

# Inventive Employ of Jamdani: An Idiosyncratic Cram and Analysis

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## Abstract

Jamdani is one of the optimum muslin textiles of Bengal, produced in Dhaka District, Bangladesh for centuries. The momentous invention of jamdani was demeaned by imperial warrants of the Mughal emperors. Under British colonialism, the Bengali jamdani and muslin industries rapidly declined due to colonial import policies favoring industrially manufactured textiles. The study analyzes and estimates the progression of jamdani and its production phenomenon according to historical acceptance. The manuscript also accumulates the conditions, critics and the scenarios of jamdani which has witnessed a revival in Bangladesh. The write-up directs that jamdani whether figured or flowered, jamdani is a woven fabric in cotton, and it is undoubtedly one of the varieties of the finest muslin. Jamdani has been spoken of as the most artistic textile of the Bangladeshi weaver and exposed as the flagship of the fashion articulates in the world.

**Keywords:** Jamdani, Weaving, Geographical Fashion, Idiosyncratic Evolution, Clothing Pattern and Design-Phase

## Introduction

Jamdani, with its majestic designs said to be of Persian origin, has always been the most expensive product of the Dhaka looms. A legacy of the rich Mughal culture, there is something quite regal about the Jamdani. The diaphanous material in subtle shades adorned with elaborate, symmetrical patterns in tasteful color combinations hint at the sophistication and taste of the wearer. Indeed the Jamdani is meant for the discerning, elegant woman who wears it only on special occasions. Jamdani is also an intrinsic part of our national heritage and is representative of our identity. As an industry, however, Jamdani production is on the decline and the hard-working, highly skilled weavers are finding it hard to keep the tradition of their forefathers alive in a market that is not expanding. Nowadays the new generations like jamdani but not just as sharee. Because the new generation follows the western fashion and they just like to wear the western outfit. Western outfit is much more popular to the new generation because it's comfortable as well. In recent time there are some experimental work with jamdani fabric by the well knows fashion designers.

## Aspires and Intentions

In attendance the traditional jamdani in a new innovative way and jamdani exposed as Bangladesh fashion history which no deportation. Jamdani is the smugness of Bangladesh. So, study accelerates ones again need to employ the Jamdani in an Innovative way. Some other phenomenons are as beneath:

- ❖ To find out the history of traditional Jamdani.
- ❖ Utilization of Jamdani in our fashion.
- ❖ Research and Explore the Design of Jamdani.
- ❖ Represent the Jamdani with use of different material and new technique.
- ❖ To Promote are manufacturing & use.

## Methodology

Survey methods have been used to carry out the present study, and, both the primary and secondary data sources are used. In order to collect primary data, quite a few Jamdani shops have been visited and the shop owners were interviewed. Besides, designers and weavers have been interviewed too. Secondary research contains Book Reference, Magazine, Photography Magazine, Search different website and Market Analysis and Primary research acts as Field Trip, Data processing, Documentation through photography and video, Market Survey/ Study, Design as Interview and Questionnaires

## Literature Review

The traditional Jamdani is very famous from the very early past time to present. The jamdani had very well done by its name of course by its beauty and fineness. The range and variety of Jamdani Designs are far too extensive and numbers to be included here". Sayyada Rubi Ghuznavi; Textile Traditions of Bangladesh (First Edition-2003), Page-47. Sayyada Rubi Ghuznavi in her book "Textile Traditions of Bangladesh" classified the Jamdani Designs are mainly three types. But there are also many types in these categories. The categories are below: In the past there are three basic layouts of Jamdani. They are: Jail, The most intricate, is an all-over design covering

the entire ground, terchi denotes floral or geometric diagonal and buti is a combination of individual floral motifs and springs scattered across the fabric.

"Jail designs are pati (Petal), Angti (Ring), Banghnoli or bagher paa (Tiger Class on pawn), Shankha (Shell), Dubla (Grass), Phool (Flower), Shapla (Lotus), Sabudana (Barley), Kori (Bud) and Chandra hear (Moon Necklace)." "The favorite Terchis are karat (Saw), Jungly (Wild), Adarpana (Ginger), Phool (Flower), Kalapana (Banana Bunch), Paan (Betel Leaf), Sabudana (Sago) and Neempata (Margose leaf)". "Some of the more popular buti designs are ashrafi (Gold Coin), Juiphool (Flower), Tara (Star), Sandesh (Sweet), Dalim (Pomegranate), Amriti (Sweet), Shapla (Lotus), Chira (Pressed rice), Singara (A Triangular Snach), Korola (bitter gourd) and Patabahar (Croton)". The repertoire of border designs is equally rich, with some of the more favored ones being inchi (Inch), Angurlata (Grape Creeper), Shaal (Sal tree), Moyurpench (Peacock), Goolapchar (Rose), Dulba (Grass), Kachi (Scissor), Kakoi (Comb), Belpata (Leaf), Doringhool (Flower), Patabahar (Croton), and Kuilata (Flower)".

"Like borders the anchal (Sari end section) is often matched with ground patterns, as the anchal is the most elaborate part of the sari it may be decorated with pankhi (paisley or an intricate web of floral motifs like goolapchar, angurlata and singara. As in earlier times the finest designs are woven in the same quality of yarn as the warp weft and merged beautifully) into the fabric". The earliest mention of the origin of Jamdani and its development as an industry is found in kantilya's boon of economic (about 300 AD) where it is started that fine cloth used to be made in Bengala and Pundra. Its mention is also found in the book of Pertplus of the Eritrean Sea and the accounts of Arab, Chinese and Italian travelers and traders. Four kinds of fine cloth used to be made in Bengal and Pundra in those days; viz Khouna, Dukul, Pattorna and karpasi. The second earliest mentions are in 19th century book sril. Silat-Ul-Tawarikh the Arab geographer Solaiman, they mention the fine fabric produced in a state called Rummy which produced in a state called Rummy which according to many is the old name of the territory now known on Bangladesh. And that is related with Jamdani.

#### **Assortments of Jamdani work:**

The main wonder of Jamdani work is the geometric design. The expert weavers do not need to draw the design on paper. They do it from their memory. Jamdanis have different names according to their design.

1. A jamdani with small flowers diapered on the fabric is known as butidar.
2. If these flowers are arranged in reclined position, it is called tersa jamdani. It is not necessary that these designs are made of flowers only.
3. There can be designs with peacocks and leaves of creepers. If such designs cover the entire field of the share, it is called jalar naksha.
4. If the field is covered with rows of flower sit is known as fulwar jamdani.
5. Duria jamdani has designs of spots all over.
6. Belwari jamdani with colorful golden borders used to be made during the Mughal period, especially for the women of the inner court.

#### **Various types of Jamdani Sharees:**

Though the root of Jamdani lies in Bangladesh, this craft is also seen in West Bengal and Uttar Pradesh in India. Jamdani Sharees produced in different Jamdani belts in Bangladesh and India has significant differences in design, fabric, and in price. The most familiar types are briefly described below.



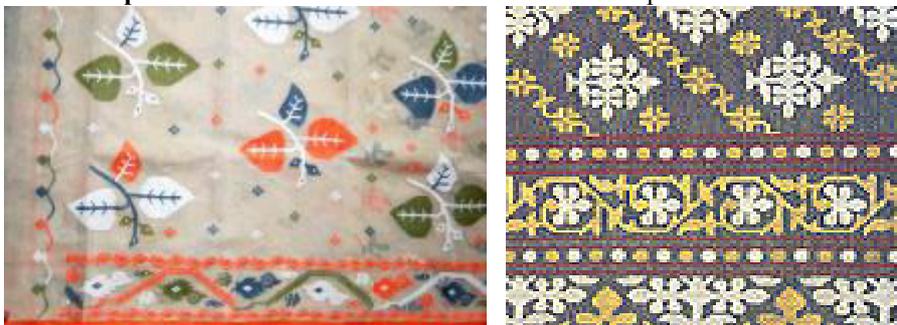
#### **Dhakai Jamdani**

Dhakai Jamdani sharees are distinct from other varieties by its very fine texture resembling muslin and the elaborate and ornate workmanship. These sharees have multicolored linear or floral motifs all over the body and border and have an exquisitely designed elaborate pallu. The mango motif signifying fertility, growth, and marital bliss is a very popular design in Jamdani sharees.



#### **Tangail Jamdani:**

These sharees have Jamdani motifs on Tangail fabric, hence, known as Tangail Jamdani. The traditional tangail borders had a "paddo" or lotus pattern, "pradeep" or lamp pattern, apart from the popular "aansh paar" which was common to Shantipur. From the use of a single colour on the border, they began to use 2 to three colors to give it 'meenakari' effect. **Shantipur Jamdani:** These varieties of sharees have a powder fine texture.



#### **Dhaniakhali Jamdani:**

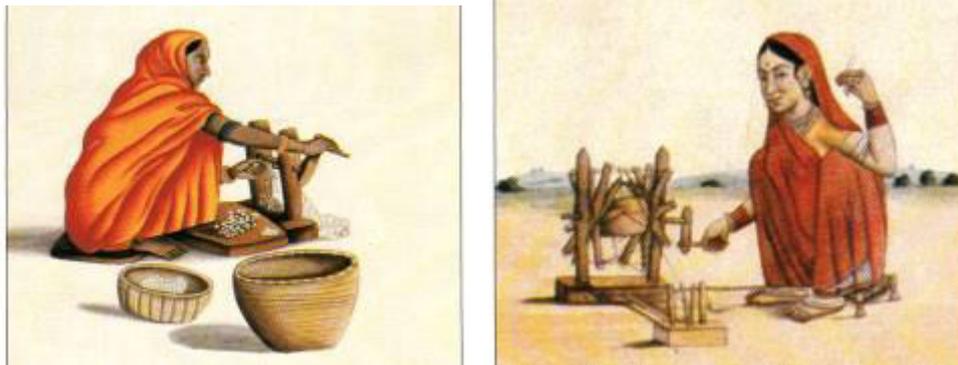
Having a tighter weave than the "tangail" or "shantipur", Dhaniakhali Jamdani is hardier. Its bold body colors and contrasting borders and absurdly low prices make them very affordable



#### **Appropriative Study and Cram of Jamdani:**

##### **The Early Eras:**

The origin of the word Jamdani is uncertain. One popular belief is that it came from the Persian words 'jama', which means cloth and 'dana', which means buti. Probably the Muslim weavers introduced Jamdani weaving and the industry was their monopoly for a long time. The earliest mention of Jamdani and its development as an industry is to be found in Kautilya's Arthashastra (book of economics) wherein it is stated that this fine cloth used to be made in Bengal and Pundra (parts of modern Bangladesh). Jamdani is also mentioned in the book of Periplus of the Eritrean Sea and in the accounts of Arab, Chinese and Italian travelers and traders.



Four kinds of fine cloth used to be made in Bengal and Pundra in those days, viz khouma, dukul, pattorna and karpasi. From various historical accounts, folklore and slokas, it may be assumed that very fine fabrics were available in Bengal as far back as the first decade before Christ. Cotton fabrics like dukul and muslin did not develop in a day. Dukul textile appears to have evolved into muslin. Jamdani designs and muslin developed simultaneously. The fine fabric that used to be made at Mosul in Iraq was called mosuli or mosulin. In his 9th century book *Siril Silat-ut-Tawarikh* the Arab geographer Solaiman mentions the fine fabric produced in a state called Romy, which according to many, is the old name of the territory now known as Bangladesh. In the 14th century, Ibn Batuta profusely praised the quality of cotton textiles of Sonargaon. Towards the end of the 16th century the English traveler Ralph Fitch and historian Abul Fazl also praised the muslin made at Sonargaon.

#### **The Mughal Era: Golden days of Jamdani:**

Without any shadow of doubt, it can be said that the jamdani industry of East Bengla reached its zenith during the Moghul era. The art of making jamdani designs on fine fabric reached its zenith during Mughal rule. There were handlooms in almost all villages of the Dhaka district. Dhaka, Sonargaon, Dhamrai, Titabari, Jangalbari and Bajitpur were famous for making superior quality jamdani and muslin. Traders from Europe, Iran, Armenia, as well as Mughal-Pathan traders used to deal in these fabrics. The Mughal Emperor, the Nawab of Bengal and other aristocrats used to engage agents at Dhaka to buy high quality muslin and jamdani for their masters' use. Towards the end of the 18th century, the export of muslin suffered a decline. After the English gained Diwani in Bengal in 1765, Company agents resorted to oppressing the weavers for their own gains. They used to dictate prices. If weavers refused to sell their cloth at a lower price they were subjected to repression. To stop this repression the East India Company started buying the textiles directly from the weavers. According to James Wise, Dhaka muslin worth Re 5 million was exported to England in 1787. James Taylor put the figure at Re 3 million. In 1807, the export came down to Re 850,000 and the export completely stopped in 1817. Thereafter muslin used to go to Europe as personal imports.



#### **Evolution in Patterns and Designs:**

It is unknown exactly when jamdani came to be adorned with floral patterns of the loom. It is, however, certain that in the Mughal era, most likely during the reign of either Emperor Akbar (1556–1605) or Emperor Jahangir (1605–1627), the figured or flowered muslin came to be known as the jamdani. Forbes Watson in his most valuable work titled *Textile Manufactures and Costumes of the people of India* holds that the figured muslins, because of their complicated designs, were always considered the most expensive productions of the Dhaka looms.



### **Jaal Pattern Jamdani:**

The designs and colors also changed with time. Originally, the motifs used to be made on gray fabric. Later on fabrics of other colours were also used. In the 1960s, jamdani work on red fabric became very popular. The Victoria and Albert Museum of London have a fine collection of jamdani with work in white on white fabric. The production methods have also changed. Previously, popcorn, rice or barley was used for starch. Before making jamdani, the designers used to dye their yarn and starch it. For dye they used flowers and leaves of creepers. For quality jamdani they used yarn of 200 to 250 counts. These days' weavers buy fine yarn from the market and use chemical dyes instead of herbal dyes.

Finally, time has also influenced the designs. Keeping up the modern demand, present day jamdani sharees have on their ground designs of rose, jasmine, lotus, bunches of bananas, bunches of ginger and sago. Recently, there is a trend of embroidering Jamdanis or putting "paars" on sharees. However, many traditionalists are vehemently against this trend, claiming this is destroying a tradition.



### **The Beg off and Plunge:**

From the middle of the 19<sup>th</sup> century, there was a gradual decline in the jamdani industry. A number of factors contributed to this decline. Use of machinery in the English textile industry, and the subsequent import of lower quality, but cheaper yarn from Europe, started the decline. Most importantly, the decline of Mughal power in India deprived the producers of jamdani of their most influential patrons. Villages like Madhurapur and Jangalbari, (both in the Kishoreganj district), once famous for the jamdani industry, went into gradual oblivion.

### **Nearby Stipulation of Jamdani Industry:**

Though Jamdani is still adorned by most of the people, the condition of the industry is not so hopeful. As a matter of fact, this age-old industry is trapped in a web of problems. Karpash, the wonder cotton is no longer used. Today the weavers buy blends from the market and use chemical dyes instead of herbal dyes. Jamdani is also losing its classical patterns because of modern design interventions. The lengthy nature of the Jamdani weaving process demands a price that discourages consumers from buying the cloth. The main Jamdani-making belt is under threat as the Shitalakhya riverbank is congested with waste from factories, mills, and settlements. Younger generations of artisans are no longer trained in this skill because Jamdani artisans are not able to live on their craft production. Middlemen control the trade of the fabric and artisans do not make enough in return to support their families.

### **Upcoming Potentialities:**

Everything is changes with time. Time has also influenced the designs. Keeping up the modern demand, present day, amdani have on their ground designs of rose, jasmine, lotus, bunches of bananas, and bunches of ginger and sago. Recently, there is a trend of embroidery Jamdanis or putting "Paurs" on sarees. Jamdani is a traditional

fabric of our country and our heritage. But the days are going rapidly with the many more changes. So, this traditional fabric/ saree also change the design in this time. From the past to present it has vast popularity. Women are like Jamdani so much as a saree. But now the new generations are comfortable with many more western fashions. Because of it is easy to wear and it is more fashionable. On other hand they do not wear saree regularly because of it is difficult to wear or maintain. But in our country Jamdani is mainly produced as a saree. Some designers are experimenting also with various kind of dress from Jamdani. But it is not widely anymore.



So, it is time to think about Jamdani as newly. For that the concept is “innovative use of jamdani”. This is only for new generation and for international fashion market also. The aim is to keep it affordable and reachable to young generation. Then we will go for prompting and marketing in internationally once again.

#### **Surveillance and Prospects:**

Jamdani is the pride of Bangladesh and the most valuable handloom fabric. Which is very gorgeous by its weaves and color? Jamdani is used as saree mainly. In our country there is a growing demand for western dresses, Cocktail dresses, Party dresses. And that is only for young generation. They like to wear western dress because of that is very fashionable and comfortable as well. They also want to wear western dresses use of Jamdani. So, if these products available in market young generation are go for buying these products. And I think it is also a demandable product for international fashion market. However, promotion and advertisings is very important in this case. No matter how good the product is a must. If bring half the success by creating brand image, thus, reliability and profit. Now promotion strategy differs depending on type of product and business objective. Since our product is western outfit from traditional fabric and we are targeting to achieve national and international recognition, we have to be very careful in choosing advertising media. First of all we can go for feature story in any internationally reputed magazines and also famous magazines in our country. We can even have our website and go for online marketing to have a quick and easy access to maximum number of clients and customer we will arrange exhibition and invite possible clients and buyers to draw their attention.

#### **End Notes:**

The Jamdani is something that is exclusive to our country, a symbol of our rich cultural heritage. With it is intrinsically entwined the lives of generations of weavers, artists who are struggling to keep an ancient tradition alive. But apart from the sentimentality associated with past glory, it must be recognized that the Jamdani industry can only survive if the market is expanded. Jamdani must be made more popular among the privileged classes and quality of the product has to be maintained to ensure an overseas market. Also, diversifying the use of Jamdani is required in order to expand the market. Unless the market is expanded and demand for Jamdani is increased, the weavers will continue to suffer in terms of lower wages. Worse still, is that their children will not find it feasible to enter into a profession that pays so little. With fewer and fewer skilled weavers, an unstable market and lack of greater state patronage, the danger of losing this rich piece of heritage forever, is very real.

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