

CHAPTER V

SUMMARY AND CONCLUSION

Indian society is interwoven with tradition and custom and it persists till date from the endeavour of the both genders (male and female). Each region of India has its own caste, culture and religion. People want to teach their tradition/culture to the children for following it in future. It can be noticed that-children first learn from their family then moves to society, and when they grow older they adopt their father/mother's profession to survive or earn money. The handlooms of Varanasi are evergreen and often form part of the heirloom that is handed over from one generation to another. Badar views that Indian art and craft truly reflects deep relationship between ideas, life, natural observation and inner substances. In Indian art, we find a large number of symbols that occupy prominent positions right since the time of the Harappan civilization, (**Badar, 2008**). Cloth designing and decoration have been influenced since the antiquity with elements and patterns in nature.

The investigator observed that Brocade craft and *Chowkpurana* floor art of Uttar Pradesh continues ever today as the both genders gives their impetus to continue it. While brocade is totally a male dominated craft, *Chowkpurana* is a female dominated floor art. Both art and craft are alive till date because of the contributions given by millions of people to carry on this profession/tradition. Now we have a responsibility of providing a platform to *Chowkpurana* floor art and brocade craft for their existence in future. Moreover, both the craft and art need the support for continuing as weavers want newer designs in handloom to attract new generation. Simultaneously designs and motifs of *Chowkpurana* floor art will get a life through handloom brocade. Varanasi brocade needs a new dimension in terms of newer design intervention so that modern requirement of consumers can be achieved without breaking the traditional thread.

5.1 Objectives of the study

1. To trace the origin and history of *Chowkpurana* floor art.
2. To document and catalogue the *Chowkpurana* process and motif with its significance.
3. To assess the existing status of Varanasi handloom Brocade.
4. To design saris incorporating *Chowkpurana* motifs through brocade weaving technique.
5. To analyze the market acceptability of *Chowkpurana* brocade saris.
6. To develop promotional material to enhance the awareness of *Chowkpurana* brocade saris.

5.2 Null hypothesis formulated

1. H_0 : There will not be a significant difference between the opinions of both genders regarding the need for innovative designs for handloom industry.
2. H_0 : There will not be a significant difference between the opinions of both genders regarding the acceptance of *Chowkpurana* Brocade sari.
3. H_0 : There will not be a significant difference between the opinions of both genders regarding the payment of high price for conventional craft with traditional motifs of *Chowkpurana* folk art.
4. H_0 : There will be no significant difference between the opinions of both genders regarding the symbolic meaning of the displayed designs and their significance.
5. H_0 : There will not be a significant difference between the opinions of both genders in purchasing the particular designs due to the symbolic meaning attached to it.
6. H_0 : There will not be significant difference between the opinions of both genders (Male and Female) regarding this endeavor will help in preservation of *Chowkpurana* folk art through brocade technique.

5.3 Delimitation of the study

- (1) The study was limited to eight villages (*Chawli and gharijassa, Madawali and basai, Naglagada and Naglagharana, Jasdishpura and Kashipur*) of four districts (*Agra, Mathura, Eta and Firozabad*) of western Uttar Pradesh.
- (2) The study was limited to six festivals *Ahoi Aathe, Diwali, Devthan, baby shower, marriage and Rakshabandhan*.
- (3) The study was limited to pit loom jacquard attachment, *phekwa* and *karua* techniques.
- (4) Designing of product was limited to three varieties of brocade sari- *Organza, Tissue and sateen*.

5.4 Methodology adopted for the study

The research design is the specification method and procedure used for acquiring the information needed for the study. In order to fulfil the aim of the study the research design was prepared keeping in view like time and resources. The study was carried out in three phases: First, documentation of the past and present status of Chowkpurana floor art and Varanasi brocade craft. Second, incorporation of *Chowkpurana* floor art motifs into Varanasi handloom saris through brocade techniques. Third, analysis of the market acceptability of *Chowkpurana* brocade saris and preparation of promotional materials to enhance the marketability of *Chowkpurana* brocade saris.

Phase I

Selection of the locale

Documentation of floor art was done from various interior villages of western Uttar Pradesh. Multistage sampling method was adopted for selecting the locale. Villages were selected on the basis of frequently drawing of floor art. Four districts *Agra, Mathura, Eta and Firozabad* were purposively selected. One talluka from each district (i.e. four tallukas) *Etmadpur, Tundla, Awagarh and Mahavan* were selected respectively. Two villages from each talluka (eight villages) *Chawli and agharijassa, Madawali and Basai, Naglagada and Naglagharana, Jasdishpura and Kashipur* were willingly selected.

Weavers Service Centre of Varanasi has a list of all the weavers and the locations where handloom weaving is done. Ten localities (1) *Alaipura* (2) *Madanpura* (3) *Rewari Talab* (4) *Bajardiha* (5) *Lallapura* (6) *Pilikotih* (7) *Lohta* (8) *Nati Imali* (9) *Chittanpura* (10) *Ramnagar*, were selected to know the existing status of handloom industry of Varanasi. Weavers were purposively selected for gathering first hand data. The researcher came to know through literature that Alaipura and Madanpura weavers and designers experimented with weaving, therefore Alaipura and Madanpura areas were selected for weaving.

Selection of the respondents

Chowkpurna floor art was drawn only by the rural women therefore women floor artists were selected through snow ball technique. Respondents were selected on the basis of those who were ready to share information and frequently practised floor art as well as having an experience of the customs and traditions of their family. 5 % of the respondents of total population of each village, i.e total 240 respondents, were interviewed during several visits. The researcher visited various handloom weaving areas of Varanasi for selecting the sample. 20 handloom weavers were selected purposively for procuring first hand data.

Method of data collection

In order to get first hand and authentic information on *Chowkpurana* floor art and brocade craft, an interview coupled with observation method was adopted. A case study approach had been adopted for acquiring detailed information from the senior floor artist and master weavers. Focus group discussion methods facilitated the researcher to interact with the master weavers, weavers, nakshabandhas and designers. Weaving techniques were selected during the discussion. The researcher adopted participation observation method to understand the process of *Chowkpurana* floor art and brocade craft. The investigator was present with the floor folk artist at the time of celebration of rituals and social function and also participated to know the process of drawing Chowk.

PHASE II- Designing and weaving of *Chowkpurana* Brocade Saris

Selection of categories, occasion, and placement of motif over the saris

The researcher observed that *Chowkpurana* floor art, was done on various occasions (*Ahoi Astmi, Bhaiya dauj, Devthan, Devthan, Holi, Nagpanchmi, Sakat, Karva chauth, Baby shower, Birthdays, Marriage, Rakshabandhan*) and their design/motifs changed according to festivals. The two categories of *Chowkpurana* floor art which were selected are as follows: Category 1: Ritual ceremony, Category 2: Social functions. Basically Indian sari has three divisions: Field, pallav and border. The placements of each motifs on the three divisions on selected occasions of both rituals and social categories were selected for weaving on the handloom brocade *sari*.

Table 5.1: Selected placement of *Chowkpurana* motifs for weaving of brocade saris

CATEGORY: I Ritual ceremony		
1.A	Ahoi Astmi	*1.A.1 Motifs with border and pallav
1.B	Devthan	*1.B.2: Motifs with border, pallav and pleats
1.C	Diwali	*1.C.3: Motif with ornamented field, pallav and border
CATEGORY: II Social function		
2.A	Baby shower	*2. A.2: Motifs with border, pallav and pleats
2.B	Marriage	*2.B.1: Motifs with border and pallav
2.C	Rakshabandhan	*2.C.3: Motif with ornamented field, pallav and border

The investigator showed all 18 designed saris to textile experts of different areas related to manufacturing designer, master weavers and consumers. Each designed sari was given a code to identify the preference of the sari to be woven. One saris of each occasion was selected for the weaving on the basis of the highest score received, thus total six saris were selected for weaving. All six designs of *Chowkpurana* brocade sari were reconsidered before weaving.

Selection of colour, sourcing of raw materials and variety for *Chowkpurana* brocade saris

Investigator observed the floor artists during the data collection of *Chowkpurana* floor art. White colour was considered as pure as well as women wore this colour on ritual ceremony, therefore the researcher kept cream base for five of the selected saris, however one *Chowkpurana* motifs was selected for marriage function and white colour in marriage was forbidden thus one of the saris was manufactured in brownish red colour. Three varieties, Organza, Tissue and Sateen were selected for manufacturing of brocade saris. Yarns were procured from the local market on the basis of variety for instance: *Organza* variety: undegummed silk for warp and weft, *Tissue*: silk in warp and zari in weft, *Sateen*: katan in warp and weft. The length and width of selected saris were 5.30' 45'' respectively moreover the length of both side border of saris and pallav were varied according to their design/motifs. A *Chowkpurana* brocade fabric of 5 meter was also produced in organza variety through *Phekwa* technique. Each loom of different areas of Varanasi have their own specifications for manufacturing brocade depending on the variety and design, and it is manually changed from time to time according to the brocade type. All six saris have different motifs from each other therefore every time the loom was set up according to the variety and designs to be woven.

PHASE: III Evaluation of *Chowkpurana* brocade saris and development of promotional material to create awareness

Evaluation of *Chowkpurana* brocade saris

Opinion schedule was constructed to assess the market acceptability of *Chowkpurana* brocade saris. Posters on *Chowkpurana* floor art and brocade craft were made in two languages in Hindi and English for clear understanding of consumers about the fusion of (art and craft) *Chowkpurana* brocade saris. Total 500 respondents which included consumers from varied segments were randomly selected as sample. The evaluation was done on the basis of overall aesthetic appeal, placement of motifs and cost effectiveness. Likert scale was developed as it consisted of number of statements which expressed attribute of a given object on a five point continuum to which the respondents were asked to respond.

Statistical analysis

The statistical tools such as one way single factor, Weighted Average Ranking (WAR) and Chi- square were applied to draw valid inferences.

5.5 Result and Discussion

5.5.1 Origin and history of *Chowkpurana* floor art

5.5.2 Existing status of Varanasi brocade craft

5.5.3 Development of *Chowkpurana* brocade saris

5.5.4 Evaluation of designed brocade saris

5.5.5 Hypothesis Testing

5.5.6 Effectiveness of promotional material

Phase I

5.5.1 Origin and history of *Chowkpurana* floor art

Uttar Pradesh is an incredibly wealthy state in arts and crafts, among them brocade and *Chowkpurana* are known for their distinguished features. This art has been recognized and practiced since ages. The meaning of *Chowkpurana* is drawing of holy portrayal at courtyard through traditional ingredients. The origin of floor art goes back to the art of primitive society, while its persistence was attested by what no means was a rare manifestation, namely the survival of Indian tribal communities which have succeeded in preserving their respective cultural identities in the heart of developed Hindu community today. The Indian village of today bears little resemblance to its predecessor of about four thousand years ago. Even the earliest villages reflect the transition to a class society.

Mainly women in the villages were engaged in drawing *Chowkpurana*. They drew this art in different parts of home for decoration as well as on special occasion. Ritualistic painting was done exclusively by the women on various occasions to propitiate the Divine Mother and to invoke. Her blessings were for the well-being of their family wealth, cattle and for their plenitude. These occasions essentially associated with the “*fertility cult*” were celebrated by the women by observing fast and performing Puja to the deity of the day. Such days usually fall in the rainy season, between July and September, probably for the reason that epidemic and the vagaries

of nature were most feared during that part of the year. On these occasions, women give expression to their emotions in the form of painting done on walls and floors through the traditional mediums like rice-paste, *kungu*, *golu*, *losti*, ruddle and turmeric powder, etc. *Chowkpurana* was like a family tradition. It was passed down from the mothers to the daughters or grandmothers to granddaughters.

As it was a sacred act, those women who have periods, were not allowed to do the *Chowkpurana*. At that time neighbours or friends helped out. It was an art to be performed during the day, preferably in the morning after a bath. There have been no models or tools to help in tracing or painting them. The activity was usually non-professional and utilized materials through hand. Every girl had to be proficient in these duties as well as the bride to be given ample proof of this before she could be admitted into the new household. Usually the total design has two aspects: the ceremonial and the decorative.

5.5.1.a Demographic data of the *Chowkpurana* floor art respondents

Maximum respondents were from the age group between 20 to 30 years of age. The investigator observed that *Chowkpurana* was a custom for rural women therefore they tried to teach their daughters since their childhood. Therefore senior members of the family would draw chalk in the presence of younger ones, so that they could learn through observation from their elders. Data revealed that *Chowkpurana* folk art was women dominant in all villages of western Uttar Pradesh thus cent percent were women who were involved in continuing the tradition of drawing chalk, on the other hand male members used to deliver raw materials needed for practicing chalk. Investigator noted that maximum 70 % respondents lived in nuclear family and only 3 % were from joint family. Rest of the 27 % resided with their parents. The results clearly indicated that the decline in *Chowkpurana* art was attributed to nuclear families. During the festivals and ceremonies they usually shifted to their parental homes for celebration. Maximum respondents, 78 % had pakka houses and rest of the respondents had cemented with *kachha* houses made from earth. The respondents who resided in *Kachha* house practiced chalk art to decorate their houses themselves.

Those respondents had *kachha* area of the house which was used for rearing their cattle for selling milk to others in the morning and evening. This was the main profession for the family income and also for those engaged in labour work who did

not possess their own farm. A few respondents who had their own field were busy in sowing seeds or cutting cereals/vegetables/fruits. It was noted that majority of the Hindu women of *brahmin* community was proficient in illustrating *chawk* than any other caste. Now-a-days majority of respondents decorated houses with *Chawk* art mainly during festivals. Earlier the floors and walls of the houses were painted daily or weekly which was now totally a past memory.

Researcher observed the variations between previous motifs which were drawn by the grandmother and present motif drawn by newlywed bride. Although the difference was not so much, however, length and width of *Chowkpurana* motifs varied according to each person. Married floor artisans reported that giving and taking dowry was a common practice in the villages although they call it gift which was embedded in their culture. Respondents added that separation was more common than actual divorce. Respondents further added that there was no domestic violence, however, some time violence especially for dowry, economic crisis, and clash due to drug abused husband and wife beating happened.

5.5.1.b Essentials of *Chowkpurana* floor art – ingredients, process of drawing, colour, traditional motifs

Results regarding the raw material used for *Chowk* art revealed that none of the respondent used commercially available rangoli colours. The *chowk* was painted with all types of homemade ingredients. The ingredients used for the preparation of paste were washable and eco-friendly. Wheat, rice flour, geru, turmeric and leaves were used for white, red and green colour respectively, mixed with water and painted with finger and palm, substituting a brush. Prior to the drawing of *Chowkpurana* art, few preparations were made the previous night. The *geru* was mixed with water to obtain a watery dilute paste to spread over the walls and floor. Then the rice was soaked in water in the morning, finely ground and mixed with enough quantity of water to make a paste of the right viscosity, such that the paste does not drip. This art was mostly done on mud houses. If the mud was weak with crackly effect, they applied a layer of cow dung to make it smooth. While drawing the surface should be damp.

5.5.1.c Chowkpurana Motifs and its significance

Chowkpurana was usually theme based story narrations progressing in one direction. The dimension being large, the painting was drawn in section and subsection. The analyzed Chowkpurana designs were symbolic geometrical patterns which included lines, dots, squares, circles, triangles. The motifs used were swastika, lotus, fish, conch shell, footprints (goddess Lakshmi), creepers, leaves, trees, flowers, animals and anthropomorphic figures. These motifs often were modified to fit in with the local images and rhythms. One important point was that the entire pattern was an unbroken line. Geometrical patterns took the shape of stylized flowers of all kinds, fruits, animals, fish and birds. The imaginary chawk designs simply done with fingers and palm were very skilfully worked out to beat any professional artist.

These patterns are carefully preserved and taken care to see each succeeding generation. This may be one of the reasons why each community still preserves its own distinctive style and similar purpose though the styles definitely vary. While simple designs of folk art for ordinary days, large sized or elaborate ones are prepared on all ceremonial occasions. All the Indian zodiacal signs are in use especially the sun and the moon along with geometrical patterns, floral motifs in flowing lines. For Tulsi puja, the conventional Tulsi platform may be drawn (**Chattopadhyay, 1975**).

5.5.2 Existing status of Varanasi brocade craft

The researcher observed that the brocade weaving of the Varanasi was cluster based and scattered all over the Varanasi district. The main centers of the brocade weavings Madanpura, Chowk, Rewari Talab and Alaipur, were the most important areas of the traditional brocade weaving. The researcher observed that Madanpura's weavers were the spine of traditional brocade as they always experimented with newer designs in addition of being involved in the revival of traditional techniques and designs of brocade. Jamdani was not produced these days and the reason behind it, was the manufacturing cost which was very high. Master weavers were very concerned about the migration of weavers to power loom therefore skilled handloom weavers were in demand. Maximum master weavers provided yarn, loom etc. to weavers for weaving. They sold products directly to the customers at their own place which was locally known as '*Gaddi*'. Sometimes they also sold them through a middle agency such as Taj, Fabindia. *Lohta* was the place where cheap and synthetic brocade was produced. Every type of brocade of India was produced in Varanasi such

as *Paithani*, *Chanderi*, *Asawali* sari on order. Designer declared that every traditional design of brocade was produced in Varanasi, thus the master weavers and designers of other states used to visit Varanasi to learn the traditional craft of Varanasi. Investigator found that the traditional Banaras brocades, was broadly classified as (a) Zari Brocades (b) Amru Brocades and (c) Abrawans. Zari Brocades are those in which the patterning is in zari or gold/silver thread. Some of the most famous saris of Banaras are (a) Banaras Silk Jamdani, (b) Jangla Sari, (c) Jamwar Tancoi Sari (d) Tissue Sari, (e) Cutwork Sari and (f) Butidar Sari.

Varanasi brocade production was still mainly a male dominated industry though women did a lot of important supporting works from reeling the bobbin to embedding beads and zari, even though their work was not appreciated and valued. Handloom weavers claimed that they worked from morning till evening even though they did not get enough wages for continuing their livelihood. Master weavers bought brocade saris/fabric from weavers at lower prices and sold it to various owners of brands (Fab India, Taj), renowned designers and Bollywood actresses at higher prices as they did not directly contact them. Weaves mentioned that they want exposure and publish their name on products which they produced as traders purchased it from them and put their name while selling others.

5.5.2.a Changes over the years in Varanasi brocade textile

The data revealed that Varanasi handloom brocade craft has gone through many changes in its different aspects like the raw material, technique, designing and designs, loom and also marketing. The respondents have informed that in past the raw materials of handloom was usually pure silk, fine cotton, gold and silver zari. Several new materials were used in the present time like imitation of yarns and artificial zari. Earlier, the *Karua* and *Gathua* technique was principally used to obtain complexities of design. Recently, the Phekwa technique is exceedingly practiced. Further the investigation revealed that conventionally designing was done on by nakshabandhas, designs were drawn on graph papers and weavers copied that blueprint on a yarn through weaving by hand. But today modern technology of computer adds to the facilities of designing. Designers and weavers have adopted computer technology for designing and weaving respectively. The efficiency of the Jacquard loom made it more economical for mills to use them to weave all of their fabrics, regardless of the complexity of the design.

Phase II

5.5.3 Development of *Chowkpurana* brocade saris

Traditionally, Muslim craftsmen who were from majority of the vast handloom weaving industry of Varanasi avoided weaving human figure as it was considered forbidden in the community, however, the master weavers were very well aware that newer designs were necessary for the handloom industry to keep it alive. After resistance, they were convinced that they needed to adopt change to reach newer markets. The motifs/designs of *Chowkpurana* motifs were primarily geometrical based human figure. Master weavers successfully transferred *Chowkpurana* folk art motifs into brocade saris through *phekwa* and *karua* technique on pit loom with the help of jacquard mechanism. Three varieties of brocade organza, tissue and sateen were manufactured in Alaipura, Madanpura and Rewari Talab areas of Varanasi. The master weavers stated that the manufacturing cost of the first sari was always expensive as compared to other saris to be woven, as weavers took more time to weave sari owing to understanding the design pattern. Once the weaver understood the design pattern he took less time in weaving. The master weaver calculated the total cost of manufacturing of first sari on the basis of the wages, punch card cost, graph manufacturing cost, raw material cost, loom set up cost. At the time of the production of saris, the master weavers eliminated the loom set up charge, punch card and graph manufacturing cost along with reduced weaving wages as compared to the prior one. The cost of production of *Chowkpurana* brocade saris ranged between Rs. 4,500 to 5,000.

Phase III

5.5.4 Analysis of manufactured *Chowkpurana* brocade saris and development of promotional material to create awareness

Chowkpurana brocade saris were manufactured under two categories. Three festivals of each category were selected which were: *Ahoi Aathe*, *Diwali* and *Devthan* for ritual and *baby shower*, *marriage*, *Rakshabandhan* were for social function.

Table 5.2: Selected variety and placement of *Chowkpurana* brocade sari

Category I- Ritual occasion		Variety	Placement of Chowkpurana motifs
	Set A- <i>Ahoi Aathe</i>	Organza	Motifs with border and pallav
	Set B- <i>Diwali</i>	Sateen	Motif with ornamented field, pallav and border
	Set C- <i>Devthan</i>	Tissue	Motifs with border, pallav and pleats
Category II- Social functions			
	Set A- <i>Rakshabandhan</i>	Organza	Motif with ornamented field, pallav and border
	Set B- <i>Baby shower</i>	Sateen	Motifs with border, pallav and pleats
	Set C- <i>Marriage</i>	Tissue	Motifs with border and pallav

Total six *Chowkpurana* brocade saris of both categories were manufactured in three varieties organza, tissue and sateen. One of the objectives of the study was to analyse the market acceptability of *Chowkpurana* brocade saris, thus the opinion schedule was constructed to know the consumer choice on developed brocade saris. The schedule contained few questions like the need of innovative designs for Varanasi handloom Brocade, placement of motifs, overall aesthetic appeal and cost effectiveness. Exhibitions were organized at four places Agra, Vadodara, Varanasi and Ghaziabad to collect opinion of the respondents. Total 500 respondents were randomly selected keeping in mind of their social status. Opinion was also received from the male person as they are significant part of our Indian society. Though they did not wear sari however they always gave views to their mother/wife/daughter for their traditional dress while purchasing. Responses were collected from the respondents of various cities and the analysis was done.

Table 5.3: Distribution of respondents according to places

Sr. no.	Town/City	Respondents		No. of respondents
		Male	Female	
1.	Agra	9	39	48
2.	Vadodara	17	250	267
3.	Varanasi	22	108	130
4.	Ghaziabad	7	48	55
Total		55	445	500

The findings unveiled that people were very well aware of handloom product however motifs/designs of *Chowkpurana* was innovative for them. There was a flood of power loom brocade saris in contemporary designs besides these consumers who were looking for better quality in brocade products. All varieties of *Chowkpurana* brocade saris were appreciated by every age group though the differences were noticed between male and female opinion.

Five meter of *Chowkpurana* brocade fabric was also woven for constructing the suit/dupptas or home furnishing like cushion, curtain item, etc. dependent on the end use of consumers. The idea behind manufacturing *Chowkpurana* brocade fabric was to cover all the possible needs of a consumer so that *Chowkpurana* floor art gets a way to sink in the customary life of clientele. Simultaneously a strong foundation would be built in textiles for *Chowkpurana*.

5.5.5 Opinion of the respondents according to given rank to *Chowkpurana* brocade saris

It was noticed that there was difference between the preferences of both genders of selected cities indicated in the table 5.4.

- **Design no: RD-B of category I, Diwali**, sateen *Chowkpurana* brocade sari was given Rank I by male respondents of Agra and female respondents of Vadodara.
- **Design no: RD-C of category I, Devthan**, Tissue *Chowkpurana* brocade sari was given Rank I by the males of Varanasi and Ghaziabad.
- **Design: SD-A of category II, Organza, Rakshabandhan** *Chowkpurana* brocade sari was rated Rank I by male persons of Vadodara, female of Varanasi.
- **Design SD-B of category II, Baby shower**, Sateen *Chowkpurana* brocade holds Rank I by males of Vadodara
- **Design no: SD-C of category II, Marriage**, Tissue *Chowkpurana* brocade sari was rated Rank I by only the females of Ghaziabad, Rank II by the males of Agra and Ghaziabad.

**Table 5.4: Opinion of the respondents according to the ranks given to
Chowkpurana brocade saris N =500**

Designed saris	Agra (48)		Vadodara (267)		Varanasi (130)		Ghaziabad (55)	
	Male	Female	Male	Female	Male	Female	Male	Female
Design: RD-A	III	VI	V	IV	III	IV	III	VI
Design: RD-B	<u>I</u>	III	III	<u>I</u>	IV	III	IV	III
Design: RD-C	V	II	IV	II	<u>I</u>	II	<u>I</u>	II
Design: SD-A	IV	V	<u>I</u>	III	II	<u>I</u>	II	IV
Design: SD-B	VI	<u>I</u>	II	V	V	VI	V	V
Design: SD-C	II	IV	VI	VI	V	V	II	<u>I</u>

5.5.6 Hypothesis Testing

Data was collected from the various cities of both the genders over the newly designed *Chowkpurana* brocade saris (Placement of motifs, colour combination, brocade technique and varieties). Chi square test was applied to estimate the association between the opinions of both genders regarding the requirement of innovative designs for Varanasi handloom brocade, acceptance of *Chowkpurana* brocade and its symbolism over the saris/fabric. The association was considered significant at 0.05 level of significance and 1 degree of freedom. The analysis of data revealed that the obtained P values of Vadodara city and Varanasi city was found to be significant at 0.05 levels hence it can be concluded that both genders have different attitudes towards the *Chowkpurana* brocade sari. Further the P values of Agra and Ghaziabad city was found insignificant at 0.05 levels, it can be concluded that there was no significant difference between the opinions of both the genders.

H₀: There will not be a significant difference between the opinions of both genders regarding the need for innovative designs for handloom industry.

It was found that a significant difference was found between the opinions of both genders of Vadodara city and Varanasi city. On the basis of P values obtained it was evident that the male and female of both cities were involved in different activities so they had different attitude from each other regarding the need for innovative designs for handloom industry Whereas, a significant difference was not found between the opinions of both genders of Agra and Ghaziabad.

H₀: There will not be a significant difference between the opinions of both genders regarding the acceptance of *Chowkpurana* Brocade sari.

Significant difference was found between the opinion of both genders from each other of Vadodara and Varanasi city as the obtained P values were significant for the acceptance of *Chowkpurana* Brocade sari whereas significant difference was not found between the opinions of both genders of Agra and Ghaziabad for the same.

H₀: There will not be a significant difference between the opinions of both genders regarding the payment of high price for conventional craft with traditional motifs of *Chowkpurana* folk art.

The association between the opinion of both genders of Agra city and Vadodara city was found significant regarding the payment of high price for conventional craft with traditional motifs of *Chowkpurana* folk art. It was evident that the obtained P value of Agra city was only significant for this statement only. Apparently both genders had different attitude towards paying higher price for conventional craft. The P values of respondents of Varanasi city and Ghaziabad city was found insignificant.

H₀: There will be no significant difference between the opinions of both genders regarding the symbolic meaning of the displayed designs and their significance.

It was concluded that a significant difference existed between the opinions of both genders of Vadodara city and Varanasi city regarding the symbolic meaning of *Chowkpurana* motifs and their significance. Significantly difference was not found between the opinions of both genders of Agra and Ghaziabad.

H₀: There will not be a significant difference between the opinions of both genders in purchasing the particular designs due to the symbolic meaning attached to it.

The obtained P value of Vadodara city was found significant as compared to other cities (Agra, Varanasi and Ghaziabad). It was concluded that the respondents of Vadodara city had different attitude from each other towards purchasing the particular designs due to the symbolic meaning attached to it.

H₀: There will not be significant difference between the opinions of both genders (Male and Female) regarding this endeavour will help in preservation of *Chowkpurana* folk art through brocade technique.

The analyzed data revealed that the obtained P values of Vadodara city and Varanasi city was significant thus both genders had different thoughts from each other regarding the endeavour which will help in the preservation of *Chowkpurana* folk art through brocade technique whereas, significant difference was not found between the opinions of both the subjects of Agra and Ghaziabad for the same.

5.5.6 Development of promotional material to enhance the marketability of designed saris

- A website www.artisanavastra.com and a logo along with brand were launched, as a promotional tool to create awareness regarding *Chowkpurana* brocade saris among consumers.
- Label/Tags were also designed with the all specification of the sari and care/maintenance measure.
- An article was published in the news paper, 'The Times of India,' titled '*Fusion of floor art, Fashion*' on 17 January, 2014 for generating awareness among masses.
- A booklet on '*Chowkpurana* Floor art of Uttar Pradesh' was designed to document the stories behind each motifs of *Chowkpurana* floor art.
- *Chowkpurana* brocade saris were displayed at Creation 2015: A Fashion Show, organized by department of Clothing and Textiles, Faculty of Family and Community Sciences, The Maharaja Sayajirao University of Baroda, Vadodara.
- Six *Chowkpurana* designs were applied for copyright under the agency FICCI (Federation of Indian Chambers of Commerce and Industry), New Delhi.

Conclusion

It is concluded that young girls were only involved these days in practising of *Chowkpurana* floor art and an older women gave instructions to them. The present generation has no clue pertaining to the symbolic significance of the motifs. The craft is on the verge of its extinction. The investigator had to go through the interior villages to capture primary photographic data. Earlier the art which was a regular feature of each house was now only practised during ceremonial functions.

Varanasi brocade production was still mainly a male dominated industry. Handloom weavers claimed that they worked from morning till evening even though they were not getting enough wages for continuing their livelihood. Inferior quality of products was being produced owing to the rising cost of raw materials. The synthetic yarn polyester, nylon, artificial zari were being used now as compared to the traditional yarns. The raw materials, designs and motifs and product line for brocades have changed. The handlooms have been overtaken by power loom, natural fabric has given way to the man made ones, and computer designs have made some value addition. Earlier intricate *jaal* patterns, with almost no interspacing, were made in the main field of sari, but these days bolder patterns with almost the same look as earlier, and with less cost the *jaal* has become less intricate with the current trend. Muslim craftsmen refused weaving of human figure considered forbidden in the community however, the master weavers were very well aware that newer designs are necessary for the handloom industry to keep going. After resistance, they got convinced that they needed to adopt change to reach newer markets. The motifs/designs of *Chowkpurana* motifs are primarily human figure geometrical based. Master weavers incorporated *Chowkpurana* motifs into a brocade fabric through *Phekwa* technique.

Chowkpurana floor art motifs were effectively introduced in to Varanasi handloom brocade saris. Researcher observed that consumers were ready to purchase *Chowkpurana* brocade saris even at high cost and there was significant difference in both male and female respondents' preferences, however both gender appreciated the designed *Chowkpurana* brocade sari. The association between the opinion of both the genders of Vadodara and Varanasi city was found significant at 0.05 levels whereas opinion of both genders of Agra and Ghaziabad city was found insignificant.

Chowkpurana fabric was appreciated by consumer and they were ready to utilize it for their home furnishings or apparel. It was found that respondents considered significance of motifs when they were drawn on floor and wall however they refused to accept the significance of design when it was transferred on saris/fabric.

Recommendation

1. Further work could be carried out on incorporating of *Chowkpurana* design into other textiles through various other techniques (Printing and embroidery).
2. Another study could be done by changing of colors of Chowkpurana folk art.