



KHADI MANUFACTURER OF MARWAR (RAJASTHAN)

Usha Kothari¹, Ph. D., Karanjeet Kaur² & Simerjeet Kaur³

Department of Home Science, Jai Narain Vyas University, Jodhpur,

Abstract

It is believed that man first learned how to create string 20 to 30 thousand years ago, by twisting plant fibers together. An Indian textile enjoys a rich heritage and the origin of textile in India traces back to the Indus valley civilization where people handspun cotton for weaving clothes. Rigveda, the earliest of the Veda contains the literary information about textiles and it refers to weaving. Present study was conducted at Marwar region of Rajasthan state. The study was based on the primary data and the necessary data required for the study were collected through questionnaire. 600 respondents were selected for the study. They were students, working and non-working persons. This study covers opinion of both males and females about the use of Khadi fabric and their opinion about Khadi fabric (B. Narayan, 2010). To fulfill the purpose of the study three types of respondents were selected khadi consumers, khadi bhandars and khadi manufacturers. Survey was conducted to collect relevant data for the purpose. Three types of questionnaire (with open and close ended questions) were developed to obtain data from consumers, manufacturers of khadi fabric and khadi bhandars.

Keywords: *Khadi, Marwar, Swadeshi, Handloom*



Scholarly Research Journal's is licensed Based on a work at www.srjis.com

INTRODUCTION

Handlooms are a voice of India's rich heritage. Indian handlooms have its unique creativity. Also this sector plays an important role by providing substantial contribution to GDP of India. Handloom sectors are a source of livelihood for lakhs of weavers and artisans in India (K.V. Rakhin.2015). Khadi fabric is hand woven and hand spun fabric, which takes time to be made. In previous times it was considered as the fabric for the poor rural workers and farmers. Now it is considered as one of the most beautiful Indian fabric. Khadi has gained worldwide appreciation as it is handmade, durable, long lasting and organic in nature.

RESULT AND DISCUSSION

An open and close ended questioner was developed to know the profile of khadi manufacturer of Marwar region of Rajasthan. Major findings of study were as following:
As table no. 1 shows that cent-percent respondents of pali and jodhpur district were purchase raw material from any other places such as jaipur and Marino wool imported from Australia. The region behind using imported wool as respondents said was its fineness. Large number of respondents from Barmer (90 percent) and Jaiselmer (70 percent) purchase raw material from

other place and 10 percent, 30 percent respectively Barmer and Jaisalmer respondents purchase raw material from local market.

Table: 1 Distribution of respondents according to raw material purchasing place

N=10

Response	Barmer		Pali		Jaisalmer		Jodhpur	
	N	%	N	%	N	%	N	%
Local market	1	10.00	0	0.00	3	30.00	0	0.00
Any other place	9	90.00	10	100.00	7	70.00	10	100.00

Table no. 2 reveals that cent-percent respondents of Jaisalmer, Jodhpur, Barmer districts were use chemical process to finish grey khadi fabric. 90 percent of respondents of Pali district prefer chemical process to finish grey khadi and only 10 percent respondent's follow natural process to finish khadi. Respondents used to use chemical process told to researcher that natural finish process is time consuming and lengthy process and minimize production. To save money and time they prefer chemical procedure.

According to .Kaur & Babel (2010) that the70 percent of respondent purchase danka from local market and rest 30 percent respondent purchase danka from outside of the market.

Table: 2 Distribution of respondents on the basis of procedure of finish gray goods

N=10

Response	Barmer		Pali		Jaisalmer		Jodhpur	
	N	%	N	%	N	%	N	%
Using natural process	0	0.00	1	10.00	0	0.00	0	0.00
Using chemical process	10	100.00	9	90.00	10	100.00	10	100.00
A & B both	0	0.00	0	0.00	0	0.00	0	0.00
Any other	0	0.00	0	0.00	0	0.00	0	0.00
Total	10	100.00	10	100.00	10	100.00	10	100.00

Data in table no. 3 explores that types of dyes used for khadi fabric. Cent-percent respondents of Jaisalmer, Jodhpur, Pali, Barmer were used chemical dyes to dye plain khadi fabric. According to respondents chemical dyes were easy to use and colors were permanent.

Table: 3 Distribution of respondents according to types of dyes used for khadi fabric

N=10

Type of dyes	Barmer		Pali		Jaisalmer		Jodhpur	
	N	%	N	%	N	%	N	%
Natural dyes	0	0.00	0	0.00	0	0.00	0	0.00
Chemical dyes	10	100.00	10	100.00	10	100.00	10	100.00
A & B both	0	0.00	0	0.00	0	0.00	0	0.00

Any special dyes	0	0.00	0	0.00	0	0.00	0	0.00
Total	10	100.00	10	100.00	10	100.00	10	100.00

Types of prints used on khadi fabric explores in table no. 4. Multi responses found at each district on the basis of manufacturers choice and consumers demand for prints. At Barmer district equal percentage (30 percent) of respondents were use small traditional, bold traditional and natural prints to print plain khadi fabric and only 10 percent respondents were use geometric prints. At Pali district 20 percent respondents were use small traditional and bold traditional prints respectively, 30 percent respondents were prefer geometric designs on khadi fabric and equal percentage of respondents (10 percent) respondents use small modern, natural and abstract motifs to print khadi fabric. Maximum no. of respondents (40 percent) were used small traditional print and 20 percent respondents like to use geometric prints on khadi fabric. same percentage (10 percentage) of respondents were in use of bold traditional, small modern, bold modern and natural prints for khadi. At jodhpur district equal ratio (50 percent) of respondents were use small traditional and bold traditional prints on khadi fabric. Nadiger and et.al. (1995) revealed that in kanchipurum saree also traditional motif, absolutely perfected to geometrical precision and are derived from flowers, creepers, animals and birds are used.

Table: 4 Distribution of respondents on the basis of types of prints is used for khadi fabric

Type of prints	N=10							
	Barmer		Pali		Jaisalmer		Jodhpur	
	N	%	N	%	N	%	N	%
Small traditional	3	30.00	2	20.00	04	40.00	05	50.00
Bold traditional	3	30.00	2	20.00	01	10.00	05	50.00
Small modern	0	0.00	1	10.00	01	10.00	0	0.00
Bold modern	0	0.00	0	0.00	01	10.00	0	0.00
Religious	0	0.00	0	0.00	00	0.00	0	0.00
Natural	3	30.00	1	10.00	01	10.00	0	0.00
Abstract	0	0.00	1	10.00	0	0.00	0	0.00
Geometric	1	10.00	3	30.00	2	20.00	10	100.00
Every type of modern and traditional	0	00.00	0	0.00	0	0.00	0	0.00

According to table no. 5 different types of sizes of motifs were used on khadi. In Barmer and Pali and Jodhpur districts there was cent-percent respondent's use all sizes e.i. small, medium and large motifs. Respondents from Jaiselmer district were use. Different ratio of sizes of

motif, 90 percent respondents use small sizes of motifs and only 10 percent respondents use all types of motif sizes.

Table: 5 Distribution of respondents according to sizes of motifs used

N=10

Size of motifs	Barmer		Pali		Jaisalmer		Jodhpur	
	N	%	N	%	N	%	N	%
Small	0	0.00	0	0.00	9	90.00	0	0.00
Medium	0	0.00	0	0.00	0	0.00	0	0.00
Large	0	0.00	0	0.00	0	0.00	0	0.00
All of the above	10	100.00	10	100.00	1	10.00	10	100.00

CONCLUSION

It was concluded that all the manufacturer of Marwar region prefer chemical process to finish grey khadi and chemical dyes for printing purpose. According to time manufacturers were change their style printing, motifs sizes. Maximum respondents purchase raw material from other places. It was found that khadi manufacturer needed update about recent trends and should carry on some new researches for khadi fabric promotion.

REFERENCES

- Nadiger and et.al. (1995). Marvelous Kanchipuram Sarees, Indian Silk, 34, 19-22.*
- Jyotsna A. and Padma A. (2003). Development of designs from Madhubani painting on kameez sets, Textile Trends, 46: 23-30.*
- Kaur and Babel (2010). Development of value added shawl using traditional danka work of mewar and assessment of its market potential, from original thesis, College of Home Science, Department of Textile and Apparel DesignMPUAT, 32-42.*
- http://agniveer.com/dignity-of-labor/*
- K.V. Rakhin (2015) Traditional Handlooms of India: The Role of Designer into Market Opportunity Recognition in the Globalization Era, International Journal of Emerging Research in Management &Technology ISSN: 2278-9359, Vol.-4(4), pp: 18-21.*