

The Impact of Cultural Globalization and Western Media Advertisement: The Case of Indian Weaving Crafts*

Kültürel Küreselleşmenin ve Batı Medya Reklamlarının Etkisi: Hint Dokuma El Sanatları Örneği

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Abstract

World post-industrialisation has become a global village, and the cultural life of western countries has become a global norm, resulting in a side-lining of Easter lifestyle, including dressing sense. This westernisation of dressing sense has increased the apprehensions of traditional weaving crafts in India. This paper presents how the ever-increasing westernisation of dresses in hinterland India has marginalized the traditional handloom weaving crafts, and youths are increasingly disinterested in pursuing the rich cultural profession. Government Programmes for the protection and promotion are of very limited help to ensure the future of handloom continues.

Keywords: Cultural life, westernisation, tradition weaving craft, government programmes, media

Öz

Dünya sanayileşme sonrası küresel bir köy haline geldi ve böylece batı ülkelerinin kültürel yaşamı küresel bir norm haline geldi. Bu da giyinme anlayışı da dahil olmak üzere Paskalya yaşam tarzının bir kenara atılmasına neden oldu. Giyinme anlayışının batılılaşması, Hindistan'da geleneksel dokuma sanatına olan ilgiyi artırdı. Bu makale, Hindistan bölgesinde elbiselerin gittikçe artan batılılaşmasının, geleneksel el tezgahı dokuma sanatlarını nasıl marjinalleştirdiğini ve gençlerin zengin kültürel mesleği sürdürmeye giderek daha fazla ilgisiz kaldığını ortaya koyuyor. Teşvik ve tanıma yönelik Hükümet Programlarının, el dokuma tezgahının geleceğinin devam etmesini sağlamaya yönelik katkısı çok sınırlı olduğuna dikkat çekiliyor.

Anahtar Kelimeler: Kültürel yaşam, batılılaşma, gelenek dokuma sanatı, hükümet programları, medya

1. INTRODUCTION

It is true that Western culture has had a significant influence on many parts of the world, including what is often referred to as the 'third world'. This can be seen in various aspects of society, such as fashion, music, film, technology, and even language. However, it's important to note that this phenomenon of Western cultural domination is complex and multifaceted and is not solely

the result of Western power or superiority. Rather, it is a result of a combination of historical, political, economic, and technological factors. For example, globalization and the rise of mass media have made it easier for Western cultural products to be exported and consumed around the world. It's also important to note that while Western culture has had a significant impact on many countries, it has not completely dominated or replaced local cultures. Many people in 'third world' countries have been able to preserve

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their cultural heritage and traditions and often blend them with elements of Western culture in unique and creative ways. Ultimately, cultural domination is a sensitive and controversial issue, and it's important to approach it with an open mind and a nuanced understanding of the complex factors at play (McChesney, 2001; Kang, 2004; Matos, 2012).

2. THEORETICAL FRAMEWORK

In this paper, based on the respondents' narratives, an attempt is made to understand how common people view the 'cultural domination' of the west, particularly in the dressing sense. It is not to argue that traditional dressing altogether ended; contrary to this, it still prevails, and it has a visible presence in everyday life and more so on ceremonial occasions of marriages or other social gatherings. Here only argument is that with the advent of unprecedented technology, IT, an advertisement which led to cultural globalization, eastern society (here read India) witnessed increasing sense of westernisation of clothing with a blend of local designs. This arguably added to the decline of traditional weaving crafts in India. The government has made programmes for its protection. Still, the weaving community appears to be not very satisfied, which reflects in this paper in the 'narrative and discussion section'. For this agreement very briefly cultural globalization and the arguments of scholars are discussed in this paper.

In common use, globalization defines 'the increasing flow of trade, finance, culture, ideas, and people across the borders of nation-states brought about by the erudite technology of communications and travel and by the worldwide spread of neoliberal capitalism' (Lewellen, 2002). As a result of these apparently unconstrained and ever-increasing global flows, the world appears to be rapidly decreasing or caught up in a mode of 'time-space compression' (Harvey, 1989). At the same time, Giddens makes use of the notion of 'time-space distanciation' to describe the effect that the world is more and more interconnected and that events taking place in one place can now bounce out their impact to an ever-greater distance (Giddens, 1991). Though the image of a global village is commonly supposed to be headquartered in the West, the impression is that global cultural flows are seen as initiating from the West, particularly with respect to prevalent culture, including clothing styles, foods, and the like. Scholars have expressed this particular feature of globalization as Westernization or global homogenization, as signified by the all too familiar Western, frequently American representations, such as McDonald's and Coca-Cola. Subsequently, scholars summarize this dimension of globalization as "McDonaldization" (Ritzer, 2019) or

"Coca-Colonization" of the globe (Hannerz, 1992, Howes, 1996).

Through ethnographic research, many argue that western goods or broadly Western culture are taken by people in non-Western societies in their local forms of utilisation. Thus, they challenge the validity of the global homogenization thesis and emphasize the localization of global goods and culture. Watson research on the local forms of consumption of McDonald's in five East Asian societies offers a vivid example of the localization of an international product and its connected meanings (Watson, 2006). The localization of the international, or more precisely, the hybridizing of the global and the local, is a strong anthropological case because it is consistent with what anthropologists have done for a long time in understanding how meanings are built in local settings. The challenge that the global cultural flows pose on anthropology/sociology/and related is that culture can no longer be measured as a geographically bounded entity but is indeed 'deterritorialized' (Appadurai, 1996). Of course, anthropologists/social scientists are also prompt to point out that just like McDonald's in East Asia, the "deterritorialized" /transcending culture has to be 'reterritorialized' in specific locations (Inda and Rosaldo, 2002). Yet, this re-conceptualization of culture does not discourse the issue of how anthropologists can study the global or transcontinental cultural emerges methodologically. Taking the "deterritorialization" of culture a step further, Appadurai deliberates that the global cultural economy is in a complex, overlapping and disjunctive order' (Appadurai, 1996).

In order to make sense of this arrangement, he comes up with a series of new terminology, which he refers to as "ethnoscapes, mediascapes, technoscapes, financescapes, and ideoscapes," to describe the worldwide cultural tides of people, images, technology, capital, and information (Appadurai, 1996). A more direct approach would be to refer to what George Marcus terms "multi-sited research" as "designed around chains, paths, threads, or conjunctions of locations in which the ethnographer/social scientist found some form of literal or physical presence, with a clear, posited logic of association or connection among sites that in fact defines the argument of the ethnography;" (Kearney, 1995). In light of this, Ong (1999) argues that transnational migration involves "both moving through space or across lines, as well as changing the nature of something." As such, tracking individuals who migrate from one location to another, like Asian "mail order brides" moving to the United States, can provide insights into both the movement and the connections between the various locations as well as the subtle changes in individuals' identities that have arisen as

a result of the movement (Constable, 2003). Wallerstein (2012) explains this form as a component of the world system, which is made up of the core, the periphery, and the semi-periphery. The West is referred to as the core, territories between the core and periphery are referred to as the semi-periphery, and the periphery comprises countries where people are subject to the global system. The peripheral produces items and raw resources to support industries in the core, whereas the core focuses on banking, finance, and highly skilled industrial manufacturing. The global pattern of goods flows remains the same, even though the modern international economy may not consist of a "world system." Consequently, there appears to be a lot of variation in the global movement of goods, or what some refer to as the global "commodity cape" (Foster, 2002). However, beneath the surface of these free travels, there is also some manipulation of the specific types of goods that move from one region to another and from one nation to another. This manipulation is related to the global political economy, which is fundamentally driven by the differences between the west and the rest of the world. Additionally, products having a western origin, such Coca-Cola and McDonald's, are frequently mentioned in whispers as indicators of the other products being Americanized or Westernised.

Material Culture and Clothes Matter: In answering the query, Miller goes over the two steps in the academic community in the West. It was shown in the 1980s that materiality produced social worlds just as much as the other way around, marking the advancement of the first stage. According to Miller (1997), the second stage makes the argument "that things matter can now be argued to have been made." The first approach, embodied by Appadurai, holds that objects have significance because their "social life" or "cultural biography" provide insight into the society and culture they experience along their "life course." The majority of anthropologists concur that material items and culture are mutually constitutive in any given society, even though not all of them would approach the study of clothes or material culture in general from a "social life" or "cultural biography" perspective (Appadurai, 1986). Tarlo contends that homespun fabrics have come to represent national identity since Gandhi started the swadeshi, or homespun, movement in India to oppose British textiles and to strive for national independence from Great Britain (Tarlo, 1996).

In pointing out the relationship between material culture and social identity, Miller recognises the value of what he terms the initial phase of material culture studies. However, Miller (1997) criticises those works for "privileging something called society" by transferring

already significant social identities, like gender and class, onto material items and thereby ignoring the materiality of things. As a result, he suggests that material culture studies take a new turn and that it is now possible to argue that things matter (Miller, 1997). He has two meanings when he says it. In order to explain why items like this matter, material culture studies might, among other things, go back to the materiality of things. More precisely, he refers to the "material context" of the objects under investigation. In his analysis of Coca-Cola in Trinidad, the author argues that the beverage is significant not because it inherently represents American culture but rather because it is a "sweet drink" that should be compared to other "sweet drinks" available on the island, some of which are regarded as "local" and others as "foreign." Miller contends that Trinidadian perceptions of what constitutes "local" and "foreign" beverages are not self-evident; rather, they are entwined with political issues of race and ethnicity and resulted from negotiations between executives in overseas corporate headquarters and local company representatives who had conflicting objectives (Miller, 1998).

The term 'dress' holds diverse meanings for various fields such as sociology, economics, and fashion designing. For sociologists, dress could signify social status, class, and cultural values, while economists could view it as an indicator of consumer behaviour and economic growth. Meanwhile, fashion designers could see it as a form of creative expression and aesthetics. But in the setting of cultural the rise of globalisation the increasing acceptance of Western attire in Indian society challenges conventional fashion standards and underlines how globalisation affects cultural customs. The unchanging nature of fashion is evident regardless of the historical era being discussed. The variety and development of styles can be explained by the fashion process. Fashion is impossible in certain countries where the dominant philosophy is opposed to or hostile to progress in society (Kawamura, 2005).

Preceding arguments show it is a highly debated issue; most argue that cultural domination is primarily western domination or homogenization, while many argue it is a blended way. Cultures get amalgamated or different forms. Here argument in the paper is that owing to technical advancement unprecedented flow of advertising and marketing agencies, eastern societies are very much at receiving end in this unmatched competition. Western countries are more successful in promoting their culture through the internet and television, even though people in third-world countries also have access to these technologies. Western countries have a strong economic and cultural influence on the global stage, which allows them to invest more heavily in media production and

distribution. This means they have more resources to create and disseminate content showcasing their culture, such as movies, TV shows, music videos, and social media campaigns. In addition, western countries have historically been at the forefront of technological innovation, which has given them a head start in utilizing new digital media platforms to promote their culture. Silicon Valley, located in the United States, is a hub for technological innovation and has produced many of the most popular social media platforms, such as Facebook, Instagram, and Twitter, which are used globally to disseminate culture. English is widely spoken around the world and is the dominant language used on the internet, making it easier for western countries to reach a global audience with their cultural content. The power dynamics of the global media industry are such that western countries often have greater control over the production and distribution of content than third-world countries (Matos, 2012). While people in third-world countries may have access to the internet and television programs, western countries have several structural advantages that allow them to promote their culture more effectively in the current IT revolution world. Provided this, it can be argued that traditional weaving crafts and many more crafts are under stress for their survival. For this, narratives are provided, do they see their future and what they expect from governments and if at all they are hopeful of their fabulously rich weaving crafts.

3. TRADITIONAL WEAVING CRAFTS DECLINE

The worst effect of Western dressing culture on traditional weaving crafts of India is the loss of demand for traditional textiles. As Western-style clothing becomes more popular in India, the demand for traditional Indian textiles has decreased significantly. This has resulted in a decline in the market for traditional textiles, making it difficult for traditional weavers to earn a livelihood. Moreover, with the increasing demand for cheap and mass-produced clothing, the traditional handloom industry in India is struggling to survive. Many weavers have been forced to abandon their traditional Craft and seek employment in other sectors. The lack of appreciation for traditional weaving crafts and the gradual loss of knowledge and skills associated with these crafts is also a major concern. The younger generation is often more interested in Western fashion and may not see the value in learning traditional weaving techniques. The impact of Western dressing culture on traditional weaving crafts of India is a complex issue with far-reaching consequences for the cultural and economic landscape of the country (Shanker, 2004; Ramchandra, 2016). It is important to recognize the value of traditional weaving crafts and support efforts to

preserve and promote them.

4. RESEARCH METHODOLOGY

This paper tries to understand the perception of the weaving community, predominantly Muslim weavers and other backward castes pertaining to the future of their weaving of rich cultural attire. For this, it appears pertinent to consider a qualitative approach by analysing the narratives of common weavers and other stakeholders. Narrative analysis has gained profound traction for the last few decades. Narratives are not merely general perceptions as story narration. Narratives are built over a period of time due to conscious observations of phenomena. Narrative research is a research method in social science that seeks to understand human experience by gathering and analysing stories, personal narratives, and life histories. It is an important research method because it allows researchers to capture the complexity of human experience and to gain a deeper understanding of how individuals make sense of their lives and the world around them (Wengraf, 2001; Riessman, 2008; Freeman, 2015). Around twenty-two, in-depth interviews are conducted with common weavers and cooperative society members irrespective of gender. In a cooperative society, female weavers are hardly visible owing to deep-rooted patriarchy.

Among the recorded interviews, those discussions provided in the paper which are specific. During the interview, saturation was also witnessed, and here in this paper, a humble attempt is made to understand the cultural aspects responsible for shrinking handloom weaving crafts. Due to its household nature, it is important to understand the narratives of young members of the said community. Narratives are important because they provide a means for individuals to construct and make sense of their experiences, and they allow researchers to gain insight into the subjective experiences and perspectives of individuals and groups. By collecting and analysing narratives, researchers can better understand the complexities of social phenomena, including social identities, cultural practices, and social norms, among others. Narratives are a valuable tool in social science research, as they allow researchers to explore the richness and diversity of human experience in a way that goes beyond quantitative data.

These interviews were carried out for the PhD work under the title "Government Programmes for the Promotion of Traditional Crafts with special reference to the weavers: A case study of District Mau, U.P.

The region of Mau and Azamgarh, along with District Varanasi, is globally known for handloom weaving which is tedious yet of utmost importance to the highly marginalised Artisan community of Indian caste ridden society.

Particularly for the Muslim minority who after the partition of India (1947) left in India were not big businessmen or traders, but a profound chunk of the population is marginalised artisanal caste or service caste engaged in age-old traditional family artisanal profession.

5. INTERVIEW TRANSCRIPTION

The majority of the weavers are from the Ansari caste of Muslims, and a small proportion is of Hindu weavers too in the region. In the local dialect, weavers are referred to as "Jolaha"/Jolahan as a slur which is a Persianized term meaning "person working with a bowl of woollen/thread (Khalidi, 2006).

This is a home based industry of utmost importance as it provides job opportunities to women who still have very limited access to outside skilled jobs owing to poor educational status (Raman, 2010; Williams, 2013). In-depth interview is carried out with women weavers, young male/female weavers (18-40 around), weaver's society members, including post holders (president/s) who are entrusted by the government policy and programme formulators for the better welfare programmes implementation, which on ground marred with several critical issues. These issues are discussed in the interview.

The interview is deliberated around some critical issues, which are listed below.

- I. What weavers perceive about the government programmes pertaining to the protection and promotion of traditional weaving crafts.
- II. Do they see any future in traditional weaving crafts, and do they consider any positive opinion about the government's slated programmes?
- III. Whether or not they avail long listed programmes for the protection and promotion of traditional weaving craft in the Mau region.
- IV. How particularly minority women are affected by the downsizing of the traditional weaving craft.
- V. In the case of downsizing of weaving craft where youth are shifting to a career perspective.
- VI. Are they availing through weaving societies numerous programmes, and how do they see programmes duly meant for them?
- VII. Where youths are shifting while abandoning weaving craft.

This interview is carried out in Lingua Franca of Persianized Urdu/Hindi/Bhojpuri owing to predominant Muslim religious seminaries, which profoundly impact the language in the area (Rahman, 2015).

- *Rich Traditional Occupational Inheritance:*

"Ham ye bunai ke dastkar hain and khandani virasat (Family Inheritance) ke taur par Sadiyoun se chala aa raha hai, pure ilaqe ke Ansari Hazarat ke yahan 'gharelu kaam' (Household Work) ke taur par hota hain jahan sare hi ghar ke log kisi na kisi Darje me kirdar nibhate hai." The phrase "Ham ye bunai ke dastkar hain and khandani virasat" encapsulates the essence of the weaving craft within the Ansari community. Translated as "We are the craftsmen of weaving and part of a familial heritage," it highlights the deeply rooted nature of this occupation, persisting through centuries. In this household industry, each member of the family contributes to the weaving process in various capacities, showcasing the familial bond and the collective effort that sustains this tradition. The practice of weaving within the Ansari community can be traced back for centuries, reflecting a cultural continuity that has endured the test of time. As mentioned in historical records, such as Birdwood's observations in 1880, the weaving craft was an integral part of the region's identity. However, despite its historical significance, recent trends indicate a disheartening decline in the prevalence of this traditional art form (Birdwood, 1880).

- *Cultural/Traditional Changes and increasing Mall culture:*

Lekin pichle do teen dahaiyoun se aur khas kar pichle 10-15 sal se is "Dastkari se mohbhang" (Disenfranchisement with traditional crafts) hota ja Raha hai. Wajah ye hai ki Logo ke Jindagi me "amul chuk badlao aaya" (Great changes) hai uska asar libas par aur deegar "Atwar-E-Zindagi" (Lifestyle) par pada hai. Ab log kachhe makan ko chod kar intejam karke eint ke pakke makan bana rahe hain, sadken khadinge ke jagah hukumat ne RCC (Reinforced Cement Concrete) ke kar diyen, gali nale plaster hog aye hain, 'gaon tak me' (Hinterland) log shahri libas/maghrabi pahan rahe hain, jiske pas Wusaa't (Prosperity) hai vo Cycle Tark kar chuka hai, Bike chala raha hai. During the conversation, senior members emphasised that they do not see a promising future for handloom weaving crafts, and they assert that this is owing to the extreme transformation of the traditional lifestyle. Human daily life drastically changed from coarse technology to the current modern life equipped with sophisticated gadgets. Hardly people use Bull Cart for transportation in the age of reasonably cheap modes of transportation in the form of motor vehicles and other four-wheelers visible presence in the hinterland of India. Mud houses mostly switched to concrete houses, and even the government assisted with all needed material support and increased products of building materials within reasonable prices. For the last two decades or so, simple brick roads have been replaced by cemented hard motorable all-

weather roads. This strong argument shows that senior community members of the weaving community see no promising future; unprecedented development in information technology has promoted Hip Hop fashion, and its access is increasingly cheap in the age of “Mega Shopping Malls” occasional discounts are the new norm. And in the age of Mobile Application is even more easy to access in hinterland villages.

- *Common Sense About Daily Changing Life Towards Mechanised Life:*

Schools me patri ke jagah Blackboard aur nai tareke se taleem di ja rahin hai, khane pine ki cheezen ab maqami nahi balki packet ke aa rahe hain, masala bhi log packets ke late hain. Aise me ye bahut mushkil jan padta hain ki handloom baqi rahe, ye powerloom me tabdeel hote ja rahe hain aur log iske liye is ilake ke gaon chod kar bade shahar ja rahe hain. Further, experienced elderly argued that even schools in the locality have changed from sitting on Jute bags to chairs and tables, blackboards, and even changing on a daily, weekly basis to sophisticated means of education. Kitchen products and everyday eating materials are now packed products of long durable quality; hardly anyone cares for so called tedious ways to keep spices and floor wheat in traditional forms. Plastic packages drastically changed the kitchen even in remote villages; in this pretext, it is exceptionally hard to believe the coming generation will stick to handloom weaving. Matter of fact is that they are already switching to power loom and moving to ‘Qasbas’ (towns) for better availability of electricity. Many deserting the profession summarily and moving to other life skills.

As daily life undergoes a significant metamorphosis towards mechanization, this article aims to shed light on the complex impact on traditional practices within the local community. From changes in educational settings to the transformation of culinary practices and the challenges faced by handloom weavers, understanding these shifts is crucial for developing strategies to balance modernization with the preservation of cultural heritage. The coming generation's proclivity towards mechanized alternatives raises questions about the sustainability of traditional crafts, emphasizing the need for proactive measures to ensure their continued existence in the evolving socio-cultural landscape.

- *Traditional Vs Modern:*

“Ye baat sahih hai ki Hukkam ne falahi programme bunkar ke mutalik banai hai lekin zameeni haqiqat ye hai ki naujwan nasl bilkul mutasir nahi hai, agar mumkin huwa to schemes ka kuch mali shakl ya training ke shakl me mustafeed ho lete hai, lekin iska matlab ye bilkul nahi ki vo

is azeem peshe ko barkarar rakhen.”

- *Government Initiatives and Weaver Response:*

Weavers acknowledge the efforts of government ministries in formulating programs aimed at the protection and promotion of weaving crafts. However, they assert that these initiatives often fall short in making a tangible impact on the ground.

- *Survival Dynamics:*

Weaver communities emphasize the pivotal role of master weavers in providing raw materials and designs, which are essential for the survival of the craft. While government programs exist, the weavers argue that they are time-consuming, laden with bureaucratic hurdles.

- *Urban Migration and Changing Trends:*

A notable trend observed is the migration of those interested in designer cloth weaving to metropolitan cities. These individuals seek training and employment in private sewing industries, drawn by the allure of working with fashionable fabrics.

- *Challenges in Program Implementation:*

Weavers’ express frustration with the execution of government schemes, citing difficulties and inefficiencies. The bureaucratic ‘red-tapism’ further hampers the effectiveness of these programs.

- *Youth Opting for Profession Changing:*

Halat is darje me hai ki yaha ‘naujwan tabqa’ (upcoming generation) *jo taleem ko kuch khas ahmiyat nahi deta vo bhi sal do sal umr zyada dikha kar passport ke husul me koshis karta rahta hai jisse ki vo middle east me ya kahi aur mehnat ke peshe me lag jaye taki khud ka aur mutalikin ke liye raushan mustakbil bana sake. Yaha naujwan ya ghar me ladkiyan aksar majboori ke chalte hathkargha se jude hain.* The current situation reflects a trend among the youth who, despite undervaluing education, actively seek opportunities for early passport acquisition to pursue unskilled work in the Middle East or other regions. Economic factors and limited options often force young individuals. Falsifying age for early passport issuance is common, especially among males, driven by the allure of better earnings in foreign countries. This shift is notable as traditional crafts decline, and the motivation for migration is primarily financial.

Vo sidha sidha kahte hai ki jab ekka khatm ho gaye (a type of small one-horse carriage with two wheels), *Kolhu ke bail nahi dikhte, palki me aati dulhan khatm tamam hai, aise me hatkargha ke mutalik bhi purummid* (Optimistic) *nahi huwa ja sakta. Ye Mamla hukumat ke banaye falahi programme* (welfare programmes) *se zyada logo ke dilchasp* (interest)

se related hai, jo 'hukumat ke is ilake ke karinde' (implementing officers/authorities) hai unke office ke badhali (poor condition of offices of welfare programme implementing authorities) se hi lagta hai ki jaise ye badhal hain waise hi hathkargha (handloom) bhi badhali ka shikar hai, jispar hame afsos hai.

The whole debate/discussion revolved around the binary of 'Traditional Vs Contemporary' (modern /westernisation /globalisation). Due to the increasing technology-oriented lifestyle abandoning traditional ways is apparently responsible for the poor interest in handloom weaving crafts; though the modern lifestyle has created an unprecedented threat to the Globe itself but still people following hugely. For many senior handloom weavers in the region, handloom crafts are fast shrinking occupation like many professions, which are now technologically driven under the much-talked Philosophy of Mass Production and Mass consumption. Mode of transportation has hugely/irreversibly changed, and almost all aspects of life have changed. So is weaving and its preference. One may hope that government-run programmes may assist the traditional weaving community to turn to modern apparel, ensuring the rich skilled weaving community can flourish positively.

6. DISCUSSION

The above-mentioned rich narratives of the weaving community clearly show the binary of 'traditional and modern', which is a household term pertaining to lifestyle. The post-industrial world is a world of colonisation and of globalisation/cultural globalisation. Now physical colonisation is no more, but cultural globalisation is lived reality. This global cultural village has provided an edge to western socio-political life. In turn, it drastically impacted the weaving preference of the third world.

The weaving community narrated that now we are witnessing industrial society and agrarian society, and its lifestyle is increasingly shrinking fast. The upcoming generation and fairly last generation already studied in convents and universities, which along with knowledge and skill, in addition also transfer certain western dressing sense (Khaire and Hall, 2016). Along with educational institutions owing to unprecedented development, information technology has facilitated the outreach of ever increasing and changing fashion world to hinterland India. As per traditional weaving and crafts are concerned, most still weave traditional dresses like Dhoti and other few. While the upcoming generation though culturally wants to carry on traditional clothes but the advertising agencies of the western world are far more exploitative than the traditional ones. In fact, unmatched most news

anchors other than festive occasions follow non eastern clothes and many argue that modern work culture calls for slim modern clothes either most suitable to present industrial society. Since traditional weaving crafts are labour intensive and household and, more importantly, rich cultural identity government has a dedicated ministry for its care. The said ministry of textile carries out survey of weavers pan India and chalks out programmes for its betterment, but to utter dismay, it finds it tough to materialise on the ground (Meher, 2022). The above narratives show that ordinary weavers are not very optimistic pertaining to the programmes that it will ensure a promising future. On the ground, it shows the programme implementation is marred with several critical issues. The traditional weaving process is largely unorganised and material is provided by master weavers, for this reason most weavers do not care much about programmes. During field visits, it was evident that as against the claim of concerned authorities, most weavers do not have identity cards as the government intended to provide exclusive identity cards to the handloom weavers. The slated programmes show a comprehensive list of programmes, including Cluster Development, Yarn supply at a subsidised rate, training programmes, and the establishment of a 'Marketing Centre' in the region for the stall of handloom products. The occasional exhibition is also conveniently carried out by making big advertisements in daily newspapers. During the discussion common weavers know about the Yarn supply scheme but never to avail it. The marketing centre is standing without any functioning and its accessibility is very tough for poorly educated and economically pauperised weavers to approach the concerned authorities.

Still, traditional weaving community depends solely on master weavers for all sort of help and materials including advance sustenance money. Weavers were assertive that hardly young generation are inclined towards family occupation of weaving. Fairly good number have already abandoned the craft and list increases year in and year out. The principal reason is drastic cultural transformation of Indian society and moving or adoption of apparently appealing reel life. This is the major concern of senior community members for increasing abandonment by the upcoming generation. Government Programmes are apparently fair enough for providing assistance to the weaving community, but what is needed is programmes which can transit the traditional weavers to weave modern apparel while keeping up the traditional products which are cultural identity, and a good number of Indians still prefer cultural dresses as a bearer of rich aesthetic lifestyle.

7. CONCLUSION

World post-industrialisation has witnessed an increasing

impact of western cultural life incessantly. In addition, for the last two centuries or so major non-western countries were a physical colony of western countries, namely Britain, Italy, Spain and many others which deliberately or people themselves gradually adopted the lifestyle of their ruling Masters. This phenomenon still strongly continues as third world countries followed the pattern of western educational institutions' course curriculum and class patterns, which resulted in ever increasing western attire and any distraction from that appears to be unacceptable though not at the policy level but yes at a practical level. Provided these traditional weaving crafts are under unprecedented existential crisis. Since India has a huge population and a quite good part of the population still cares for traditional dresses as opposed to the westernisation of the society and also as cultural promotion, these weaving crafts still find fairly good demand to continue with their rich age-old weaving occupation. One may hope government programmes, along with a sense of cultural protection by the conscious mass of the population, will ensure the existence of handloom weaving crafts.

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CONFLICT OF INTEREST

There is no conflict of interest that could affect the interpretation or presentation of the research findings.

NOTES

Do teen dahaiyoun (for last three decades), *Dastkari se mohbhanga* (Apathy with handloom), *Atwar-E-Zindagi* (Lifestyle), *Kachche makan* (Thatched Home), *Log shahri libas/maghrabi pahan rahe hain* (People are preferring western attire), *Patri* (Wooden writing pad used earlier), *Khane pine ki cheejen ab maqami nahi balki packet ke aa rahe hain* (Now eatables are readymade and packed i.e. no more much traditional eating materials.) *Ilake ke gaon*

chod kar bade shahar ja rahe hain (Labour migration from villages to big cities.), *Falahi programme bunker* (Welfare programmes for weavers) *Zameeni haqiqat* (Ground reality) *Naujwan nasl* (Young generation) *azeem peshe* (Great or rich traditional handloom occupation) *Halat is darje me* (Deterioration to this level) *Middle east me ya kahi aur mehnat ke peshe me lag jaye* (Get engaged in manual labour in middle-east or somewhere else) *Ladkiyan aksar majboori ke chalte hathkargha se jude hain* (Girls are engaged with home based industry in the absence of any viable option.) *Kolhu ke bail nahi dikhte* (Plodder, meaning here that life has changed to mechanised form, no more bullock cart or as such.).

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