

# A Comparative Study on Handloom and Power Loom Industry of Mubarakhpur

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## ABSTRACT

The weaving heritage of Qasba Mubarakhpur in the district of Azamgarh was explored through the case study. The town is well-known for its compound cotton and silk tussar, or pure silk cloth. The history of Mubarakhpur demonstrates the emergence and decline of locally produced textile goods about social and political activities in the colonial Indian economy. The introduction of power looms into neighboring regions, such as Mau, has altered the region's modes of production by progressively diminishing the handloom industry. The present research paper studied the reasons why for manufacturing sector contributes to the decrease the unemployment and increase in poverty. The findings showed that women were not considered essential workers in the past; instead, women joined the workforce following the invention of machines.

**KEYWORDS:** Handloom, power loom, bunkers, silk tussar, poverty, women weavers, globalization.

## INTRODUCTION:

Azamgarh City comes in second position to Varanasi in terms of handlooms, while it holds the top spot in terms of power looms. India's economic growth was greatly enhanced by the contributions of women. The handloom industry is the only one in which many women work together to produce goods that are worn by several women. The fact that 60% of women manufacture over 70% of women's products makes the handloom industry distinctive. Globalization in general and socio-political factors in particular are currently to blame for the handloom industry's decline, which has a direct impact on the women who work in this sector. Their involvement in the workforce has grown as well, and longer workdays have led to an increase in health problems, particularly physical problems.

### The Study Area:

The study area, Mubarakhpur Town, is a municipal board located in the district of Azamgarh. Situated 13 kilometers northeast of the district headquarters (Azamgarh), it is situated at 26° 09' north latitude and 83° 29' east longitude. This town is divided into 25 wards. The settlement is situated in India's Ganga Plain on an alluvial field. Rainfall totals during the year average 1021.3%. According to the 2011 census, 70,365 people are living in Mubarakhpur town, of which 51% are women and 49% are men. The culture of this town is predominantly Muslim.

## OBJECTIVES:

- To analyse the female labour force participation in Mubarakhpur town's handloom sector.
- To examine the socioeconomic status of the town of Mubarakhpur's female weavers.

- To obtain corrective action for their improvement based on the observations and recommendations made by female weavers.
- To study the working style of the weaving saree industry

### REVIEW OF THE LITERATURE:

- A study conducted by Khatoon, S., & Iffat, A. (2022) aimed to analyze the challenges faced by the Indian Handloom Sector with a special focus on the state of Uttar Pradesh before and during the COVID-19 pandemic. This study further explores the benefits of Aatma Nirbhar Bharat Abhiyan for the betterment of the livelihood of the COVID-19-hit handloom weavers and allied workers. A total of 400 handloom weavers and allied workers from ten cities of Uttar Pradesh were contacted through telephone. Descriptive statistics were applied to measure the awareness about the government welfare schemes and the benefits of these schemes. Furthermore, satisfaction and opinion of the handloom weavers and allied workers regarding the benefits and sufficiency of the funds received under these schemes have also been measured.
- Another study by Gowreeswari, M. D., & Bama, M. S. focused on the problems of handloom industry. It was found that the fundamental requirement of human beings is clothing. This needs to be fulfilled by the handloom industry. The handloom is one of the ancient and decentralized sectors in India. This sector is rightly termed the art and craft sector. 15 percent of the handloom cloth is produced in the country. This sector is providing huge employment opportunities directly and indirectly to more than 43 lakh weavers and allied workers next to agriculture. Millions of people's source of livelihood is the handloom industry. This sector came from the Indus Valley civilization and the Indian people are weaving traditional sarees. 95 percent of the world's hand-woven fabrics come from India. The total cloth production in the year 2016-2017 was 63480, this handloom sector produced 8007 (in million square meters) and its share is 12.61, the ratio of handloom and power loom is 1:4.45. (Annual report 2017-18, Ministry of Textiles). So, this competition from the power loom sector has created many problems for the handloom industry. Especially, the weavers are affected by power loom intervention, for this purpose, an attempt is made to study the problems faced by the handloom weavers in rural areas.
- A study conducted by Tanusree, S. (2015) on the Present Situation of the Traditional Handloom Weavers of Varanasi, Uttar Pradesh, India: The Handloom is a traditional industry of India and it provides employment opportunities to millions of people in the rural and urban belts of our country. After industrialization, the handloom industry has been declined. Most of the problems faced by the handloom industry are perpetual in nature and hence to sustain the cultural and economic importance of the industry the present study is an attempt to understand the various problems of Handloom Weavers of Varanasi in Uttar Pradesh. The problems are the invention of new technology (power-loom), capitalist control, drop off in wages, increased price of yarn, and so on. The present study is descriptive in nature. The data have been collected through in-depth interviews, semi-structured interviews, case studies, and focused group discussions.
- A study conducted by Bhushi, U. M., & Pharsiyawar, S. M. (2004): Perspectives in the handloom and power loom textile industry: The textile industry is the single largest foreign exchange earner for India, accounting for about 8% of GDP, 20 % of the industrial production, and over 30 % of export earnings, employing 38 million people with only 2-3 % import intensity. It is the second largest sector employing agriculture. India's contribution to the production of cotton textiles in the world has increased to 15%

from 12% in a decade. However, the growth of the textile industry has been stunted by technological obsolescence, fragmented structure, low productivity, and low-end quality products. The structure of the industry is varied and deep-rooted and its reformation is a daunting task. Stagnation in demand, inability to expand, inadequate working capital, and increased cost of input, with highly contaminated cotton has deepened the crises. Hence, Indian textiles are getting squeezed out of the global scene.

- A study conducted by Naga Raju, G., & Viyyanna Rao, K. (2014) on the Socio-economic Conditions of Handloom Weavers: The handloom industry occupies an eminent place in preserving the country's heritage and culture and hence plays a vital role in the economy of the country. Production in the handloom sector recorded a figure of 6900 million sq. meters in the year 2011-12, which is about 25 percent over the production figure of 5493 million sq. meters recorded in the year 2003-04. As an economic activity, the handloom sector occupies a place second only to agriculture in terms of employment. The sector with about 23.77 lakh handlooms employs 43.31 lakh persons of whom, 77.9 percent are women and 28 percent belong to Scheduled Castes and Scheduled Tribes. The Handloom sector contributes nearly 15 percent of the cloth production in the country and contributes to the export earnings as 95 percent of the world's handwoven fabric comes from India. However, this sector is faced with various problems, such as obsolete technology, an unorganized production system, low productivity, inadequate working capital, conventional product range, and weak marketing links. Further, the handloom sector has always been a weak competitor against the power loom and mill sectors. Against this backdrop, the present work attempts to make an in-depth study into the life and misery of handloom households. It covers households located in select prominent areas of this sector.

### STRUCTURE OF PRODUCTION:

The primary classifications of bunkers are as follows: -

**Bani Bunker:** These handloom weavers resemble wage workers more than anything else. This bunker loom, jacquard, accessories, raw materials, Zari, Katan, etc. are provided by the grihastha or intermediary, and the bani bunker is paid on a piece basis for the weaving work.

**Self-Weavers:** These weavers, also known as bunkers, own their looms and raw materials and do not use bani to weave. There may potentially be two categories in this case:

a) A portion of the self-weavers weave their cloth and sell it directly to traders, gaddidars, or the open market. There are no limitations placed on the self-weaver in this category.

As for the self-weavers, some of them work on lagar, meaning that the gaddi-dar structure of production:

b) Some self-weavers work on lagar, which implies that the grihastha or gaddidar gives them the design and the bunker is obligated to give the finished item to the same grihastha or gaddidar. But lager weavers also possess the raw material and the loom. However, the saree remains the bunker's property if it is refused, and he must return it.

### Structure of Sales:

After a saree or fabric is ready, the bunker takes it to either the gaddidars or kothidars, who are traders who are typically not Muslims and come from the Marwari, khatri, or agarwal castes, or to the grihastha, a middleman who is typically a Muslim. In the past, the gaddidars would buy the sarees or the bunker would deliver them to multiple potential customers. Muslim master weavers who serve as go-betweens for the kothidars and bunkers have become more prevalent in recent years. While the gaddidar is more of a dealer and does not hold any stock with himself, the grihastha lends his loom to the bani bunker and keeps a stock of sarees for sale. The gaddidars who receive are the exception.

**The family, residential conditions & working conditions:**

One of the main characteristics of bunker communities is that the workplace is usually located on the bunker's property. The large, extended families, illiteracy, strict economics, and distemper are characteristics of the bunker colonies. Traditionally, weaving has been the family's primary source of income, with nearly every member participating in one or more of these seven related tasks. Most of the respondents in this survey were descended from dads and ancestors who worked in this field. Typically, the residential space is quaint, dilapidated, and compact. An additional lack of space is caused by the dwelling and place of business sharing a floor.

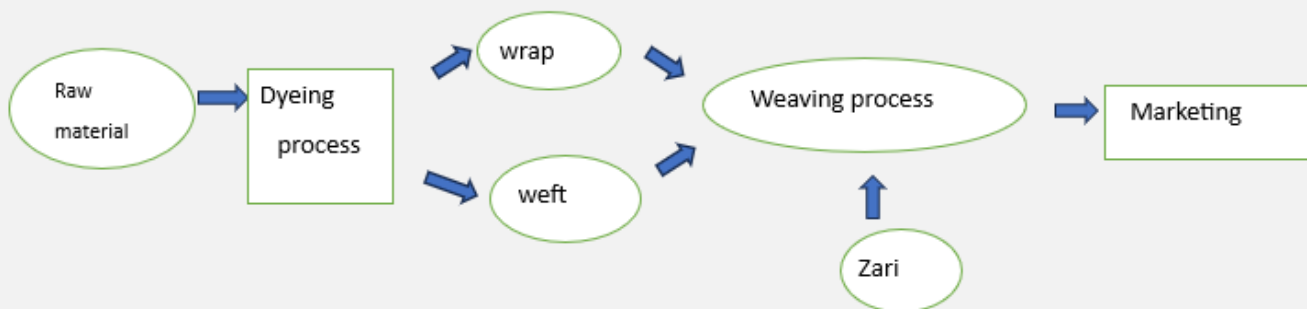
**Materials:**

Raw silk or kahcha resham is the main raw material used in the manufacture of Banarsi silk sarees at Mubarakpur. It is produced on a limited scale in six districts of the State, namely, Dehra Dun, Garhwal, Naini Tal, Saharanpur, Etawah, and Gorakhpur. The silk weavers of the town prefer raw silk obtained from West Bengal and Banglore. The weavers use it for quality

The procurement of raw materials and verifying their usability is the next important step. The process starts with the selection of the silk yarn, which is of various qualities and imported from various production centers. Raw silk is specially treated for brocades and the process requires considerable patience and labour. The cost of raw materials varies depending on the type of yarn and zari chosen. Weaving typically takes place without a schedule. But working for extended periods with your legs hanging in the pit (known as the pit loom system) is bad for the bunkers' health.

**Processing:**

Unprocessed silk and woven fabrics Weaving occurs after raw silk has been processed. Depending on the type of fabric to be woven, it varies.



**The following procedures are involved in the processing of raw silk:**

**Transferring** raw silk from hank to bobbin or hollow reels is known as veining or reeling.

**Doubling** is the process of combining two or more threads into one. The methods used for this are indigenous.

Traditional techniques are still used for **twisting**. A child assists a professional twister in his work.

**Steaming** is done to set the twist by exposing the twisted yarn to steam on the bobbins. It is then made into hanks.

**Degumming:** This is done to remove the natural gum by boiling. **Reeling:** The yarn is rolled on a shuttle (dharki) for the warp (tana) and separately installed on the reeling machine during the reeling process, which involves tying the yarn in a bundle. Before being rolled on the bobbin, the yarn for the weft (bana) is first mounted on a charka.

**Dyeing:** The process of dyeing yarn a certain color typically entails submerging the cheese or reel of yarn

into the dyeing.

**Weaving:** Weaving is the trickiest step in the process; a handloom is used to weave the sari. Banarasi sarees are traditionally made on jacquard pit looms. The longitudinal threads, known as the tana (warp), are taken off the loom and kept under tension. The latitudinal threads, or bana (weft), are inserted into a shuttle. The weft and warp threads are woven together while the shuttle swings back and forth.

**Repetition:** A crucial step in our design process, "Meena-matching" involves selecting and harmonizing colors within a pattern. This may be one of the key factors that determine a handwoven textile's overall visual appeal.

Individual colors are selected with care for each piece of a pattern once it has been developed, graphed with a specific quantity of colors in mind, and set up on the loom. After that, a swatch is weaved to evaluate the choices. After several iterations and engaging discussions between the design team and the weavers, a beautiful saree emerges.

**Finishing:** Depending on the weaving technique employed, Banarasi sarees need to go through the final process of cutting. This involves manually cutting the tiny threads left on the reverse of the fabric. The sarees are then folded and packaged.

air of pedals placed in a pit in the ground where the weaver sits and operates them by his feet. weaving especially for the. warp of sarees. Bangalores produce raw silk known as "**Katan.**"

**The following patterns of silk sarees are primarily produced at Mubarakpur:**

1. Karihal or Nagsi
2. Ghunari
3. Jungla or Phulwar

There are two different systems in place for Skat weaving in Mubarakpur, each with its own unique features:

1. A lone weaver;
2. Workshop owners who hire professional weavers.

**Marketing:**

The goal of the current study is to gather information about the socioeconomic circumstances of female weavers in Mubarakpur Town using primary sources of data and direct questionnaires to respondents. There are 6000 handloom families in Mubarakpur Town; 300 of these have been sampled for examination. Data were transformed into a tabular format following data collection. Based on the examination of these tables and graphs, conclusions have been drawn regarding the diverse socio-economic circumstances faced by female weavers within the studied region.

**METHODOLOGY:**

- Quantitative methodology survey questionnaires were prepared.
- **Data Collection:** The goal of the current study is to gather information about the socioeconomic circumstances of female weavers in Mubarakpur Town using primary sources of data and direct questionnaires to respondents. There are 6000 handloom families in Mubarakpur Town; 300 of these have been sampled for examination. Data were transformed into a tabular format following data collection. Based on the examination of these tables and graphs, conclusions have been drawn regarding the diverse socio-economic circumstances faced by female weavers within the studied region.



**Data Analysis:**

The researcher has included a couple of studies INDUSTRY BASED below: was toured around the workshops by MUKUND AGARWAL and IMRAAN AHMED during my visit to Mubarakpur and went to see five families and saw some people weaving sarees in bunkers.

The researcher met Mukund Agarwal, a 68-year-old man with two family members—him and his wife—living in Mubarakpur Chowk. In 1841, he launched this company without receiving any funding from the government. His relationship with the community of bunker sarees began with a family company. The handloom industry's newest trend in bunker saree design is HATH KARGA. He also describes the steps involved in making an art saree, design setting, Tanna and bana setting, loom structure, and weaving product.

**The following raw materials are utilized to finish the saree:**

RESHAM, KATAN DHAGA, JARI

He informed me about the platforms where all saree bunkers gather to talk about production-related issues. According to him, making one silk saree costs 2000 rupees yields a profit of 500 rupees, and takes four days.

In Lucknow, stores are selling bunkar sarees.

• Bhoothnath • Aminabad • Hajratganj

Although the economic standing of the bunkar saree was not great, the workers' pay was sufficient to cover their necessities; they did not have to beg.

**B:** The researcher met 42-year-old Imraan Ahmed at Mubarakpur Chowk. He lives with his wife and two children. His family company was the first source of his relationship to the bunkar saree community. The power loom business is the latest trend in bunker saree design.

**The following raw materials are utilized to finish the saree:**

RESHAM, KATAN DHAGA, JARI

He informed me about the platforms where all saree bunkers gather to talk about production-related issues. According to him, the cost of making one saree is:

7000 Rupees for two silk sarees; get 2000 Rupees in profit in one day.

The city of Lucknow has stores selling bunkar sarees.

• Bhoothnath • Aminabad • Hajratganj

Although the economic standing of bunker saree was not great, the workers' pay was sufficient to cover their necessities; they did not have to beg.

**Results and Findings:**

An intensive study was done to compare the handloom and powerloom industry of Mubarakpur. The following were the findings of the study:

1. Saree weaving is frequently strongly associated with a community's or region's cultural and traditional past. It helps to transmit traditional design and workmanship through generations by promoting and preserving it.
2. Artists were able to express their creativity and artistic abilities via the weaving of sarees. The rich tapestry of cultural diversity is enriched by the unique weaving techniques, patterns, and themes found in the sari designs created by the weavers.
3. Women were more actively involved in the weaving sector, especially the young girls. whether as businesses or artists, can achieve financial independence.

4. Women who were involved in creating sarees, had specific traditional skills.
5. Saree weaving making were encouraged eco-friendly and sustainable handloom methods. Sarees weaving were frequently serve as a symbol of the diversity and identity of various locales or groups.
6. Several women start their enterprises by weaving sarees as entrepreneurs. They gain financial empowerment as a result, and the local economy expands as well. Intercultural influences and skills are frequently shared during the saree-weaving process.
7. Handwoven sarees, with their intricate designs and skilful craftsmanship, are frequently one-of-a-kind. In a society where mass-produced things predominate, women promote handcrafted goods, helping others appreciate distinctive talent..

## CONCLUSION

The data highlights how economically impoverished Mubarakhpur town's female textile weavers are. These women weavers are struggling mostly because Mubarakhpur town's handicraft business has suffered over the past few decades because of intra-Muslim riots that have impeded trade and power loom invasions in nearby districts like Mau. Weavers' earnings have been negatively impacted by the steady downturn in the handloom sector. Following a few decades of decline in this sector, the share of females has increased, primarily due to their desire to improve their family's financial situation. Given how physically demanding their profession is, this ongoing reduction has made female weavers' health issues worse. This town's health and education systems are in disrepair as well. Therefore, the government can address the issue of female weavers by providing direction, protection, and qualitative modification to ensure the handloom industry develops in a balanced manner.

The results indicate that Mubarakhpur town's primary industry is weaving due to the town's high handloom concentration. The main drivers of female labour force participation in handlooms are financial exigencies, joblessness, impoverishment, poor earnings, low levels of education and literacy, and big family sizes. The position of female weavers has deteriorated because of the handicraft industry's slow deterioration in Mubarakhpur town during the past few decades, which can be attributed to political and economic factors. The socioeconomic conditions that underpin the study are drawn from primary data that was gathered via a questionnaire. Thus, the government should address the issues relating to female work participation and chalk out an action plan for the upliftment of poor female weavers.

## FUTURE SCOPE:

Mubarakhpur's weavers are subject to middlemen who control most of the trade. Because of their misconduct, the craftspeople do not receive a fair portion of the revenues. The most effective way to break their monopoly on the business is through a multipurpose cooperative society. The weavers might learn about new designs, cheap raw materials, and new demands through these associations. Through sale depots, they can set up the direct sale of manufactured goods to customers. The problem lies in the fact that the weavers have been controlled by middlemen for such a long time that they are unable to manage their accounts or comprehend how to collaborate. They may be hard to arrange, but they can be merged with the right care and instruction.

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