ROLE OF WOMEN IN CONTINUING THE INDIAN HERITAGE

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Abstract: Indian women are central to maintenance and vitality of heritage and diversity of worldwide. In India’s history mirrors, the image of Indian women is also far from uniform. Nothing would be more inaccurate than to try and posit a generalized picture of Indian women across Social, Economic and Cultural Heritage. In 1969, Kutch experienced a Severe Drought. The study attempts to materialize many unsung and vital roles of women in Kutch as they embroider the Fabric of Life. Mrs. ChandabenShroff founder of Shrujan – Trust was awarded by “Rolex award of Excellence” for promoting sustainable livelihood for women in Kutch. Shrujan, a non-profitable organization works with 16 different community based styles of embroidery, done by 9 community 3,500 women across 125 villages. These Empowered Artisan Women of Kutch enrich our culture livelihoods in multiple ways and remain silent and invisible industry of our country.

The data regarding this concept indicate the hard work and skill of these artisan women of Kutch. This paper aims to try and capture their contributions, experiences and struggles of Indian women their concerns their achievement and visions towards heritage.

Results revealed that the products were highly appreciated and was found acceptable as it has the unique traditional blend of KaantiStitch (Raabaari Community) and Tunaari Stitch (Ahir Community) as well as implementation of Kaanti Stitch in the outline of human figure. Furthermore, the results indicated that development of fusion designs using traditional embroideries for innovative entrepreneurs, the products were not only unique but also very cost effective, with high profit margin. These designs can be adopted by the entrepreneurs in order to meet the changing demands of the fashion world and to improve the quantity of life.

Keywords: Embroidery, Kutch, Promoting the Art and Skill of Craftswomen, SHRUJAN – Non profitable organization, Traditional and Signature Art

I. INTRODUCTION

India is a country full of the most wonderful arts and craft [1]. The culture of India is still deeply rooted in this history and traditions. Being a large nation, it is not surprising that climatic conditions religious and migration have resulted in a wide range of Textile Techniques and processes [2]. There has been a definite growth of home-based work world-wide. In the developing countries home-based work is related mainly
to productive activities in textiles, garments, leather, food, processing, agro-processing and embroideries etc. [3]. Gujarat is renowned for its textile production methods. Bordering Rajasthan the two states share similarities in culture and identity. The ancient Indus valley civilization inhabited entire region, including Rajasthan and Gujarat during Medieval India[4]. They embarked on this textile industry in Gujarat within textile production each caste is assigned to an occupation of its own like weaving, printing, embroidery etc. [5]. In the north-west region Kutch has a long and glorious history of crafts. Kutchi hand embroidery is one of the signature and tremendous styles of embroidery and well patronized handicraft textile in India.

Embroidery acts an “identity” for a “Group”. It is a silent language that conveys so much of “Thoughts” and “Feelings”. There is a rich variety of stitched techniques particularly in hand embroidery practised by the various groups in 125 villages of Kutch. The embroidered textile are not only a source of income for the maker perhaps literacy levels has been law in the region until recently they have also acted as a means of recognizing identity and group.

Kutchi hand embroidery is mainly used in traditional garments like kaanchdi, ghaaghro, chundadi and decorative articles such as Toran, Chhakda, Ochaad and Oshiko etc. Thus craftswomen use their creativity and skills to create exquisite hand embroidery that is fashioned into high end apparels and home furnishings for urban and international markets. Despite these efforts, the roots of these crafts which are rural crafts women are in decline. This is argued by the “INDIA FOUNDATION FOR THE ARTS ORGANIZATION”[6]. Today these embroidered articles are seen on pavements of certain cities for sale. People get fascinated seeing the minute, colourful decorating homes [7].

Reason to use hand embroidery in articles is that this glorious art is disappearing because same type of traditional motifs and colour scheme is being used as people demand for something new every time. So we have tried to implement innovative designs and colour schemes in hand-embroidered articles to make this art alive for longer time.

In market, mostly hand embroidered articles with traditional designs and colour schemes are available. So this is basically focused on “GLORIOUS HERITAGE OF KUTCH”. Therefore these will be useful to the Kutchi craftswomen for creative, innovative designs and colour schemes in hand embroidered articles which will give a new look to various garments/outfits and accessories and can raise the demand of their product in market as well as increase their profit.

For the preservation of this glorious handiart of Kutch, NGO named as “SHRUJAN – THRE ADS OF LIFE” started their journey in 1968 from village Dhaneti with 30 women out of 3500 women in which 40% of them are stable and 60% of them are unstable. Women who are stable they get Rs.150-Rs.175 for 6 hours work daily.
(As Drawing attached)
I. RESEARCH METHODOLOGY

- Literature Survey
- Awareness Programs
- Field Experiments
- Sample Prepared and Questionnaire filled
- Publicity to results

II. FIELD EXPERIMENTS

Embroidery communicates “self” and “Status” difference in style creates and maintains distinctions that identify community sub-community and social status within community. Each style out of 20 patterns of embroidery a distinct combination of stitches patterns, colours and rules for using them was shaped by historical, socio-economical and cultural factors. Primarily 48 articles were prepared, display of which conducted in which questionnaire was filled. The statistics from ALL INDIA HANDICRAFTS BOARD show that craft export has risen from 23 crores to over 9000 crores since the past 50 years [8].

A. Important findings of the research on Kutchi hand embroidery is

- Innovativeness was introduced in hand embroidery for its acceptability.
- Liking was shown for community based embroidery.
- Liking towards the blending of Kaanti stitch (Raabaari community) and Tunnari stitch (Ahir community) in articles.
- Liking towards embroidered articles with Bakhiya (backstitch) was very much appreciated.
- Liking towards Kaanti stitch implemented in the outline of warli motifs.
- Idea behind taking this topic of Kutchi hand embroidery to presue and promote Indian heritage of Kutchi embroidery.

This Data can be shown graphically as below:

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CONCLUSION

Result revealed that the products were highly appreciated and was found acceptable as it has the unique traditional blend of Kaanti Stitch (Raabari Community) and Tunaari Stitch (Ahir Community) as well as implementation of Kaanti Stitch in the outline of human figure. Furthermore, the results indicated that development of Fusion Designs using traditional embroideries for innovative entrepreneurs, the products were not only unique but also very cost-effective with high-profit margin. These designs can be adopted by the entrepreneurs in order to meet the changing demands of the fashion world and to improve the quality of life and tried to spread the knowledge of hand embroidery of Indian heritage.

REFERENCES

[02] www.shrujan.org
[03] SEWA Academy-self employed women’s Association Bhadra, Ahmedabad, www.sewa.org.mail@sewa.org.