



EXPLORING DOCUMENT, THE RAW MATERIALS, TECHNIQUE AND MOTIFS USED IN BANDHANI

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Abstract:

Trade and education across nations are essential if traditional textile skills are to survive across seas and centuries. Bandhani, a method of fabric embellishment, has a long history of renown in Gujarat. This investigation of natural dye use in the Kutch and Jamnagar regions of Gujarat was conducted in 2015. The study's primary objective was to assess the efficacy of the workers of Gujarat in terms of their manufacturing method, raw material, and different ways for making bandhani craft. Work time limits were also uncovered by the investigation. This led to a sample size of 100 people, consisting of 50 men and 50 women. Data analysis revealed that bandhani artisans used a wide variety of synthetic dyes fabrics and colors (highly vibrant hues, numerous types of motifs with their significances, fabrics, and mostly ran their own businesses).

Keywords: Engineering and Technology, Material Science, Materials Science Textiles, bandhani, motifs, processes, Gujarat

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INTRODUCTION

Heritage encompasses all of a nation's historical and cultural expressions. Each new generation adds a little more allure to the craft thanks to the fine and distinctive traditional design that has been passed down from the previous one. India's rich cultural history is the result of a long process of assimilation. India has adapted its culture throughout time to keep up with the times while yet preserving the traditions that mean the most to the country's people. India is one of the world's most fascinating nations because of the wealth of talent and expertise present there, particularly in the textile industry. The textile arts have had a cultural, economic, and intellectual effect on people all across the globe. It has remained a staple in the realm of handmade goods. Clothes aren't only functional—they also satiate our urge to stand out from the crowd and feel special. As a result, textile arts and crafts sprang to prominence early on and have stood the test of time.

The ancient city of Mohenjo-Daro utilized a technique similar to what is now known as Bandhani—binding off sections of fabric to protect them from the dye—during the prehistoric era (Mathur, 2000). Bandhani may be traced back to the

Nara era of Japan (552-794 A.D.) and the T'ang dynasty of China. Silk and hemp were particularly popular in these regions for this purpose. Bandhani textiles were worn by the Chinese aristocracy, including priests and the affluent, and some colors were off-limits to certain social groups because of differences in rank and religion. In China, clothing is a precious cultural relic. The practice may have begun in central Asia, according to Stone (1996), but it was in India and Japan that it achieved widespread use and sophisticated mastery. Bandhani textiles dating back to the Bronze Age have been unearthed in Central Asian graves. The English term "bandana," meaning "a handkerchief spotted with dyed designs and used to cover head," comes from this exchange.

The Malay word "Plangi" was used to recognize it in Southeast Asia. In Japan, where Bandhani technology peaked long ago, the technique is known by its Japanese name, Shibori. The term "Bandhani" eventually came to be used to describe both the resist dyeing process and the finished cloth. This method is widely used and has spawned several regional variants. Bandhani embroidery is a popular art form in Gujarat and Gujarat. While Madhya Pradesh and Sindh preserve this technique,



they use more coarse materials and brighter hues. Cotton or silk cloth was tied and dyed using modern technologies to create this effect. When the knot is undone, the material shows a rainbow of color patterns. Evidences cited following historical examination by scholars suggest it is an old craft. Bandhani is still practiced today in several cities throughout Gujarat, including Jodhpur, Jaipur, Nathdwara, and Udaipur, and has always been an important aspect of Indian culture and society. Bandhani is a centuries-old art form that is still widely performed today.

REVIEW OF LITERATURE

Alozie (2017) According to the findings, 200 participants were selected using a simple random sample approach to investigate whether or not respondents had utilized tie-dye materials for house décor. Headrests and pillowcases were the most often used house furnishings, followed by curtains, frames, table covers, and armrests. Their aesthetic appeal and longevity may be contributing factors. Constraints on the use of tie-dye products for home interior decoration revealed in the study include: high cost, low perceived value, high maintenance requirements, high fear factor, low perceived value of durability, and low familiarity.

Solomon and Abubakar (2015) indicated that the practice of tie-dye had gained worldwide popularity and acceptance. He's educated himself on the "Yoruba" brand of tie-and-dye clothing that's popular throughout Africa. He emphasized the need of better finishing if tie-dye were to gain popularity among the younger generation. The raw materials come from Nigerian suppliers and the production time is long compared to other countries.

Asmah (2016) showed how a novel wet dying T-shirt batik print could be made with the right supplies, methods, and a little bit of creative teamwork from each participant. According to his research, dye-print crafts in Ghana are now in a phase of interdisciplinary experimentation, during which a number of integrative approaches to fabric decorating are being developed. He focused his efforts on developing a novel wet dyeing process for the T-shirt itself, which would serve as the basis for the batik printed look. The experimental and descriptive strategy of the qualitative design methodology made use of this integrated dye-print technique with the vat dye. The study's findings revealed that contour batik print definition of forms

on a T-shirt was achieved by dying by absorption, resulting in a variety of watery backdrop shadow-colored designs. The result not only successfully competes with more conventional table-dyed and batik but also well communicates the visual energy present in the revolutionary domino effect of tie-dye and batik designs.

Acharya P, (2017) Twenty-five original garment designs, all influenced by Kathiawar art, were created for the project. Surface embellishment was achieved by the use of hand embroidery. Subjective evaluations of design sheets were made by participants in this research. Fifty people were polled to score the entries based on their aesthetic merits, such as the prominence of the theme in the design, the harmony of the colors used, the originality of the patterns used, and the overall quality of the presentation. The designer Mittal Sojitra created five different prototype designs, and the market approved two of them.

Dhamija, (2014) Muslims of the Khatri Community practiced the art form. Contrary to popular belief, the Bandhani fabric was not only worn by the common people of Gujarat and Gujarat but also by the Royal Clan of Gujarat, as shown by archival materials.

RESEARCH METHODOLOGY

The sample size was calculated using a random number generator, and the final sample size was 100 people drawn from a pool consisting of a list of employees from various towns and cities (markets) in each location. Before collecting the final data, a pilot study was carried out to evaluate the degree of ambiguity in the survey questions. After settling on research questions, we paid a single visit to the region known for its bandhani handicrafts in order to collect data on such broad topics as the industry's demographics and the accessibility of relevant resources like transportation and communication. Based on the results of the pilot research, an interview schedule was created. The information was examined, sorted, and tabulated by means of average, correlation coefficient, and percentage. The data was coded and then tabulated using frequency, percentage, and graphical representation to generate an appropriate presentation.

DATA ANALYSIS

Documentation of Motifs

The three areas of Shekhawati, Marwar, and Mewar were chosen because of their distinctive motifs. Museums and craftsmen from across all three areas were contacted to compile accurate information on Bandhani themes. The researcher went to the museums located in Jaipur Jodhpur and Bikaner and Udaipur

Collection of Bandhani Motifs of Shekhawati Region

The following pages include a collection of Bandhani themes from the Shekhawati area. Ornamental forms predominated, and warm tones of brown, red, maroon, rust, yellow, and black were often used. Border designs with all-over jaal are a common feature of their designs, albeit the specific shapes they take depend on the items being created. Patterns like "kalli bel," which consists of diagonal lines with flowers spread all over the saree, are used in leheria and worn on the festival of teej, which marks the beginning of the rainy season, and "dungar shahi," which depicted geometrical shapes.

***SKD: SHEKHAWATI DESIGN**





Categorization of motifs

Flowers, branches with leaves, birds, animals, figures, and geometric patterns were common themes used on Bandhani goods from the

Shekhawati area. Common Bandhani designs include:

Floral and fruits



The most requested topics were highlighted. SKD1: Padam motifs (Lotus), SKD5: Tipai phool, SKD6: Challa phool, SKD7: Geometric floral keri pattern, SKD9: Singhara motifs (water chestnut), SKD11: branch motif, SKD12: laddu jaal motif, and SKD12: patti jaal motif.

Animal, birds and figures

Various animal and human figures, including the Sinh (lion) (SKD40), Hathi (elephant) (SKD41, SKD43), Gorrariya (bird) (SKD46), and the Dancing Dolls (SKD56).

Geometrical motifs

Similar motifs in the borders have to be designed in various ways. Border designs may be either horizontal or vertical, depending on their orientation. Diamond-shaped Shakarpara (SKD2, SKD18, SKD39), mountainous Dungarshahi

(SKD3, SKD27, SKD48), triad-shaped Pipal patti (SKD4), square-shaped Dibiya phool (SKD8, SKD57), octagonal Roll Bandhni (SKD10), crisscrossing Boondi Lahar (SKD25, SKD26

Collection of Bandhani Motifs of Mewar Region

The following pages include a collection of figurative depictions of bandhani themes from the Mewar area. Kaudi Bandhani is the most popular design pattern. The theme, which takes the form of a teardrop, is a well-known one in the Mewar area. This pattern is tiny and detailed and appears everywhere. As Mewari themes are not as well-known as those from other locations, there are less of them in the collection. Mewari Bandhani has the BEL pattern. In addition to the oogl Jaal Sangam Border, other motifs from the Mewar area include the chaotic laddu, mor (peacock pattern), Dibia, heart bel, Kalash, Mothra, and Mandana oogl.

*MWD: MEWAR DESIGN

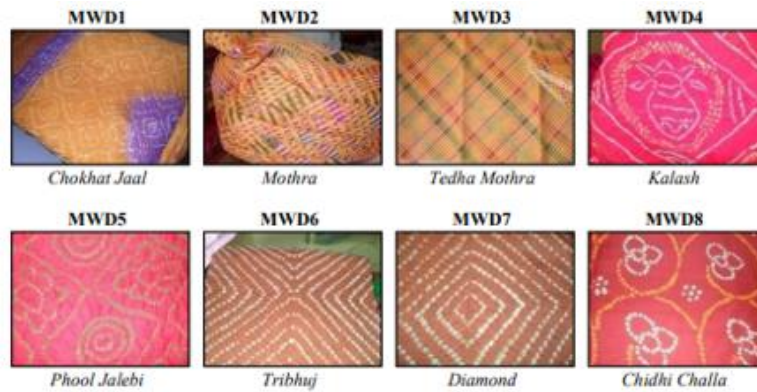




FIG 2

Categorization of motifs

Motifs in the Mewar area may be broken down into three main groups: geometric, floral, and animal.

Floral

Some examples of MWD designs are the leaf pot (MWD4), the flower and sweet shaped jalebi (MWD5), the club card shape and ring (MWD8, MWD9, MWD18), the ace and moon (MWD28), the heart-shaped dil bel (MWD38), the astcone phool (MWD40), and the pine tree (MWD42).

Animals and Birds

The most prominent traditional motifs are the Mor Peacock (MWD39) and Toran sua (MWD27).

Geometrical

Lines in a variety of orientations and styles—vertical, horizontal, diagonal, and curved—are common elements of these motifs from the Mewar area. Each pattern conveys a unique message based on its own design and concept. Standard patterns include the Mothra (square dot) designs (MWD2, MWD3, MWD29, MWD30, MWD36, MWD39). Kumba and Dhari lehriya (Diagonal and Zigzag lines) (MWD16, MWD17, MWD12, MWD20), Tribujh (Triangle shapes) (MWD6, MWD7), Diamond and circle (MWD7, MWD10, MWD11, MWD15, MWD13, MWD21, MWD22, MWD31, MWD37, MWD43), Sidhi Bandhni (Straight) (MWD12, MWD14) and Kodi tear shape motif (Cowrie shell) (MWD23, MWD24, MWD24, MWD32, MWD33, MWD34)

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

Table 1

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 2

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 3



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)	34	34.00
Peacock: -also called mor –zad (beauty) Parrot-(Passion) Rudraksha (denotes eyes of lord Siva)	49	49.00
All of them		
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

- the people who were watched, 8% were employed in the field of Making the design on plastic sheet, 30% were employed in the field of Twenty-five percent of respondents were involved in the tying of textile material (exclusively women) and thirty-seven percent were involved in the dying of textile material. Designs are printed on cloth using a plastic sheet or a wooden block.
- The demand for hues was determined to be as follows in the current investigation. Twenty-six percent of crimson, five percent of cyan, nineteen percent of white, and fifty percent of every other hue.
- the relevance of colors was determined based on the opinions of the respondents. Twenty-seven percent of respondents identified with the Maroon and Red Marriage and Mourning groups,

nineteen percent with Maroon and Blue Mourning and Marriage, ten percent with Maroon and Green Bashion and Marriage, and forty-four percent with Maroon and Blue Mourning and Marriage, Green Bashion and Marriage, Yellow and Black Marriage in the Muslim Community.

- The current study found that 43% of respondents used cotton and silk in their work process, 15% used cotton, silk, and chiffon, 0% used cotton, chiffon, and wool, and 42% used all of them fabrics as raw material in the production of bandhani.
- It was revealed in the current survey that 47.00% of respondents were self-employed, 47.00% were contract employees, and 7.00% were employed in retail, residential, and intermediary roles.



- As can be shown in Table 6, there is a positive relationship between age and both personal and environmental restrictions among employees ($r = 0.199^*$ and $r = 0.110$). There was a positive correlation between workers' personal constraints and their gender (0.048) and their environment (0.1106), a negative correlation between workers' personal constraints and their level of education (-0.051) and their environment (0.007), and a negative correlation between workers' personal constraints and their family structure (-0.174) and their environment (-0.078).

CONCLUSION

The reviewer found that the practitioners of the skill, in addition to written records, were crucial to the maintenance of the art form across time. The study clearly laid the groundwork for the growth of ethnic Men's wear as a whole. So that similarities and contrasts in design, color palette, and execution could be examined and compared, Bandhani motifs from three distinct time periods and locales were photographed and classified. The origins, production processes, and themes of Bandhani in certain regions of Gujarat were studied and documented. Bandhej, Gujarat, is split between the three districts of Shekhawati, Mewar, and Marwar, according to secondary sources.

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