was negatively correlated type of family (-0.174) and environmental constraints was (-0.078).

5. Suggestions

- The government needs to arrange different handicrafts fair in many areas on large scale. So the traditional art gain popularity and workers feel proud to be a part of their culture.
- Advance techniques of design making can be used. They can be print their motifs on paper and then transfer to butter paper. Because by the hand some critical motifs cannot be developed as they are.
- Appropriate approaches to educate dyers. It is essential to dyers to wear gloves, apron during synthetic dyeing process.
- Appropriate approaches to educate dyers of bandhani about the benefits of natural dye.
- One of the most important things for the dyers. Do not use excess water in making synthetic dye solution because the waste dye solution is injurious to our environment and it's a duty of each and every person to save the environment from hazardous substances.

6. References

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