



A Study on the Socio-Economic Technical Aspect of Shekhawati Bandhej

Dr. Babita Deegwal

Assistant Professor, Home Science Extension Education, College of Agriculture Lalsot, Dausa, SKN Agriculture University, Jobner, Rajasthan, India

ABSTRACT: The Study was conducted to know about Shekhawati Bandhej art history, sample and manufacturing process, also the social economic status of Neelger and Bandhria's. This study was conducted at Jhunjhunu district of shekhawati region in Rajasthan state. Four villages were selected for the study, Junjhunu Mukungardh Mandava, and Navalgardh.

A questioner was formatted for the Bandhej workers; a group of 38 Neelgar's (Man who dye the cloth called Dyers) and 47 Bandheria (women who tie the cloths) was chosen for the questioner and got the answer from them. In the conclusion of questioner we found that Bandhej art was started in 17th century and Shekawati Bandhej design is combination of natural and biological figures. We also got to know that Manufacturing of Bandhej is done in two parts, 1. Tie the cloths 2. Dying of Tied cloth

KEYWORDS: Bandhej, dyed, Neelgers and Bandheria's, dyers, questioner, design, tied, cloth, biological, art

I. INTRODUCTION

In History it is mentioned that many moons ago when human was not having the knowledge to cover his body by the clothes, they were using barks and leaves for cover the body. When Troglodyte (Adi manav) started covering his body, fabric Art and clothing were origin. When troglodyte saw that tree steam can cleave to each other at same time idea of fabric manufacturing born in his mind, and he started the clothing manufacturing process (Moti Chander, 1960) At the early stage cloths were prepared according to the need, but as the development of culture, revolutionary change found in the manufacturing techniques of cloths. According to social stage after treatment dying and Printing is also given for manufacturing the cloths.¹

Definition of the Bandhej:

According to **Jaikar and Irwin (1956)**, the process of tying and dyeing the cloth is called Bhandej.

According to **Q.V. Plaggi (1959)** Words of Bandhani is Gujarati and Bandhana is hindi. Bandhani is the process of clothes samples tie and dyeing. The cloth is prepared by dyeing in with different colors after tightly tying the fine threads on the cloth without dyeing it. The fabric is dyed with different colors before re-tying it to make several colors designs.

According to **Buller and Fischer (1980)**, clothing is prepared by coloring the cloth in different colors. It is done, it is called Bandhej. Actually doing this bandage dyeing work, one of the accomplished works of Dyers is great art.

According to **Shaw and Shaw (1995)**, by tying the cloth, dyeing does not add color to the bonded places and the rest of the cloth becomes colored. This tying process is called Tie & Dye. This is a type of resist dyeing.²

History of Shekawati Bandhej

Arya (1987) Bhandhej art was started in 17 centaury in Navalgarh of shekhawati, and after it was devolved and popular in other areas of like jhunjhunu, mukundgarh. At present time these areas are most attractive center of the Bandhej art. Cotton Silk, and Ojharia fabric is use as a raw material for dots on the fabric with fine thread. On the cloth for fine dots a special kind of thread is use for tied.

Kothari (1995), Natural and Biological designs like parrot, peacock, plants and flowers ect., are usually draw on the clothes in bandhej. In shekawati very high quality Bhandhej are manufacture with combination of animals, birds, and leaves design.

Niraj, sharma and Gulab Kethari, after draw the design on a plain paper same design is crafted on a piece of wood which is called wood block and after design it is called design block or frame. This block is use for printing Bandhej made on cloths.

Tools and Material required for making bandhej:

Bandhej clothes are mainly made in two parts, first tied the clothes and after dyeing it with different colors.



Required materials and tools for bandhej construction

1. Cloth: - Firstly, cotton (muslin), silk, chinon and chiffon cloth are required as raw material for making Bandhej. Shekhawati bhandej is impels on the clothes of muslin and ojharia.
2. Thread: - Thread is required for tying the dot on the cloth. In Shekhawati, a special type of thread is used to tie the bandhej. This thread is very fine, by which very fine bundi is tied on the cloth. The thread used for bandhej varies from place to place. ³
3. Nokdar Challa(Nuhiya): - Nokdar Challa (Nuhiya) is also known as Nehala, it is made by metal like a ring which headed fine needle. This ring wears in the fourth finger (near the little finger) of their left hand while they are tied. The cloth is tightly tied and tied tightly with this nuhiya. Therefore, nuhiya is helpful in tying fine bundki on the cloth.
4. Design Block (Mold): - First Nilagar makes designs on paper and after crafted on wood by the carpenters who are called design block or mold. Designs are imposed on clothes by these wood blocks.

Process of Bandhej (Tie and Dying)

1. Prepare the raw material
2. Print Designs on cloths
3. Tied design on cloths
4. Dyed the clothes in light and fast colors
5. Wash the clothes for removing extra colors
6. Untied the clothes

II. RESEARCH METHODOLOGY

The study was conducted in Jhunjhunu (Shekawati), district of Rajasthan state. Four villages were selected for the study Mukangradh, Mandava, Nawalgarh and Jhunjunu village.

Selection of sample: 10 % (38) dyers and 5% (47) Bandharies (Person, who tie the cloth) of total population from four villages were selected by the random sampling technique. Overall 85 respondents were selected and data was collated by personal interaction. Interview schedule and questioner method technique used for result, shown in percentage. ⁴

Objectives of Study

1. To get information about the traditional cloths of Shekhawati Bandhej.
2. To find out the state of this Bandhej art at the present time.
3. To get information about the socio-economic status Bandhej workers (bandharia's & Neelgar's)

III. RESULT AND DISCUSSION

90% of Neelgar's said they are not manufacturing any kind of new clothes. They are mainly making sarees and Odhani's on pure Ojharia and malmal cloth. In the Odhanis, we make Chundadi, Suhaag Chundadi, Yellow-Pomcha, pink pomcha etc. They say that they can give new clothes by making orders after being ordered by someone else, but they are not making new clothes by investing their own money because they are afraid that if the finished goods are not sold, then they will suffer a loss. 10% of the Neelgar's producing new bandhej cloths because they are ready to take risk for manufacturing new cloths according to current demand of the consumer and the other modernity. They are making sarees, duppatas, salwar suits and scharfs.

There are many beliefs related to Chundadi in Rajasthan. Along with being a symbol of the close affection of brother and sister, Chundadi is considered a symbol of good luck for married women. Like Chundadi yellow pomcha also has its own importance. It is custom to give yellow pomcha on the birth of a son and pink pomcha on the birth of a daughter.

When asked about the facility given by the Neelgars to the bandharia, 50 percent of the Neelgars said that no facilities are provided them, whereas 50 percent of Neelgars said that they providing facilities to the bandharia's. Neelgars are providing facilities to the bandharia's, those doing very good job for tied the bandhej, they are getting more than the wages. Facility like advance payment given by neelgarh's to bandheria's according to their work and requirement, extra remuneration is also given to Bandheria's for their outstanding work and facility of loan is also provided as per their need.

When asked about the problem of retrenchment here, 60 percent said that there is no lay-off problem, while 40 percent of the bandheria's said yes; there is a problem of layoffs. Under the problem of retrenchment, the bandheria's told that due to old age the eye sight is getting weaker so they are not able to tide the fine, hence Neelgars are not giving work to



them, they said another reason that due to family problem they are not able to provide cloths on time, so Neelgar do not provide work to them.⁵

Bandhej Clothes are supplied by 70% Neelger's in local market as well as other market of Rajasthan like Hanumangarh, Ganganagar, Bikaner jaipur and Jodhpur ect. 30% neelgar's also supplied out of Rajastah as Haryana, Punjab and Aasam also.

According to Neelgarh extra help is not being provided by government, they said local leaders committed lot of things at the time of election but after that nothing has been done, Neelgarh's demand lot of things to the government for develop this Bandhej art but attitude of government is not good for them. In study of bandheria's socio-economic status we found workers of Bandhej art is not getting proper daily wages according to their work Due to less wages workers could not survive their family and could not give full time. Due to very hard work and very less earning in bandej work 50% of Bandheria's avoid to encourage their other family member for their work and they don't want to enter them into, 50% Bandheria's said they are attached with this work because their forefathers was also doing the same and now they don't have any other source of earning for survive. Neelgarh's and Bandheria's also have problems that requirement of bandhej is decreasing day by day and also sale tax policy imposed by the government on this work. This bandhej art is not developing by the government as a small scale industry. Very hard work, less wages, no proper development of their families and ignorance by the government is inter connected problem for developing this art. Shekhawati bandhej is very fine and very good in quality but due to entering of Printed bandhej in local market demand of bandhej is decreased because printed bandhej is cheaper than handmade Bandhej peoples preferred printed bandhej, that's why handmade bandhej is affected and families those were depend on these also affected. Socio-Economics status also decline because of printed bandhej.⁶

IV. CONCLUSION

The Bandhej art of Shekhawati in Rajasthan is very fine and famous. Shekhawati Bandhej work started in 17th century in Nawalgarh, after that, it was a spread and popular in the surrounding areas. Traditional design 'Botanical and Biological' is made in bandhej. The clothes made from Bandhej are Chundadi, Pomach, Odhniya and Sarees.

Regarding the socio-economic status of the Neelgars and the Bandharis, it came to know very hard work but very less wages in the Bandej work. Due to the making of traditional cloths, the local market and nearby cities are only in demand for market them. Due to entering of Printed bandhej in local market demand of bandhej is decreased because printed bandhej is cheaper than handmade Bandhej peoples preferred printed bandhej, that's why handmade bandhej is affected and families those were depend on these also affected. Socio-Economics status also decline because of printed bandhej.⁷

REFERENCES

1. Chandra moti, (1960); "Indian costumes & Textile from the eight to the twelfth century", Journal of Indian Textile history, vol. 5, Ahmedabad.
2. Shaw Pushp Geeta and Shaw, Sheila Joyce, (1995); "Practical Textile Science, Vinod Pustak Mandir, Agra. 11
3. Neeraj, Jaisingh and Sharma, L., B., (1989); Cultural Tradition of Rajasthan ", Rajasthan Hindi Granth Academy, Tilak Nagar, Jaipur.
4. Jayakar, Pupul, IRWIN, John & Wheele, M., (1956): "Textiles & Ornament of India ", Museum of Modern Art, New York.
5. Plangi, V., Q., (1959); "Tie & Dye Work ", Ciba Review, No. CIV.
6. Buhler, Alfred & Fisher, Eberhard, "India Tie-Dyeing Fabrics," Vol. 4, Historic Textiles of India at the colico Museum, Ahmedabad, India (1980).
7. Arya, Singh, Harpool, (1987); Shekhawati ka thikanon ka Itihas Avm Yogdan ", Panch shill Publication, Film Colony, Jaipur