

Research Paper :

Danka work of Mewar

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ABSTRACT

"The jewel in the crown" Rajasthan, brings everything at its most beautiful. Perhaps no other region of India is so thrilling and so colorful or possesses more that is traditional and picturesque. From the ranging hot brown sands of the Mewar has the rich heritage of arts and crafts that own exclusive and unique position in the whole world. Danka work is lesser known Zari work, in the present research paper document the traditional danka work of Mewar along with its motifs and problem faced by the artisans.

Key words : Mewar, Danka work, Problem of Danka workers

India has every reason to be proud of artistic handicraft and handmade fabrics. India has a great many number of embroidery styles having roots in different provinces. The Indian folk arts and embroidery play an important role in creating much new design. Many visitors, poets, travelers, tourists appreciated the textile and embroidery of India to the core. Rajasthan is well known all over the world for its hand printing, furniture, painting, leather work, pottery, metal work and embroidery. Zardozi is an art which creates magic on fabric. It reflects royalty and was known to adorn the attire of gods. Danka work is also famous embroidery of Mewar region of Rajasthan. Danka work done on bright colored fabric by the use of gold and silver metal leaf pleated with gold. Danka work is limited to traditional dresses like rajputi poshak and sarees. The present study was undertaken to study and document the traditional danka work and to study the social economic profile of danka workers.

METHODOLOGY

Preliminary survey was conducted to know the places where the danka work is done at Mewar region of Rajasthan. On the basis of the information collected Udaipur district was selected for the present study. Ten danka work units were selected randomly for the present study. The data collected were analysed in the light of the objective of present study.

FINDINGS AND DISCUSSION

The study was conducted in Udaipur city, as the craftsmen mainly found at Udaipur city.

Age:

The data collected on age of respondents revealed that 40 per cent respondents belong to 35-45 and 45-55 years age group, 20 per cent respondents more than 55-65 age groups.

Caste:

It was found that all the respondents were Muslim and belong to Bohra community.

Education:

The data pertaining to education revealed that the respondents were not highly educated, it was interesting to note that equal percentage (30%) of respondents were educated up to 8th, 12th and Graduation level.

Table 1 : General information of respondents (N=10)

Aspects	Categories	N	Percentage (%)
Age	35-45	4	40
	45-55	4	40
	55-65	2	20
Education	1st -5 th	1	10
	6 th - 8 th	3	30
	10 th -12 th	3	30
	Graduations	3	30
Income	5000-7000	6	60
	8000-10,000	4	40

Income:

Table shows that 60 per cent respondent belongs to income range of Rs.5000-7000 per month while 40 per

cent respondents belongs to income group of Rs. 8000-10,000 per month income range.

Mode of learning:

Seventy per cent of the respondent said that Danka work was their ancestral work, while interviewing the respondents it was found that they had not undergone any special training to learn this craft and all the skills had been acquired from their family members and relatives only 30% respondent learnt this craft. Each artisan was trained by the method of learning by doing. Results of present study are in coordination with Mittal and Paul (1989).

Table 2 : Danka work learned by the respondents

Sr. No.	Craft learn from	N	Percentage (%)
1.	Inherit	7	70
2.	Learned	3	30

The researcher also enquired about whether the craftsmen teach this craft to their next generation and it was found that none of the respondent was willing to teach this craft to their son and daughter. As this work was eye staining and laborious task, hence the young generation were taking alternative work/job. The findings of present study are in line with Balasubramaniam (2009).

Time spends for danka work:

Regarding the approximate time spent for doing danka work it was found that 70 per cent respondent spent 8-10 hours in a day and 30 per cent respondent work 7-8 hours per day for danka work.

Table 3 : Time spend in a day on danka work

Sr. No.	Time(in hours) for danka work in a day	N	Percentage (%)
1.	7-8	3	30
2.	8-10	7	70

Size, Type and Cost of Danka

Particulars	Size/Type/Cost
Size of Danka	1-1.5cm
Type of Danka used	Silver, Gold and Imitation
Cost of Danka	
Silver	300/tola
Golden	350/tola
Imitation	20-30/tola

Purchase of Danka:

Table 3 shows that the respondent purchase danka

from local market (70%) and 30 per cent respondent purchase danka from outside of the market.

Table 3 : Distribution of respondent on the basis material purchased

Sr. No.	Place of purchase	N	Percentage
1.	Local Market	7	70
2.	Outside Market	3	30

Type of fabric, Colour of Fabric, Type of thread and additional material used for danka work:

Additional Material used	Salma, Sitara, Beads, Zari
Type of thread used	Golden (For Embroidery) Silver (For Embroidery) Polyester (For Embroidery)
Type of fabric used	Silk, Creep, Chiffon, Polyester, Geogergatte
Color of fabric used	Mahroon, Blue, Orange, Pink, Yellow, Red, Green, Megenta
Tools used for Danka work	Ari, Needle, Frame

The most of the respondents used Salma, Sitra, Beads, Zari and Danka as additional material. All the respondents used golden, silver thread for embroidery and polyester and geogergatte fabric of mehroon, blue, orange, pink, yellow, red, green and megenta color.

Type of motifs and Size of motifs used:

The most popular motifs used in danka ka kaam inspired from nature, takes a stylized form, like the sun, the moon. Finding of Table 6 shows that cent-per cent respondent used traditional motifs Keri, Flower, Leaf, Bale, Paan, Chand-Tari and Peacock. Table-5revealed that the entire respondent used motifs in 2, 3, 3 inches for field and 5, 8, 10, 12 inches for border.

Nadiger and et.al. (2005) revealed that in kanchipuram saree also traditional motif, absolutely perfected to

Table 4 : Type of motifs and its size

Sr. No.	Type of motifs	Size of motifs	
		For field	For border
1.	Keri	2 inch	5 inch
2.	Flower	3 inch	8 inch
3.	Leaf	4 inch	10 inch
4.	Creeper/Bale	or according	12 inch
5.	Paan	to choice of	or according to
6.	Chand Tari	customer	choice of customer.
7.	Peacock		



Fig. : Wooden Frame



Fig. : Border with bale



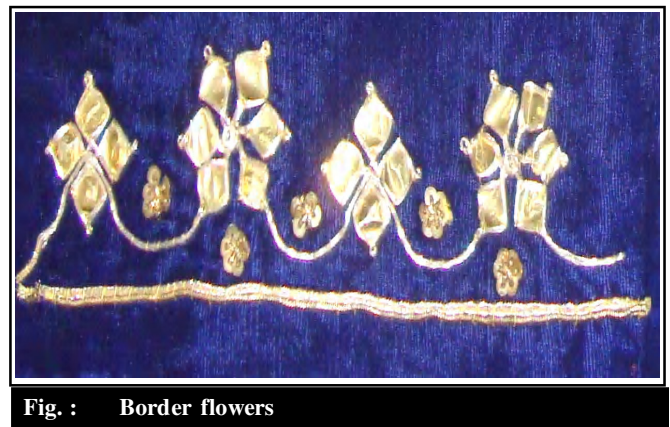
Fig. : Keri Motif



Fig. : Bail Motif



Fig. : Flower and leaf



geometrical precision and are derived from flowers, creepers, animals and birds are used.

Procedure of danka work:

All the respondents said that tracing of the design on fabric is done by Blue and Zink powder mixed with Kerosene. Blue for light colored fabric and zink powder for dark colored fabric, then the fabric was stretched tightly on a wooden frame before it is embroidered and the craftsmen sits on the floor. Danka pieces were spread on the fabric as required by the design. The danka was pierced with a sharp needle, bringing out the thread throughout the fabric. About three to five strands of kasab (gold or silver wire) were kept over each danka and couched down along its edges. It was secured with eight stitches in the shape of the knot; two stitches go into the back and the other two at each corner and two on the front. Round and flat metal braids about one quarter of a centimeter in width that were used to highlight the design.

Laboure charges for danka work:

The cost of danke ka kaam is calculated according to its weight. The cost of danke ka kaam calculated according to its weight. It was interesting to note that the price of doing Danka work was similar. All the respondents charges 400 Rs. for Silver Danka, 450 Rs. For Golden Danka and 80-100 Rs. for danka work with imitation material. All the respondents required help of others (Family members and workers) for Danka work. On the basis of respondent's view 2-5 days were required to complete a sari, orhna, blouse or kurti with light work and 10-15 days required to complete heavy work item. Most of the respondent gave starch finish after applying Danka work on fabric in which starch paste was applied outside of the design to prevent the lessening of stitches.

Way of getting order:

Generally respondents (60 per cent) get orders directly from consumers, 30 per cent from shopkeepers and few respondents (only 10%) get orders from dress designers.

Table 5 : Way of getting orders and sale of self made danka products

Aspects	Categories	Percentage %
Way to getting order	Directly	60
	Shopkeepers	30
	Dress designers	10
Sale of self-made Danka product	Through retailers	60
	at own shop	40

Sale of danka items:

Majority of the respondents sale product through retailers (60 per cent) and 40 per cent respondent sale product at own shop.

Most of the respondents (60%) gain 15-20 per cent profit on Danka work article and 40 per cent respondent earned 40 per cent profit on danka work articles.

Problems faced by respondent:

Table 6 shows that all the respondents faced the problem of weakening of eyesight by doing the danka work, 20 per cent respondent faced heal pain by sitting long time on heel and other problems were wrist pain, headache, knee pain, back pain and finger injury. Mittal and Paul (1989) also reported that eighty per cent respondent complained of deteriorating eyesight.

Table 6 : Problems faced by the respondents while doing danka work

Sr. No.	Problems faced	N	Percentage (%)
1.	Weakening of eye sight	10	100
2.	Wrist pain	3	30
3.	Headache	6	60
4.	Knee pain	10	10
5.	Heal pain	2	20
6.	Back pain	7	70
7.	Finger injured	5	50

Conclusion :

It can be concluded that all the artisans are well educated and preserving the rich cultural heritage of the region but they are not teaching the same craft to the next generation hence the need arise to on the part of the government to take adequate steps to encourages the person to learn the craft for its betterment.

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