



A STUDY ON THE EVOLUTION AND ORGANIZATION OF ON INDIAN TEXTILE INDUSTRY

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ABSTRACT

India has one of the largest textile industries in the world, thanks to its extensive supply of raw materials and its manufacturing capabilities in the textile industry. In addition to other large industries, the manufacturing and trade of textiles make a substantial contribution to our economy. The export of textiles and clothing alone is responsible for more than 27 percent of the total earnings in foreign currency received. Additionally, the textile and clothing sector is responsible for around 14% of the nation's total industrial production and 3% of the nation's gross domestic product. On average, around eight percent of the entire amount of excise taxes collected comes from the textile industry. The textile industry is responsible for the creation of up to 21 percent of all employment in the economy, to the degree that it does so. It is estimated that there are around 35 million people who provide direct employment in the textile manufacturing business. There is a possibility that an extra sixty million jobs might be categorized as indirect employment. These categories of employment include workers who are engaged in the trade and handling of linked commodities as well as the manufacturing of agriculturally based raw materials like cotton.

KEYWORDS:

Textile, Industries, Manufacturing, Raw materials

INTRODUCTION

The legacy of India's textile industry covers a vast variety of complex cultural, historical, and political dimensions. When striving to appreciate the cultural history of Indian clothes, the comment made by Pupul

Jayakar in the book *Textiles and Ornaments of India* show at the Museum of Modern Art in 1955 is particularly memorable. He made the observation that "clothing has never been exclusive or a part of a complex ritual of life; rather, it is only a part of a predetermined environment in which man [sic] is born, grows in stature, and dies." Jayakar asserted that the tradition was formed by "generations of unconscious creative impulse," and that "each productive" "hereditary guild" preserves the "integration of creative endeavour with a livelihood." Jayakar's assertions make sense.

Even though mills are responsible for the production of the vast majority of yarn, textiles are also produced using powerlooms and handlooms. Cotton continues to be the most important raw material used in the textile industry in India, accounting for more than 65 percent of the total raw material utilisation. The annual output of cotton textiles was around 12.8 billion meters, which is equivalent to 42 billion feet. After the production of cotton weaving, the manufacture of 1.1 million metric tonnes of jute products is the second most significant industry in terms of importance. The textile industry, which is one of India's oldest industries, has a big influence on the economy of the nation since it contributes 14% of the value to the manufacturing sector, the textile industry accounts for one-third of our total export earnings, and it employs millions of people in occupations that are productive. Farmers of cotton and jute, as well as artisans and weavers who work in the organized, decentralized, and domestic sectors throughout the country, are included in this category.

The sculpture was a dynamic portrayal of man's [sic] endeavour to transmit the feelings and interests that all people share, and it was inherently related to the flow of man's [sic] life." Specifically in reference to the unique matter. The tremendous geographical and regional heterogeneity that can be found within this tradition may be classified into four different groups in order to better understand it. The term "fabric" refers to a variety of techniques that are used in the creation of various shapes and textures, including but not limited to weaving, dyeing, painting, printing, and embroidery. The second aspect is the clothing and gear, as well as the rituals that we refer to as beautifying practices. These practices involve the transformation of the body into "cultural artefacts" according to ritual, climate, caste, age, and gender. In the third place, there is the practice of art in textile media, which includes creative expressions such as the Gujarati Mata ni Pachedi cloth painting, the PhD scroll painting from Rajasthan, and the Pattachitra art from Bengal and Odisha (Nair 2018). In the fourth place, textiles are used in living surroundings as well as in items that are utilised on a daily basis all over the world.

Customs pertaining to textiles in India have a convoluted history that includes trade and the following dominance of colonial powers. It has been suggested by Giorgio Riello and Tirthankara Roy that the production

and trade of Indian textiles was the impetus for the establishment of a powerful inter-Asian and, eventually, "global network". However, this went through a transformation as the British East India Company became more influential and active. Weavers, who had previously been "independent artisans," operated on the basis of price in the buyer's market rather than as wage workers (Subramanian 2018, 58, 59). This was because their power to bargain was diminished. By the first quarter of the nineteenth century, the East India Company had made only a small amount of investments in the textile sector. This was due to the fact that "the import of Indian cloth and the imposition of duties on the export of low-cost cloth helped India's textile industry grow rapidly, but not in Britain's." Industrialization was a significant barrier to progress.

REVIEW OF LITERATURE

A comparable encapsulation of its severity may be found in Karl Marx's article "British Rule in India" from 1853, which begins with the phrase "Celebrate for its clothing." "attacking the collapse of known Indian cities" and "destroying the union between agriculture and manufacturing" were two of the reasons why colonial power was criticized. Both of these actions were considered inappropriate. It was after India's independence that textile arts. In 1952, the government of India established the "All India Handloom Board" in order to take measures that would promote the preservation and revitalization of textile trade traditions. In order to assist in the process of modernizing this legacy, the National Institute of Design was formed in the year 1961. Additionally, the National Museum for the Conservation of Cultural Heritage and the Nation Indian Art Museum were established in the year 1956. [1]

It is necessary, however, to confront the politics of our anthropological viewpoint and our tendency to idealize the authenticity and continuation of crafts in the name of the "other" in order to have a proper understanding of India's traditional textile crafts in the present day. Ira King and Ken Botnick are correct in their contention that "in the West we fetishize the object, while in the developing world we romanticize the humble craftsman and his [sic] poor condition," whereas elsewhere "the artefacts are considered to be the past (either There is a reluctance to see) as a fetish. or commodity)" [2]

The craftsman's actual conditions need to be taken into consideration in an objective manner. Regarding the "precarious, fragmented, and marginalized existence" of artisan groups, Timothy J. Scrooge provides an excellent critique of contemporary creative culture (2003, 449). This critique is pertinent to the current situation. [3]

Despite the ups and downs that the west has experienced in everything "ethnic," "traditional," and "separate" (2003), Schreuse asserts that the daily reality of a Third World artisan is still distinguished by difficulty, poverty, and exploitation, with "less than one" pay. This is due to the rising expenses associated with "materials, relentless commoditization, gender divide and discrimination gap, increasing competition in a globalized economy and a market filled with cheap, mass-produced alternatives." [4]

Indian Textile Industry: Evolution and Organization

The Indian textile industry is often regarded as one of the most significant areas of the country's economy. In the year 2000/01, the textile and garment industries were responsible for around 4 percent of the gross domestic product, 14 percent of the industrial output, 18 percent of the industrial employment, and 27 percent of the earnings from exports. This information was provided by Hashim. The textile sector in India is also important when seen from a global viewpoint. In terms of the production of cotton yarn and fabric, it is ranked second only to China, while in terms of the production of synthetic fibers and yarns, it finds itself in fifth place. In light of this, the textile sector in India is of great significance.

When it comes to spinning, weaving, fabric finishing, and garment manufacturing, India's textile sector is typified by a significant number of small-scale, nonintegrated enterprises. The bulk of these firms use outdated technology. When compared to the textile industry in other major countries that make textiles, this is distinct from the situation. In the "organized" sector, which is controlled by a plethora of government rules on taxes and labour, there are specific enterprises that operate. The bulk of these businesses are larger in size. On the other hand, the great majority of enterprises do business in what is known as the "unorganized" sector, which is distinguished by rules that are less stringent and may be easily bypassed.

Consequent to the legacy of tax, labour, and other regulatory laws that have discriminated against bigger scale operations that need more capital while favoring smaller-scale enterprises that rely heavily on workers, the Indian textile industry has developed a peculiar structure. This might be attributed to the fact that these policies have been in effect for a considerable amount of time. Additionally, the structure is the consequence of India's historical concentration on catering to the wants of India's local consumers, the majority of whom have modest incomes, rather than the requirements of the global market. This is the reason why the structure exists.

Specifically, the spinning sector has reaped major benefits from the legislative shifts that began in the 1980s and continued into the 1990s. These shifts have been very beneficial. These changes have led to significant advancements in terms of both the efficiency of technical processes and the competitiveness of the country on the international stage. Nevertheless, there is still a large amount of opportunity for future reforms that have the potential to increase the efficacy and competitiveness of India's weaving, fabric finishing, and garment sectors further.

In contrast to the majority of other major textile-producing countries, the bulk of India's textile industry is comprised of non-integrated, small-scale firms that engage in spinning, weaving, finishing, and clothing manufacturing. The majority of this one-of-a-kind industrial structure is the consequence of actions that have been taken by the government that have benefited labor-intensive, small-scale firms while discriminating against larger size corporations:

- **Composite Mills:** Mills that are rather big in size and that comprise spinning, weaving, and occasionally fabric finishing are prevalent in other major countries that are involved in the textile manufacturing industry. However, at the present time, these mills only account for three percent of the total output of the textile sector in India. It is estimated that there are 276 composite mills now operating in India, the most of which are operated by the public sector, and many of them are considered to be financially unstable.
- **Spinning:** Cotton or synthetic fibre may be used in the spinning process for yarn, which is used in knitting and weaving. Spinning is the most integrated and technically efficient sector in India's textile industry. This is mostly due to the deregulation that began in the middle of the 1980s. When compared to other large manufacturers, the typical size of the facility is still rather small, and the technology is somewhat outdated. In the years 2002–2003, the spinning industry in India consisted of about 1,599 larger-scale independent units and approximately 1,146 smaller-scale independent firms working independently.
- **Weaving and Knitting:** It is possible to weave or knit fabrics that are made of cotton, synthetic threads, or a combination of the two. India's knitting and weaving sector is still characterized by a high degree of labor-intensiveness, a small scale, and fragmentation. Within this sector, there are more than 3.9 million handlooms, 380,000 "powerloom" firms that operate around 1.7 million looms, and just 137,000 looms that are used in the various composite mills. Typically consisting of four to five looms,

"powerlooms" are independently owned and operated small companies that are controlled by weavers or company owners. At this time, shuttle less looms account for less than one percent of the total capacity of looms.

- **Fabric Finishing:** Additionally, the fabric finishing industry, which is often referred to as the processing industry, is dominated by a large number of independent, small-scale enterprises. This sector comprises dyeing, printing, and other textile preparation activities that take place before clothing is created. In all, there are around 2,300 processors in India. These processors include roughly 2,100 independent units and 200 integrated machines that are equipped with spinning, weaving, or knitting units.
- **Clothing:** There are around 77,000 small enterprises that are classified as fabricators (subcontractors), manufacturer exporters, and domestic manufacturers. These firms are responsible for production of garments.

Richness may be seen in the culture of the Indian civilization. To tell you the truth, handcrafted items are a priceless treasure and a proud part of the history of our country. According to Chattopadhyay, Indian dexterity and ingenuity have garnered renown and esteem owing to the country's incandescent beauty, which has acclimatized people all over the globe for eons.

There are many different methods to categorize textile crafts, including woven, printed, painted, resist dye patterned, embroidered, and included within indigenous influences textiles. Textile crafts have expanded all over the globe.

Textiles have been coloured for generations, and the richness of the colours that are generated by traditional ways necessitates those Indian textiles be valued highly in international markets. Traditional crafts like as mata ni pachedi and the block prints of Bahru, Sanganer, Bagh, and Ajrakh promote the use of natural colors on textile surfaces (Divakala, 2016). This is because these types of textiles are becoming more popular as ethnic Indian textiles that are manufactured using local methods.

There is a widespread idea that the process of embellishing textile fabric with patterns by stamping and printing began in India and China, which is where the ancient civilizations in both countries are thought to have done

block printing by hand. Both countries are in Asia. It began its journey on land in India and continued to Persia and Asia Minor until finally reaching in Germany, France, and England. It is believed that our country was the birthplace of printing processes on cotton fabric.

It is possible that India has the oldest continuous history of employing dyes to embellish textiles ever recorded. This practice dates back to ancient times, when blocks were used by humans to embellish clothes. The precise origins of block printing are unclear; however, it is believed to have originated in German monasteries somewhere during the mediaeval ages, namely between the tenth and fifteenth centuries. The discovery of a little wooden block in Egypt in the fourth century made it abundantly evident that the technique of printing on fabric using wooden blocks dated back to ancient times. This was shown by the fact that the block was found in Egypt.

Our country had a significant number of businesses that included hand printing. It is well known that the northwest region of our country is the place where India's textiles with the most vivid colors and patterns are produced. This region makes use of conventional approaches throughout.

As a source of printing technologies and a wide variety of needlework things, India is a wealthy nation. Ajanta murals and miniatures are examples of artworks that give visual proof that Indian culture is also rich in artistic composition. Although the process of weaving and dyeing cotton fabric was first developed in ancient times, it was later transformed into the process of weaving and dyeing silk fabric.

Within the context of the trade that took place between Egypt and India during the 5th century, it is possible to see India's need for floral and geometric styles of design. India is the country that was the first to develop the process of printing and dyeing using natural dyes that can be applied quickly. Printing is mostly used for the purpose of embellishing textiles. The synchronization of human capabilities with printing equipment must be done in an appropriate and appropriate manner. In comparison to the numerous other types of printing, screen printing is the most significant kind involved. There was a time when it was referred to as silk printing. Since the process included employing silk gauge as a screen for printing, the name "silk printing" was coined. First, the design was etched into the silk gauge, and then the colour was put to the gauge. The most significant benefit of screen printing is that it is not only inexpensive but also has the capacity to make visuals that are both large-scale and high-volume. While screen printing offers more advantages, inkjet and dye sublimation printing provide less advantages.

Families in India have been passing down their expertise of how to manufacture traditional handicrafts from one generation to the next for a very long time. India has long been distinguished for its traditional handicrafts. As creators of handmade items, thousands of Indians continue to depend on time-honored techniques, customs, and indigenous production techniques in order to maintain their means of subsistence.

Gujarat derives its name from the Gujara, which literally translates to "the country of the Gujjars." During the 700s and 800s, they reigned as the most powerful force in the region. It was the Gujjara people who were the first people to settle in the state of Gujarat. This particular ethnic group was a member of the Afghan, Pakistani, and Indian populations. It is not known where the clan originated; however, it is believed that it originated during the Huna invasion that occurred in Saurashtra and the northern region of India. It was decided to change the name of this tribe to "Gurjara." Christianity, Islam, Sikhism, and Hinduism were the principal religions that Gurjara followed throughout his life.

Gujarat is blessed with a rich and illustrious cultural heritage that is diverse and extensive. The sentiments, ingenuity, honesty, morality, and simplicity of the artists who create Gujarati handicrafts are reflected in the products of their labour. Gujaratis are known for their upbeat and positive attitude, which is reflected in the vibrant and dazzling hues utilized in handicrafts.

The state of Gujarat has historically been home to a diverse range of artisans, including those who specialize in mata ni pachedi, jewelry-making, pottery, stone carving, rogan painting, block printing, beading, embroidery, leather work, bandhani, appliqué, and many more. Because of their uniqueness and exceptional selection of colours, forms, applications, and variations, as well as their remarkable fusion of traditional and modern elements that have been connected to their historical roots since ancient times, Gujarati crafts hold a distinguished position in both domestic and international markets. This is due to the fact that they are exceptionally diverse in terms of hues, forms, applications, and variations.

The financial condition of rural artists is not improving dramatically, and small-scale rural craftsmen are worried about the survival of their craft for the future generation. This is true even if the crafts are exquisite and create a nice picture of crafts. Because of their lack of education, lack of technical know-how, and incompetence, they were forced to continue with their craft against their will, even though they were aware of the dismal future that their profession was going to have.

CONCLUSION

Considering that textiles account for about twenty percent of the total production of all industries, they are the most important industry in India and are among the most important industries globally. A little over twenty million people are directly employed as a result of it. Approximately one-third of the total value of the nation's exports is comprised of textiles and clothing manufacturers. There are now 1,227 textile mills in operation, each of which has the potential to produce 29 million spindles.

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