

Role of Household Members in Various Weaving Activities: An Analysis from the Bhulia Community of Western Odisha

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Abstract: The handloom weaving is the oldest art of creating fabrics in the Indian villages through a manual instrument. There are distinct processes applied for creating the course and the artistic fabrics in the villages of western odisha. Both kinds of fabrics have their own demand in the market. Creating artistic fabrics in the handloom is an extraordinary work of the study community. The handloom weaving engages household members in various pre-loom and post loom activities. The role of every household member in the weaving process is distinct. At present the traditional tie-dye weaving became diversified and complicated its nature of production and allied work became separated. Creating Sambalpuri fabrics in the traditional pit looms by the 'Bhulia' community of western odisha has much attracted for this study. An ethnographic study has carried out to analyze the division of handloom work and to estimate the individual role in various production processes.

Keywords: Traditional, Pit loom, Weavers, Fabrics, Tie & dye, Allied work

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Introduction

The food, shelter and cloth are requirements of the human being for the sustenance in the world. In the early period of civilization, men were wondering in the forest used leaf, bark and animal skin to protect his body from the heat and cold of nature Later on the woven textile in Varied designs comes to replace the cloths made of bark of a tree and the skin of the animal that was the symbol of wondering men for a considerable period in the history of human beings. (R. Khatoon, A.K Das, B.K Dutta & P.K Singh-2014). Weaving fabrics in manually operated looms came to exist among the civilized people through the involvement of household members with a collective effort. It is difficult to say when the exact weaving was

invented. It is presumed that the Hand weaving and loom weaving cloths were invented by the civilized people long before the Christ which has been proved after the excavation of the great civilization of Harappa and Mohenjo-daro in the year 1921 and the tie-dye fabrics were found. It has been proven that weaving is more than a 5000-year-old craft, which has been transferred from one generation to the next. Weaving of fabrics means to interlace the horizontal yarns with vertical yarns systematically with the help of a wooden frame. The weaving was first manually operated by hand and later some materials used in this process.

The first weaving equipment was invented and was operated manually later on it developed the power looms in the country. The Macmillan Encyclopaedia (1988: 1288)¹ defines the weaving as interlacing two or more yarns at right angles to produce a fabric, with the use of the equipment, called 'loom'. The Bhulia who are concentrated in the western parts of odisha have a rich custom glimpse on their caste based hand-woven fabrics. The decoration of various motifs, Animals, Birds, Flowers and various figures on the surface reveals its elegance and beauty in the world. The subsistence economy of the weavers is mostly based on family labour and accessibility to Local market transactions for their goods. Traditionally, they were the functional units of village integration. The techniques and designs used on making sari among the weaver caste vary from region to region. In the countryside, their products have unique looks and accordingly differential demands in the market. Handloom cloth weaving on hands or manually operated looms are one of the largest families based traditional industries in India (K.V Rakhin-2015). The largest number of weavers working in the decentralized sector is belonging from the poor category living in rural parts of the country. The tie & dye techniques are highly labour intensive, which on one hand makes for wide employment opportunities for the weavers (S.Patra & Dr.S.K Dey-2015).

There are some changes occurred in the weaving industry; the same factors created the transformation in weaver's role and spurred significant changes in the traditional design vocabulary. From the many centuries Bhulia's were known as the artistic community. They are much weaver and more artistic. They create their own textiles, working within the intuitive bounds of their classic and rural traditions. The Colours, forms and creation of each garment deeply signify in the social, cultural and religious lives of the community. Today, the fast changing lifestyles and opening up of urban markets, alien the traditional weaver for selling their handmade fabrics in the traditional village market. The changing form of fabric weaving and choice of the power loom product among the people of rural areas have affected on the

selling of fabrics in the local village markets, though the customary weavers speed up their form and developed new designs of tie-dye fabrics on both cotton and silk yarns for market favour. In the beginning of the handloom weaving, women have been the integral part of this household economy. During the time there is no recognition of women's work as weavers even though women play a major role in all pre-loom operations and take labour-intensive activities (V.S Teena & Dr. Neesha Sheen-2016). The role of each household member in the process of economy is remarkable and irreplaceable. During the time the development of traditional weaving and woven fabrics has undergone many changes. (A. Abraham, O.Vinceta & D. Hateka-2015). At household level, both male and female members involved in the production and household labourers are unpaid. This unit independent really depends on the merchant capitalist for survival, are designated as tied units (Dr.C.Das-2017). At present, most of the weavers in the rural areas are working under the master weavers/merchants, who hold the weavers and control the entire process of production in the area. The traditional Bhulia weavers are transforming their traditional craft of weaving according to the demand of fabrics in national and international markets. According to the demands of the fabrics in the competitive market, they have adopted many changes in their loom shed and weaving. Women who were the facilitators of the weaving process came in the front line of production and sit in the loom shed for weaving. Females were involved in both the pre-loom activities and weaving. Before the 21st century they were being restricted to touch the loom shed and weaving. After the invention of the drum, jacquard and fuldoby the household members become free from the weaving on various embroidery work open the way to others to set a separate loom shed. According to the requirement of increasing the household economy, females are being accepted by the community and open the way for weaving in the loom shed. Alternatively, there are significant numbers of children who are continuing their study with helping their parents in the weaving process. Much of the weavers in the handloom weaving belong to the married younger generation, who engaged them fully in the production and earning by the guidance of their parents and the masters. The age old person role in the allied handloom work are also an important segment in the production of beautiful fabrics in their traditional loom shed.

Objectives of the Study

1. To understand and examine the role of individual members in the household weaving and the economic process.

2. To examine the complete process of the tie-dye production in the handloom weaving which has undergone some modification on the impact of the power loom industry.

Methodology

The universe of the study is the western odisha where the sample of this study undertaken in the Bhulia dominated villages of Ulunda block of subannapur district. The structured and unstructured questionnaire is used to collect the firsthand information from household members. The data have been collected from youth, household head, women, children and the age older person of the community. The focused group discussion and case study method are used to gather qualitative information from the group of people with audio and video recording. The observation method is largely used to understand the culture and role of the person in the whole weaving activity in a weaving household. The secondary data were collected from the research journal, books, newspaper, magazines, Government publication and Internet sources.

Result and Discussion

Handloom weaving is a traditional caste based household work, giving earning opportunities to the weaver caste people and others in various allied works. The power loom and the developed handloom are the gifts of the ancient weaving techniques of our forefathers in hand weaving and manually operated looms. Traditionally the Bhulia's are very much skilled at tie-dye weaving in manually operated Pit-Looms. The tie and dye work of the community are ancient and the weaving of the fine fabrics in this technique has been continuing generation after generation with some little modification. The entire production and activity of the community can be broadly divided in the section (Flow Chart-1) into three basic work pre- loom weaving and the post loom activities. Further, this section divided into several specific works.

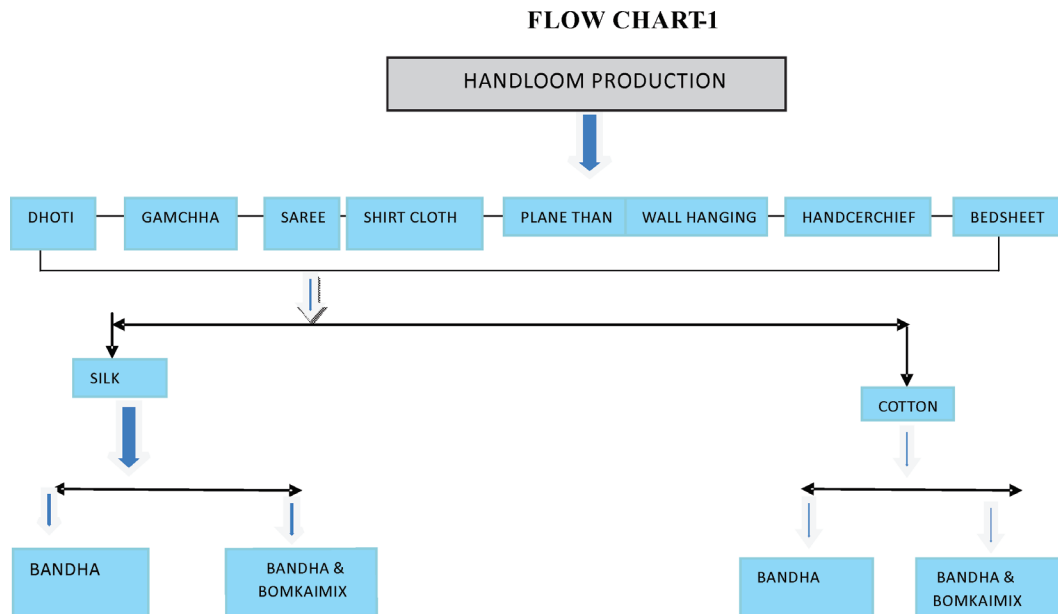
Pre-Loom Work

Traditionally the weaver caste engaged in simple weaving of tie-dye decorated fabric and the pre-loom activities were very simple. Today the weaving process became diversified and specialized. Weaving is a single task, whereas the pre-loom connected with a series of work like Graph Design, Tying, Dying, Border setting,

Dhodinbandha jointing, Badhipura, Transferring of yarn into Asari, Pirn Winding etc. are the entire pre-loom activities are done by the household members in their houses. The weaving and the post-loom activities are generally handled by the head of the house or the elder male persons in the family.

Warp yarn preparation

Warp yarn preparation is a long process passes from a series of work and can be divided into two sections: body warp and Border warp. Both are special and distinctive. Today the drum and winding machines came in the part of western odisha and are largely used by the weavers and masters to avoid the repeat of preparing a two set of weaving. Thus there are two pieces of warp yarn preparation process and the drum winding system. Weavers are using both types of process as they like. The cotton fabrics are processed in the drum at one time to weave several fabrics. The series of preparation work is described below.

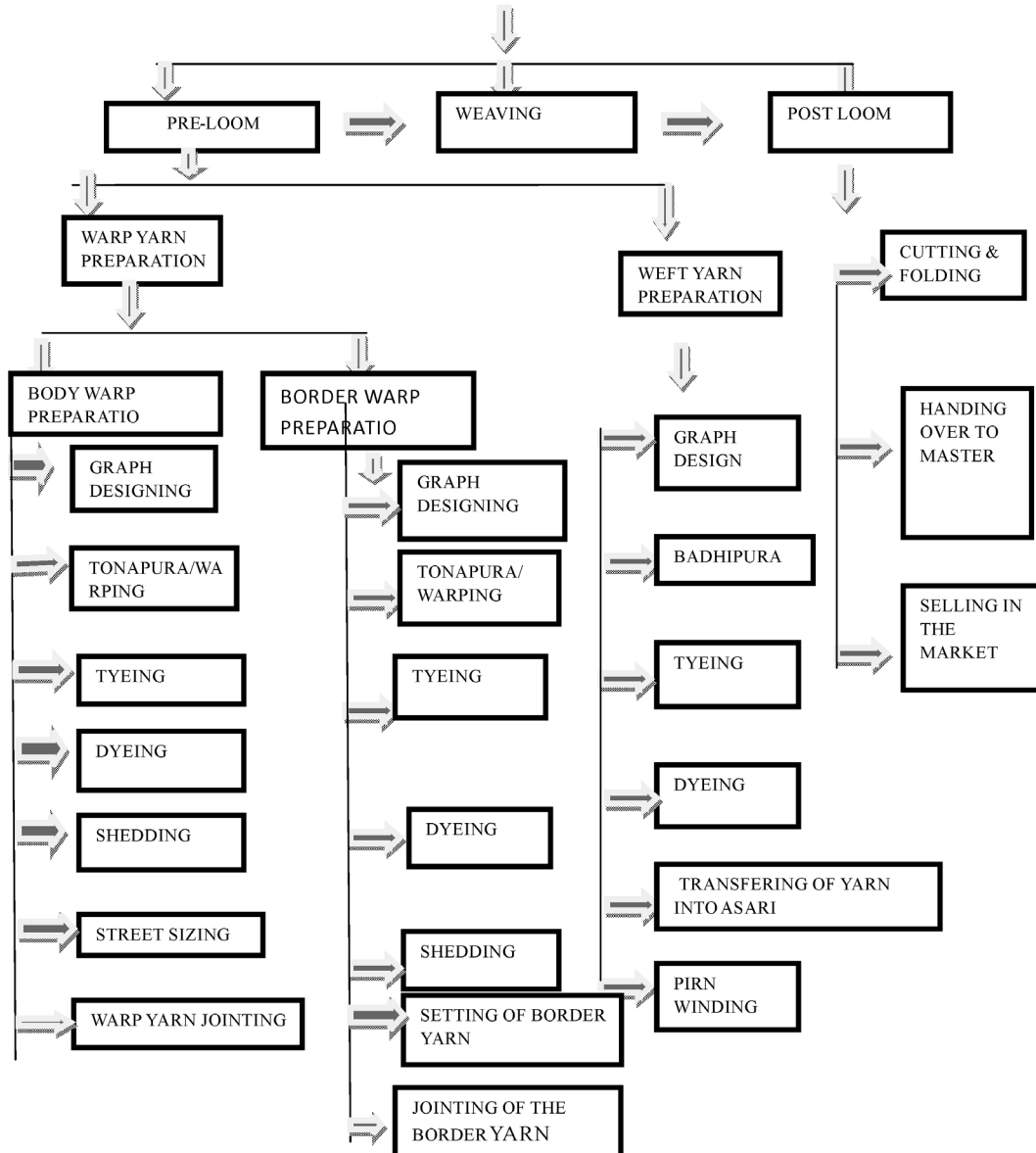


Creation of Design on a Graph Paper

The design and preparation of bandha pass through some stages. At first the designs are conceived and presented on a graph paper are usually used to confirm the numbers of yarns required for the design. After the completion of the design, the

proper start begins with shorting and transferring the hank yarn to the Asari. The females rarely take part in the drawing of the graphs with consulting of the master. The picture came on the mind of the master consult with the designers of the region who are regularly drawing on the graph papers. Some of the independent weavers, who take an interest in drawing pictures, give some attention during the extra times

FLOW CHART2
Division of work in Pre-loom and Post-loom Activities



and create pictures on a graph paper. Some weaving families have been tying Bandha from their ancestors and have the preconceived ideas learned from their parents during their old days. During the time of doing pictures on a graph; she/he sits on the floor with a cardboard, pencil, eraser, and a large graph paper. The paper is about 12 inches to 36 inches of length and the width is about 12 inches up to 24 inches. According to the planning of the picture, they set it with the length and width of the picture and start drawing. Sitting on the floor is very much comfortable than doing on a charpai or a table. She/he first Count the rows of the graph that estimate with the count of the yarns in weaving. The points of the graphs count as the yarn numbers, which it will be fit accurately on the surface of the existing fabric. These works are favourable for the families belonging to the master weaver who provides their new designs to their weavers working under their nourishment.

Tanapura

This is woman's centric work. This work is required when a weaver is going to weave two pieces of fabrics. The housewife set the length of the warp yarn in the Jantoor from the hank yarns. She sits on the ground on a wooden stool, when she is going to do the task. She set the hank yarn on a wooden frame wheel and she holds the yarn on her left hand and on the right hand she holds a pipe passing the yarn from the hole to the Jantoor. She moves her right hands from the starting point of the stick to the end and again from the end point to the root. This process continues to set the warp yarn after a series of work. 1200 of cari warp yarn are require setting in several sections and each section takes 100 cari yarns. Females do this task in the courtyard and on the veranda. This work takes 3 to 4 hour of time to complete. Children and age old women are prohibited on this task, as it is difficult from the other allied handloom works. (Plate 1).

Warp Yarn Tying

The processing of Bandha followed on some pictures designed on a graph paper previously. The designed picture can help to count the required yarn that a bandhakar can estimate easily. A Bandhakar is specialised in which cannot materialize by a new person. He is a specialist worker who does the jobs of tying various designs through following of the graph paper. Tying of the warp yarn and weft yarn are the two separate tasks of the Bandha work. The total length of the warp yarn of a fabric is 12 feet, which fold and tied. Similarly, the weft yarn followed the process of Badhipura and set in the width of 36 inches. The entire fabric is divided into several designs

and as per the required designs into several sections. The Bandhakar always tie a single Bandha that may be a simple or may be a complicated one. The bandhakar always gets the amount as per his work, depending on the numbers of knots he has to tie. A simple Bandha can be tied in a day, and the complicated may take several weeks. As per the knots he tied gets the amount of his work. Soon after completed of the task it went to the dyeing section and reverse to the Bandhakar, who again tie to omit the second colour of the required design. In this process the total number of required colours done and at the end the entire knots removed from the yarn and utilised for weaving. Today the children and women are habituated in and skilled up for that specific work through which their household economy increasing. In every weaving village at least one Bandha worker can be seen closely associated with their master weavers to pick up the work of weavers.

Warp Yarn Dying

Using natural dyes in handloom weaving was ancient. Those colours were utilised by the weavers in various forms of the fabrics, from a small piece of Gamchha to the artistic silk Saree. The natural dyestuff used on the cotton fabrics has replaced with the synthetic dyes meeting the demand of exploring various weaving designs. Today the weaver's using synthetic dyestuff in place of the traditional natural dyes. Using the synthetic colour on the handloom weaving came to exist in the 20th century and was covered in all parts of the nation quickly, which later declined the demand of the natural dye fabrics in the market.

The Dyeing Process

The yarns brought from the market and stored in a safe and cleaned bamboo boxes or in a tin box suitable to fit the weaver. The traditional weavers mostly stored the yarns in the bamboo made baskets locally available in the village markets. Traditionally the yarns stored in a safe bamboo basket. After storing inside the baskets for a long time, the fine cotton yarns became oily those did not absorb the colour appropriately while dyeing. Thus the fine yarns drown into the hot boiled water adding some soda, cystic power or detergent to remove the oiliness from the yarns as it became suitable to absorb the colour at the time of dyeing. He start dyeing covering the hand gloves on his both hands that can protect from the hot boiling water. Dyeing of the warp yarns and the weft yarns passes through the same techniques, but in case of the warp yarns the dyers used the sticks on his both hands to protect from the heat of the boiling water. The weft yarns have tied many places and some tubes rolled over

the tied places that help to exude the colours. Dyeing of both cotton and silk yarn does by majority of the elder males. It is rarely seen doing females and children in this process. The natural dyestuff does not affect the skin, whereas the synthetic dyestuff is very affective. A regular dryer always uses hand gloves to protect his hands from the hot and synthetic colours of water.

Fanijura

The fanijura is a local term means jointing of the new yarns with the previous existing yarns that already attached with the Reed. The jointing of the warp yarn is required of some of the process which followed during the entire fanijura work. In this process, both the cotton and the silk yarns attach with the previous yarns depends on the choice of the weaver. Attaching of the silk yarns required the same time as it takes to attach the cotton yarns. Two pieces of fabric weaving are traditional and are done at the end of the weaving of the two pieces of fabric at a time. Presently, after implementation of the drum system, the weavers needed to attach one time of warp yarn and weave 24 numbers of fabrics at a time. The drum system made easy to the weavers from wasting of time on jointing yarn in every two sets of fabrics. There are 2800 numbers of warp yarns that needed to joint before to weave the fabric in the loom shed. It is a hard task that done by the elders only. Majority of the male person engage in this work. It is observed that the females and male person lonely do this assignment on the veranda and some time outside of the house on the sunrays in particularly winter season and inside the house and on the veranda in hot summer. Females in the house observe the work, when her husband doing in the house and after observing two to three times continuously she can do this work after proper guidance of her husband in her first task. A cotton fabric decorated with some silk yarns on both sides of the fabrics at the top and the bottom portion is naturally attracted others. The total yarns can be divided into a series. Dhodi bandha yarns placed on both sides of the fabrics after the silk yarns and on the middle portion the dyed cotton yarns attach. As per the decoration of the yarns, the weaver starts attaching from either end of the reed to the other end. They do not allow the children to touch the yarns there. During the entire work they use the wood ash powder in this task which placed on a plate in their right side. Attaching with the help of this powder is a tradition method that uses only in the jointing process of both the silk and the cotton yarns. This task can be completed in a full day of work or sometimes take two days depend on the effort of the weaver. **(Plate-2)**

Tanasora

This specific work organized in a wide place where two pieces of fabric can be set at a time. At the Tanasora process, all the required warp yarns organized in a series that does not require again setting before the weaving. To understand the actual work of Tanasora, one has to know about the warp yarns and how it passes in the boy, jalla and reed. If the yarns sizes, without passing them in the boy and reed that will again require passing before the weaving, thus the weaver do it before the Tanasora work. It is the work that organizes for preparing two pieces of the fabric at a time and also for producing 24 numbers of fabrics on the drums. The traditional work of the Tanasora is basically prepared on the two pieces of fabrics, while in the new drum and winding machines, there are enormous capacities of setting about 24 numbers of fabrics yarns at a time.

The weaver does the work as per the knowledge he gains from his parents in the beginning of his learning process. There are some persons from the family required to furnish the warp yarn during the time of flowing of the kunchi. There are two ends of the warp yarns, both sides attached with the rounding sticks. At both ends a rounded stick is inserted, and the stick is tied with a rope on the wooden pillars to make it straight. If the rope is knotted on the ground, then there must require two separate stands to lift the stretching warp yarns that will hold on a specific height favourable to do the Tanasora work. The weaver himself always tries to complete the task before the sunset, therefore they try to begin in the morning, when the weather is very clear and favourable for the teamwork. After setting of the stand, they set all the warp yarns one by one. The weaver observes the yarns keenly to find out any kind of the detached yarn that can attach again during this process. There are about 1400 kari (2800 numbers of yarns) of warp yarns sizes and set one by one which takes a longer time to complete. After setting all the warp yarns by the household members, he put water rice on the surface of the whole yarns and gently sweep the kunchi on its surface. This is done three to four times, which makes the yarns specific and fine. Putting of the rice water on the warp yarns helps to make them strong and detach from one another. The 25 feet long warp yarns have attached four to five number of bamboo flat sticks, helps to hold the yarns straight and fix in the street sizing process. The bamboo sticks are usually put in a specific distance makes separate the 2,800 numbers of yarns into some sections. Setting and stretching is the common work of the family, and all members come together to support. After completion, some male person from the neighbour called for holding the warp in the entire process of folding from the opposite direction to the weaving end. They

fold the warp yarns systematically that every yarn remains separated and detached. The folder knows the technique that helps him to place the yarns in a specific distance during the time of folding of the warp yarns. At the end of the street sizing every two feet of finished work need to fold over and stand a while to over look and set the rest warp before to start again. Person holding the stand and warp yarn in one end continuously stands there till the winding process complete. The two persons in the middle portion moves slowly toward the end portion as the work progress. Holding of the total warp yarn during winding time is very risky and need to be sincere. Accordingly all the warp yarns folded and fixed in the loom shed for weaving. **(Plate-3 & Plate-4)**

Border Warp Preparation

The Border yarn is also processed similarly as it done in the body yarn preparation process. There is some distinction revealed in between the body yarn and border yarn preparation. 200 number of cari (400 yarns) required for setting both sides of the fabrics, thus the weaver set it at a time. In the present weaving system, the border yarn preparation is done by the special workers working under the Masters/Mohajan in the area. The total border yarn preparation work divided in to a series of work that described below.

Graph Designing

The conceived picture drawn in a graph paper utilised for the weaving purposes is known as graph design. The small motifs are being created here on a graph paper designs are conceived in the tier's mind and created bandha on the Border yarns. The border portion of the fabric sets in the 100 cari yarns in 4 inches of spaces. Fish, flower, Sankha, Box designs are created. The special worker does this task who is specialised in weft preparation and sometimes the Bandhakar also do it on his experience. The process of the graph designs of the border yarn is similar kind as it does in the weft yarn designing.

Border Tying

Tying of the border yarn for a single piece of fabric weaving is a hard task for the tiers. Thus he set and tied over two numbers of border yarn at a time without taking extra effort. This task is also done by the specialised male persons in the community. Sometimes females are also engaged in tying knots in their houses. This

is an independent work, and both workers do it on their choice. In some specialised Bandha families children at 12 years onwards engaged in this process. Generally the frame placed on the floor and the tier tie knots sitting on the floor. There are number of knots tied for creating a fine bandha and the bandhakar charges a huge amount for this work. Tying is the main work of the tie-dye weaving. So it always gives attention by the tier

Border Dying

Dying of the border yarn is the same task as it done in the other dying process. Children and females keep away from these harmful colours. Dying became one of the specialised work of the community and one who has become dyer continuously does this task for the source of his livelihood. Dyeing process continued in a hot boiling water, sometimes the boiling pot placed on the fire and the dyer drawn the yarns on the water wearing hand gloves and the wooden sticks on their hands. Dyeing of Border yarn which is one inch thick is also takes time when several colours are utilising in this process.

Shedding

The border yarn hanged in the shadow or inside the house for continuously two to three days, and the household females do this task. They are internally responsible for this job. Putting of the border on the direct sunrays may lose the colour fastness that always tries to prohibit during the entire work.

Border setting

The entire fabric can be broadly divided in to three sections regarding attaching yarns, one is Warp yarn, the second is weft yarns and the last is the border warp yarns that brought from the Mohajan together. The Border warp yarns are not attached previously with the drum or the two pieces of warp preparation. The weaver himself takes time to set the border yarns appropriately in an extra time. Sometimes the weavers attach the two ends of the border yarns on the tree or a wooden pillar fixed on the ground, for this purpose depends on the comfort of the weaver. After fixing, they arrange some pieces of yarns for tying purposes. There are some pictures like Fish, Boxes, flowers, instrument, dancing figure relating to human culture are organized sequence. This task is done by the weaver himself or the age old person in the house start in the morning. The task is depends on the setting of the figure and

the weaver completed it in 4 to 6 hour of his continuous work. The weaver start the work holding a small piece of the old reed that is made on the sticks on his one hand and a brush on his right-hand. Some pieces of the plain yarns hanged on the Border yarns and begin his work in setting up of the reed on each border yarn that passes from one end to the other end. As per his progress of the tying knots, the reed moves forward till the end of the work. The figures set one by one with the help of the reed and make knots after fixing them in appropriately. Every yarn needed to set so that that could not disturb on the time of weaving. The warp yarns previously tied and dyed as per the picture created by the designers on the graph paper. The picture tied and dyed reveals exactly while setting them appropriately one by one. Flowing of brush on its surface helps the yarns to remain separate. After setting, he bound all the yarns at a time with the help of the small piece of 20 number of cotton yarns that usually used in the weaving purposes. This is a male centric work no children and females do this task without permission of the elders. **(Plate-5)**

Border Yarn jointing

It is a skilled work that can be materialized by the experts of the handloom weavers. The weaver who has been weaving such a long time can understand the yarns that would attach to the previous border yarns. There is a knot at the end of the previous border yarns that need to reopen to attach all the yarns together. The weaver himself sits on the ground either side of the border yarns and does this task. He first flow the brush on the previous border yarns and find the end for attaching each yarn in a sequence one after one. He holds the end of the other Dhodibahdha yarns on his left hand and set inappropriate places one by one. After setting of the yarns, he plucks the kari in to two pieces and attaches one by one with the previous yarns. It takes 20 to 30 minutes to a weaver to cover up the task without help of the others. The Border which having 50 kari and maximize 100 numbers of yarns is attatch one side of the fabric and the similar amount of yarns again need to set on the opposite side of the fabric in the same process. This is a male centric work, but in course of the time housewives are also habituated in the absence of elder male person in the house.

Among the other elder members of the house for instance wife and grandfather are also become the part of this jointing work. In some families, females sit in the loom shed for weaving and also engage her when elder male are in absence. Jointing of the dhodibanda yarns required every two sets of the fabric for one time. It means the jointing of the border yarns of one time required in every two sets of the fabric

weaving. Border is required to set in every two pieces of fabrics both in traditional and new drum system. There is no fix time for doing of this job. Children are not become the part of this work as it need very special, skill full and sensitive work. After jointing all those yarns on both sides of the fabric they are required to set with the drum.

Weft yarn preparation process

Weft preparation is a series of work that continues for a period and interrelated with one another. The entire weft preparation works is specifically done by the females and are followed one after one like Graph designs, Badhipura, Tying, Dying, Badhi Ukla, and at last the FuiJugra.

Graph Design

The graph designing or drawing for weft yarns are complicated comparing with the border warp. The entire body and the face portion of the fabrics comes under the weft Bandha. This weft are also divided into the two sections i.e. Body Bandha and Face Bandha. The body bandha classified into section or a single bandha can be implement more times depends on the choice of the weaver or the master weavers. The bandha work is specifically known for the weft portion and the designs changed time to time .The graph designs is already described in the earlier process.

Badhipura

This is the female centric work process by the females in their houses. The total requirement of the weft yarns set on this work. A housewife set to do this work, sitting on a stool in a comfortable position. She set the hank yarn on her left-hand side covering on a wooden frame moves round and round. She removes the two ends of the yarn and passes it inside a pipe she holds on her right hand and knotted on the pillar of the Khuntakatar. The Khuntakatar have two pillars at a distance of 36 inches where the hank yarns set through, moving the pipe from one pillar to the other. The housewife moves the pipe exactly on the way, like the English numerical number 8 that automatically makes a crossing point of the processing yarns. There are 18 numbers of other colour yarns attached on a rope previously bounded just below the processing yarns. As per the drawing on the graph paper she tries to make separate through crossing of colouring yarns one by one after completing of every two times. This series of work continued till the end of the 18 numbers of colour

yarns in the first phase. After ending one set of processing, she again starts the work from the beginning. The Badhipura process continued till the end of the exact requirement of the cari for tying of a specific bandha. (**Plate-6**)

Weft yarn Tying

Tying of weft yarn is very special, and the worker does this known as Bandhakar in the region. The tying process in the handloom weaving is ancient. The traditional weavers in the past were doing this task with handling other allied work individually. Now this task becomes complicated and specialised. A bandhakar takes a fix amount for tying a specific work looking on the knots of the Bandha. In a bandhakar family all household members are engaged themselves in this specialised work as the gift of their parents in a generating income process (**Plate-7**)

Weft Yarn Dying

Dying of the weft yarn process is something difference and complicated than the warp yarn. After dying one colour, he dried the yarn with the help of the stick and hang inside the shadow of his house. After 2 or 3 days the hanging yarn inside the house become dry completely which he handover to the tier for the second phase of tying knots and again the tier resend the complete bandha to the dyer house for the final dying. The dyer does not remove the tied yarn suddenly. He continued of dying from very light colour to the deep colour systematically. Dying of a single colour of bandha takes few times, while a complicated bandha takes some days. Dying of various synthetic colours depends on integrating other colour with one another The Table 1 shows the systematic organising of colours.

Table 1: Process of mixing and Producing of Various synthetic colours

<i>Sl. No</i>	<i>Colour</i>	<i>Synthetics Used</i>
1	Red Kasta	Portola and cystic
2	Red be- Marun	Portola and cystic
3	Yellow	Portola and cystic
4	Deep Black	Portola and cystic
5	Green Diamond	Sulphate cystic
6	Blue-Sky	Sulphate cystic
7	Vaolet	Sulphate cystic
8	Sky	Sulphate cystic
9	Setua Yellow	Sulphate cystic

<i>Sl. No</i>	<i>Colour</i>	<i>Synthetics Used</i>
10	Pink	Sulphate cystic
11	Green	Sulphate cystic
12	Mejenta mokista	Sulphate cystic
13	Brown	Sulphate cystic
14	Golden	Sulphate cystic
15	Black	Sulphate cystic

Badhi Ukla

The tie and dyed weft yarns are needed to transfer in to the Asari after dying, which can transfer to the bobbins and the bobbins can fix in the shuttle to weave. Imagine the total work process how these pass covering some stages of work. The weaver himself cannot work on the transferring of the bandha yarns, which can carry out by the females only, who are doing all the allied handloom works in the household economy. Females role in this winding process are great because without making of this process the weft yarns cannot produce in front of the weavers, who is sitting in the loom shed for weaving. There are over two pieces of the Bandha yarns which needed to weave phase by phase as per the design prepared on the graph. If the weaving fabric has two separate designs, one is full of China rose flower and the second is the picture drawn on the dancing girls. The weaver has to put one by one design on the surface of the fabric, which he depends on the winding process that prepared by the females through badhiukla and then fujugra process. In the weft's processing yarn, she first catch the work of badhi ukla of the china flower that needed to transfer from a bundle of bandha to the Asari. During the time of the transferring of the bandha yarn she sit on a charpai and on her left side she put the bandha yarn on a wheel and on her right-hand side she holds the Asari to move it on her right side that automatically wind the yarns on the Asari in two sections when she moves it. During the time of working she used her left-hand fingers to separate the two yarns that move easily and set on the Asari, keeping in a specific distance between these two rows.

It will take over three hours to complete the whole task of transferring bandha yarn in to the Asari. As per the two separate tasks that badhiukla and fujugra carryout one after another systematically. After Badhi ukla the females do the work of the fujugra that very important. As per the weaving progress, the designs moves if the flower designs completed it will require the dancing girls' bandha on her next phase. She starts again the badhiukla work of the dancing girl and again transfers it to the bobbins in sequence that known as the fujugra work. Females continuously

transfer the yarn till it end of a specific bandha. It is presumed that the badhiukla would take maximum time for a female. They face some problems like broking and setting in a regular interval to attach again to its root. It is one task that fully



Plate 1: A women doing Tanapura sitting on the floor



Plate 2: A Weaver doing Fanjura work sitting on the floor



Plate 3: A weaver setting yarns during Tanasora)



Plate 4: The pajini and Tanasora work doing collectively



Plate 5: An Ageold person Doing Border Setting



Plate 6: An age old women doing Badhipura

depends on the females and some time the young girls and age old person do this when housewives are engaged in other household task. This task is depends on the weavers weaving process or his weaving speed. A female always does this previously before to start the weaving. **(Plate-8)**

Bobbin Winding:

It is a very simple task that every person of the house done easily. The Children and age old person always agree to do this task when they are free from other household works. Sometimes the bobbin winding task becomes very difficult for them, when they do not find the exact position of the bandha. The Bandha is winded in the bobbins in to several series one by one. The bandha yarns seen and transferred on the bobbins in such a manner that the weaver himself does not hesitate to choose for weaving among the number of bobbins prepared in this series of work. To recognize the bobbins, the wider makes the first bobbin big size and slowly the sizes become narrow and narrow up to the end of the bandha that will recognize easily without hesitation of the weaver.

Normally this work looks very simple to carry out during the entire day. It also beginnings very early morning before weaving start. A housewife does some of the winding work advance on the previous day when she is planning for some other task on her next day. In the hot summer they work on their veranda in both morning and evening time. Sometimes parents advised to their children who can handle the task sit in the winding machine and fill the rolls. The bobbins are made of fiber and plastic about 4 inch length and half inch width, having a small hole inside



Plate 7: A Bandhakar Tying Knots sitting on the Charpai



Plate 8: A Gild Child Transferring Yarn (Badhi Ukla) to the Asari)

the roll that helps to fix inside the shuttle.. In the previous times, people from this community had used the bamboo sticks as the bobbin locally made by the weaver himself. All those kinds of bobbins were replaced with the invention of the plastic bobbins. (Plate-9)



Plate 9: Women Winding Bobbins sitting on the floor



Plate 10: A Housewife Weaving in the loom shed

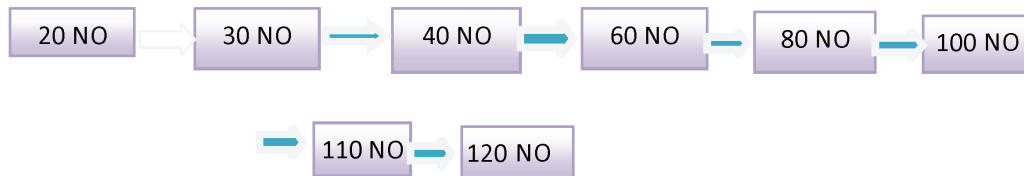
Weaving

The stage of handloom weaving totally connected with the pre loom activities and the preparation process. The weaving stands in the middle and supervises the entire pre-loom activities by the household members. The weaving process is also divided into some sector, like plain weaving, shuttle weaving, jacquard weaving, Dobby weaving, etc. The Bhulias are experts in all the weaving process in their traditional pit loom. A weaver can adopt any of the weaving or can be integrated with the other weaving process depending on the choice of his work. The fine and complicated Bandha takes more time for weaving in the manually operated looms, which a weaver takes time to set each of the weft yarn after passing it from one end to other. The striking of the shuttle on the bobbing always makes a sweet sound, and it makes comfort to pass a bobbin from one side to other without taking extra effort. The fine yarns used in weaving for the production of the attracted, beautiful silk and cotton fabrics today. There are number of yarns used for weaving of the course and fine fabrics in the loom shed (**Flow Chart-2**). The chart shows that, there is a sequence of development of yarn from course to fine yarn observed in the last one century

in the handloom production process. The lowest 20 No of yarn is very coarse and rough, and in course of the time the production of yarn gradually developed and came to the market for weaving (**Plate-10**)

All the allied workers internally connected with each other for the successful creation of the woven fabrics in the traditional handloom weaving process. If a single work of the process become delayed the entire process of weaving affected. Similarly the border yarns also prepared for weaving with designing Tying, Dyeing, Shedding, Setting and Jointing in a long process. All those processes are handled by the special workers tuned in for a long period

FLOW CHART-3
DEVELOPMENT OF YARN IN COURSE OF TIME OF THE HANDLOOM WEAVING



Traditionally the weaving was not more complicated as it looks today in the competition. Preparation process of the weft yarn followed today, as it was in the past, but as per the development of the various designs on the surface of the fabrics, the Bandha designing, Tying, Dyeing and weaving become complicated. There are some fine figures which take too many times and energy of tying knots and are also taking time for the weaving. As per the tie & dye work, the weavers required time to set for each weft yarn after passing it from one end to other. Household women sit in the loom shed for weaving in absence of the head of the house. In some families children tune them in simple Tie-dye weaving process and continue their work. There are some other works like Badhipura, Transferring of yarn into Asari and Pirn Winding in the weft preparation process made by the females and the girl child in the household level.

Post Loom Work

The post loom activities of the handloom weaving are very few and are only done by the head of the house which is connected with the monetary transaction and exchange of the product with the master. The weaver working under the middle man collects the yarn and requisite materials from his master at the time of exchanging his woven

fabrics in his house. The master checks the woven fabric sincerely and accepts. If he found any fault on the woven fabric, he covers the amount of loss from the payment of the weaver. After accepting of the fabrics, he gives the requisite materials like Border, Hank yarn and Bandha to the weaver with some advice and training of a weaving process of the new designs. In case of an independent weaver he sells his product in the market and also buys the hank yarn and colours from the nearest market.

Conclusion

The individual role, of a household member in the weaving process become specific in the flow of the demand of the market. The traditional weaving and the collective handloom works become separated that could not possible to learn all the allied activity for a person at a time. It is become very difficult for a person to tune every weaving activity in a household. Thus the present condition of handloom weaving separated the individual worker to produce specific and expertise fabric in the market favour and in the whole process the Master weavers and Mohajans role is remarkable. Now the weavers included the handmade machines in the traditional loom that makes them comfort from the task of weaving of more fine designs in the handlooms. On the other hand this changing system opened the way to the community female and unmarried girls to generate income individually from the handloom weaving process. The traditional handloom and the tie-dye work cannot replace. This specific work also cannot be possible to imitate in the power loom production process. Thus the handloom weaving of the community raised and populated in the country and abroad very fast. The fabrics produced in the handloom are costly thus its demand shows in the big cities towns of the country in comparison to the countryside.

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