

Entrepreneurial transformation in chikankari embroidery handicraft

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ABSTRACT

Handicraft industry plays an important role in the economic growth of any country in terms of its share in employment, productivity and prosperity creation. It also satisfied the daily requirements of the people and provides employment to the members of the household in rural and semi urban area which in turn lead towards socio-economic development. Lucknow city, the capital of Uttar Pradesh state, located on the banks of river Gomti, historically known as the Awadh region, famous as the City of “Tehzeeb” in all over India. Lucknow city has always been a city filled with varied cultures. Today, it is known as one of the most important cities of the country which is now emerging in various sectors like retailing, manufacturing and commercial such as silver and gold foil work, bone carving products, pottery, kite making, ittar (fragrance) and Zardozi and *Chikankari embroidery handicraft*. *Chikankari* embroidery is a complex and elegant craft evolving over the years into an aesthetic form. This delicate form of embroidery has been traditionally practiced in and around Lucknow for close to 200 years. After review of many studies, it was found that, the *Chikankari* embroidery craft is totally influenced by Mughal-Persian architecture and motifs. But today, *Chikankari Handicraft* is slowly growing towards new directions of market and has established new dimensions of fashion. Millions of people are employed in this fascinating craft and making competitive products. They are using traditional skills with new techniques and experiments, because they look forward and make new business model. *Chikankari* embroidery products are coming in market with new experiments, new motifs, new colour combination, new fabrics and new techniques. This Research Paper entitled “*Entrepreneurial transformation in Chikankari Embroidery Handicraft*” presents latest new trends and fashion scenario of *Chikankari handicraft* products. Paper has been divided into three sub – sections. First sub-section focuses on concepts of keywords and objectives of study. Second sub section will discuss methodology of data collection, and tables and data analysis and last sub section will provide findings, conclusions.

Key Words : Chikankari, Handicraft, Entrepreneurship, Transformation, Trends

INTRODUCTION

Handicraft sector acts as a sensible artistic approach of self-expression for the artisan and represent culture, tradition, and heritage of a country. Huge no. of peoples such as artisans, workers, entrepreneurs are dependent directly or indirectly on handicraft industry for their livelihood. Entrepreneurship is an important and powerful driver of economic growth and job creation. It

creates new companies and jobs, open up new markets and nurture, new skills and capabilities. The entrepreneurial activities are the important source of economic growth and job creation that improve the quality of life of individual, families, communities and nation economy development. The handicraft sector is important for the economy due to its larger employment generation, foreign exchange earnings and vast untapped export potential. Handicrafts can be defined as products which are produced either completely by hand or with the help of tools. Mechanical tools may be used as long as the direct manual contribution of the artisan remains the most substantial component of the finished product (United Nations Educational, Scientific, and Cultural Organization/ Information Technology Community). Various states of India such as Manipur, Tripura, Rajasthan, Gujarat, Kashmir, Maharashtra, Tamil Nadu, and Kerala are popular for its handicraft collection. Each State offers a wide range of handicrafts, with its own identity. These handicraft items represent quality craftsmanship from the respective states. The most popular items in Indian handicrafts are metal ware, wood ware, Ceramic work, Jute work, bamboo work, hand painting, hand embroidery etc.

Literature Review:

Many studies show that, the scenario of handicraft products has changed through entrepreneurial transformation and approach. Due to reason of globalization, commercialization, technique, awareness and competitions, entrepreneurs are continuously using interventions process with new experiment in handicraft products. Goutam Supriya and Sarkar Rishiraj (2015) focuses on the development of Technology and its positive effects on the entrepreneurial development especially in Indian context. They discussed in our study entitled “Role of Technology in Entrepreneurial Development: Facilitating Innovative Ventures”, technology is the collection of tools, including machinery, modifications, arrangements and procedures used by humans. This tool aids in the entrepreneurship development from beginning to end whether it is the Internet services like Knowledge and awareness sites, Advanced Financial transaction technologies, Computers aiding the start-up business, R&D tools and mappings, Machine based operation and production techniques, Advanced Marketing through use of modern technology or techno based Consumer satisfaction systems. Kapur Harita and Mittar Suruchi (2014) focused on new approaches for craft development, in our study entitled “Design Intervention and Craft Revival” they measured how interesting ideas and new intervention models can be developed for several purposes, whether for revitalizing a languishing craft or for developing new products to create livelihoods. Roja Alexandru and Marian (2014) studied on the topic of “Technology Entrepreneurship and Entrepreneurial Strategies” and they find out Globalization, Technical and Technological progress and innovation, works as main driver force of entrepreneurship and economic growth. A good Entrepreneur always makes new business models and strategies according to technology. Jadhav Shreya (2013) studied on unorganized decentralized cottage industry of India, under the topic of “Indian Handicrafts: Growing or depleting”. She focused on challenges and limitation of the study through SWOT analysis. Author find out many problems of cottage industry in their study and suggested for preserving traditional art through innovative product designs, better product quality and use of technology. Ghosh Amitava (2012) studied on the topic of “Triggering Innovation and Creativity in Traditional Handicrafts Sectors - An Indian Perspective” and find out that, only intervention process can be change innovation in traditional handicraft sector. He says there are two types of interventions – technological and HRD intervention. For competitive market both types of interventions can be used. Khan Aziz (2009) focused on attention of young entrepreneurs who get new ideas and adopt new business models and emerging technologies. They find out

Entrepreneurship plays a central role in market economy. Economic growth, modern technology and innovation –these three variables are directly related to the entrepreneurship. Technical process automatically comes from the generation of new and creative ideas. According to report of “National Commission for Enterprises in the unorganized sector” (2009), Technology acquisition, adaptation and innovation are effectively meet to challenges of a competitive market. Under the topic of “Technology Up gradation for Enterprises in the Unorganized Sector”

Chikankari embroidery handicraft is one of the important sub-sector of Indian handicraft industry. Chikankari embroidery work is renowned in all over the world for its fineness, delicacy and elegance. The art of Chikankari embroidery in India is about 400 years old. It is believed that, this is a Persian craft, which came to India with Noorjahan, the Queen of Mughal Emperor Jahageer. The term Chikan is derived from Chikeen or Chakeen word, which means fine embroidered cloth. Chikankari Embroidery flourished under the patronage of the rulers of Awadh. Later when the capital of awadh shifted to Lucknow from Faijabad, in the year 1722, the knowledge of the craft came to Lucknow, the capital of Uttar Pradesh state, located on the banks of river Gomti, historically known as the Awadh region, famous as the City of “Tehzeeb” in all over India.

Mughal influence, especially Mughal architecture designs are seen in the development of Chikankari motifs and designs. The intricate floral and jaali design on the walls of Mughal architecture has most resembles to chikankari designs. There will be hardly any garment, without floral patterns or motifs. Paisley motifs are the most popular motif in Chikankari embroidery. Sometime geometrical patterns and calligraphy art are also seen in Chikankari designs and patterns. Traditionally, Chikankari embroidery was done on finest cotton fabric called Mulmul or Muslin. Today Chikankari embroidery is done on Variety of Fabrics. In earlier time, this embroidery was done by white untwisted cotton threads, but today it can be seen in bright and pastel Shades with variety of threads. Chikankari has around thirty two (32) stitches, which are variations of six basic stitches – 1. Bakhiya, 2. Murri, 3. Tepchi, 4. Phanda, 5. Katav or Khatwa and 6. Jaali. Jaali is most difficult and intricate stitch, which is created by pulling of warp and weft threads of the surface fabric.

Indian Handicraft always expressed through culture or community through local craftsmanship and materials. But nowadays, due to reason of globalization, commercialization, technique, awareness and competitions, the scenario of market trends are changing. Products are becoming more and more commoditized and entrepreneurs / artisans are making competing products with new raw material, colour palate, designs and techniques. Chikankari embroidered dresses and products are also now treated as fashion products. Many studies show Chikankari embroidery products are also coming with new experiments and interventions. In this way, there is need to study on new trends in Chikankari handicraft.

Objectives:

The “Objectives” of the present research paper is given below:

- To review scenario of *Chikankari embroidery handicraft*, with special reference to Lucknow City
- To track new *Transformation* in *Chikankari handicraft* work

METHODOLOGY

For achieving the objectives of the study, secondary and primary data both were used. Secondary data were collected from the published books, journals, research papers, websites, magazines and other sources, while primary data were collected through survey in Lucknow city. For the collection

of data, a questionnaire was prepared. Questions were related to design, technology, trends, and fashion aspects of the Chikankari work. The evaluation was based on scale ranging from high to low. For the collection of data, judgemental and convenience methods were used. Sample size was 120. After collection of data from respondents, Cross tabulation and diagram were prepared for data analysis and findings.

Data analysis:

After collection of data it was found that, traditional and contemporary designs are highly using compare to Fashionable design in chickenkari embroidery. At the time of collection of data many respondents commented that, customers are likes new designs but with the presence of traditional touch. So as a entrepreneur or artisan, they always make the product with the combination of traditional, contemporary and fashionable essence.

RESULTS AND DISCUSSION

Table 1 are showing reasons of new experiment on Chikankari products done by respondents. Here, it can clearly seen that, maximum customers likes new experiments and demanding for new experiments in fashion market and entrepreneurs or artisans are always try fulfil customer's demand,

Table 1 : Reasons of new experiments on chikankari products

Scale Reasons	High (in %)	Normal (in %)	Low (in %)	Total (in%)
Demand in fashion market	82 (68.33%)	38 (31.66%)	----	120 (100%)
Customer likes new experiments	105 (87.5%)	15 (12.5%)	----	120 (100%)
Work different from competitors	86 (71.66%)	34 (28.33%)	----	120 (100%)
No availability of traditional artisans	----	10 (8.33%)	110 (91.66%)	120 (100%)

Table 2: Various types of experiments using with Chikankari work

Scale Type of experiment	High (in %)	Normal (in %)	Low (in %)	Total (in%)
With tie and dye	----	35 (29.16 %)	85 (70.83%)	120 (100%)
With stone/beads/ sequience/mirror	68 (56.66%)	35 (29.16 %)	17 (14.16%)	120 (100%)
With new fabrics	120 (100%)	----	----	120 (100%)
With new threads	----	65 (54.16%)	55 (45.83%)	120 (100%)
With new colours	120 (100%)	----	----	120 (100%)
With new motifs	32 (26.66%)	48 (40%)	40 (33.33%)	120 (100%)
Others	Gota Patti work, Kamdani work, Readymade Jali, Zari work Jali, Weaving Pattern, and Lace work			

but they always attentive for traditional touch, because they says that, customers are likes new experiments in products but with traditional presence. Table also showing that, another reason of new experiments on Chikankari products is that, generating differentiation between competitor's works. Approx 70% respondents has adopted new experiments on products - because, the reason of competition between of competitors. Approx 90% respondents are denied that reason - No availability of traditional artisans.

Table 2 showing that, Respondents (entrepreneurs) are highly experimenting with new fabrics, new colour combinations and decorative trims like – bead, stone, sequence, mirror, gota patti, kamdani work, pearl, lace etc. After that they are using easy work like - readymade Jali, Weaving texture and machine appliqué work. But they do not prefer printing work and machine chikankari embroidery work. Maximum respondents are likes hand work.

After data analysis following facts are came out:

1. Chikankari designs and motifs are totally influenced by mughal architecture and designs such as floral design, paisley design, geometrical design and Jali design.
2. After analysis of different tables, it is clearly visualized that, respondents are making products with the combination of traditional, contemporary and fashionable designs, but they used traditional designs more because customers like traditional work as compared to fashionable essence. They likes new experiments but with traditional work.
3. Chikan embroidery dresses are now treated as fashion garments. The designing work is usually carried out by the manufacturer/wholesaler/artisans himself, either by copying designs from fashion catalogues or by ideas imparted by buyers. So, entrepreneur are adopted new transformation in the form of designs, technology and experiments according to customer's demand, market value of the products and may be some time reason of pricing factor.

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