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

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24. Paithani Business in Yeola

Mr. Kudase Udhav Kalu

Dept. of History, M.S.G. College, Malegaon Camp, Malegaon, Dist: Nashik.

Introduction

Just as the history of the establishment of Yeola begins with the advent of Raghuji Nayak, the history of the pursuit of Yeola also begins with Raghuji Nayak. Only when "Raghuji Baba established Yeolawadi did he invite the silk artisans for the betterment of this wadi. Shymdas Walji, a Gujrati householder doing business gave him protection and monopoly on his business. He started a silk handicraft business in Yeola. He brought many artisans to Yeola. The future of Yeola was linked to the weaving industry by weavers, artisans and traders. From the beginning of the eighteenth century, Yeola's name began to shine in the surrounding area. The silk of Yeola began to sway on the shoulders of the rich.

Silk Got Married to Gold

Between 1930 to 1935 the city of Yeola became famous for its glittering silk. Paithan in Marathwada was then under the rule of Nizam. There was a conflict between the Nizam's government servants and the gold and silver artisans of Paithan. These artisans migrated from the Nizam's state to Ahmednagar district. Among these artisans Shri Ramchandra Sakharam Baswande was attracted by the silk industry of Yeola. Some of these artisans entered Yeola. On 7th Jan. 1837, a gold wire factory was started by Shri Ramchandra Sakharam Baswande in Yeola. Gold was important. Paithani, Shalu and the golden velvet work, glittering flowers and the golden decoration and the gold alongwith silk is vividly described by J. Nissim in his book "A Monograph on wire and Tensel in the Bombay Presidency". J. Nissim says, "hitherto Yeola had to import the precious thread; henceforth it could manufacture it at its very doors for local consumption and export abroad in this way was the older industry wedded to its handmade the goods smiled on the happy union and showered riches on the descendants of these who had brought it about."

Financial Relationship of Horizontal Vertical Threads

In the early 19th century, however, Nissim gave detailed description of the work and the silk industry. At that time Vallabhdas Muralidhar was the leading industrialist. Gujrati, Vani and Patni took the lead in making gold on a small scale. The silk industry was boosted by productive

traders who provided capital and management to the industry. Gold was given to the artisans of Yeola and gold wires were made from them and even zari work was done etc. doing the entire production process. The artisans were paid for it and the manufactured materials were sold in or out of Yeola.

Productive Merchant Method

In every stage of the trade, artisans depended on productive traders. The industry was designed to provide the raw material to the manufacturer and the artisans to process it properly and return it to the manufacturer. Without capital and cooperation artisans had to depend on productive traders for their livelihood.

Labour/Artisan

Pavtekar who makes the gold wire is the goldsmith. In that situation of 1909, Maratha goldsmiths four to five small scale industries of gold wire production were started in Yeola. According to the caste the home industry training was given to them in the family only and this ancestral legacy was carried further. There were no separate facilities for technical training. Later, the gold mine industry in Yeola became extinct. Nissim has predicted his future by looking at the condition of the then goldsmith. He says the disappearance of goldsmiths from many big cities shows that the non-existence of these professionals cannot be ruled out. This danger cannot be avoided if the trainee goldsmith is not properly trained in craftsmanship. Momins show special skill in twisting silver and gold strings. Nissim writes while describing them, they are hardworking, self-reliant and carefree. They have old beards, they paint them red, their eyes are sharp.

Wage Compensation

Nissim has tried to find out the financial status of different classes of artisans through statistics. He has calculated their employment by taking into account the remuneration they receive and the time it takes for different work processes to take place.

The process of making a 45 yard ball of silver yards, separating the part that is longer than the standard yardage and mixing a pound of gold, is carried out at the beginning. It takes two days to make three yards. They would be given two rupees for each yard. The subordinate labourer would receive four annas behind every yard. Every yard would cost 1 rupee 4 annas. Accordingly, three Pavtekars would earn 3 rupees 12 annas within two days.

Drought Conditions

Paithani sari made in Yeola was being sold in Meheji village. This village is in Pachora taluka. The pilgrimage takes place here in winter and it lasts for four months. A large number of traders would come from Khandesh and Varhad and buy material of Yeola. They would carry the handloom material of Yeola for sale. But due to the continuous drought, there was no more importance of Meheji's pilgrimage as before. The Merchants of Yeola had to also focus on their own shop in Yeola. Very few traders set up shops and agencies outside Yeola. At the beginning of the twentieth century, they were willing to provide material to the outside traders based on their financial status. Yeola goods were in demand in many cities of Maharashtra. Ahmednagar, Sangamner, Nashik, Lasalgaon, Malegaon, Dhule, Jalgaon, Parola, Chopra, Amravati, Akole, Khamgaon, Jalna, Nanded and Hingoli were being supplied goods from Yeola.

Yeola's Paithani, the Best Garment of Maharashtra

Paithani is one of the best traditional forms of textile art in Maharashtra. Paithani, which has a glorious tradition, gently touches women's mind. This Maharashtra got the name Paithani from Paithan. This art was the royal abode of the Satvahana King of Paithan. In the seventeenth century, Shamdas Valji Gujrati migrated from paithan to Yeola. He brought many skilled artisans with him to Yeola and since then the production of Paithani had started in Yeola village. Yeola became famous for Paithani in the 19th century. Today many skilled artisans are weaving Paithani as a means of income for many weavers. Paithani has got its place in all the sarees today in an excellent way.

Today Paithani park is being started by the Government in Yeola. There are about fifteen hundred to two thousand handlooms of Paithani artisans. 90% of Paithani is made in Yeola. The weaving community is heavily involved in this industry. In accordance to that, there is a large financial turnover due to the silk trade, dyeing, sale of Paithani. The industry today employs about 15000 to 20000 weavers. Original zar is used for Paithani weaving. In the past, gold handicrafts would be done. Quality silk was used. Paithani is more beautiful with the built-in features of wide padded edge velvet and elegant carvings. The process of making paithani, however is difficult and labourious.

Paithani Enhancing the Beauty of Woman

The beauty of a beautiful woman is more open due to Paithani. The paithani looks open due to the amazing pattern woven on the edge of the Paithani. Paithani stands out as a beautiful garment of soft touch with bright colours. Amazing traditional paithani is seen in every women's

heart. Every woman wants to wear Paithani on all festive occasions. Because the look of Paithani is so beautiful. The colours of the Paithani are also very important. Elegant Chandrakala in black colour, green paithani in parrot colour, peacock colour reminding of the peacock feathers, purple and pink colour falsa. All these traditional colours make the beauty of Paithani more open. From time immemorial, Paithani is considered as a sign of prosperity. Genuine silk determines the price of Paithani. In the handicrafts of Paithani, the designs of ancient birds are of special importance. That is why the peacock of zartari should dance on the screen. However, the artisans who make the beauty of Paithani have to endure a lot of hardships. The wood handloom used for weaving Paithani was made by digging a hole in the ground. But, today it has modernity. Today, it costs upto Rs. 50,000 for handicrafts.

Production of Paithani

When making Paithani, first of all, a wave of silk is rolled on a wheel. The silk is then wrapped around a bicycle-shaped rahat. It is called vangi. When this process is completed, the silk stick is stuck in the ankle. The threads are woven criss-cross from the silk of the handlooms. This process of weaving paithani on handloom is very risky because of which it has to be woven carefully. The process will be more noticeable if the reader sees the handloom of Paithani personally.

Objectives

1. To study the textile industry in Yeola taluka.
2. Getting information about different textile industries in Yeola taluka.
3. To study the incident in which Raghuji Nayaka brought this industry from Paithan to Yeola.
4. To study the changes that took place in the textile industry between 1857 to 1947.

Hypothesis

1. The importance of Paithani in Yeola taluka has remained unique.
2. The Paithani industry provided employment to the people of Yeola taluka.
3. Yeola taluka has made its independent identity due to the Paithani industry.
4. The industrialist played an important role in the Paithani industry.

Conclusion

Paithan is situated on the banks of Godavari river in Aurangabad district only fifty kilometres from Aurangabad. It is one of the oldest cities in India. Evidence has been found that humans lived in the stone age around Paithan. Paithan was the capital of the Satavahana Kings.

In view of the increasing demand for Paithani efforts have been made to increase the production of Paithani in other places as well. In the seventeenth century, Raghuji Naik, a

Gujrati merchant by the name of Shyamdas Walji brought some skilled koshti, Sali, Khatri weavers to Yeolawadi and set up a peth there.

As a sign of good luck the bride will be adorned with this garment like paithani. For Navardeva, it was suggested that Jarikathi Mandil, silk dhoti, shoe should be worn at the wedding. The industry had received royal patronage.

Paithani came to be considered different in the world due to its unique weaving technique. This paithani was not made anywhere in the world except Paithan. The feature of Paithani is that the design on the edge sheet woven in it looks the same from both sides. Paithani was woven from real silk. Paithani is not woven from any other thread and if that time comes then it cannot be called Paithani because Paithani is going to be Paithani. All other experiments have been wasted to this day and other names are given to those experiments but could not take the place of Paithani.

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