CHAPTER II: REVIEW OF LITERATURE

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The review of literature is one of the most significant chapters in a dissertation. It lays the groundwork, plays a critical role, and provides validation for the research. The literature review presented here provides a broader perspective on the available literature and investigates existing relevant research work.

Hence for this study the anthropological, ethnographical studies and etymological researches helped the researcher to understand and analyze the textiles and the embroidery of the *Lambanis*. The secondary sources further aided in determining various causes of transitions among the community, their textiles and the vocabulary of the stitches used in the embroidery. Thus, it compiles the data from various sources including books, online databases, and journals and focuses on the *Lambani* textiles, stitch vocabulary of the embroidery and its semiotics.

The review of literature for this study has been broadly classified as follows:

2.1.   Textiles: A Language of Identity

2.2.   Nomadism: The Indian Context

2.3.   *Lambani*/ Banjara community in India

    2.3.1   Evolution of the *Lambanis*

    2.3.2   Socio Cultural Study of the *Lambani* community

    2.3.3   *Lambani* Costumes and Textiles

    2.3.4   Stitch Vocabulary of the *Lambani* Embroidery

    2.3.5   Semiotics of *Lambani* embroidery.

    2.3.6   Process of Embroidery

    2.3.7   Embroidered craft with similar visual language as the *Lambani* embroidery.

2.4 **Present status of the *Lambani* embroidery.**

2.5 **Design Interventions, Sustainable livelihoods, Co-design and Value Addition.**

2.6 **Role of E-commerce and social media in contributing towards craft awareness and sustenance.**

2.1. Textiles: A Language of Identity

Oxford dictionary defines identity as follows; the fact of being who or what a person or thing is and the characteristics determining who or what a person or thing is.

Textiles and clothing are arguably the most indispensable indicators of identity. Fabrics have been created on a large scale since the Neolithic period, when human society changed from being nomadic to settled and developed ever-complicated economic, administrative, and religious hierarchies. Naturally, textiles have played a significant role in these systems, serving as both material goods with monetary value and symbolic meaning **(Sokoly, 2017).**

Clothing is a set of nonverbal visual expressions which can be easily decoded. The sartorial anecdotes that a person's clothing embodies speaks volumes of her/his identity. Traditional clothing of a community is the identity or representation of the community, which carries with itself various cultural ethos. There are several reasons which can be contributed to the dilution or the extinction of the traditional clothing now. Yet, there are many cultures, who have constantly struggled to retain their clothing identity along with their textiles and have safeguarded it from the invasion of technological advances and globalization. Depending on the social group psychology, individuals wear some specific clothes which all the other group members also wear. This makes the individual a part of the group and facilitates kinship **(Akdemir, 2018).**

The clothing symbolism also determines a person in a broader social and cultural milieu, as it gives most picturesque insight into the lifestyle of a particular social environment. It also can be referred to as a collective and individual medium to decode a culture **(Todorović et al., 2014).**

Clothing is a bundle of cultural symbols that has been dealt with somewhat eclectically and indiscriminately in the anthropological wash. Clothing can thus be emphasized as part of a total structure which includes personal appearance encompassing hairstyles, jewelry, adornments and body mutilations. The various parts of the clothing structure are deployed to emphasize as well as delineate the status and identity. Hence clothing cannot be researched in isolation as it is an integral part of a social system. She has concluded that clothing is an expression and extension of an individual's social identity, origins, commitments and affiliations. The stylistic differences become crucial as they convey the person's allegiance to different communities and also denote relationships among them (**Kuper , 1973**).

Clothing is an inherent part of human existence. When we link art or craft with clothing it communicates a spiritual and social nature of human conduct thus creating metaphoric and semiotic relationship in the anthropogenic environment. The first step in nonverbal communication of a person is his clothing which is the manifestation of his identity and society. Members of a certain group through nonverbal communication transmit personality, social acceptance, engagements and accustomed opinions about how they define aesthetics and also express the existing social stratification and diversity. Thus, clothing can be construed as transmission of information between the carrier and the recipient through messages that are symbolic in nature (**Todorović et al., 2014).**

Historically it can be derived that textiles have by and large impacted human life. Right from being a source of personal expression to exploited human labor to an expression of artistry- textiles and clothing have played a predominant role in human lives. Textiles denote ideological values, human conditions, political affiliations, gender, culture and ethnicity or social status. Hence textiles and clothing are closely interlinked in human existence. Clothing can help one to identify groups and stratify social classes (**Hawley, 2012).**

The most conspicuous material item of the fashion symbol is the clothing, which carries multiple and varied meanings. The dynamism of the clothing can carry open or closed codes depending on culture, gender and social location. Clothes can carry many significant signs according to their shape, color, surface decoration, embroidery techniques etc. And each one can be the expression of identity over ethnicity, religious

beliefs, age, education and social class. Through observation of clothing styles over these items, the assumptions could be made about a person's identity **(Akdemir, 2018).**

Apart from clothing the traditional textiles of a community are their identity markers and carry with them a legacy of beautiful motifs, patterns, stitches and embellishments. The lexicon of embroidered motifs, stiches, colors, fabric has many connotations to ethnicity, age and marital status **(Hawley, 2012).**

Historically, embroidery was not valued commercially. It was made as a token of social exchange, as well as gifts for the fiancé's family, children, and in-laws. Embroidery frequently arrived before the bride was even there, so it served as an introduction and evaluation of the bride, showcasing her originality, wit, and devotion. Innovation was crucial, and an artist knew how and where to change her work. Each item was distinctive by design, and the needlework technique not only expressed the locale and the community, but also allowed for easy recognition of a particular person's work just like in handwriting. The living traditions have always changed over time, driven by exposure and creativity. Localization of trends, however, ensured that the group identification was still clearly expressed visually (**Sabnani and Frater (2012).**

2.2 Nomadism: The Indian Context

Nomadism is not a newly invented concept. Its origins can be traced back to the dawn of human civilization. The primary reason for nomadism is a lack of resources. The burning stomach is the primary requirement for any living species. As a result, humans who are suffering from a lack of adequate food in their dwelling places began to migrate somewhere in order to satisfy their hunger. Of course, such people may move from place to place, but why can't they settle somewhere like the rest of us? They are not aware, nor are they being guided or supervised in their efforts to reach a settlement (**Rao and Gupta, 2015).**

Nomadism has been a way of life since time immemorial as the early hunter gatherers would move from one place to another in search of food. Thus, when food got scarce or weather became unfavorable, they all moved together to best handle those circumstances **(The Evolution of Nomadism and Nomadic Trends, n.d.).**

It is widely accepted by various scholars that the nomads, who identify themselves as *Romanis*, have their origins in India. As stated in an American dictionary they have been addressed as Caucasian minority race of Hindu Origin. The nomads / gypsies exist in India in large numbers and are called *Banjaras* or *Lambanis*. This community is widely spread across the places such as Czechoslovakia, Yugoslavia, Spain and in many regions of Europe and Central Asia **(Lal, 1962).**

Several theories extrapolate on the reasons behind the migration and circumstances of ancestors of the *Lambanis* from India. Some scholars are of the opinion that one of the earliest migrations might have happened during the invasion of India by Alexander. Few others opine that these migrations were forced upon their ancestors during the 11th century during the invasion of Mahmud of *Ghazni* and the other invaders by whom they were held in captivity as slaves and were taken from North and North Western part of India **(Lal, 1962).**

As the *Lambanis* have been a wandering tribe their identity is lost in ambiguity and the only means by which their identity and origins can be established is through their linguistic study. The science of comparative etymology has clearly established that the nomads, are basically Hindu in origin and the routes by which they had transitioned from India, but the time during which these wanderings initiated are shrouded in obscurity. Charles Lelando. one of the greatest scholars who have closely studied the origins of the nomads has concluded that the nomads or the gypsies are descendants of Hindus who were either expelled or emigrated from India. He further states that keeping aside all the evidence which is the language, tradition, customs and culture of the nomads all over the world, one irrefutable proof remains in how closely they physically resemble with the natives of India **(Lal, 1962).**

2.2.1. The Nomad: Derivation

The term "Nomad" has been derived from the Greek word "nemo" which means to wander for pasture. It denotes people who have cattle herds but are without any land or permanent abode. They roam from one destination to another in search of grazing grounds for their herds of cattle. **(Shashi, 2006)**. The English word "Nomad" is addressed in Hindi as "*Yayavar*" or "*Khanabadosh*" **(Singh, 2015).**

The word "Nomadism" is a term which refers to any type of survival that can be characterized by the absence of a permanent residence. Nomadism has existed since ages and is a worldwide phenomenon. Such people are referred to as ethnic or social professional group which travel and migrate in large or small numbers in search of means of livelihoods with in a community, a nation or across international boundaries, who share the territory occasionally with sedentary population. Nomadism has its roots since ancient times right from the onset of the human civilization. The main cause of nomadism was livelihood and survival **(Rao and Gupta, 2015).**

Nomadic narratives reveal feelings of powerlessness, alienation, and loss of control over their daily lives. Some of them are impoverished. Obtaining daily food is frequently difficult and consumes a large portion of their meagre income. The average diet falls far short of nutritional requirements and is primarily starch-based. Domestic servants, rag pickers, sex workers, country liquor brewers, firewood cutters, rickshaw pullers, beggars, and petty thieves make up the vast majority of these people. Poverty pushed them to the city streets, and discrimination forced them to stay within the confines of their ramshackle village abodes **(Rao, 2011).**

2.2.2. Nomads in India

Numerous tribes across India continue to wander from place to place for satisfying their biogenic needs of food, clothing and shelter, which they attempt to fulfill through hunting, agriculture, herding, etc. They, therefore, are commonly known as 'nomadic tribes'. The nature of nomadic tribes in India and the causes of their nomadism, however, are different. It is rather difficult to determine the origin of the various nomadic tribes. Ancient Indian scriptures contain certain references to these tribes. With the changing times, however, the causes of their nomadism too have changed **(Ghatage, 2006).**

There are numerous nomadic groups in the Indian Subcontinent (*Rabaris, Kachis, Gosiyans,* etc.). The north-dry west's climate allowed the *Banjaras*, *Raikaas* (shepherds), *Rabaris* (camel keepers), and others to evolve. They lived simply on livestock. The *Banjaras* or the *Lambanis* were the most famous nomadic group since they organized pack-oxen food transport. Their endurance and efficiency in moving

things made the *Banjaras* the only "supplying group" and "transporting community". **(Choudhary, 2018).**

The fact is that there is no word called "Nomad" in the Indian Constitution, but according to Article 3, there are SC, ST, BC and Minorities mentioned, as a consequence of that the nomads lost their identity **(Rao and Gupta, 2015).**

The war of independence in 1857 convinced the British that it was time to separate the loyal from the rebellious, to distinguish between the loyal and the disloyal. In 1857, a number of communities sided with the insurgents and mutineers. These groups were utilized by the rebel princes and kings either directly to fight against the British or indirectly to assist their armies in a variety of ways. Because they were nomadic, they were well-versed in the terrain of various regions and were frequently used as messengers by the rebels. These groups were ruthlessly repressed in 1857 and later designated as Criminal Tribes by the Criminal Tribes Act of 1871 **(Radhakrishna, 2009).**

The Criminal Tribes Act, 1871,31 August 2021 marks the 69th year of the annulment of this act. The British Colonial state passed this most brutal law, which brought millions of nomadic and semi-nomadic communities branded as criminals and they were put under constant scrutiny, making their lives extremely difficult. Every year 31 August is celebrated as *Vimukta Jati* Divas in India by the de-notified tribal communities. After being denotification in 1952, approximately 200 communities were classified as Scheduled Tribe (ST), Scheduled Caste (SC) and Other Backward Caste (OBC) lists because of their varied social contexts and lack of homogeneity **(Renke, 2008).**

Nomadism is not a social and political organization or world view, but it was a strategy adopted by people and communities to overcome challenges posed by historical conditions. In this sense, nomadism is a response to socio-economic, political and ecological circumstances **(Bukhya and Surepally, 2021).**

In India, broadly, we have three types of nomadic communities:

- Hunter/trappers of birds and animals, gamer, etc, such as *Konda Reddis, Chenchus, Kadar and Cholanayakas, Kakkipakkis*

- Pastoral communities, such as *Pardis, Gujjars, Banjaras, Bhils, Minas, Kurabas, Kurumas Dangers, Mathurias, etc,*
- Peripatetic groups of peddlers, itinerant, fortune tellers, storytellers, acrobats, dancers and dramatists, such as *Lohars, Kaikaris* (basket maker) *Kewats* (jute weavers), *Yerakalas* (basket maker), *Pitchakuntla, Jogis*, etc (**Bukhya and Surepally, 2021).**

The nomadic communities are classified as follows:

- Pastorals and hunter-gatherers: Western India are dominated by shepherds and cowherds like the *Kathiawadis and Maldharis* in Gujarat. Shepherds dominate the semi-arid Deccan Plateau, whereas cowherds dominate the north-western desert and grasslands. They have different names in different countries. The *Pardhis*, a Pan-Indian hunter-gatherer community, hunt small game across the country (the word *Pardhi* literally means hunter in the North-Indian languages).
- Goods and service nomads: These nomads sell various products. They included wandering blacksmiths, stone cutters who made domestic grain-grinders, metal workers who sold and repaired metal wares, basket makers who brought palm-fiber baskets for agriculturists, wandering quacks who treated various diseases with herbal medicine, traders who sold beads, bangles, and other trinkets, and others.
- Entertainers: Danseuses, acrobats, jugglers, magicians, strolling performers, wrestlers, snake charmers, bear exhibitors, and others performed. These groups entertained rural society. They performed in a village for a few days before moving on.
- Religious performers: Villages also hosted various religious performers. Astrologers, minstrels, bards, singers, harpers, and They sang religious ballads, devotionals, and prayers. *Joshis* were India-wide wandering astrologers. They predicted rain, drought, cyclones, and other natural events and set auspicious dates for marriages, betrothals, naming ceremonies, and other rituals (**Bokil, 2002).**

The nomadic people can be classified into three main groups based on their way of living:

- Seasonal Nomads: These nomads migrate from one place to another when faced with vagaries of nature. For example, The Gaddis, who are shepherds descend down the high *Dhouladhar* Mountains of *Chamba* to the lower hills of *Kangra* during winter to escape the wrath of chilly winters and then again go back to their original abodes once its summer.

- Hunting Nomads: These nomads wander from one place to another in search of food and for the purpose of hunting. In olden days the *Vyadh* community would saunter around in this particular way.

- Perpetual Traditional Nomads: These nomads are found in different categories. They wander from place to place doing different jobs. **(Singh, 2015).**

Baral has classified the nomads and the semi nomad communities on the basis of their occupation into four groups:

- Pastoral Nomads: The herd-dependent nomadic community. Their economy relies on selling wool, hide, and skin. Pastoral nomads dominate Northern India.

- Trading Nomads: In locations where grains and salt are rare, these nomads buy them cheaply and sell them at a small profit. Some of them trade vegetables, milk, medicinal herbs, livestock, and herds. The *Banjaras*, who live in most Indian states, are the most famous Trade Nomads.

- Nomads rendering specialized services: Nomadic societies are skilled in basketry, rope making, smithy, house construction, selling plants and remedies, and more. *Beldars,* migrant construction laborers, are an example. The *Lohars* are blacksmiths, and the *Sikligars* travel around sharpening razors, knives, sickles, etc. Drug dealers and charlatan surgeons called *Singi-walas* claim to cure all blood-related ailments.

- Miscellaneous groups: The *Nats* perform gymnastics while begging for grains. The *Kalbeliyas* dance and conduct snake performances for food grains from village to hamlet. *Budubudiki* and *Joshi* are astrologers and palmists **(Shashi , 2006).**

The distinctive features of the nomadic communities are as follows.

- All nomads are endogamous. In rural life, tribes are castes. Inter-caste marriages are restricted.
- They are not untouchable but have poor social status.
- Most nomads are patriarchal.
- Nomadic societies have a powerful caste or tribal council that makes domestic and social choices. The police and judiciary have recently intervened.
- They rely on domesticated animals. Nomads raise and work horses, donkeys, camels, bullocks, cows, sheep, dogs, monkeys, and bears.
- They capture, hunt, sell, and use foxes, boars, lizards, mongooses, snakes, and hares
- Nomadism slows their progress. The lack of education has severely limited their work prospects.
- Owing to their fractured communal existence, the tribes are unable to create a unified consciousness and identity **(Bokil, 2002).**

An article on Maharashtra's nomadic tribes highlights the main issues that hinder their emancipation:

(a) Primitive traits of wandering in caravans in search of a livelihood and food.

(b) Social backwardness, resulting in little or no education for the children

(c) Nomadic lifestyle, leading to poor hygiene and uncertainty about their future

(d) Stigma and criminality from British rule forced the tribes to migrate between Maharashtra, Karnataka, and Andhra Pradesh for historical reasons, which has hindered their children's education. Therefore, dialects (often a mix of Marathi, Kannada, and Telugu) have become popular as spoken languages**. (Babu and Rao,n.d)**

Bokil (2002) In his article "Facing Exclusion: The Nomadic Communities in Western India," states that India's nomadic groups have traditionally suffered from social neglect, lack of justice, discrimination, and human rights violations. Their survival is at risk since they have abandoned their customary jobs because they are not

profitable. He believes that policymakers still prioritize sedentary populations despite their many problems. He emphasized how nomadic populations are battling for survival and have turned to other means. Most of them work as seasonal agricultural laborers and construction site day laborers. Today's social workers must deal with these areas' periphery location and transitional growth

2.3 *Lambani* / Banjara community in India

Lambanis aka *Banjaras*, *Gor Banjaras*, *Labhanas, Suglis* are known with 26 more names in different regions of India. The *Lambanis,* Indian nomads carry with them a legacy of colorful and elaborate embroidery which adorns their costumes. The wandering gypsies or the *Banjaras* or the *Lambanis* in their elaborate and colorful costumes have always been very intriguing and full of speculation. Profound mystery shrouds their existence in terms of their costumes, hair style, jewelry, occupation and cuisine. Conspicuous everywhere they travel, they carry with them narratives of their existence and sojourn. Their elaborate costume and textiles embody myriad embroidery stitches and colors.

This indigenous and nomadic ethnic tribe is also known by different names in various part of the country namely*,"Gor","GorLambani", "Lambani", "Lambadi", "Laman", " Sugali", " Labhan", " Gavaria", "Baldiya", " Shikhlijar", " Vanjar", " Baazigar" and "Gouriya".* They are mainly distributed in Maharashtra, Karnataka, Telangana, Andhra Pradesh, Tamil Nadu, Gujarat, Madhya Pradesh, Odisha and West Bengal. Gor *Banjaras* speak their distinct language known as "*Gorboli"* which is also called *"Lamni"* or *"Lambadi",* or *"Gormati",* or "*Banjari".* They have their oral literature and traditions, but do not have any written literature because of not having script for their language. As their history and tradition are not in written form, it has become difficult for historians and social scientists to chronicle their past (**Naik and Dhananjay, 2020**).

While extracting community narratives and varied discourses, historians' interest and community notion are linked. Writing the history of societies that had no written records requires finding knowledge from different, often improbable sources including local documents. There are also few current sources to verify the information (**Choudhary, 2018**).

Singh (2015) has stated that *Lambanis* are trading nomads. He adds that they do *"Banaj"* or *"Vanijyam"*—business or trade. Ancient *Banjaras* carried food grains on animals. *Banjaras* are free-birds, vagabonds, and nomads. In India, they are called *Lamana, Laban, Lambadi, Lambani, Vanjari,* and Roma Gypsy in Europe and America. Sanskrit word "*Lavan*" implies salt. This community traded salt in earlier times. *Banjaras* carried everyday necessities for the government or army they served over great distances and dangerous terrain.

Throughout the country this community is addressed by 27 synonyms and sub-groups in different states.

Synonyms of *Banjaras*

1.Lambani 2. Vanajara 3. Banjare 4. Banjari 5. Brinjari 6. Brujawasi 7. Laman 8. Lamani 9. Lambani 10. Lambada 11. Lambadi 12. Labhana 13. Labhan 14. Labhnai 15. Lobhna 16. Baladia 17. Ladenia 18. Sugali, 19. Gwar or Guvria 20. Gwaria 21. Gavaria or Gamalia 22. Gavara 23. Langi or Kangashiya 24. Phanada 25. Shirkiband 26. Shirkiwala 27. Shingade Vanjari. **(Singh, 2015).**

It can be concluded as per the survey that these synonyms have been given based on the following:

- The impact of local languages on the term *Banjara* and *Laman*.
- The setback they suffered in their traditional profession due to the introduction of the railways during the British rule and the alternate professions they took up post that **(Beste, 2017)**.

The formation of Gor Banjara tribal community is based on their "Goths" and the "Goths" are further concretely classified into *"Jaths"* (sub-clans) and *"Padas"* (Classes There are other *"Jaths"* which are further classified based on their professions and traditional skills. These are separate sects. No marriage can occur between *"Goths", "Jaths", "Padas"* and other *"Jaths"* **(Naik and Dhananjay, 2020).**

They are however not always referred to as Banjara. They have many names depending on the region they live in and their employment.

- *Banjari, Vanjari, Brinjari, Baladhia* (ox driver)

- *Kangsi* (comb producer and seller)
- *Lamania* (salt trader)
- *Lambada, Labhana* (bearer, envoy)
- *Shirkiband* (producers of grass mats)
- *Sugali, Sukali* (betel nut trader) **(Beste, 2017)**.

As per "Encyclopedia of Religion and Ethics", Vol.-II, Arthur-Bunyan, edited by James Hastings, the name 'Banjara' comes from Sanskrit *Vanij*, 'a merchant', Karaka, 'doing'. The tribes of wandering grain-carriers in India **(Rathod, n.d.).**

The origin and history of *the Banjaras* or *Lambanis* is very vague and ambiguous. The written history and records of the Banjara's visibility in the Indian Terrain can be traced more than seven hundred years ago. Several legends unheard and unwritten stories regarding this community has left many ethnographers and anthropologists posed with questions about the aborigines of this community **(Rathod, n.d.).**

These unclear explanations have further complicated the understanding of their historical transition as there are many theories and conclusion regarding their origins and evolution. Despite it, it may be argued that this community has experienced rough weather all through the concomitant processes of migration and transition. Banjara community retains its influence down the centuries to shape and reshape the course of political history in India **(Nagaveni, 2015).**

Guru and Tabassum (2017) have argued that the Indian social structure is liable for the exclusion, deterioration, and depression of most indigenous communities. Seventy years after independence, social and economic democracy have not been achieved. Despite constitutional protections and privileges, indigenous people are excluded from national development. The central and state governments have also created policies and programs to help marginalized Indians modernize, transition, and develop. Due to the ruling class's lack of political will, social concern, and discrimination, these initiatives have not helped Indian women and the weak. The *Lambanis* lived as gypsies in Maharashtra and Andhra Pradesh in western India. They are Scheduled Caste in Karnataka and backward caste elsewhere. They are nomadic from Rajasthan, North West, Gujarat, Western Madhya Pradesh, and Eastern Sindh,

Pakistan. This article reviews relevant literature to assess India's Banjara community's status, issues, and prospects. The paper examines *Lambani* status from ancient to modern times.

T.Nagaveni (2015) has examined the Banjara community's history during Islamic, colonial, and constitutional regimes in India. It extrapolates on how the nomadic caravans formed links with the reigning kings and mediated through the military forces of numerous Islamic dynasties from *Khiljis* to Mughals. This community's history changed when they became sedentary. Hence, the article examines the communities' rise and decline across time. It describes this community's pre- and post-colonial Indian and Southern Indian history. The text also emphasizes the post-independence period and the government's farcical role in democratic up-liftment, evolution, and conversion. Employment, illiteracy, nutrition, and alcoholism plague this neglected neighborhood. Notwithstanding these obstacles, *Banjaras* are working to establish themselves in the system.

2.3.1 Evolution of the *Lambanis*

For an in-depth understanding of the history, culture and politics of any race in totality, one must investigate how these races or tribes originated and developed. Pan India there are more than 500 tribal groups comprising 8.6% approximately of the total population of the country. One such tribe is the *Gor Banjara* or the *Lambanis* which is identified ethnically by isolation, language, culture and traditions, festivals, cuisine, dance and music (**Naik andDhananjay, 2020).**

Guru and Tabassum (2017), have explained that they are divided into two tribes: *Mathuria and Labana*. The name *Laman* was popular long before the name Banjara, and the *Laman Banjaras* originated from Afghanistan before settling in Rajasthan and other parts of India. A review of the literature on the *Banjaras* Community reveals that both Western and Indian scholars have produced a large amount of material. Nonetheless, the solution to this problem is exponential. Semantics, Historicity, Location, Ethnicity, Categorization, Caste-clan Dichotomy, and the community's identity and interaction with various pre-colonial, colonial, and post-colonial political settings continued to draw attention for illuminating insights.

Syed Siraj explained that the name *"Banjara"* comes from the Persian word *"Berinji Arind,"* which means "dealer in rice," and the Sanskrit words *"Banij,"* *"Baniya," and "Banajiga,"* which all mean "merchant." They are also known as *"Lamani,"* which means "*Lavana-salt"* in Sanskrit; *Labhans* are salt carriers, so they were *called Lambada, Lambadi, Lambani, or Banjara.* Banjara men and women call each other *Ghor Mati* and *Ghor Dasi,* and they call non-Banjara *Khor Mati* (**Babu and Rao, n.d.**)

Chowdhary (2018) studied migration of *Banjaras* to northwestern, western, and northern India. She stressed the importance of migration in medieval history and that it was first difficult and tedious. Central migrations billeted at the courts greatly influenced literature and art. The Banjara nomads also carried goods and pastored. *Thanda* caravans moved commerce and transit goods. This research focused on Uttar Pradesh, Rajasthan, Himachal Pradesh, Punjab, Jammu and Kashmir, Madhya Pradesh, Gujarat, Bengal, and Aurangabad, Maharashtra. When building a *Thanda*, they assessed its proximity to trading zones, supply centers, and water. Currently, most railway tracks follow the medieval Banjara pathways for fast and efficient transportation through the forest, and they worked as laborers to install the rails. The *Banjaras* traveled over rugged terrain and remote jungles. This study generalizes the *Banjaras*' and *Thanda*s' paths, which brought art, crafts, agro-dairy products, agricultural output, and culture to history.

Lal (2016) in his paper discusses Banjara origins, history, and migration. *Banjaras* have a distinct culture and live nationwide. To investigate the origin and history of *Banjaras*, analyses their migration, focus on their culture in the present, and suggest ways to preserve it for future generations. It lists different connotations and terminology used to describe the same tribe in various parts of the country and their migration to South India and critically evaluates numerous ideas and myths about *Banjaras* and their beginnings and migration to South India. Re-examining Banjara history and supporting theories and legends with proof or authority is necessary. However, the same group lives in Rajasthan, Gujarat, and other places without any connection to Rajput or Kshatriya clans (there is no marital relationship or any other celebration in present day). Thus, modern *Banjara* community experts disagreed with

past scholars. It finds that *Banjara's* genesis and history are hard for historians and require a new explanation.

2.1.1.i. Mythological connect

Gor *Banjaras* are aboriginal nomadic tribes and as they were constantly on move, they are not an exception when it comes to lack of written records. The origins of the *Gor Banjaras* carry with it lots of disparities amongst the historians. As their mythology narrates, their journey initiated in the "*Treta Yug:* the second out of the four *yugas*", when ruled by Lord Rama and later by his son Lava. There is also a myth which indicates that they have descended from the clan of " *Vaali"* and *"Sugriva*" as till date they greet each other by saying *" Ram Ram"*(**Naik and Dhananjay, 2020).**

Another myth that is extremely popular is that they have descended from the brothers *Mota and Mola* who tended to Lord Krishna's cows. *Mota's* descendants came to be known as present day Marwaris, Mathura Banjara and *Labhanas.* But *Mola* and his wife did not have any issue. Once as they visited the prince's court *Mola* exhibited his gymnastic skills impressed by which the Prince rewarded them with three infants and their progenies collectively came to be known as *Charan Banjaras*. These mythological claims have no literature to support them **(Naik and Dhananjay, 2020).**

Syed Siraj Ul Hasan gives the account of the origin of Banjara, probably a story passed on: The Banjara claim to be descended from *Mota and Mola*, the two brothers *who tended Sri Krishna's cows. From Mota sprang the ancestors of the modern Marwaris, Mathura Banjaras* and *Labhanas. Mola* having no issue, once visited a prince's court with his wife Radha, and there exhibited gymnastic feats, in which he was an adept. The Prince was so pleased with *Mola's* skill and so charmed with Radha's beauty and grace, that he gave them, as reward, three infant boys of different caste. Their progeny has been collectively known as *Charan Banjaras*. **(Babu and Rao, n.d)**

Lord Vishnu, the creator of the human race, created two *Maharshis*, Raghu and *Braghu*. They had Raja *Dhaj* and *Ambabai*, who had a son named *Kower Dhaj*. Kower *Dhaj* had a son named *Rajapal*, and *Rajapal* had Reem. *Kabal* and *Habal* were Reem's two sons. *Kabal's* direct descendants were Muslims, while *Habal's* were Hindus. *Habal's* son waged, in turn, had a son named *Jogad*. *Jogad* had *Kasam*, *Kasam* had *Jogad*, and *Jogad* had Karan. In addition to Karan, two sons, Chada and Jeeda, were

born. *Lambanis* are the descendants of *Jeeda*, while the other Hindu communities are the descendants of *Chada* (**Jadhav, 2019).**

2.3.1. ii. Ancient Historical Connect

Arrian, a Greek historian who wrote about Alexander the Great's advances into India in the first century CE, describes a group who led a nomadic life, living in tents and letting out their beasts of burden for hire. The reference is ambiguous. It could just be a description of shepherds. Nonetheless, it has been cited as proof of established caravan trade and even as the first description of *Banjara* (**Kwon and McLaughlin, 2016).**

The origin and history of *Lambadas* or *Lambanis* is very vague and ambiguous. The written history and records of the Banjara's visibility in the Indian Terrain can be traced more than seven hundred years ago. Several legends and unheard and unwritten stories regarding this community has left many ethnographers and anthropologists posed with questions about the aborigines of this community **(Rathod, n.d.).**

These unclear explanations have further complicated the understanding of their historical transition as there are many theories and conclusion regarding their origins and evolution. Despite it, it may be argued that this community has experienced rough weather all through the concomitant processes of migration and transition. Banjara community retains its influence down the centuries to shape and reshape the course of political history in India **(Nagaveni, 2015)**

According to Motiraj Rathod's study on the Ancient History of *Gor Banjaras,* *'Gor'* is one of the world's oldest *'vamshas'* (genealogy). It has a five to six-thousand-year history. In his argument, references to *Gor Vamsha* can be found from Greek civilization to Harappa and Mohenjo-Daro. These groups of people were referred to as 'tribe', which was known as Banjara*, Lamani,* and *Lambada* till 20th century; they are now claiming themselves as Kshatriya *Gorvamshiya* tribe. *Motiraj* Rathod mentions Pundit *Gaurishankar Oza's* pioneering work in uncovering Banjara's previously unknown history. *Gor Banjaras* were previously unaware of their own history; additionally, as a result of these discoveries, the *Gor* culture of *Gorvamshiya*s has come to light and is said to be responsible for the origin of Indus culture. He believes that *'Gor'* culture had an impact on the world's ancient cultures. *Motiraj* Rathod claims that

tribes like *Gorvamshiya* can still be found in 60 countries today; their global organization is known as Roma Gypsies; there is nearly 90% similarity in their language, costumes, lifestyle, and food habits, and they regard *Gorvamshiya Banjaras* as their brethren **(Babu and Rao, n.d)**.

The *Banjaras* lived in the sixth century B.C. and migrated to the Khyber and Bolan passes between 600 and 350 B.C. They were thought to be the inhabitants of Pakistan and Baluchistan, two regions that were once part of India. *Kanitkar*, an Indian historian, provided a detailed description of the Banjara / *Laman* trade routes in India. He noted that India's trade, both internal and external, was flourishing from 600 B.C. to 350 A.D. In 1630, the *Banjaras* accompanied Emperor Shahjahan on an expedition against the Sultan of *Bijapur*. *Bangi* and *Jhangi* Naik were two Banjara leaders who accompanied Asaf Khan's Moghul army with 1,80,000 bullocks during their raid into the Deccan against *Bijapur*. The *Banjaras* are first mentioned in the history of Sikandar Lodi's attack on *Dholpur* in 1504 AD. The *Banjaras* accompanied various Muslim invasions of the country in search of work **(Guru and Tabassum, 2017)**.

Due to the ambiguity of their origins they are believed to have moved to India with the Mughal army as per one of the theories. They have said to have to migrated from the Gor Province of Afghanistan with the Mughal army and aided them in carrying goods. Finally they camped in Rajasthan from where they have trajectories to the other parts pan India **(Rathod, n.d.)**.

They moved into the south largely with Mohammad Tughluk's army. And Aurangzeb employed a large Banjara horde in order to supply food grains to his army. From the middle of the eighteenth century, the *Banjaras* gradually renounced their nomadic life and became sort of semi-nomadic and started settling down on *banjar* land which was, in part, wasteland in the vicinity of the respective villages or in the forest tracts wherever available. The hunt for greener pastures and lucrative jobs made them seasonal migrants. They settled in small hamlets called *Thandas* outside the boundaries of the cities **(Rathod, n.d.)**.

In his book "Ancient History of *Gor Banjara*," Motiraj Rathod writes that *Gor Banjara* were one of the ancient communities, dating back to 5-6 thousand years BCE, and there are references about Banjara in Greek Civilization leading up to Harappa and

Mohenjo-Daro civilization. It is probable that *Gor* must have been the possible originators of Indus valley civilization to which documents are available. Banjara had engaged in trade since pre-Indus times, but the invasion of new races like the Aryans, Persians, Kushans, and Huns may have buried their history during the Indus valley period. There are numerous references and proofs in Vedic period regarding Banjara habitation in and around Indus Valley **(Babu and Rao, n.d.).**

According to some authorities, the *Gor* Banjara lineage dates back over 2000 years, and they are said to be the descendants of Roma gypsies from Europe who migrated to India through the rugged mountains of Afghanistan and eventually settled in Rajasthan. Historians believe they migrated to North Western India via the Khyber and Bolan passes between 600 and 350 B.C. They were supposed to be residents of Pakistan and Baluchistan, two regions that were once a part of united India **(Naik and Dhananjay, 2020).**

There are two prevailing systems of beliefs amongst the *Banjaras*: One group claims its roots from the defeated *Rajputs* of Rajasthan from the period of *Prithviraj Chauhan*(-1200 AD) whereas some of them claim that they do not have any Rajput links, but they belong to a tribe whose roots go back to the Harappan periods(-2000 BC) **(Naik and Dhananjay, 2020)**

2.3.1.iii: Medieval Indian Transitions

According to the studies conducted by anthropologists it is found that the original inhabitation of Banjara community was in Bikaner and Bahawalpur, Pakistan. The Banjara communities were forcibly displaced from their original settlements when Rajput's rulers were defeated by The Islam or Mohammedan or Islamic invaders. They were displaced after the defeat of Rajput's by the Muslim invaders. There was no option for them other ran shifting their settlement to other states in India such as Haryana, Maharashtra, Karnataka, Andhra Pradesh, Uttar Pradesh etc**. (Naik and Chalawadi, 2020).**

Neither roads nor advanced modes of transportation were developed in India during the medieval and early modern periods. The Persian caravan trade was mostly used in its vast area and varied physical features, while pilgrims used to form in smaller groups. There is a theory that the word "Banjara" is derived from the Persian word

"*Biranjar,*" which means "rice carrier," and that they were originally grain carriers in ancient times. This suggests that the *Gors* were given the name Banjara based on their original occupation of rice carrying. *Gor* Banjara was the most important community in medieval India because without them, the much-touted trade vibrancy of the time would have been a distant dream. Huge quantities of non-perishable goods were transported across India's vast landscape as a result of their efficient supply system and effective transportation. They transported from Qandahar to Bengal, as well as from Srinagar to *Shirangapatnam.* **(Naik and Dhananjay, 2020).**

The Banjara and their bullock carts, mules, and camels carried a substantial part of the Inner-Indian commodities trade and heavy war material and ammunition throughout the Mughal Empire (1526-1858) and British Raj (from the end of the 18th century). Many Banjara kept livestock while migrating throughout the country, which sometimes caused conflicts with sedentary populations and led to their exclusion from the basic social infrastructure in their new homes. In most places, being nomads prevented them from living a normal life like the locals. Banjara Roma share this fate. Telangana, Andhra Pradesh's northern region, was one of many. Muslims invaded central and southern India in the 14th century. Ulugh Khan led a huge army under Delhi Sultan *Ghiaz-ud-din Tughlaq* to capture Andhra in 1323. The same year saw the fall of Andhra's capital Kakatiya. Scientists and historians think that the Banjara were previously following the Muslims and started to settle in Telangana, which still has the greatest Banjara population in India. Banjara communities are found in Tamil Nadu and Karnataka since others went south over the centuries **(Krása, n.d.).**

Due to the ambiguity of their origins they are believed to have moved to India with the Mughal army as per one of the theories. They have said to have to migrated from the Gor Province of Afghanistan with the Mughal army and aided them in carrying goods. Finally, they camped in Rajasthan from where they have trajectories to the other parts pan India.

They moved into the south largely with Mohammad Tughluk's army. And Aurangzeb employed a large Banjara horde in order to supply food grains to his army. From the middle of the eighteenth century, the *Banjaras* gradually renounced their nomadic life and became sort of semi-nomadic and started settling down on isolated land which was, in part, wasteland in the vicinity of the respective villages or in the

forest tracts wherever available. The hunt for greener pastures and lucrative jobs made them seasonal migrants. They settled in small hamlets called *Thandas* outside the boundaries of the cities. **(Rathod, n.d.).**

India's domestic and foreign trade was strong. King Shahjahan attacked the Sultan of Bijapur in 1630. Several *Banjaras* joined Shahjahan's mission. Deccan conquest saw the Moghul emperor fight the Sultan of Bijapur. *Bangi and Jhangi* Naik, two prominent Banjara chiefs, led the platoon of 1,80,000 bullocks in this expedition led by Asaf Khan. In 1504, the *Banjaras* enthusiastically supported Sikandar Lodi's campaign. The Banjara believed that associating with Muslim invaders was necessary for survival and livelihood. After Aurangzeb conquered South India, many *Banjaras* moved there. Consequently, Banjara people formed tight alliances with Muslim invaders and kings when fighting the Mughals. This bond provided them political power and identity. Therefore, the *Banjaras* could form close ties with most Muslim dynasties from *Khiljis* to *Lodies*. *Ala-ud-din- Khilji's* regulation let Banjara traders to sell goods at set prices, which benefited them. They often supplied goods to southern military installations. Six Banjara groups traveled to Southern India. *Pawar*, Rathod, *Mola*, Chouhan, *Turi*, and *Vadatya Banjaras* went south. The *Rathods* are the most powerful of these six factions. Historians says Banjara people traded with Tibet, Italy, Khyber, Middle Africa, China, Afghanistan, Arab kingdoms, and America in the medieval centuries. Several *Banjaras* settled overseas. Banjara traders connected India and those countries until around 1850 A.D. The *Banjaras* had political contact with the Peshwas of Poona, Nizam of Hyderabad, Maratha kings of *Satara*, and the British in the Mysore and Maratha Wars in the 18th century. They fought for these rulers in wars against other rulers. *Banjaras* were called "*Karwaniyans*" because they traded food grains from rural to urban regions. They settled on the Yamuna in the north. Mughal kings granted *Banjaras* special privileges and protection. Mughals fought South Indian rulers. After the conflict, these monarchs' Banjara soldiers settled in different parts of South India. Later, *Banjaras* served in the armies of the Peshwas of Poona, Nizam of Hyderabad, and *Satara* Maratha rulers (**Naik and Chalawadi, 2020).**

The *Lambanis / Banjara* population constitute 5.6 million in the country. They are distributed region-wise with Andhra Pradesh at 2.2 million, of which nearly 10 percent of this population lives in Telangana Region, 3 percent in Rayalaseema and 2

percent in Andhra region. The paper expresses viewpoints of various scholars on their transition to the Deccan Region. Most of the scholars and anthropologists have approved that the *Banjaras* entry into the Deccan is contributed to the with Moghul armies as majority of scholars linked the migration of *Banjaras* with Asaf-Jah's raid that is in 1630 A.D. during the reign of Shahjahan and it is also pointed out that a similar migration could have occurred even during the campaign of Aurangzeb to the South. Asaf Jah or Asaf Khan, the *Vazir* of Shahjahan entered the Deccan in the year 1630 A.D. It is the time when the *Bhangi and Jhangi* Naiks came with them with their bullocks. They accompanied Asaf Jah carrying his provisions during his raid to the Deccan. **(Lal S. , 2016)**

Bhukya, (2015) in his study on 'Trade, Transport, and Communities in Late Medieval Deccan- a Study of *Banjaras*' covers a wide range of topics such as trade, transport, merchant groups, trade routes, markets, and so on. Each aspect is distinct from the others, but they are all interconnected. The current topic aids us in understanding the pattern of trade in late medieval India and the Deccan. This topic also covers transportation methods as well as import and export goods. The current study's main focus is on dealing with various merchant communities and business methods. A few selected merchant and peddler communities were studied as part of it, with a special focus on *Banjaras*. They cover Banjara economic, social, and cultural aspects, as well as their oral traditions and customs, in order to achieve a proper perfection of Banjara way of life and how it was affected in later medieval times, as well as what changes did their life pattern register.

2.3.1. iv. The effect of British Colonialism

Lambanis supplied British armies in the late eighteenth century. They were used by Lord Cornawallis during the siege of Seringapatam and by Wellington as commissariat staff in India. But British dominance ended the nomadic caravans' cultural and political conditions (**Kwon and McLaughlin, 2016).**

The railways were introduced in British India in 1853 by the East India Company. The British colonialism had uprooted them from their nomadic trade, culture and social life by branding them as criminal tribes. Ambiguous explanations given by

the community historians have further complicated the clear-cut understanding of the process of historical transition. **(Naik and Dhananjay, 2020).**

Europeans and Muslims both shaped Banjara communal transitions. British policies, attitudes, and actions influenced both positive and bad change. The British engagement with numerous Kings, Dynasties, and principalities changed their relationship with the Banjara community. The *Banjaras* were independent merchants and carriers. After the Mysore War, the British treated the *Banjaras* badly due to their food grain transportation monopoly. The Deccan came under direct British authority after the three *Karnatik* wars between 1745 and 1763, four Anglo Mysore Wars between 1766 and 1799, and the Maratha wars. All parties relied on Banjara grain in these wars. All imperial powers recognized them. After Aurangzeb, they served the Nizams' army. The first Nizam used them extensively throughout his Deccan consolidation. French, English, Nizam, and Marathas used *Banjaras* as soldiers. The British accused *Banjaras* of looting war-torn territories. *Banjaras* were liked by Peshwas, *Tipoo Sulthan*, therefore Britishers regarded this free booting as an opportunity to destroy it with force. Publicly hanging many Banjara Naiks(leaders). After losing their main source of income, the *Banjaras* became financially insecure and fell prey to major businessmen and commercial moneylenders. In desperation, some of them and other subaltern populations turned to dacoiting. They had lost the resilience to protect their interests under colonial authority. The *Banjaras* were persecuted by the colonial state because it was wary of migrants. The colonial state wanted to force *Banjaras* into established agriculture. The colonial police, bureaucracy, and legal system monitored and forced *Banjaras* to change their lifestyle. Cultural and demographic loss followed. Colonial Hindus and Muslims persecuted and oppressed the *Banjaras* the most **(Nagaveni.T, 2015).**

The eighteenth-century India was in a state of almost a continual warfare with the British and the French as relative newcomers to conflicts between Marathas, Rajputs, Mughals and the Hyderabad Nizam. At this point the *Banjaras* were employed for the transportation of grains. But after the siege of Seringapatam in 1792 A.D by the British, the fidelity of Banjara became a matter of concern by the East India Company. Constant Friction brought the British connection with the *Banjaras* to a level where in

1871 the Criminal Tribes Act was enforced and the *Banjaras* were declared as criminals and had to report to the police on a regular basis. **(Kwon and McLaughlin, 2016).**

The second half of the nineteenth century was a crucial period in the history of *Banjaras*. this colonial state forced the *Banjaras* to abandon their long-standing occupation as food grain traders and cattle–raisers. **(Rathod, n.d.).**

2.3.1.v. *Lambanis*: Post Independence

After independence, the *Banjaras* became an inseparable part of Indian democratic citizenry. The Government of India gave a human touch to the problems faced by the *Banjaras*. They received the reservation benefits in the fields of education, employment and politics. They were brought under the Scheduled Castes, Scheduled Tribes and Backward Castes in different Indian states. Anyhow, some governments have recognized the socio-economic backwardness of the community, their contribution in pre-independence and post-independence of India, and offered constitutional relieves in the form of reservation in certain states. The *Banjaras* were listed in 1949 as one of the de-notified communities after independence. In the post-independence period, the government reviewed the provisions of the Criminal Tribes Act, 1924 and repelled it in 1952. The *Banjaras* had become 'De-notified along with a number of other similar groups **(Guru and Tabassum, 2017).**

In his study on the Lambadi people (also known as *Banjara, Lambani, Gormati, Vanjara, and Gor)* and their lifestyle, **Dhanavath (2020)** classified them as one of the Scheduled Tribes communities in southern India, predominantly in Karnataka, Andhra Pradesh, and Telangana, and certain portions of Northern India. The Act of 1871 under Criminal Tribes by British Colonial Authorities forced them to give up their traditional vocations. The Banjara, an ancient Indian nomadic tribe, had a distinct history, culture, religious and social rituals, festivals, language, attire, and government. Technology, ecology, environment, and colonial history restrict it. The educated must reform since ignorant *Lambanis* replicate Hindu rituals. Tribal customs and traditions have evolved tremendously. Most Banjara Community inhabitants came to the city to escape poverty and live better. Modern culture and language altered tribal life and culture. Most of them became used to city life and struggled.

2.3.1.vi. International Connects

The early history of Banjara and its spread to various countries remained unknown. It was thought that they left their home country, northern India, as early as the fifth century AD. The majority of migrations, however, began in the 11th century during Mughal invasions of North India or North West India. They were captured as prisoners, musicians, horse breeders, laborers, and food suppliers. In the 14th century, they crossed Iran into Asia Minor and then into Byzantine Europe via Greece. They had reached Russia, Scandinavia, the British Isles, and Spain after a 100-year halt in Greece in the early 16th century. The Banjara spread into Europe via the Balkans, settling primarily in Romania and Hungary (**Babu and Rao ,n.d**).

The *Lambanis/Banjaras* are sometimes referred to as "Indian Gypsies". The appearance of *Lambanis* sometimes with their scarves tied at the back led to the belief by the Westerners that they are gypsies. This was further fortified by their act of fortune telling and other types of wizardry on the beaches of Goa and Mumbai. Hence it is believed that the ancestors of the Roma Gypsies hailed from the Northern Region of India and the *Romas* have descended from the *Lambani* aka *Banjaras*. According to phylogeographical mapping it can be deduced that the present-day Roma population of Europe have their origins rooted in North Western India (**Kwon and McLaughlin, 2016**).

The Gor *Banjaras* are India's largest nomadic group and are known as the earth's root Romani. The Romani began traveling from India to different regions of Europe hundreds of years ago, and different dialects evolved in the regions where each group settled. It is clear that based on the past identity of the *Lambanis* and their wandering habits, they were known as Indian Gypsies, whose descendants are also found in central and southern Europe, where they are known as Roma Gypsies (**Naik and Dhananjay,2020**).

The Roma Gypsies originated in northwestern India, and their journey to Europe began between the third and seventh centuries A.D., according to scientific evidence. After careful examination of all the analyses conducted by historians, anthropologists, and social scientists, it is possible to conclude that the Roma Gypsies are of Indian origin (**Naik and Dhananjay, 2020**).

It is highly probable that they were iron-smiths who were involved in large-scale migrations during prehistoric times. They kept serving the agricultural communities by producing and repairing agricultural implements. They were also farrier, the makers of horse shoe and thus came into contact with armies on the move and joined their transportation team. Many of them did have a fixed habitat where they would come back for ceremonies during their peripatetic life. These are the groups that migrated all over the world. During the Middle Ages, they had trade relations with Egypt, the United States of America, European countries, and Italy. Some even settled and became known as 'Romani', *'Romanese*,' or 'Gypsies'. These tribes became armies' and traders' transporters, and as a result, they traveled and settled throughout India **(Application for GI, 2008)**.

Mac Dowell's literary work "Gypsies: Wonders of the World" brought to light many facts and figures about the Gypsy community. He stated that European and American gypsies have descended from Indian gypsies, and that 'Romania,' the language of European gypsies, has borrowed a wide vocabulary from Sanskrit. B.T *Bala's* article, 'Desha-*videshagalalli Lambanigaru*,' i.e. '*Lambanis* Around the World,' is extremely informative. *Lambanis*, also known as Gypsies, have been reported to have relocated to various locations around the globe **(Raghavendra Naik, 2019)**.

Historically, in 11th century, when Prithviraj Chauhan was defeated by the Ghajini and Mohammad Ghori, they took away many *Lambanis* who were in Chauhan's army to Europe as slaves and now they are known as the Roma Gypsies **(Naik and Dhananjay, 2020)**.

Luba Kalaydjieva's genetic studies on Indian Gor *Banjaras* revealed that the Romani groups of Europe and Indian *Banjaras* share similarities in terms of language, customs, lifestyle, food habits, and settlements. All studies on the Roma Gypsies conducted by historians, anthropologists, and social scientists revealed links with Indian origin **(Naik and Dhananjay , 2020)**.

The Roma Gypsy and Indian Banjara (Gypsy) have almost 90% of similarities with regard to the language, costumes, lifestyle, and food habits, settlements between Roma Gypsy and Indian Banjara (Gypsy). A team of Genetic scientist have studied the

genomes of 13 different Romani groups in Europe and have confirmed their North-West Indian origin **(Babu and Rao, n.d).**

Gypsy origins are unknown. They may have been a pariah community on the fringes of Indian civilization, members of one or more Hindu castes, or a mix of social classes and tribal communities. They left northern India in waves starting in the 5th century. Muslim invasions of India in the 11th century caused the largest migrations. The majority of Gypsies entered Europe via Greece in the early 14th century after crossing Iran into Asia Minor and the Byzantine Empire. European Gypsy dialects contain Persian, Kurdish, and Greek terms, tracing their arrival in Europe. Gypsies migrated across Europe after 100 years in Greece. Russia, Scandinavia, the British Isles, and Spain were among the farthest they traveled by the early 16th century. The fifth-century Indian King Shankal gave the Shah of Persia 12,000 musicians, according to the Persian Book of Kings and other sources. After a year, the Shah expelled the musicians, supposing they were Roma descendants. The Roma fled India around the 13th century, although why and when is unknown**. (Rathod, n.d)**

Plate 2.1: The Route of the Gypsies (Rathod, n.d)

Roma and *Banjaras* are similar. After 220 years, most researchers—linguists, ethnologists, Roma, and *Gadje*—agree that the Roma came to Europe from India. The Roma's westward voyage is unknown. Language supports these assumptions nearly totally. Sanskrit or *Prakrits*, which originated about the middle of the first millennium, affected Romani's vocabulary, morphology, and syntax. Most Indic words in modern Romani come from northern Prakrit and its vernacular derivations, such as Hindi, Urdu, Gujarati, Rajasthani, Punjabi, Sindhi, and others. Roma may have come from Rajasthan, Gujarat, or Punjab in northwestern India. Indian ethnologists and sociologists relate the Banjara to the Roma in language, history, traditions, and conduct. Most historians assume they traveled east from western India between the ninth and eleventh century to escape Muslim militants. Roma and Banjara share many Indian traditions, ceremonies, customs, and beliefs. Many Roma share these cultural traits **(Krasa, n.d.).**

Rathod(n.d), studied *Banjara* and aboriginal culture to understand their interaction with other ethnic nomadic groups. It covers India before and after Independence. Criminal tribes received notice. Our community's economy hasn't improved since independence. During Moghul and British administration, the community's history, culture, customs, clothing, lifestyle, and migration to Europe and the Middle East were found. These are many fascinating findings. The *Banjara* group is slowly becoming the main economic stream in most of the state. It requires numerous fiscal incentives. Certain parts have been high- lighted. To give infrastructure to distant hamlets, governments must establish *Thanda* development corporations or boards. Governments must determine socio-economic, educational, and cultural demands based on population and provide reservation facilities. *Banjaras* require reform and rehabilitation. Hence, governments must prioritize reconstruction, housing, drinking water, and basic and secondary education.

2.3.2 Socio Cultural Study of the *Lambani* community

Lambanis have several endogamous subgroups. *Jadhav, Rathod, Pawar, and Chavan* are major subcastes. The Tribal Council, which includes all residents in a "*Thanda*," recognizes four traditional leaders: *Nayak*, the headman; *Karabhar*, the messenger; *Davo*, an elderly resident; and *Bhagat,* the priest. The *Nayak* has enormous power and respect and decides public things including property disputes, marriage, and

rituals (such as festival, birth, death etc.). *Karabhar* provides legal advice and information. *Davo* fills in for *Nayak. Bhagat* performs rituals. The council has political, executive, and judicial authority. The *Nayak* arbitrates public debates regardless of population **(Application for GI, 2008***).*

Due to the *Lambani*'s geographical dispersal, their language has many dialects, most of which do not have significant grammar distinctions that would prevent communication between communities. Phonetics differs. Contact languages like *Deccani* (Hindi/Urdu), Marathi, Telugu, and Kannada often cause this **(Xavier, April 2012).**

Lambanis use a clan system rather than a caste system. They do, however, adhere to Hinduism in their religious and social practices. During Deepavali and Holi, *Banjaras* sacrifice goats to deities and dance and collect alms from house to house. The social and cultural life of Banjara differentiated them from other people **(Babu and Rao, n.d).**

The most important unit of social organization is the family. The patriarchal structure of the *Lambani* family is a distinguishing feature. The male head of the family is solely responsible for running the family. The rule of primogeniture states that after the death of a father, the elder son in the family has full ownership of the father's property and receives credit for the family. The *Lambanis* are said to have been monogamous. This is not to say that polygamous marriages did not exist. The *Lambanis*' polyandrous and polygynous families arose more as a result of chance. Joint families are the exception rather than the rule. The male children in the family remain in the family until they marry, at which point they form their own nuclear family. This is also due to their increased desire to live independently **(Ramalingareddy, 2018).**

2.3.2.i. Language/Dialect *Lambani* language is referred to as "Gor boli," "Gor mati Boli," or "*Brinjari*," and it is an independent dialect. The Banjara/Roma Gypsy dialect is classified as an Indo-Aryan language. According to Robert Caldwell, "the *Lambadis*, the peninsula's gypsies, speak a dialect of Hindustani." The dialect has been spoken in the Gor provinces of Afghanistan, Baluchistan, Sindh, Punjab, Gujarat, *Kethewada*, Harappa, and *Mahenjodaro* since the pre-Indus period. Because 90% of Hindi and Sanskrit words are similar to '*Gor boli*,' *Banjaras* can easily understand them. Within

the family and kin groups, *Gor Boli* was spoken, and regional/local languages were used to communicate with others. **(Babu and Rao, n.d.)** Their language is classified as Austro-Asian and sounds similar to Rajasthani. Though the *Lambani* have spread throughout India, there is no great disparity in their language other than knowledge of local/regional languages and the adoption of a couple of words **(Deogaonkar and Deogaonkar, 1992)**.

2.3.2. ii. Settlements: It is a frequent occurrence among *Banjaras* to have settlements outside of the main village that are solely inhabited by them. Banjara settlements can be as much as one or two miles from the main village. Their settlements were known as *Thanda*. The trait acquired during their days of nomadism still persists with another and naturally used to settle outside the main village wherever they could find plenty of space to keep their cattle and exclusivity to carry on their activities without interference from outsiders. Even after they had properly resolved to abandon their nomadic lifestyle, they continued to establish settlements outside the main village**(Wankhede, 2005)**.

Traditionally, their settlements are known as *Thanda*s, and they can be found in large numbers, representing various clans. They were primarily forest dwellers and nomadic in nature. There was no concept of *Thanda* representation or exogamy in urban areas today. *Thanda*s are found as exogamous units in rural areas. Today, they are mostly concentrated in plains, where they coexist with locals. Traditionally, they used clay utensils. (**Xavier,2012**). 'Thanda' and 'Hatti' are the specific regional names given to the *Lambanis*' inhabited places, proving their presence throughout India. (**Raghavendra Naik, 2019**)

2.3.2.iii. Dress, Costumes and Ornaments: *Lambanis* are primarily identified by their traditional attire. Traditionally, women made all of their own ornaments, clothing, and other accessories. They were skilled at handicrafts. However, the majority of them now purchase ornaments from goldsmiths and clothing from the market. They prefer heavy ornaments, mirror work dresses, silver jewelry, and ivory bangles. The entire ethnic identity is visibly based on their elaborate costumes, ornaments, and adornments. For identification, they wear separate ornaments for a married woman, an unmarried girl, and a widow. They no longer make such distinctions today (**Xavier, 2012**).

Their attire consists of *Phetiya* (the skirt), *Kanchali* (the blouse), and *Chantiya* (the veil). *Baliya* (bangles), *Kasautiya* (armlet), *Sadak (*skirts decorated with draw string), *Gagri/topli* (clips worn by married women), *Pawlar Haar/Haasli* (coin necklace), *Bhuriya* (nose ring), finger rings, *Ghoogri-Chotla* (metal flowers and balls suspended from the hair), *Kolda* (leg ankle rings) were among the ornaments used. However, because of the impact of modern developments, Banjara women's dress and ornaments are gradually changing **(Babu and Rao, n.d.)**

2.3.2. iv. Festivals: *Seethala*, Holi, *Jatra* are the main festivals for them. Currently they commemorate all Hindu holidays. Discarding animal sacrifices to their deities is a purposeful effort to obscure their ethnicity **(Xavier,2012)**.

Festivals also gave *Banjaras* individuality and vitality. Banjara celebrate Dussehra, Diwali, *Ugadi*, Holi, Ganesh Chaturthi, and recently the New Year. Women collect alms for Holi celebrations in rural. Banjara celebrates *Teej* with boys and girls. Banjara's *Bhog* festival involves chopping the newborn's hair **(Babu and Rao, n.d)**.

Banjaras celebrate *Teej* in Shravan (in the month of august). Young Banjara girls pray for a decent husband during this event. Girls chant and dance while watering bamboo basket seedlings three times a day for nine days.

Family deities are venerated. Their family deity is Tirupati Lord *Venkateshwara*. Most Banjara tribes saved enough to visit the temple of Balaji, the Lord of the Seven Hills. Since most Banjara tribes are Hindu, they follow all Hindu ceremonies **(Rathod, n.d).**
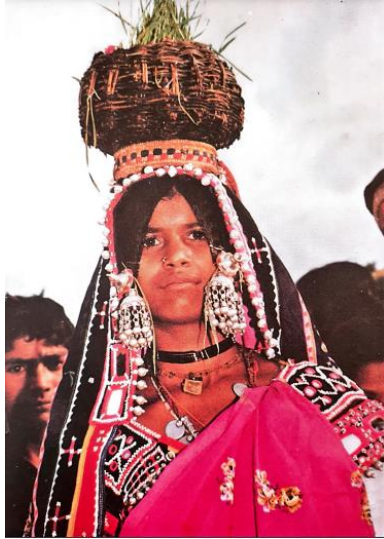
Plate 2.2: Teej: Personal Album of Mrs Laxmi Khetawat

Plate 2.3: *(*Teej Festival at Tank Bund. 2017*)* **https://m.sakshipost.com/teej-festival-at-tank-bund**

2.3.2.v. Beliefs: They used to believe in witches, witchcraft, sorcery, and black magic. Today, the majority of them do not believe in witches and witchcraft, magic, and the like, but instead wish to integrate into caste Hindu society. Traditionally, they were firm believers in evil spirits and the evil eye. They no longer believe in evil spirits, but they do believe in the evil eye **(Xavier, 2012).**

Banjara were non-vegetarians who offered sacrifices at weddings, festivals, rituals, journeys, and celebrations. Sacrifices were made on special occasions such as sickness, death, and pilgrimages. Banjara people offered animals to invoke the blessings of gods and legendary ancestors, and it was an important part of Banjara religious life (**Babu and Rao, n.d.**)

2.3.2.vi. Marriage Patterns and Rites/Rules: Traditionally, clan and *gotra* exogamy was followed, but today they follow only clan exogamy and *gotra* endogamy. Polygamy was prevalent but now majority practice monogamy. Child marriages were not preferred but today they are quite prevalent. Majority of them simply conduct marriages according to Hindu rites. From arrangement, engagement to all other customs till marriage and after marriage, they follow Telugu pattern. Traditionally bride price/bride wealth was given but now all of them take dowry. Cross-cousin marriages

never took place because they were prohibited as they were considered incest. Today majority of them prefer cross-cousin marriages **(Xavier, 2012).**

The Banjara tribe was divided into four clans: Rathod, Pamhar, Chauhan, and Vaditya, each with several sub-clans. Each member of this clan is exogamous and cannot marry within the same sub clan because they are considered brothers and sisters. A man can marry his sister's daughter or his mother's brother's daughter. It is considered incest for a Banjara man to marry his maternal uncle's or anti's daughter. In the Banjara tribe, girls are usually married as soon as they reach puberty. The marriage age for girls will be 14-16 years, while the marriage age for boys will be 17-20 years. A non-Banjara girl will be married, but a Banjara girl will not be married to a non-Banjara boy. Normally, the marriage lasted three to seven days, but due to rising costs, it was reduced to three days. Aside from marriages based on general agreement, other types of marriages were also present **(Babu and Rao, n.d).**

Lambada marriage is unique. Earlier the wedding took eight days. It now lasts two days. The community's amalgamation with society (particularly adjacent villages) of various groups caused this change. Several castes and classes have affected *Lambada* traditions. *Lambada* marriages included their distinctive clothes. The transfiguration appears to have driven the tribe to marry according to Hindu or Christian customs (a few converted *Lambadas*). Due to *Lambada* community synthesis with other communities, men can practice polygyny. Polygyny has been adjusted to fit Hindu marriage practices, where one cannot marry until the husband or wife dies or is divorced **(Vadthtya, 2016).**

Banjara marriage ceremonies were long and tedious, lasting a week or more. It started with engagement, *"Golkhayeero"* (eating jaggery), *"Bhaman Puchero"* (consulting astrologer or priest), *"Saacher Rapya"* (giving one rupee to leader of the *Thanda*), *"Vethadooro talo," "Ghota kaadero,"* and *"Tecko dero," "Veeyaa Bhaandero Kullarkhayeero"* (distributing sweets), "Tying Mandal to bride's left leg, applying mehndi, tying and loosing thread to groom hand." Many lasting a week. The groom hosted the wedding. The bride's father would hold a family feast the next day. It now lasts one or two days. Marriage sacrament is ingrained. The data shows 90% have abandoned the established norm. *Ghosyayiar dhag thero, Saacher Rapya, Vadhaayi,*

and Saghayi are the only prominent ceremonies left. *Banjaras* now follow other caste traditions **(Nai and Sakreeya, 2018).**

2.3.2.vii. Economic Activity: Historically, they were cattle breeders who traded run pack bullocks and salt. Today, they primarily work in construction, as vegetable, fruit, and pea-nut sellers (mostly), cereal and millet sellers, stone breakers, and so on. **(Xavier, 2012).**

As a nomadic tribe, the *Lambanis* have no traditional occupation. However, the preceding discussions have revealed that this nomadic tribe did the job of supplying arms, ammunition, and food materials to the Mughal army by virtue of being transporters. The community had little difficulty continuing with these occupations because they were not attacked by the soldiers. As a result, they continued with this occupation for a long time. However, with the arrival of the British and advancements in transportation and communication, the community's very survival was jeopardized. With no other options, the community was forced to sell the firewood they had collected from nearby forests. Women in the community were also said to have pursued this occupation as hard as their male counterparts. This was also one of the reasons they chose *Thandas*, which was close to the forests. With the passage of time, they may have turned to agriculture by clearing the woods for agricultural purposes in order to settle in one location. Thus, the *Lambani* community is said to have migrated to Karnataka state because the people's main occupation in Karnataka was also agriculture. They are also said to have worked in other occupations such as cattle grazing, selling firewood, stone cutting, agricultural porter, and petty business **(Ramalingareddy, 2018).**

2.3.2. viii. Religion and Religious Ceremonies: When the social history of various Banjara groups and castes is discussed, it becomes more complicated. Historians are divided on whether Hindus or Muslims are better. The Muslim *Banjaras*' modes of worship are not documented anywhere **(Choudhary, 2018).**

Animism is the traditional religion. They worshiped stone deities on temple grounds and gave blood baths to the deities through animal sacrifices. They do not believe in the worship of idols. Today, they revere Hindu Gods and Goddesses as idols in their homes **(Xavier, 2012)**.

Banjara were animists or worshippers of nature. Animal sacrifices, ceremonies, gods, houses, ancestors, stories and myths, sin and punishment, and the afterlife take center stage in the Banjara religious world. Banjara religion worshiped Nature, Sun, Fire, Water, and the Earth. Festivals, gods, rituals, beliefs, and ceremonies were unique to the Banjara people. Banjara adhere to Hinduism but practice it in their own unique way. According to Iyer, "*Banjaras* are religiously similar to other Hindus and worship all of the gods of the Hindu Pantheon." In addition to their tribal gods *Tulja Devi, Banashankari, Maramma, and Huliamma, Mittu Bhukiya, Banjari Devi, and Siva Bhaiya/Sevalal Bhaiya*, they worship *Lord Krishna, Bull, Hanuman, Lord Venkateshwara, and Shiva.* They also revere cattle. The entire community takes part in religious celebrations, but only men conduct the ritual **(Babu and Rao, n.d.)**

They also hold Guru Nanak in high regard. Banjara's patron saint is *Sevalal*. Sincerity, musician, warrior, and fighter for superstition. In the nineteenth century, the colonial British administration cited his stories as well. **(Dhanavath, 2020)**.

Banjaras used to worship only *Seva Bhaya, Mitu Boukya, Mariyamma Mathral, Vagjoi, Bheamisati, Kankali, Dasaravo, Seethla, Saathibhavani,* and other deities. They now worship Hindu Gods and Goddesses alongside their traditional Gods and Goddesses. By adopting Hindu culture and imitating higher castes culture, lifestyle, and religious life, they perform Pooja for all Hindu Gods and Goddesses. Previously, they celebrated Diwali and *Holi (Teej), Seethla, Horbeed, and Chadpooja,* but now they celebrate all Hindu holidays. Many *Banjaras* have converted to Christianity **(Nai and Sakreeya, 2018)**.

2.3.2. ix. Folk-Songs and Dances: *Lambadas* have a folk-song for every occasion. Women dance at regular intervals to unwind from their hectic workdays. Today, however, few people know their folk songs and even fewer dance **(Xavier, 2012).** The oral traditions, folktales, and folklore of the community were how their history was passed down. Both men and women sang folk songs. Their musical instruments were percussion, bronze plates, and cymbals." Banjara dance, in which both men and women danced to the beat of drums (nagara) and songs, was well-known. Many of its cultural identities have gradually faded as a result of modernism's influence **(Babu and Rao n.d)**.

The songs are appropriate for the occasion or festival and may include references to Gods and Goddesses, mythical and historical heroes, and others that are philosophical in nature. They are preserved and passed down through oral tradition, and new dimensions and themes are preserved in response to changing environmental contexts **(Deogaonkar and Deogaonkar, 1992).**

The *Lambani* music and dance style is widely acclaimed. They value and respect their folklore, which has made significant contributions to their culture **(Raghavendra Naik, 2019).**

Plate 2.4 : Lambani Dance https://track2training.com/2020/08/01/banjarathe-nomads/ (Karnataka)

2.3.2.x. *Lambani* **Literature:** Because of their frequent travels, *Lambanis* have never kept written records or preserved an oral history. Because the *Lambani* dialect lacks a script, the *Lambani* history and traditions are reflected in songs, ritual songs, folklore, stories, myths, proverbs, and phrases. Their history and songs were memorized and passed down through oral tradition from generation to generation. Because of the impact of modern influences on the younger generation, much of the oral traditions and songs have been lost, and the local script is now used to write and preserve Banjara's rich traditional history **(Babu and Rao, n.d.).**

2.3.2. xi. Food Habits: Traditionally they were non-vegetarians which include all types of food like pork, beef, meat, etc. Liquor consumption is traditionally a basic

requirement for both men and women. Today majority of them do not eat beef and pork but consume meat, chicken, fish, etc. And majority of *Lambada* men consume liquor. Occasionally, even women consume liquor. Younger generation girls are totally abstained from alcohol intake **(Xavier, 2012).**

The traditional food of Banjara people was *Daliya* (mixed cereal), *Bati* (roti), *Saloi* (made from goat or sheep or pork blood and intestines), and *Ghuggari* (boiled cowpea, red gram, land gram etc.) and occasionally rice is used. *'Patali baati'* was made from quality wheat or bajra or ragi and eaten with chicken curry or boiled green leaves. Liquor, *Bhang, hookah, beedi,* tobacco, and chewing beetle nut/leaf, have been part and parcel of Banjara life. Without liquor no Banjara programs were held. Banjara women and men brewed the alcohol at their homes and in nearby hills. Because of the use of intoxicants poverty, debts, health problems, bonded labor and illiteracy prevailed among them **(Babu and Rao, n.d.).**

The *Lambani* community eat non-vegetarian food. This could be because they were nomadic tribes who lived in forests for a long time. This may have influenced their dietary practices, which must have been passed down through the generations. However, it is worth noting that their dietary habits are heavily influenced by the food culture of the region in which they remained. *Rotis* made of Jowar, *Ragi* (African Millet), Wheat, chilly chutney, and dairy products are popular among *Lambanis*. They ate Roti and green leaves because they lived in the forest. It's known as *"Bhaji-Bati"* and is a popular dish among *Lambanis* **(Ramalingareddy, 2018).**

2.3.2.xii. Leadership: *Thanda* Naik has always wielded absolute power. In the public sphere, he was the top decision-maker. Today, no one goes to any such Naik because there are no such chiefs. They go to court to settle disagreements or conflicts. They had a 'participatory' society in which all male adult members gathered to deal with crises or disputes. They did have established territories. Individuals make decisions nowadays. **2012).**

2.3.2. xiii. Tattoos: They have a strong belief in tattooing because it relieves body joints from pain and physical exhaustion and also counteracts the effects of others' evil looks on them. Tattooing is still practiced today, but the designs are small and simple. **(Xavier, 2012)**

Tattoos are extremely common in the Banjara community. Tattoo, like the banjara costume, expresses their personal style, identity, and family connection. A superstitious belief is involved in order to avoid illness and misfortune. Tattoos, like their costume decoration with mirrors, are both decorative for beauty and protective from ill health or recognition. Tattooing is an important part of the Banjara culture **(Dhanavath, 2020).**

Tattoo' is one of the ancient arts that is still practiced by tribals in general and the *Lambanis* in particular. Tattooing is the art of decorating skin by pricking it with a needle and injecting color into the wound. Women are more likely to have these tattoos on their hands or chins. That represents the *Lambani* women. Tattoos are thought to protect them from dangers while also adding to their beauty and serving as a symbol of purity. Thurston, who attempted to study *Lambanis*, stated that tattooing was more of a way of decorating women and that no common symbol or sign was sued by the community. The images are a mash-up of scorpions, fish, flowers, a tiger's nail, and, in some cases, the names of people they adore. Some men are also found with these tattoos on their bodies. The use of tattoos is associated with four popular beliefs among *Lambanis*. They are: The food prepared by such females would not spoil. • The image of insects was used to avoid being bitten by them. • As disease protection. • To protect themselves from evil eyes. Tattoos are still popular among *Lambanis* in *Thanda*s and villages. **(Ramalingareddy, 2018)**

Traditional tattooing is practiced among Banjara women since childhood. Men typically get their names tattooed, and scorpions are frequently seen on their forearms. They believe that if they have a scorpion tattooed on their body, the scorpion will never bite them and that if it does bite them, it will not be fatal. Women have tattoos on their hands, forearms, legs, backs, and even on their faces. The tattoos have various designs drawn on them, some very complicated and some very simple. Women get tattoos for cosmetic reasons, and some claim that it relieves pain and exertion on their body joints. Tattooing is popular among both men and women. Tattoo subjects include personal names, brother's names, and other objects, Gods, and so on. The forearm is the most common location, but round spots are more common in women. *Tikli* or designs are visible on the forehead and on the nose, where a nose-ring is worn. Other items include

a scorpion, a pair of bullocks, Lord Ram's chariot, a *Tulsi* plant, and so on. Tattooing has religious meaning but no totemic meaning (**Deogaonkar and Deogaonkar, 1992).**

Plate: 2.5 Tattoo on hands (Mick, n.d.)   **Plate : 2.6 Tattoo on chin (Mick, n.d.)**

2.3.2.xiv. Sorcery/ Magic Charms: Hysteria was very common among them, and women in particular were frequently possessed by one or more deities. It is uncommon nowadays (**Xavier,2012).**

Before beginning any work, Banjara people invoked their ancestors for a fruitful journey, robbery, work, or family, and for fortune. They had also used magic, charms, and sorcery for good and evil. The Banjara witch doctor was especially sought after for healing. *Banjaras* believed in magic, sorcery, and spirits for both good and evil. When going for dacoity, to find offenders, the *Bhagat or Janiya*, the witch doctor, was consulted for good reasons such as health and successful travel. The *Dakun* (witch) was consulted for evil purposes such as harm, sickness, and death, breaking up families, and any other evil works. It was believed that the spirits of those who died as a result of suicide, poison consumption, unnatural death, or gross sins would be transformed into demons (*Bhoot*) and troubled people. Banjara had great faith in them because they lived in seclusion and were isolated from outsiders (**Babu and Rao, n.d).**

2.3.2 xv. Death. In some Banjara communities, married people are burned on funeral pyres while unmarried people are buried. To convey the news of a deceased person, the

words "*Samgo"* or *"Saat Wego"* are used. The entire *Thanda* is gathered in front of the bereaved family to show solidarity in their grief by sharing water from a single pot. On the third day, relatives collect donations and slaughter a goat to feed the bereaved family. As a customary rituals are performed outside the vicinity of the *Thanda* under a tree where the relatives and Naik prepare rice cake, mix with jaggery and ghee which is called *"Churmo".* After giving the water and *Churmo* to the deceased, the remainder is divided among them. The *Churmo* is eaten in the same location and cannot be taken home. No other community or people perform such a ritual for the dead (**Babu and Rao, n.d.**).

Badavath(2018), suggests focusing on adult education for *Lambanis* to establish *sangas* or associations at the rural level and break into mainstream socioeconomics. They should be managed at district level to spread educational and socioeconomic awareness. The paper elaborates on *Lambani* job training. Big industrial houses could adopt the *Thanda*s and provide multidirectional training to help them economically. The paper also suggests that fashion designers can work with *Lambani* artisans to boost the market for their exquisite embroidery. Train *Lambani* women at centers. Thus, the Telangana government has announced the creation of a Banjara Development Corporation to improve education, cleanliness, hospitals, and Banjara costumes and embroidery. It will also offer grants to promote language, literature, history, cultural heritage, etc. This would also prevent *Lambanis* from migrating interstate for good jobs and opportunities in the *Thanda*. This community must also cooperate and benefit from educational and socio-economic development programs.

Hanumanaikar, et. al (2011) used 200 randomly selected *Lambani* women from Haveri's *Shirahatti* and *Ranebennur* Talukas to explore their motivations for scientific farming, girls' education, and family planning, as well as the relationship between value orientation and independent factors. Most *Lambani* women valued scientific farming. Most valued family planning and girls' education less. Age, family size, and land ownership were all important predictors of girls' education value orientation. All the women cleaned, cooked, and looked after the kids. Women did all farming except chilly transplanting. Forest produce collection and sale were key tasks. 90.50% of women did embroidery, 85.50% collected forest products, and 85.50% wove (29.50 per cent). Traditional women's dress includes cowries, mirrors, and other

ornaments. Embroidery involves needlework on garments. So, most *Lambanis* knew this embroidered art.

According to **Xavier (2012)** *Lambadas* are changing socio-culturally Tribal socio-cultural change was examined. The researcher examines tribal life's fastest-changing components. *Lambadas* have changed because to migration, acculturation, assimilation, modernization, and state and federal tribal welfare programs. Adapting. Settlement, education, employment, economic activity, and mainstream assimilation have enhanced these tribal' quality of life. However, this shift brought new difficulties like ethnicity loss, limits on widow re-marriages, the fading of their rich folk culture— songs and dances—and societal evils like dowry, female infanticide, selling female newborn babies, selling young girls, etc. Statistics showed that they would prefer to be incorporated into the mainstream rather than designated as a separate ethnic minority for many reasons. Material and cultural inequalities produce social catastrophes. This imbalance separated *Lambada* society. Andhra Pradesh is changing culturally. They still need welfare, education, infrastructure, counseling, and other services.

Banjara communities differ greatly from sedentary tribes in social organization. *Thanda* members hold various social and political roles. The *Thanda*'s Naik is the community's leader and is respected by all. The Naik's subordinates are the *Karbhari, Nhavi, and Bhat*. In addition to the Naik and his helpers, a traditional Banjara *Thanda* has a Panchayat, a council of elderly people who solve problems, quarrels, and disputes, perform marriage ceremonies and declare divorce, fix dowries (a price paid by the bride's father to the bridegroom's family), authorize property, loans, inheritance, adoptions, and more **(Krasa, n.d).**

Xavier (2012) in his article, "The Vanishing Forms of Tribal Art: A Study of the *Lambada*s of Andhra Pradesh", discusses Andhra Pradesh *Lambadas*' traditional art and its decline. This research comprises oral literature, music, dancing, weaving, and stone sculptures. This study collects qualitative and quantitative data. 300 rural and urban Andhra Pradesh residents of varying ages were studied. 2001–2011 data were collected. Most *Lambadas* are forgetting their rich tribal arts due to selective Sanskritization, industrialization, and socio-economic and political developments. Adjustment and adoption robbed *Lambadas* of their ethnicity. Adaptation and execution destroyed *Lambadas*' valuable racial heritage. *Lambadas* dread social stigma and are

abandoning their traditional clothes, adornments, religious ceremonies, etc. Tribal membership benefits them economically, professionally, and academically. Tribal communities and art are rapidly declining, necessitating tribal policy. The policy should support tribal culture/art. Policy should develop *Lambadas* and protect their tribal customs.

Historians and academics believe *Banjara or Lambani* people settled in sixty countries. As this community has assimilated, there is no international tie. Nomadic Indian *Banjara* traders. Afghan and Pakistani gypsies arrived. Mughal, Muslim, Maratha, Peshwa, and Nizam armies carried them across India. Sources say the Banjara community has preserved their culture, traditions, rituals, costumes, language, festivals, and more. *Banjaras* prefer living in groups at *Lambani or Banjara Thanda*. Socially superior groups exploit religion and caste. *Thandas* lack infrastructure and women are unemployed. This article theorizes Karnataka and Indian Banjara women's evolution and living conditions. The Indian Constitution has failed the community. Modern schooling is new to this community's youth. Privileged community. While Backward Class in several states, the Banjara Community is Scheduled Caste in Karnataka. Indian and state governments must strictly develop Banjara women and the community. Public service demands political convictions **(Naik and Chalawadi, 2020).**

Nai and Sakreeya (April 2018). in their paper have discussed that despite modernization, the *Lambani* tribes have maintained their Nomadic Banjara identity. The paper examines the *Lambani* tribe and how modern lifestyles affect its diverse population of all ages, genders, classes, and educational levels. The paper analyzes the tribe's dilemma and ancient culture. New generations are abandoning cultural, social, and traditional rituals. Older generations are often less educated and deeply rooted in old traditions and rituals. The paper suggests a mental overhaul to preserve the *Lambani* tribe's unique identity as an integral part of Karnataka and Indian culture. *Banjaras* are unsure of their social standing and their culture is dwindling. The urban Banjaras live modernly and education and modern occupations are rising. They consider some of their own customs and rituals blind, antiquated, and useless and they accept mainstream trends while maintaining their identity. Hence the scenario is ambiguous. They are torn between nostalgia and modern culture.

Rathod(n.d.) in his research paper seeks to identify the *Banjara* community's socioeconomic issues and propose solutions for their overall development. The ethnic nomadic sect has a rich cultural heritage, eternal traditions, and invincible emotional bonds, but it lacks economic empowerment. However, migrations have caused them to lose their origin. As the riddle goes, "Rolling stones gather no moss." They couldn't own land, properties, or make money. However, some governments have recognized their contribution to India's pre- and post-independence and offered constitutional assistance in the form of reservation in certain states. However, it hasn't reached the needy. Thus, a comprehensive socio-economic study of the Banjara community was conducted. Strategic recommendations and policy guidelines are presented here. Few of them being to preserve banjara costumes, provide investments, create markets, and employ rural women in *Thanda*s activities. To offer financial incentives and grants for language, literature, history, cultural heritage, etc. to support cottage industry.

2.3.3   *Lambani* **Costumes and Textiles**

The *Lambani* textiles is a rich amalgamation of geometric embroidery with squares, rectangles, circular shapes. The *Lambanis* who meticulously and painstakingly embroider their textiles are very well aware of their importance and hence when a fabric is worn out they do not simply discard it but in turn they convert it into something usercentric like pouches and belts for bags. Hence it can be conveyed through their textile that they have a sustainable way of living. (Beste, April 2017)The various textiles of the *Lambani* Community can be categorized into the following groups:

2.3.3.i: The *Lambani* dress

2.3.3.ii: Rectangular or square fabrics

2.3.3.iii: Bags and pouches

2.3.3.iv. Belts and Bands

2.3.3.v: Textiles for animal adornment

2.3.3.vi: Games

2.3.3.vii. Weapon Coverings

2.3.3.i: The *Lambani* dress

The dress worn by the *Lambani* women is generally red in color and sometimes it is mixed with yellow, green and many other vivid colors. These dresses are all embroidered first and then patched together. It takes more than 4 months to prepare these dresses as they need to be done with good artistic sense and patience. It is interesting to learn about the reasons as to why such a type of dress has been in use among them. It is said that the cloth with mirror work was used to protect them from being attacked by wild animal, when they used to go into jungles or forests for collection of firewood, and to minimize the impact of excess heat on the body. **(Ramalingareddy, 2018).**

The dress worn by the *Lambani* women is mostly a patchwork of different cloth pieces. These dresses are also embellished with small mirrors and shells. The *Lambani* Costume is an exemplary piece of their rich embroidered craft where every piece is handstitched with utmost precision and is a result of the embroiderer's perennial hard work of months together.

Traditionally the women of this community wear ivory bangles between the wrist and the elbow. But now these days the married women wear it between the shoulder and the elbow. A long ribbon known as the *Kodi Sadak* , made of cowries (shells) attached to it is worn at the waist and is a symbol of a married women. The flaps or the *Karya* which are attached to the shoulders of their blouse *(Kanchali)* is also a symbol of married women. The widowed women remove them and the unmarried women do not have *Karya* on their *Kanchalis*. **(Beste, April 2017).**

The important constituents of the Lambani costumes are: The Blouse *(Kanchali),* Skirt *(Phetiya),*Veil or Covering cloth *(Chantia).*

2.3.3.i.a: *Kanchali*

The *Kanchali*, which is upper garment or the blouse is a rich expression of their embroidery which is a beautiful combination of varied stitches and use of beads and mirrors. The *Kanchali* has a bare back. It can be considered a fabulous example of a zero-waste garment as it is a unique garment made with multi-colored pieces of cloths stitched together to from a pattern. The bright colors of the fabric and the richness of

the embroidery makes the blouse look predominantly vivid. Though the style of blouse is quite similar to some other nomadic communities residing in western part of India, the embroidery the use of myriad stitches, beads, coins and mirrors make it easy to recognize a *Lambani Kanchli* from the rest. Every piece of the *Kanchli* is first embroidered and embellished and then assembled **(Beste, 2017).**

The pattern of a *kanchali's* designs, which consist of multi-colored fabric fragments stitched with each other to form a pattern, distinguishes it. The colors of the cloths used are predominantly bright, with red and black fabrics being the most common. Other colors are used, but only sparingly. The color schemes and designs used for *kanchali* are nearly identical across the country, allowing anyone to identify Banjara women in any part of the country **(Beste, 2017).**

When compared to other ordinary blouses, a typical *kanchali* has many distinguishing features. The main part of a *kanchali* is the front, which is made up of three parts: *chhati, peti, and bahi*. Because there were no bras in the past, the upper part of the *kanchali*, or *chhati,* is used as a bra. The back is bare except for two sets of strings known as *dori*, which are used by the wearer to fasten the *kanchali* as no buttons are provided. The first set of strings is tied around the wearer's neck at the back-top portion of the *kanchali*, and the second set is tied around the wearer's back at the joint of the embroidered and plain portions of the *khadapa* piece. The *kanchli* covers the stomach and is squarish in shape. Small sea shells *(kawadya or cowries)* and old coins are also used. In the past, a small amount of sliver was also used in the *kanchli*. Due to the soaring prices of silver, lead has become an alternative and is used in abundance to lend shine and grace to the *kanchali* brides have a different *kanchali* made for themselves. It is made much fancier by affixing mirror pieces to both sides of the *chhati,* the upper part. The designs used for brides' *kanchalis* differ from those used for other *kanchlis. Kanchali* is not worn by unmarried girls **(Dandekar,1981).**

PIECES USED IN THE CONSTRUCTION OF A *KACHALI*

1 *Chhati*: rectangular piece covering the breasts.
2 *Peti*: a piece covering the navel. It sometimes contains a pocket for coins or keys.
3 *Chirma*: a piece covering the sides of the breasts and the ribs.
4 *Khadapa*: a piece hanging below the *chirma*.
5 *Khuppa*: a piece on either side of the neck opening.
6 *Bahi*: short sleeves.
7 *Katta*: piping around the neck opening and the bottom of the garment.
8 *Dari*: strings tied in the middle of the back.
9 *Dori*: strings tied around the neck. These pieces are cut out of coarse *chhatya* cloth and lined on the inside with softer *mangji* fabric.
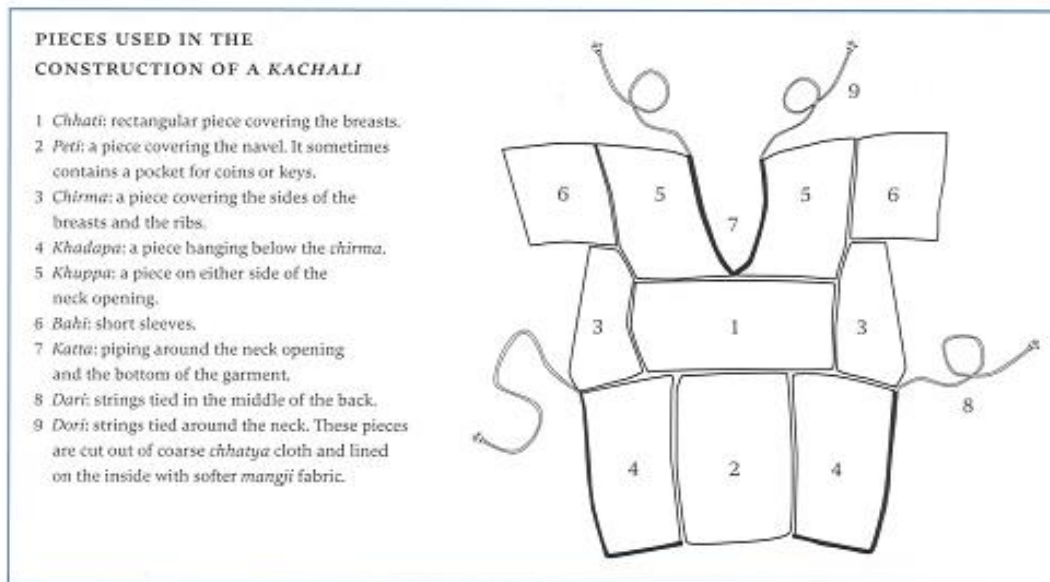
Figure 2.1: *Kachali.* (Kwon and McLaughlin, 2016)

A piece of cloth called *Khariya* hangs from the left sleeve and join at the shoulder. This piece is embroidered with numerous mirror pieces, and the bottom is embellished with coins, *ghungroos*, and other metal pieces or metal beads known as. The right sleeve lacks the *Khariya* but is embellished with small white beads, mirrors, and tassels. Two of the '*Mandav*' flaps rest on the breast. They were intended to protect the breasts and shoulders. *Mandavs* are sewn into the armholes and around the neck. Cords on the back of the blouse are tied at the back to keep the *Kaanchali* tight. These chords are known as "Dori" or *"Kasnya,"* and they are adorned with tassels **(Wankhede and Rathod, 2019).**

Plate 2.7: *Lambani* blouse
(Vintage Hand Embroidery wedding blouse, *n.d.*)

2.3.3.i.b: *Phetiya*

It is a skirt like garment used by the *Lambani* women. It consists of four parts. The top portion is called *lepo*. It serves as a cloth belt attached to the *phetiya* to tie it round the belt attached to the *phetiya* to tie it round the waist. In the *lepo* the banjara women exhibit their skill in embroidery with different blend of designs. Below the *lepo* is attached *ghero*. This consists of two parts in two contrasting bright colors. The portion below the *ghero* is called *sabab*. Finally, the bottom portion of the *phetiya* is called *lawan.*

Like *Kanchali* every piece of *Phetiya* too is embroidered and assembled. The pieces of *Phetiya* is put together horizontally with several of these fabrics and has multi colors. Its bottom part is worked twice to ensure the required stability. The material is gathered around the waistline and sewed on a padded and embroidered belt *(lepo).* The width of these skirts is more than 2 meters. Over a period of time the embroidery used in the *phetiya* has reduced from little to no embroidery and also they are available in the markets. **(Beste, 2017).**

The skirt usually reached up to the ankle, revealing all the ornaments worn on the feet. The skirt differs from the *ghagra* in that it has a wide belt with an intricate patchwork design that rests over the waist. Small round mirrors are also used to adorn the skirt and belt, giving it a vibrant appearance. *Phetia* is either pleated or gathered up at the waist, and a cord is hung on the right side of the waist for tying up the *phetia* and is embellished with cowrie shells and beads. **(Application for GI, 2008).**
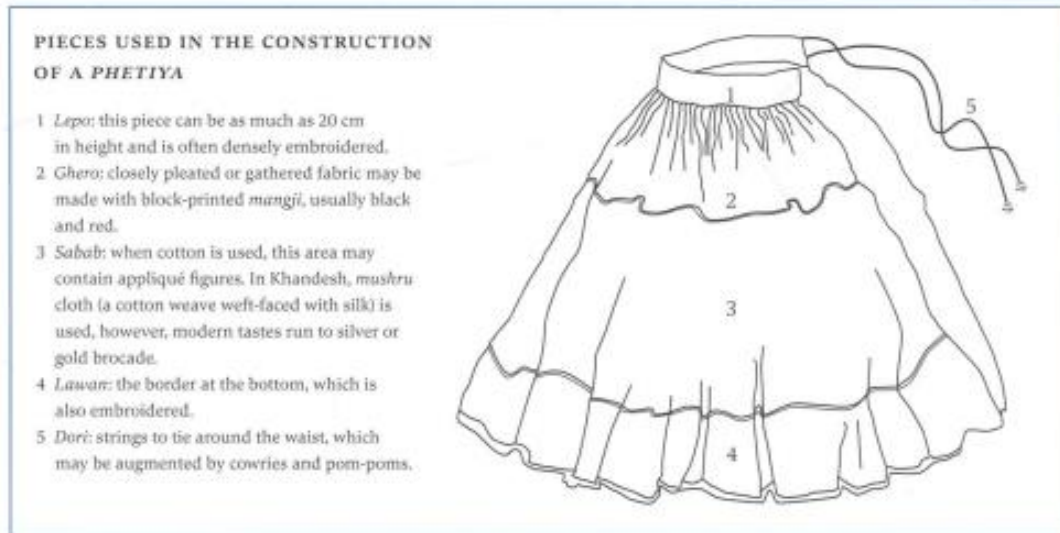
PIECES USED IN THE CONSTRUCTION OF A *PHETIYA*

1 *Lepo*: this piece can be as much as 20 cm in height and is often densely embroidered.
2 *Ghero*: closely pleated or gathered fabric may be made with block-printed *mangji*, usually black and red.
3 *Sabab*: when cotton is used, this area may contain appliqué figures. In Khandesh, *mushru* cloth (a cotton weave weft-faced with silk) is used, however, modern tastes run to silver or gold brocade.
4 *Lawan*: the border at the bottom, which is also embroidered.
5 *Dori*: strings to tie around the waist, which may be augmented by cowries and pom-poms.

Figure 2.2: *Phetiya*, (Kwon and McLaughlin, 2016).

Plate 2.8: *Phetiya*. (Kwon and McLaughlin, 2016).

2.3.3.i.c: *Chatiya*

A big shawl (*chantia, chhatya or tookar*,140x200cm) is laid across the forehead so that the head is covered half. The other end is tucked into the skirt. The part resting on the head and framing the face is richly embroidered or decorated with sewed on coins or mirrors. This adds weight to the area that rests on the head and does not allow the shawl to slip. The shawl itself is generously embroidered. In case it is made of thick material it is called *pomcha* **(Beste, 2017).**

Chatiya is a veil that is about two and a half meters long and one and a half meters wide. It is draped in such a way that it provides an effective cover for the upper body while also covering the wearer's back. The *chatiya* is tucked in the *phetia* on the left side, went over the head, and hung loose on the right shoulder. It is made of the same coarse fabric as the *phetia* and has an elaborate border embellished with beads, mirrors, *ghungroo*, and embroidery. The most embellishment is done on the part of the *chatiya* where the veil encompasses the head and the forehead to form a frame around the face **(Aggarwal, 2021).**

"Tugri," "Pamadi," "Phadki," "Chaantiya," and "Odhani" are all names for the veil or covering cloth. It is the side of the head that is covered. This ornament is worn by both married and unmarried women **(Rathod,et.al., 2019).**

| Plate 2.9: *Chatiya*:Personal album Laxmi Khetawat | Plate :2.10: *Chatiya* https://wovensouls.com/collections/antique-banjara- textiles |

Rathod, et.al (2019), In his study discusses about the *Pusad* taluka of *Yeotmal* district in *Vidharbha*, Maharashtra, which was sampled by purpose. This study used 221 samples. 102 semi-urban and 119 rural people participated. Age and dress were linked. Younger people wore modern outfits more than older people. Traditional costumes were preferred by older people over 50. Education and costume were linked. Modern clothes were far more popular among educated people. Illiterates preferred traditional costumes. Contrary to predictions, combined and nuclear families had similar wardrobe preferences. Many supported the occupation-costume relationship. Modern clothes were far more common in higher-level jobs. Income doesn't match costume. Income did not affect costume preferences.

2.3.3.ii: Rectangular or square fabrics

2.3.3.ii.a: *Dhavalo***:** It is a very important ceremonial textile for the *Lambanis*. It is traditionally embroidered and sewn by the bride. It is a coverlet measuring approximately 50cm to 60 cm and is divided into 4 compartmentalized squares (Unknown, n.d.)

Plate 2.11: (*Nazmiyal*** collection, n.d.) Banjara embroidery, ceremonial square.**
Dhavalo from Karnataka, Telangana, India.C.1940.**

2.3.3.i.b: *Ghodiu:* It is used during the baby's naming ceremony and is frequently confused with *Dhavalo.*

2.3.3.i.c: *Darani:* It is a small piece of fabric that has been artistically decorated with embroidery work and is used in households to cover the wheat dough that is ready to be made into chapati during festive occasions. This cloth is used as a showpiece and is artistically decorated with embroidery work **(Dandekar, 1981).**

2.3.3.i.d: *Gadano/garana* is a square piece of fabric used as a dish cover for drinking water pots and eatable dishes. This is typically made for use at festive occasions and wedding ceremonies **(Aggarwal, 2021)**.

Plate 2.12 : *Gadano* **(Dandekar ,1981).**

2.3.3.i.e: *Phulia Gala***:** It is in three parts and was originally designed with the purpose of carrying heavy vessels filled with water. A square piece of embroidered 12 cm x 12 cm cloth called the *Phulia* is placed on a braided ring made of plant fiber called the *Nihanji* or the *Indhoni*. It is followed by a rectangular piece 20 cm x 40 cm called Gala which is worn at the back of the head. It is heavily embellished with cowries, mirrors and tassels **(Beste, 2017).**

The *Lambani* women had to walk a long distance from their homes to get water. They carried water in brass pots placed one on top of the other on their heads. A circular padded cloth covered in knotted rope was placed on the head to support the weight of the water pots. This was known as a *gala*. The rope was interwoven with bits of colored material at times. A small square patch of embroidery called *gaadi* was placed beneath the *gala*. A long rectangular piece hung from the *gala* and extended underneath the shoulder at the back of the head. This was known as *phulia*. The *gaadi and phulia* were rarely simple. The artisan women's skills were on display. The *gaadi* was always adorned with embroidery, whereas the *phulia* was embellished with beads, mirrors, or embroidery. A series of shells were used to line the *phulia's* outer edges. The *phulia* was filled with zigzag lines of rule in various colors **(GI Application, 2008).**

Plate:2.13: Woman wearing the
Phulia Gala
Source: Personal Album of Laxmi Ketawat

Plate 2.14: Head Dress: *Phulia and Gala,* **Karnataka (Beste, 2017).**

2.3.3.iii: Bags and pouches

2.3.3.iii.a*: Zolana:* This is a shoulder bag with beautiful embroidery and a long strap to wear over the shoulder. Sea shells (*kawadya*) and balls made of woolen yarn in various colors are attached to the bag's edges to enhance its beauty **(Dandekar,1981).**

2.3.3.iii.b: *Kalchi:* It is also known as *Kulchi/ Khalchi / Kalechi.* These are bread bags. It has dense embroidery and is of the size 50 cm to 70 cm. It is then folded like an envelope with three sides stitched together and the fourth side is like a flap for closure and has a string attached to it which is ornamented with cowries **(Beste, April 2017).**

This was an envelope-shaped quilted bag tied together with a *dori* or chord / string. Though it served many functions, its main purpose was to transport roti or bread to the fields, and a larger *kalchi* was made to hold a bride's trousseau. The *kalchi's* adornment was related to its function. Quilting was done with a series of evenly spaced dots called *doranaaki* because it was made of two (two) layers of cloth. To create geometric patterns, thread of a different color was intertwined with the dots. The heavily embroidered *kalchi* was closely embroidered with a button-hole stitch called *jaali gaddar* so that the foundation cloth was not visible. This was known as a *bharteer kalchi*. A row of shells was stitched along the flap's edge **(GI Application, 2008).**

Plate 2.15: *Kalchi,* https://santhe.kaushalkar.com/

Plate 2.16: *Kalchi.* **https://in.pinterest.com/pin/274156696046608082/**

2.3.3.iii.c: *Chunchi:* It is a bag received by the groom during his wedding ceremony from his would-be wife to store tools and ingredients for betel. The bag is very small in size and measures approximately 15 cm to 20 cm and is divided into several sheds. The cap or the flap of the bag is very long measuring around 60 cm. After use the flap is wrapped around and fastened with a cord **(Beste, 2017)**. It is a small bag containing 3 or 4 pockets used to keep betel leaves, betel nuts and tobacco etc. **(Aggarwal, 2021).**

2.3.3.iii.d: *Sunchi:* It is also known as *masala kothli.* A quadratic decorative bag which is attached on all of the four sides with a quadratic fabric measuring 15 cm to 20 cm. The center of the middle piece has a thick thread for fastening. It is richly decorated with fabric tassels, cowries and pendants. It is used by a new bride to bring spices to the groom's house to start her new household. **(Beste, 2017).**

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Plate 2.17: *Sunchi:* **Maharashtra, Khandesh (Beste, 2017)**

2.3.3.iii.e: *Jumer:* It is also known as *Jolanu.* This bag is used to carry coconut to the temple as an offering to the deity. It is a square bag which is approximately 30cm x 30 cm and is stitched halfway through on all sides with a thick ornamental seam and a cord is passed through all the four corners for the closure **(Beste, 2017).**

Figure 2.18: Ceremonial Bag for a coconut (*jumar*), Karnataka,

https://www.etsy.com/listing/1398059553/ceremonial-bag-for-a-coconut-jumar

2.3.3.iii.f: *Kothali:* It is a small bag used for keeping money, other personal belongings and the raw materials required for the embroidery work. This bag is used generally by older women.

Plate 2.19: *Kothali*. http://www.redcamel.net/

2.3.3.iii.g: *Kothalo*: It is a sack like big shopping bag with minimalist quilting work and embroidery. This bag is used while the *Banjaras* go out for shopping **(Aggarwal, 2021).**

2.3.3.iii.h: *Tope***:** This is an intricately worked square piece that was transformed into a bag by tying together the *doris* and strings that were attached to its four (four) comers. The bridegroom carried a tope to the bride's house for the wedding. It contained 5 (five) bone bangles called *balia*, which were to be worn by the bride between the elbow and the shoulder. Unmarried girls and widows do not wear bangles on their upper arms. *Vele* geometric patterns were closely stitched on the rope. A shell *phool* was a flower formed by arranging shells in a circle. It was attached to the bottom of the top, and its *doris* were also bunched together with the *phool (***Application for GI, 2008***).*

2.3.3.iii.i: *Sarafer Kotli:* This is the groom's bag which was filled with tobacco. betelnuts and presented to the headman of the bride's village **(Application for GI, 2008).**

Plate 2.20: *Sarafer Kotli* (Etsy, n.d.) Karnataka

Plate 2.21: *Sarafer Kotli* (**Kwon and McLaughlin, 2016**)

2.3.3.iii.j: *Kotli / Paisaghaler Kotli:* This is a rectangular pouch which was tucked at the waist of the *phetiya*. The attached front which was visible had embroidered patch of mirrors with beads dangling from its ends. Having 2 (two) compartments, it served the purpose of a money purse and a tobacco pouch. (**Application for GI, 2008**)

2.3.3.iii.k: *Dantni:* This is a rectangular pouch with openings on both narrow ends. It was used to store neem (Azadirachta Indica) sticks, which are traditionally used to clean teeth. The bride was sent to the groom's house with a *dantni* filled with neem sticks. The bride was forced to sit in front of the house with a vessel of water the next morning. She dipped a neem stick in water and offered it to the family's head first, then to all the elders (**Application for GI, 2008**).

Plate 2.22 *Dantni:* (Kwon and McLaughlin, 2016)

2.3.3.iv: Bands and Belts

2.3.3.iv.a*: Pachela (armlet):* it is an essential part of the traditional dress and important during the participation in dance. It is decorated with lead beads, bell beads and embroidery.

Plate 2.23: *Pachela* (Kwon and McLaughlin, 2016)

2.3.3.iv.b:*Gaddi patta*: It is a ritual or ceremonial waist belt for men

Plate 2.24: Belt for Bridegroom: *Gaddi Patta*, Maharashtra

(Beste, April 2017)

Figure Plate 2.25:*Gaddi Patta*

https://wovensouls.com/collections/antique-banjara textiles

Mariyappanavar (2021) in her study has discussed about the nomadic communities of Northern Karnataka where some conservative societies live in remote areas, cut off from the main city. Among these communities, *Goulis, Halakkis, Kunbis Lambanis*, and *Siddis* are known for their stunningly traditional costumes. The investigation focused on traditional costumes worn by conservative Karnataka societies during the celebration of fairs, festivals, and rituals. Each conservative society's traditional costumes differ.

The findings show that first- and second-generation men and women wear traditional costumes regardless of conservative society, whereas younger boys and girls of all conservative societies wear modern costumes. Women's costumes are traditionally red, maroon, and black. Excluding the *Lambani* all the other conservative societies adapted the modern costumes whereas, *Lambanis* still conduct some of the rituals in their traditional costumes (**Krasa,n.d**).

2.3.3.v: Animal adornments

The *Lambanis* also decorate their pets as well, especially oxen. These animals are a very inherent part of their daily lives as well as religious ceremonies and weddings. The horns of the oxen which led the caravans in the earlier times were viewed as the residence of their Goddess, the Banjara Devi. The forehead of the oxen is decorated with a band with 3 to 4 embroidered rectangles attached to the band. The band is decorated with mirrors and cowries and it is sparsely embroidered. The horns of the oxen are also decorated with horn covers which are approximately 15 cm long with a diameter of 5 to 6 cm. It is also densely decorated with cowries. **(Beste, 2017).**

2.3.3.v.a. *Sandiya and Singdi***:** The bullock was an important animal in *Lambani* tribal life, and it was dressed for special occasions in its own garments like *sandiya and singdi*. The *sandiya* was designed to be worn on the bullock's brow. It was made up of four (four) rectangular pieces joined together by a large square mirror in the center. A horizontal rectangular piece is sandwiched between two horns from which two (two) vertical pieces hang. The *sandiva* was primarily decorated with shells and mirrors. Mirrors of various sizes and shapes were attached to the cloth, and shells hung along the edges. The *singdi* was a conical or cylindrical embroidered piece that was worn on the bullock's horns. Shell strands dangled from the fully embroidered *singdi*. During

weddings, the bullock was adorned with *sandiya and singdi,* and the bride was made to sit on it with a dandiya in her hand and sing an adieu song before leaving her maternal home. *(Application for GI, 2008)*

Figure 2.26 and 2.27 : *Sandhiya***: Andhra Pradesh**

https://www.m-beste.com/portfolio-item/square-cloth-b-036-3-3-3/

Plate 2.28: Bullock horn ornaments with cowries, Karnataka, 1940, Maiwa Collection (Kwon and McLaughlin, 2016, p. 27)

Plate 2.29: Bullock horn ornaments https://wovensouls.com/collections/antique-banjara-textiles

Plate 2.30 :*Singdi,* **Source: (Beste, 2017)**

Plate 2.31:*Singdi:* Maharashtra

Source: https://www.m-beste.com/portfolio-item/square-cloth-b-036-3-3-2/

2.3.3.vi: Games

Apart from the above-mentioned textiles there is a very interesting piece of embroidered textile which is the *chopat* or *chaupar* game. This board game is made with fabric where two fabric strips of 15cm x 90 cm are sewn onto each other in such a way that they form a plus symbol. Each arm is subdivided into 24 fields with embroidery and the game is played with 16 stones or wooden blocks. The center piece of the board is known a *Kutiphul* (**Beste, 2017**).

Pat is a board game which is made on fabric with the use of embroidery and appliqué work. Different games like chess are made on it to be played by women as an indoor game in their leisure time (**Aggarwal, 2021**).

Plate 2.32: *Pat* (Dandekar, 1981)

2.3.3.vii: Weapon Coverings

The *Lambanis* gave importance to even coverings for the weapons that they used.

2.3.3.vii.a: *Talwaarkhol*: Sheath for dagger worn by the bridegrooms during the marriage ceremony.

2.3.3.vii.b: *Bhalakhol*: Covering for the pointed tip of the spear.

Plate 2.33 : *Bhalakhol* **(Kwon and McLaughlin, 2016, p. 39)**

2.3.4. Embroidery

The embroidery plays a distinct and integral role in the costumes and the textiles of the *Lambanis*, Banjara needlework combines pattern darning, mirror work, cross stitch, overlaying, quilting, patchwork, and appliqué on loosely woven dark blue or red handloom foundation cloth. They stitch their clothes with needles. Numerous stitches form geometric shapes including squares, circles, triangles, rectangles, diagonal lines, and parallel lines. Several lines of stitches create a dazzling display of colors and patterns on the fabric. Beads, small cowrie shells (sea shells), mirrors, metal buttons, *ghungroo*, and even low-denomination coins are stitched together to decorate the edges of these embroidered threads. With several colors, the stitches are close and subtle. Appliqué work involves constructing small triangle shapes using small pieces of garments with nicely turned-in sides. Applique triangular borders make a beautiful pattern.**(Aggrawal, 2021).**

Lambani/Banjara embroidery is mostly found in Khandesh, Vidarbha, Marathwada, and Solapur. They live at *Ichchhapur*, *Ghodegaon*, and *Vasantnagar* in *Challisgaon* and *Parola* tahsils, respectively, in *Khandesh* taluka. The Banjara women embroider as a family tradition while raising buffalo, farming, and working as laborers. These *Thanda*s have a small number of artists. The magnificent needlework of

Maharashtra's *Banjaras* symbolizes their culture, values, beliefs, and identity. Banjara embroidery is a multicolored needle poetry with a rich, complex history and indigenous design vocabulary. Despite its history and fine embroidered work, no organized attempt has been made to conserve this craft and develop arts and crafts centers like those for other traditional Indian groups. This research documents the Banjara tribe of Maharashtra's lesser-known embroidery technique before it dies out (**Aggarwal, 2021).**

Several hundred years ago, Lambadi tribes moved south from North Western India for work. Some nomadic tribes settled in Tamil Nadu. The community women had a rich tradition of hand embroidery on their clothing and daily items. This community's culture and embroidery are changing. This article compares Lambadi women's lifestyle, past embroidery, and settlement in Tamil Nadu from the literature. As mentioned, the livelihood, lifestyle, customs, and embroidery motifs of modern Lambadi women have changed, and this paper shows how well the embroidery has adapted to their needs. The Lambadi lifestyle was studied. Personal discussions revealed Lambadi women's past and present lifestyle, craft practices, and stitching methods (**Sundararaman, et.al, 2020).**

2.3.4.: Stitch Vocabulary of the *Lambani* Embroidery

Their embroidery in terms of design, distinctive collections of patterns and notions of symmetry fit easily into contemporary design aesthetics. Their heavily embroidered vibrant costume and an equally enchanting hairdo draws our attention to them. The types of stitches used in *Lambani* embroidery are *Kilan, Vele, Bakkya, Maki, Suryakanti Maki, Kans, Tera Dora, Kaudi, Relo, Gadri, Bhuriya, Pote, Jollya, Nakra.* These are the name given to the stitches in their dialect for chain, herringbone, running, interlacing, blanket and brick stitch.

Many objects exhibit the influence of heritage. The *Lambanis* have inherited a vibrant folk needlework tradition. They are the inheritors of a unique set of stitches and patterns that are unmistakably their own and unrelated to the work of any other group. These embroidered design ideas, with their bold presentation and use of symmetry and play, readily fit into a current design ethos. Thus, using color, pattern, stitch, and ornamentation as a semiotic system of communication, embroidery serves as a language **(Kwon and McLaughlin, 2016).**

The primary goal of embroidery was to adorn and beautify textiles that had previously been developed to suit the fundamental requirements of man, and the purpose of such embellishment was founded in the old beliefs and superstitions of the time **(Shrikant, 2009).**

2.3.5.ii Semiotics of *Lambani* embroidery.

The women of the *Lambani* people have developed a distinctive form of needlework that features geometric patterns made up of squares, diamonds, and triangles. On top of brightly colored fabric, a variety of colorful stitches, including mirrorwork, beads, and shells, give them the appearance of being luxurious and festive **(Naik and Dhananjay, 2020).**

In India, adornment plays an important part in a variety of ways, including to entice gods, for the purpose of community protection, to define ethnicity, to reveal the daily lives of a community and its history, and to disclose these aspects of the community's past. Even those who are disadvantaged or belong to lower castes can attain a sense of dignity and a valuable position in the social hierarchy through the use of adornment. The structure of rural India is permeated with adornment and ornamentation to a significant degree **(Fisher, 2006).**

The parts of the garments that touch the breast and cover the reproductive organs are commonly embellished with embroidery, beadwork, mirrors, and metal elements. Because the dazzling surfaces deter the gaze of the malevolent eye and protect the wearer's fertility, these embellishments are common **(Dhamija, 2004).**

The *Lambanis* use myriad embellishments to complement their embroidery which enhances the visual appearance and also adds to the density. Furthermore, there is significant relevance of these embellishments as there are various reasons for the use of these along with the embroidery.

2.3.4.ii.a: Mirrors

One can observe extensive use of mirrors in the *Lambani* embroidery. It is one of the key elements used in this embroidery. The evil eye is refracted and dispersed by the mirror. It is used in embroidery in countries that have previously been under Islamic

influence. They are especially dominant in domestic embroidery and geographical areas ranging from northwestern India to Afghanistan. The fact that those mirrors are now merely decorative elements in Indian embroidery is undeniable; however, the position in which they are placed suggests that they were not always so. They divide the pattern into sections and serve as a focal point. They are strategically placed in a geometric design or are isolated and emphasized by the surrounding stitches (**Askari and Crill, 1997**).

Rivers has stated that the majority of mirror embroidery is done in the desert regions of India, Afghanistan, and Pakistan. Similarly, Gillow and Sentence, declared that the Indian states of Gujarat and Rajasthan, as well as Pakistan's Sindh, are the world's most important centers of mirror embroidery. Based on both evidence, India and Pakistan can be regarded as the epicenters of mirror embroidery (**Leghari and Shar, 2019**).

Mirror embroidery's subcontinental origin is still debated. Rivers believes mirror embroidery's origin is unknown. Nevertheless, mirror embroidery may have originated in India. In contrast, some scholars claimed that foreign travelers brought mirror embroidery to the subcontinent. Sindh received excellent geometric embroidery with mirrors from Baluchi mountain inhabitants. Hence, mirror embroidery's origin and time are unknown. The craft began in Asia, nevertheless (**Leghari and Shar, 2019**).

It is unknown when mirrors were first used in embroidery, but their use is widespread today. However, the protective qualities that they possess, when combined with the ancient talismanic connotations that are associated with embroidery, form a formidable alliance. Due to the fact that mirrors shine and reflect the sunlight, there are also strong connections to practices associated with solar worship and fertility. It is important to take note that the mirror embroidery is frequently positioned on dresses over the breasts and the reproductive organs in order to generate barriers that prevent nefarious forces from penetrating the body (**Rivers, 1999**).

Regarding older pieces one can observe that the mirrors are slightly concave. In order to manufacture these mirrors in former times, glass spheres were blown, the inside applied with reflective coating and then smashed. Often one can find round areas which

are fully concentrically embroidered. These areas fulfil the same purpose as the mirrors. **(Beste, 2017).**

Because of the power that the mirrors possess, it is very important that they be positioned appropriately on the embroidery. Mirrors are frequently positioned in the middle of designs. They are also arranged in a quincunx pattern by the *Lambanis* **(Kwon and McLaughlin, 2016).**

In *Lambani* embroidery, mirrors are used to strategically place within a geometric design or to create a focal point that is highlighted by the surrounding stitches. Either way, they serve to subdivide a pattern into areas and provide a point of interest **(Rivers, 1999).**

2.3.4.v.b: Coins

Because there has been a longstanding and persistent belief in the power of coins to heal and ward off evil, they have frequently been pierced and stitched onto clothing. Lead coins are frequently incorporated with embroidery on the fronts of dresses in the custom of a woman wearing dowry wealth as jewelry **(Askari and Crill, 1997).**

Because people have traditionally held the firm belief that coins possess the power to cure illness and ward off evil, coins are frequently pierced when being used to make jewelry or when being sewn onto garments in conjunction with embroidery. This practice stems from the fact that people have always believed that coins possess this supernatural ability. The tradition of a woman donning her dowry wealth as jewelry has led to coins being frequently incorporated with embroidery on the fronts of dresses. This is a result of the fact that women traditionally wear their dowries **(Paine, 2008).**

Coins (Indian) are one of the most traditional and old forms of decoration. The various denominations used are 25 paise, 50 paise and 1 Rupee. They are usually used to adorn their blouses. The use of coins is now limited, though some of the products still have them as embellishments **(Application for GI, 2008).**

Plate 2.34: Coins on *Chatiya*.
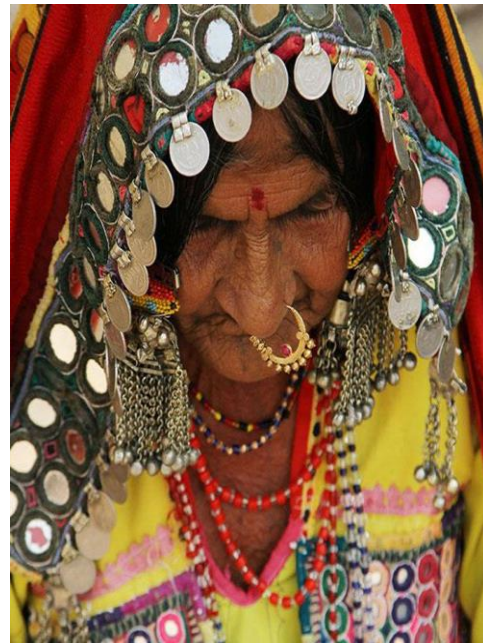
Flickr.com

Photo by Leonid Plotkin, Bijapur,

Figure 2.35: Coins on *Chatiya*

Source:https://www.perniaspopupshop.c

om/encyclopedia/karnataka/lambani

2.3.4.v.c: Shells/ Cowries

It was commonly believed that shells had the power to ward off evil, aid in the control of the forces of nature, treat illness, and increase fertility. As a result, many sorcerers, healers, and priests utilized shells in their practices. Shells have played a significant role in the development of many different cultures. They were essential to the values of the economy, society, and the political system, and they frequently contributed to the religious and symbolic significance **(Rivers, 1999).**

Cowries are used extensively in embroidery, particularly for headdresses and animal trappings, and are particularly popular in the accessory industry. In most cases, they are mass stitches or lines of stitches, but they form a symbolic design, such as can be found in the textiles used in the *Lambanis*' rituals **(Paine, 2008).**

Cowries are not only valuable as a form of currency, but they are also regarded as fortunate and are frequently used to appease Laxmi, the Hindu goddess of wealth, particularly during the Diwali holiday **(Kwon and McLaughlin, 2016).**

2.3.4.v.d: Beads

Beads and dangles made of lead are frequently incorporated into the embroidered textiles produced by the *Lambani* people. It is possible that the ritual songs that are sung to instruct the bride on appropriate behavior are related to the use of lead embellishments in dowry textiles, as lead is considered sacred by the *Lambani* people. According to the lyrics of the song, she will be "soft as lead" and will obey the older people (**Rivers, 1999).**

Glass beads and tiny metal balls are also popular and can often be found lining the edge of the relatively small embroidered bags. Lead beads are also stitched onto cloth brackets and anklets (**Kwon and McLaughlin, 2016).**

2.3.5.ii.e: Patchwork: The women's costumes and other embroidered items are actually patched together fabrics. Hand or machine sewing is used to join the different colored fabrics together. Machine-sewn patched cloth is purchased from dealers directly, or the women have the machine work done by a local tailor (**Sudeepa, 1990).**

2.3.5.ii.f: Applique: Bold motifs and narrow delicate borders of applique adorn the women's costume. The surface of the dress is invariably adorned with rick-rack or rows of applique' peaks, known as *katta* by the *Banjaras*. The other applique' motifs are *poovu* (Geometrical Floral Motif), which are geometrical representations of flowers that are arranged singly or in groups and embellished with mirrors. Katta is hand-sewn after the fabric is cut with a knife or sickle; the other motifs are machine-sewn (**Sudeepa, 1990).**

2.3.5.ii.g. Miscellaneous

- Pundas: Pundas are small tassels made of yam in either wool or cotton. They are usually edged at the end of their odhnis (veils) and blouses
- Buttons: These are small buttons again made of metal which are sewed onto their traditional blouses. (**Application for GI, 2008).**

2.3.6 Process of Embroidery

The various steps involved in the making of an embroidered piece of cloth with *Lambani* embroidery are as follows:

Step 1: Materials and Tools: The basic tools and materials needed to create a specific product include cotton or silk fabric, needles, embroidery skeins, sewing thread, accessories, cutting materials such as scissors, and so on.

Step 2: Selection of embroidery pattern: Earlier the embroidery was done without any marking.

The stitches followed the mental imageries of the embroiderer. In the present times the marking is decided by the embroiderer bases on the requirement.

Step 3: Selection of stitches: Once marked, based on the embroidery pattern determined by the embroiderer, the selection of stitches, color combination of stitches, placement of stitches, distance between stitches, and so on are all decided at this stage. Following that, it is given to the *Lambani* women for embroidery. The color combinations are sometimes decided by the in-house designers, while other times the artisans use their own creativity and discretion when it comes to colors and stitches.

Step 4: Embroidery Work: The artisan then executes the embroidery with the instructions provided to her and completes the given task with her deft fingers. Mirrors are added in case it is required at this stage.

Step 5: Ironing: The last step is to iron the fabric to achieve a good finish, this is done during tailoring. In case it's a product for final finishing is done with such as the attachment of tassels, shells, coins and other accessories. Because of these traditional attachments, the Lambani embroidery becomes distinctive. These embellishments are like value additions that change the appearance of the product with the edging or accessories. At this point, all of the product's detailing is completed. For example, even a zip will have a *punda* hanging from it, as well as a small bell or a piece of metal jewelry **(Geographical Indications Journal, 2010).**

2.3.7. Embroidered craft with similar visual language as the *Lambani* embroidery

One such community which has very similar stitch vocabulary to that of the *Lambanis* is that of the *Rabaris* settled in Kutch.

The *Rabari* had the most developed sense of decoration of any subgroup in Kutch. Their embroidery was distinguished by highly skilled, laborious work that

typically covered the fabric surface, as well as attention to detail with fine accent stitches, beads, buttons, and, later, trims. Blouse seams are embellished with *bakhiya*, the fine back stitching that was previously permitted (**Frater, 2002**).

Rabari natives were viewed differently (Dholakia and Pandya, 2013). The community may be Jaisalmer-descended. The community may have come from Afghanistan via Baluchistan. Some claimed Sindh origin. The 70-75-year-old *Rabari* artisans said they were nomads and traveled through all the places above before settling in Kutch. Their embroidery was around 500 years old but unknown. Each girl had to carry 30-35 embroidered items, including clothes and house decor, following social norms. Although being married young, the girl had to prepare a certain number of embroidered pieces before visiting her in-laws. *Rabari* embroidery featured different-shaped mirrors. *Kali-tak, kagda-tak, e*tc. were mirrors of various shapes.

The *Lambani* embroidery carries with it a lineage of migratory pattern amongst this community and it can be somewhat deduced that there is a visible influence and similarity in their embroidery with that of the Afghanistan, Baluchistan and North West India.

The *Rabari* of Kutch are of unknown origin. It is most likely that they migrated to India around a thousand years ago from Iran via Afghanistan through Baluchistan, though this has been challenged by some experts who advocate a stronger relationship with the *Rajputs* of Rajasthan (**Heaphy, 2017).**

Plate 2.36: *Rabari* **women in their traditional dress (Olga, 2012).**

Like *Lambanis*, several Afghan tribal groups embroider and use it as dowry textiles. According to the artisans, an Afghan girl learns embroidery from her mother and by observing other women in the neighborhood when she is seven or eight years old. A girl begins preparing embroidery for her wedding two to three years before her wedding and devotes herself completely to it. Her friends and family assist her with this task. It is believed that the work a girl does for her future home demonstrates her ability and suitability for marriage **(Malik and Jaglan, 2017).**

Rivers has stated that the majority of mirror embroidery is done in the desert regions of India, Afghanistan, and Pakistan. Similarly, Gillow and Sentence declared that the Indian states of Gujarat and Rajasthan, as well as Pakistan's Sindh, are the world's most important centers of mirror embroidery. Based on both evidences, the two countries of India and Pakistan can be considered the epicenters of mirror embroidery. Shrikant has also clearly demonstrated the traditional method of stitching mirrors used in India and Sindh, but she has not identified any changes. As a result, rather than demonstrating the basic stitching method, this study focuses on the changes within these traditional methods. The traditional form of mirror embroidery is discussed, as is the case in most of the literature, without any mention of changes **(Leghari and Shar, 2019**).

2.5 Present status of the *Lambani* embroidery.

Banjara needlework is passed down through word of mouth and childhood involvement, hence there is no design or method documentation. Karnataka's *Lambanis* are rising, but Maharashtra's are still in the dark due to a lack of data. There have been few attempts to popularize this household art. The government's view of crafts as a sunset industry has led to a dearth of well-developed regulations and programs to safeguard and strengthen craftsmen' ecosystems. The lack of coherence among *Lambani* needlework workers, who lived in isolated enclaves and rejected outside help, aggravated the problem. All *Thandas* artisans are unorganized since they have no central venue to obtain raw materials, display their creations, or discuss their issues. On the bright side, *Thanda* artisans have bravely kept their ancient beliefs and customs, which gives them strength, identity, and pride, and have not lost their specific art skills. But, preserving this great workmanship requires spreading this art. Some unorganized NGOs have encouraged *Lambanis* to use their traditional needlework on urban-targeted items. This craft needs a large-scale intervention because it employs not just *Lambani* craftsmen but also non-crafters **(Aggarwal, 2021).**

However, there has recently been an awakening among some Banjara community members to revive and revitalize this craft and make it a source of livelihood for the *Lambanis*. Both the Central and State governments are now extending help to the *Lambanis* to promote this traditional craft by providing financial assistance for training classes to teach the craft to the younger generation The program is still in its early stages, and much work needs to be done to modernize the craft in order to attract markets and establish agencies for purchasing and promoting the sale of finished products. The craft's future is now uncertain, and only time will tell whether it will develop and survive or if it will perish **(Dandekar, 1981).**

Though their way of life has changed dramatically over time, the community still has fascinating relics of their past. Despite their sedentism, the *Banjaras*' social customs show a visible continuity. In the absence of specific information about the *Banjaras*' social organization and customs in medieval sources, it is impossible to pinpoint the contour of change over time **(Choudhary, 2018).**

In her study, **Aggarwal (2021)** discusses Maharashtra's *Banjaras*' exquisitely embroidered textiles, which express their culture, regional sensibility, values, and identity. Banjara embroidery's bright colors and history of ambiguity and native design expressions make it needle poetry. She repeats that the craft has not been preserved and organized with centers like other traditional groups in India. This study documents Banjara embroidery before it dies out. Due of a lack of data, the Maharashtra *Banjaras* remain in obscurity, according to the researcher. Banjara needlework workers live in isolation and refuse outside help. The *Thanda*s' artisans are scattered and don't meet to address their problems. Nonetheless, they have maintained their old beliefs and self-identity, thus there is a need to spread this technique to preserve this magnificent embroidery craft. Some NGOs are helping *Banjaras* preserve embroidery, but it's disorganized. Hence, artisan ecosystems need well-designed regulations and programs.

Mohi Ud Din and Reshi (2018) have opined that in a country like India, where culture, rituals, and tradition still hold a high value, crafts work can hold many meanings for people, societies, and organizations. Handicrafts are typically artisan-made (goods). The Indian handicrafts industry is decentralized and labor-intensive. This research review paper covers handicraft production, marketing, export, and weaknesses. India's handicraft industry is reviewed. This industry feeds many rural and urban artisans' square meals. Our country's regional crafts are famous abroad. Hence our Government should prioritize their wellbeing and to lift this ecofriendly sector by supporting the artisans and also appreciate their hard work.

2.6 Design Interventions, Sustainable livelihoods, Co-design and Value Addition.

Craft, an activity that uses local resources to express something about its own origins, has also maintained constant contact with the outside world through trade and travel. Humanity and integrity are needed in the coming years to respond to the growing global resistance to constant renewal and limitless expansion. It is time to give goods a new dimension; their own personality, an invisible energy embedded in the design process. Before we can develop and sustain the craft movement in our world, we must devise new retail strategies and merchandise categories, new ways of sharing profits, and novel ways of displaying and promoting these goods **(Edelkoort, 2003).**

Indian crafts are facing their greatest threat from "changes in the national infrastructure leading to huge displacements of population and loss of traditional occupations and unrelenting urbanization development." Industrial production has steadily replaced traditional handmade production, causing artisans and craftspeople to lose traditional markets because they cannot compete with volume manufacturing, advanced technology, and mechanization. summarize the Indian crafts industry's factors. In a world that is increasingly mechanized, homogenized, and exposed to Internet scrutiny, the unique, individual, and culturally-resonant will become more appealing, they believe. They want to help talented artists in poverty, but they know they can't save everything. Except in a museum, no traditional craft skill can survive without a market **(Sinha, 2017).**

Cloth is neither subject nor object, occupying a space between the functional and the symbolic. This ability of textiles to transform human lives also hints at the role of fashion textile designers in the fashion industry's transition to sustainability. The fashion or textile designer embodies a variety of distinct qualities and approaches that may be useful in promoting change. Textiles are also the symbolic and material "thread" that connects all stakeholders in the global fashion system, and fashion textile designers can use textile knowledge and materiality as a shared language and medium **(Vuletick,2015).**

Walker, et.al. (2013) depicted three stages of Practice Based research as an interconnected Venn diagram, implying that the stages are not necessarily sequential. Goldsworthy does present the three stages as sequential: Think; Make; and Share. The goals were to investigate new practices for fashion and textile designers in 'beyond the swatch' industry contexts, through collaborative practice and the facilitation of other designers. According to Walker and Goldsworthy, the primary activity was not the creation of textile artifacts. The frameworks described above, on the other hand, provide a useful foundation because they represent the knowledge of a materials-based textile practitioner that can be applied in more social and collaborative contexts.
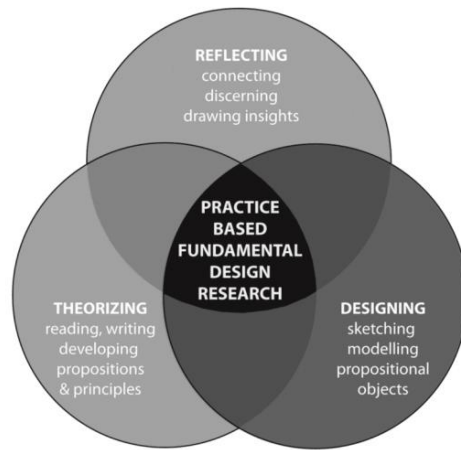
Figure 2.3:Practice Based Fundamental Design Research, (Walker, et.al. 2013)

Indian fashion design breakthroughs combine modern technology and ancient handmade techniques. Research and observation start fashion design. Design sources shape a designer's work. Everything visual, tactile, or sensual can inspire design. India combines craft and design. Craft connects designers to nature and history. Modern design uses traditional crafts. Designers bridge the market and the artisan, who is geographically far from his/her consumer, to comprehend his/her aesthetic and socio-cultural needs. Designers assist craftsmen, consumers, and the global market find relevance. Designers bridge the past and present, traditional and modern, adapting craft production to new needs **(Kapoor and Mitter, 2014).**

Also, in the fifty years since the country's independence, has Indian design empowered the crafts community to become "freshly involved" and "seek solutions themselves" on how to solve the problem of designing for new markets? Have designers posed the right questions to the craft community in order to achieve such empowerment? Perhaps the time has come. "With sufficient social opportunities, individuals can effectively shape their own destiny and assist one another." **(Poonam Bir Kasturi, 2005).**

Design intervention involves designing new products, redesigning existing products with changes in shape, size, color, surface manipulation, function, and utility; exploring new markets and reviving lapsed markets; applying traditional skills to new opportunities and challenges; and introducing new materials, processes, tools, and technologies. It connects traditional craft making to modern lifestyles. Design interventions affect every level of craft creation. They should focus on a craft's identity,

its social and cultural relevance to its region, and its processes and materials to incorporate interventions in the correct settings with efficient expected outcomes and reasoning. **(Amrita Panda, Crafts of India Design Intervention)** Design interventions help craftspeople understand methods, materials, tools, processes, and clients. Many regional artisans lack a recorded craft. Memory is the only source of traditional craft skills and materials **(Kapoor and Mitter, 2014).**

Indian regional textiles include fiber, yarn, and fabric designs. Due to global textile and garment production, regional textiles and surface ornamentation are losing their originality while becoming vague. Reviving India's hidden treasures to appeal to global fashion lovers is necessary. Fusion of regional ethnic designs into new styles is trending. Introspection into ancient textile and handicraft wisdom and skills can boost economic and social growth. New fashion creates design novelty. Today's fashion industry is a model for new business models for fast-moving consumer goods, and global competition is growing rapidly. Natural, eco-friendly traditional fabrics. Eco-conscious consumers are revolutionizing textile and apparel production. New fashion creates design novelty. Today's fashion industry is a model for new business models for fast-moving consumer goods, and global competition is growing rapidly **(Hegde, 2019)**

Kapoor and Mitter (2014) in their article test whether design intervention revives dying crafts and shows how fascinating concepts and new intervention models can be produced for various reasons, such as rejuvenating a dying craft or producing new goods to create livelihoods. Case study-based literature review. The article proposes that designer-craftsperson collaboration might broaden craft vocabulary, revive dying traditions, and tap current markets. The research will survey 30 designers, NGOs, and craftspeople in Kutch to determine if responsible and strategic design intervention can reconcile seemingly conflicting sustainability principles and revive dying craft traditions.

Singh (2017) has opined that the gap between craft demand and supply can be bridged by connecting artisans with industry needs and increasing the visual value of the crafts. On the one hand, the design industry has reached new heights and matured over time, but on the other, it remains statistically insignificant. Interior design is transitioning from an art in design to an independent field, contributing to the growth of craft and education. The creative industries must operate in a highly interpersonal

manner. A collaborative approach is required to expand the craft vocabulary in order to capture modern markets. This integration will aid in projecting a comprehensive vision for a positive outcome. We may endanger many crafts if we do not work now. It's past time to keep it going.

Nagaveni (2016) has emphasized that empowering women increases their wealth and life choices. Women must be able to reach their full potential and benefit from economic growth. Indian nomads revere the *Banjaras*. They conserved cultural and folk arts for 2000 years. Its performing arts and handicrafts define its culture and heritage. Banjara women are known for their richly embroidered, artistic clothing, which they learned from their moms, grandmothers, relatives, etc. Modernization transforms their economy over ages. Their traditional fervor is practically gone, and now they merely practice their trades to get money. Organized efforts through proper craft centers can help Banjara artisans develop their inherent skills. Skills and training boost employability, income, and rural livelihood sustainability. Two manufacturing units in *Sandur* and *Kaddirampura*, Bellary districts of Karnataka State, are relevant. These designers are fighting to preserve heritage and empowering women. This report uses participatory appraisal and interviews to investigate two craft training centers.

2.7 Role of E-Commerce and social media in contributing towards craft awareness and sustenance.

E-commerce has changed Indian business. The e-commerce industry can build innovative, sustainable, consistent, and seamless purchasing experiences across all channels by offering attractive and convenient shopping options. E-commerce is promising for emerging nations like India. In Asia's second-most populous nation, low-cost personal computers, a growing Internet user base, and a competitive ISP market are expected to boost e-commerce. E-commerce and internet enterprises in India have grown in the past two years. E-commerce has replaced advertising for major Indian portals. A retailer can save his existence by linking his business with the on-line distribution. By doing so, they can make available much additional information about various things to the consumers, meet electronic orders and be in touch with the consumers all the time. Therefore, E-Commerce is a good opportunity **(Yadav, 2018).**

Social media users communicate, share, and create highly interactive communities. Social media dominates Internet users' time. Companies are developing new techniques to capture social media moods because of this unexplored market. The Internet and Mobile Association of India (IAMAI) reports that online retailing accounts for 8% of India's e-commerce sector but is growing rapidly. Buyers will get good deals and will be able to compare items online. As of 2012, most Indian ecommerce enterprises are still losing money. Payment requires most organizations to improve security. Yet, broadband and 3G Internet, rising standards of living, changing lifestyles, and more online marketplaces are boosting India's online handicraft business. **(Yadav,2016).**

Digital marketing helps brands in many ways. Digital marketing allows firms to sell their products and services and provide 24/7 online customer care to make customers feel appreciated. Social media interaction lets brands receive positive and negative customer feedback and determine which media platforms perform best for them. Hence, digital marketing benefits brands and businesses. Consumers often leave reviews on social media, blogs, and websites. Businesses are increasingly using social media to engage with customers and manage criticism. Companies benefit from using social media to engage with customers and start these conversations **(Mandal et al., 2016).**

Social media tells the craft object's secret narrative, increasing purchasers' appreciation and value. The object's skills, materials, techniques, provenance, and traditions may be discussed in these stories. The maker's inspiration and the viewer's interpretation may interact. They may also relate the piece to the maker's work or travels. Without these stories, a buyer may not understand the craft object's cultural and monetary significance. Social media helps the maker to authentically tell the story of how an object was made and explain how it uses skillful and risk-intensive techniques to create a unique creative artefact. "Craft is about the making process—if the customer knows the back story, they're more likely to buy." Social media provides unparalleled chances for strategic network-building by discovering and engaging with significant organizations and individuals in any industry. Most crafters and producers use social media for business and creative development. Social media storytelling can enrich the

experience of witnessing, buying, and participating in craft by revealing its hidden aspects and connecting people **(Yair, n.d.).**

Facebook's advantages Social media marketing boosts company and search engine rankings by increasing social media traffic. Online producer-consumer relationships help companies understand customers and improve marketing. Social media boosts brand recognition by becoming the brand's voice and content. Most users view Twitter and Facebook as social networks, not advertising platforms. Smartphones and social media simplify product promotion and sales. Internet technology benefits artisans, but time, technical knowledge, and unfamiliarity with new media technologies prevent adoption. Indian handicrafts are unique, but automation has hurt the industry. Lack of standard input, qualified artisans, technological support, and customer awareness of craft products make raw material acquisition difficult for the handicraft industry. Handicraft businesses struggle to inform customers about artisan products. To satisfy customers, companies should evaluate product demand and acceptance **(Kohli and Trar, 2002).**

Yadav (2018), in her study has discussed the role and future of e-commerce in India. Mobile platforms, customization, social media analytics, omni-channel service, and sharing economy business models will drive e-commerce growth, she says. E-commerce keeps growing in developed and developing nations. Indian e-commerce is growing rapidly due to non-banking payments players and creative vertical-specific businesses. Mobile and internet penetration, m-commerce sales, advanced shipping and payment options, attractive discounts, and e-businesses entering new international markets are driving this extraordinary development. Today, we must value and preserve crafts. Craftsmen cannot survive solely on fairs and exhibitions. They need a larger platform to present their work instead of being sidelined due to lack of facilities and understanding. Craftsmen hope this marketing gives them opportunities like other jobs. Craftsmen use SMS, phone calls, and the internet. Knowing how to promote their future generations will boost their economy.

As per **Kohli and Trar (2002)** Indian traditional handicrafts have become popular on social media sites. Throughout the past decade, the Internet has garnered attention. As social media evolves, Facebook, WhatsApp, LinkedIn, and YouTube have become popular, inexpensive, and easy to use for everyone. This study discusses smart

phone and internet-era advances in India. Some accidental innovations had a greater impact on production and marketing. Brands and industrialization have been examined to determine why handicraft production has slowed, and different remedies have been explored. Social media marketing builds brands and increases craft company sales. Customer input also aids in product marketing strategy. Artisans use social media for communication, promotional products, client interactions, and more. Social media is a powerful tool for product promotion and information gathering. It's faster and cheaper.

2.8 Gap Analysis

Based on the available literature the researcher was able to identify the gaps in the data that was assimilated to form the basis of the research.

- The lack of availability and ambiguity of literature regarding the *Lambani* community and its craft and dearth of studies that have been conducted   to collate the data on the *Lambani* embroidery. These could be contributed to the factors such has migration (which is inherent part of the *Lambani* community), influence of regional settlements and interaction with the other communities, pressure to mingle and communicate with the local inhabitants and technological influences.

- The regional transitions have contributed largely to the development of larger stitch vocabulary of the embroidery which as per literature states about 14 types of stitches only. The semiotics of the embroidery also changed a little with the regional settlements and availability of the materials.

- Though there have been attempts to create diversified products with the embroidery it was found that few studies have really focused on the product development and innovation. The conventional products made were typically sarees, blouse pieces, bags, cushion covers, pouches and stoles.

- This society due to the caste system deeply engraved in our system still carries the tag of a de-notified community and has been a neglected lot. Hence this community resides in *Thanda*s for away from the vicinity of the cities.

- As this community exists in pockets and isolation in various states of India, they are very few who are aware of the kind of programs for the upliftment of crafts.

- In spite of being a vibrant and exquisite embroidery, this embroidery does not relish any mention in the traditional embroideries of India and is lesser known to the population.

- Lack of awareness regarding the *Lambani* embroidery could be a contributing factor towards the diminishing of the craft, through now there are a number of people working towards its revival, the need of the hour is innovation and diversification of product design.