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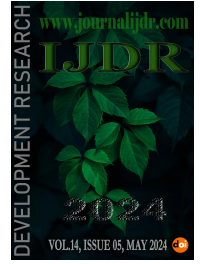
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RESEARCH ARTICLE

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A STUDY ON UPLIFTMENT OF SILK HANDLOOM CLUSTER- CHANDRAPUR, CHHATTISGARH

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ABSTRACT

The Chandrapur, Chhattisgarh silk handloom cluster strengthens the community by setting up methods to support local craftsmen. Economic expansion, social empowerment, and craft preservation are the main indicators of the cluster's success. Implementation involves assessing the level of expertise of the artisans and offering financial assistance, education, and infrastructure development. The cluster concentrates on talent development, market connections, and design innovation to improve the community. The primary design concept draws influence from the local culture and environment and mixes traditional themes with modern aesthetics. The cluster's all-encompassing strategy protects history, enhances livelihoods, and establishes Chandrapur as a center for luxurious silk handicrafts.

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INTRODUCTION

The silk handloom cluster in Chandrapur, Chhattisgarh, is a thriving community that focuses on silk weaving and the promotion of traditional craftsmanship. The implementation of this cluster involves empowering local artisans, fostering economic growth, and preserving cultural heritage. The success rate of the silk handloom cluster is measured through factors such as economic progress, social upliftment, and the preservation of traditional skills. To uplift the area with respect to handloom, the cluster emphasizes skill development, market linkages, and design innovation. A major theme for designing within the cluster is the incorporation of Bastar Dokra art. This ancient metal casting technique, rooted in the cultural heritage of the Bastar region, adds a unique and captivating touch to the silk handloom products, showcasing the rich artistic excellence and cultural diversity of Chandrapur.

Objective

- To study the various type of manufacturing silk products.
- What are the major themes which are taken for designing?
- To study the implementation of design theme on product and success rate
- To suggest strategies for upliftment of handloom cluster.

Limitation

- Limited Data Availability:** Access to comprehensive and up-to-date data on the implementation process, success rate, and upliftment strategies of the silk handloom cluster in Chandrapur, Chhattisgarh, may be limited.

- Time Constraints:** Conducting an in-depth analysis of the implementation process, success rate, upliftment strategies, and the impact of Bastar Dokra art within the given word limit may be challenging.
- Resource Constraints:** Availability of resources, such as funding, infrastructure, and technical support, may influence the implementation and success rate of the silk handloom cluster.
- Stakeholder Perspectives:** Capturing diverse perspectives and experiences of artisans, policymakers, and other stakeholders involved in the silk handloom cluster may be challenging due to limited access and time constraints.

LITERATURE REVIEW

In the research of "Chhattisgarh rajyamaihatkardhau dhyogkavikass amasyaevamsambhavnaye" by Dewangan, Ramesh Kumar (2004) discussed about the problem which are face in development process and what are the possibilities to overcome all these problem. <http://hdl.handle.net/10603/89870> How Dhokra metal art are created, what are the communities involved. This research work focuses on the craft's relation with the folklore of artisan and consumer communities. These are the topic involved in research of "Dhokra Metal craft and communities Tradition from Chhattisgarh" by Aditi, Patel (2019). <http://hdl.handle.net/10603/426293> Rama Lakshmi P (2018) has examined various factors related to silk like ,the production process globally, how many generation is involved in this industry, how to improve craftsmen socio economic status, in her research "A study on the growth prospects of silk industry in india". <http://hdl.handle.net/10603/240191> In this research "A study on customer attitude towards marketing of handloom products" , Anusuya R (2015) throw lights on how much customers are aware of handloom, also examines the practices to encourage customers to buy handloom, customers review and suggestions towards handloom, and what are

the problems faced by customer while using handloom products. <http://hdl.handle.net/10603/245152>

Creation of Cluster and Dewangans: According to the legend prevalent locally in ancient time there was a demon named MAHISASURA. He use to torture people . People wen to MATA PARMESHWARI with prayers to protect them from the atrocities of Mahisasura. To save people from the tyranny of Mahisasura, Mata Parmeshwari started a war with Mahisasura. Seeing himself defeated in the battle, Mahisasura hide in the buffalo to save his life. He did not came out even after many shouts of Mata Parmeshwari. Then Mata Parmeshwari herself got naked to get Mahisasur out of the buffalo. Seeing Mata Parmeshwari naked, Mahisasura came out from inside the buffalo. As soon as Mahisasura came out, Mata Parmeshwari tied him up. This war lasted for 7 days. Mata Parmeshwariherselfe was feeling uncomfortable to go back to her adobe in a naked state. Then she made an effigy out of the dirt of her body and breathed life into it. She named him DEEPCHAND. Mata Parmeshwari ordered Deepchand to make clothe for her. Deepchand made tools for weaving clothe like loom, kada, charkha, shuttle etc. from the bone of Mahisasura. By making threads from the fibers of lotus cord, Deepchand made a cloth and presented it to Mata Parmeshwari. In this way the weavers of this region consider themselves to be the descendant of Deepchand and since Deepchand was made from the dirt of the body of Mata Parmeshwari, they consider themselves to be made from the divine part of the god. In this rigion, the cast of weavers is called KOSTA and they write the title DEWANGAN after their name which means "we are part of god" i.e. "DEV ANG AN" which is DEWANGAN

Interview of Mr. PatiramDewangan
President

Mahalaxmi Weavers Cooperative Society Limited, Chandrapur, C.G.

About Cluster: Cluster CHANDRAPUR is famous for its heavily designed Kosa Silk Saree. They also have a temple know as Chandrahasini Temple, which is very famous as it is a "SHAKTI PITH" of goddess "SATI".It is situated near river "MAHANADI" Most of the people involved in silk trade or weaving are "DEWANGAN". Moreover women are also contributing now a days in weaving rather than men only. People basically weave in bulk when order is being given to them from traders "MAHAJAN". They use more golden zari then silver and cotton, rather then these material they also use combination of cotton and tussar silk i.e. spun, cotton and mulberry silk, muga silk and also eri silk. They dye the yarn before weaving in different color both warp and weft, also there's no order in same color throughout. Unfortunately this place is not non to much people but the beauty of this place travel world wide. Graphs in this cluster started 50 years ago and Jala system started. 100 years ago temple design started on saree only on borders i.e. PHERA saree, also material silk started for weaving. 200 years ago they only weave dhoti plain weave in cotton.

Product Range

- Sarees
- Dhoti
- Suit Piece
- Dupatta
- Fabric Yardages
- Draperies Home Linen Yardages

Major Themes for Designing: Bastar Metal Art: Bastar is renowned for its exquisite metalwork, which involves the casting of bell metal or brass using the traditional lost wax technique. The art form often incorporates intricate designs and motifs that reflect the cultural heritage of the region. Aditi Patel (2019)

Bastar Soil Art: Soil art, also known as "Lepa," is a unique form of artistic expression found in Bastar. It involves creating murals and paintings using a mix of soil, natural pigments, and organic materials. The themes in soil art can be diverse. Aditi Patel (2019) Bastar Wood Carving: Wood carving is another traditional art form that flourishes in Bastar. Artisans carve intricate designs into wood, creating beautiful sculptures, masks, and decorative items. Aditi Patel (2019) In summary, Bastar metal art, soil art, and wood carving are three prominent art forms in the region, each with its own unique themes. Geometrical themes in design entail utilizing symmetrical and repetitive patterns formed by various shapes such as triangles, squares, circles, and diamonds. These precise and balanced designs bring a contemporary and visually captivating element to fabric, adding a sense of structure and sophistication to garments and textiles. Flora and fauna themes in design draw inspiration from the natural world, incorporating intricate depictions of plants, flowers, and animals. These designs bring a sense of vibrancy and organic beauty to fabrics, with detailed renditions of botanical elements and wildlife. The interplay of colors and textures captures the richness of nature, infusing garments and textiles with a captivating and harmonious touch of the outdoors.

Historical architecture themes in design are inspired by the grandeur and intricacy of ancient structures. These designs incorporate motifs such as arches, pillars, and ornate carvings, evoking a sense of timeless elegance. By integrating elements from historical buildings into fabric designs, a touch of cultural heritage and sophistication is added. This theme infuses garments and textiles with a sense of history, creating a captivating blend of artistry and fashion. A village theme design captures the essence of rural life, showcasing various elements such as agriculture, evening markets, children playing, folk songs, and dance. This theme paints a picturesque scene on fabric, combining different elements harmoniously. In the design, agriculture takes center stage, depicting fields, farmers tending to crops, and scenes of harvest. The vibrant colors and intricate details showcase the beauty and hard work associated with farming. The evening market comes alive in the design, portraying bustling stalls, vendors, and customers engaged in buying and selling goods. The colors and patterns reflect the vibrant energy and diversity of products found in a traditional village market. Children playing form a delightful part of the design, capturing their innocence and joy. Scenes of kids flying kites, playing traditional games, or running through fields evoke a sense of carefree happiness and warmth. Folk songs and dance find their place in the design, portraying musicians playing traditional instruments and dancers gracefully performing regional dances. The movements and rhythms are captured through dynamic patterns and motifs, adding a sense of celebration and cultural heritage. Overall, this village-themed design immerses the viewer in a lively and enchanting rural setting, showcasing the beauty of agriculture, the vibrancy of the evening market, the innocence of children playing, and the joy of folk songs and dances.

Implementation of Design Ideas: Implementing a design idea on fabric involves several steps, including:

- 1- Theme Selection: Choose the specific theme for your design, such as the village theme mentioned earlier, considering the elements you want to incorporate, like agriculture, evening markets, children playing, folk songs, and dance.
- 2- Sketching Motifs: Create rough sketches or drawings of the motifs that will be featured in your design. These motifs can include images related to your chosen theme, such as crops, market stalls, children playing, musical instruments, and dance poses.
- 3- Specification Sheet: Prepare a specification sheet that outlines the details of your design. This sheet includes information such as the dimensions of the fabric, color palette, motif placement, and any specific instructions for the weaver or manufacturer.
- 4- Graph Making for Design: Convert your sketches into a graph or grid format, where each square represents a single thread or yarn. This helps in translating the design into the weaving process, ensuring accuracy and precision during implementation.
- 5- Design Jala (Shaft) Tying: In handloom weaving, the design jala or shaft tying is a crucial step. It involves arranging the warp threads on the loom according to the desired pattern. The design jala determines which warp threads will be raised or lowered during the weaving process, creating the desired design.
- 6- Loom Setting: Set up the loom, which involves positioning the warp threads on the loom frame and adjusting the tension. The loom should be properly prepared to ensure smooth weaving and accurate implementation of the design.
- 7- Weaving: Begin the weaving process, following the design jala and using the specified weft threads and colors. The weaver carefully interlaces the weft threads with the raised and lowered warp threads, bringing the design to life on the fabric.

Throughout these steps, collaboration and communication between the designer and the weaver or manufacturer are essential to ensure the accurate implementation of the design idea. Attention to detail, precision, and craftsmanship are vital to achieve the desired outcome on the fabric.

Interview - Mr. PatiramDewangan
President

Mahalaxmi Weavers Cooperative Society Limited, Chandrapur, C.G.





Designer & Grapher - Mr. Patiram Dewangan President - Mahalaxmi Weavers Cooperative Society Limited, Chandrapur, C.G. **Weaver**- Mr. Vijay Dewangan Society Member Mahalaxmi Weavers Cooperative Society Limited, Chandrapur, C.G. **Jala Tying**- Mr. Omkar Dewangan Society Member Mahalaxmi Weavers Cooperative Society Limited, Chandrapur, C.G.

Sales Pricing: The price decision of the product is very important, without it the buying and selling of the product is not possible. Product related pricing policies and pricing affect the profit and loss of the religion. Therefore, while determining the price of the product, having knowledge of all those aspects. Dewangan, Ramesh Kumar (2004) Required that is related to the product. The prices are determined on reasonable grounds from a timely and theoretical point of view. The pricing methods adopted by the handloom industry are discussed below. Dewangan, Ramesh Kumar (2004). Principle of cost plus- In this method, while determining the price of the goods produced by the industries, a certain amount of profit is also included in the total cost. This principle is applicable to some extent in the handloom industry. Pricing is done by the weavers, moneylenders or wholesalers by adding a certain percentage of profit to the cost price. Dewangan, Ramesh Kumar (2004)

Profit making principle- In this principle, the price is determined in such a way that more and more profit can be earned from the normal profit. Normal profit is added to the cost of production. To get the above profit, the selling book cleverly fixes the price on the basis of elasticity of demand, i.e., he adopts the discriminatory pricing policy. If the demand for his product is high at some place, then he sets a higher price and at a place where the demand is less, he sets a lower price. Thus, by earning more profit at one place and getting less profit from another place, he tries to maximize his total profit. Dewangan, Ramesh Kumar (2004). The above pricing method is not used in the cooperative sector of the handloom industry of the state, but in the non-cooperative sector, the above pricing method is adopted by independent

weavers, head weavers and firms. Dewangan, Ramesh Kumar (2004). **Negotiate pricing** - In this method, the independent weavers of the state produce clothes from handlooms under 'Roz Kamao Roz Khao' with the help of themselves and their family members. He sells these clothes by choosing the head or to the firm. The weavers have a minimum asking price on such produced cloth while a maximum price is fixed by the head weaver or the firm, between these two limits, an agreement is reached on the basis of bargaining and the price is fixed there. Dewangan, Ramesh Kumar (2004)

Success Rate: The success rate of handloom weavers in Chhattisgarh can vary depending on various factors. While it is challenging to provide an exact success rate, we can discuss the opportunities and challenges faced by handloom weavers in the region.

Opportunities

Cultural Heritage: Chhattisgarh has a rich tradition of handloom weaving, with a diverse range of weaving techniques and designs. This cultural heritage provides an opportunity for weavers to showcase their craftsmanship and create unique, authentic textiles.

Government Support: The government of Chhattisgarh, along with various organizations, provides support to handloom weavers through financial assistance, training programs, design development initiatives, and marketing assistance. These efforts aim to promote the handloom sector and improve the livelihoods of weavers.

Demand for Handloom: Handloom textiles have gained popularity in recent years due to their sustainable and traditional appeal. There is a growing market for handloom products, both within India and internationally. This demand presents an opportunity for weavers to showcase their skills and generate income.

Challenges

Economic Sustainability: Handloom weaving is often a labor-intensive process with low profit margins. Weavers face challenges in earning a sustainable income from their craft due to factors such as fluctuating market prices, competition from power looms, and limited access to direct markets.

Infrastructure and Technology: Lack of adequate infrastructure and limited access to modern weaving technologies can hinder the productivity and efficiency of handloom weavers. Upgrading infrastructure and providing access to improved tools and machinery can enhance the competitiveness of the sector.

Design Innovation and Market Linkages: Weavers often struggle to adapt their traditional designs to suit evolving market trends. Developing design skills and establishing effective market linkages are crucial for handloom weavers to meet customer demands and expand their market reach.

Education and Skill Development: Weavers' access to formal education and skill development opportunities can impact their ability to adapt to changing market needs, learn new techniques, and enhance their entrepreneurial skills. Efforts are being made by the government, NGOs, and other stakeholders to address these challenges and support the handloom sector in Chhattisgarh. Through capacity building, infrastructure development, design interventions, and market linkages, the aim is to improve the overall success rate and well-being of handloom weavers in the region.

Upliftment Prospects

Financial Support

1. **Ensuring a long-term** repayment plan for the indebtedness of the societies under the Janata Vastra Supply Yojana through government grants and assistance, the facility of 'cash credit loan' should be made available from the bank again.
2. Help and loans should be made available to independent weavers in the non-cooperative sector through government schemes in the form of 'group assistance'.
3. In the present 'Government Clothing Supply Scheme' in the state, payment arrangements should be made before the supply of clothes so that there is no shortage of working capital with the societies. Dewangan, Ramesh Kumar (2004).

Management and Operation: Short-term training should be compulsorily given to the members of the Management Committee of the Weavers Cooperative Society for the execution of managerial activities at the government level, so that they can take rational decisions in the interest of the society by being efficient in management operations. Dewangan, Ramesh Kumar (2004)

Problem of supervision and control. Adequate number of executive level officer-employees should be appointed in the handloom department of the state. The qualification of handloom technical education should be made mandatory in the appointment, due to which new technology in the handloom sector will make excellent quality products possible. Adequate inspection should be done by the officers to ensure that the clothes reserved for handlooms are not produced by power operated rakes. Dewangan, Ramesh Kumar (2004).

The process of implementing government schemes in the committees should be simplified and strengthened. Proper supervision and guidance of departmental officers-employees should be ensured in benefiting the committees from the schemes so that there is no bureaucratic pressure on the under-educated listeners. Dewangan, Ramesh Kumar (2004)

Barriers While Training

1. The weavers of the state inherit the art of weaving according to their surroundings. In order to develop the art of weaving according to the changed market demand, awareness should be created among the weavers about new technical knowledge-training. For this, adequate capital or regular employment should be made available to them after training.
2. Employment opportunities should be made available after training in order to create an attitude of the young generation towards the handloom industry. Establishment of Handloom Technology Institute in the state is necessary to make the training system effective and objective. In this sequence, Textiles Technology course should be started in Engineering College, Polytechnic College and Industrial Training Institute (ITI).
3. Government Weaving Training Center Raigarh was established in the year 1959. In the last four decades, most of the traditional weavers of the surrounding area have got the benefit of traditional training from this training center. Therefore, by equipping the training center with modern technical resources, training should be given to weave in the latest computerized designs, operation of modern looms and equipment, so that along with upgradation of the skills of the weavers, the quality of the clothes produced would also improve. Along with increasing the scholarship during the training period, adequate technical experts (trainers) should be appointed. Dewangan, Ramesh Kumar (2004)

Raw materials: problem of yarn supply

1. The government should control the supply of yarn from middlemen or open market at higher prices or the yarn should be supplied regularly in adequate quantity at the rate controlled by the government.
2. Due to the regional office of National Handloom Corporation being situated in Bhopal, the weavers of the state are not able to get yarn immediately in case of need. Therefore, yarn depots of the said organization should be started in the handloom dominated areas of the state-Raipur, Champa-Janjgir.
3. Use of imported China and Korea fibers in Kosa cloths increases the quality of the cloth produced. However, research should be done to produce the same quality in traditional kosa thread manufacturing, and new techniques should be developed so that the glorious tradition of handloom produced cloth does not diminish. Dewangan, Ramesh Kumar (2004)

It was discovered that the output of mulberry silk rose, going from 14617 MT in 2002-03 to 18715 MT in 2012-13. The output of mulberry silk is assumed to have a compound growth rate of 2.47 percent. Rama Lakshmi P (2018) The output of Tasar silk has grown, going from 284 MT in 2002-03 to 1729 MT in 2012-13, it was discovered. The output of Tasar silk is estimated to have a compound growth rate of 21.92 percent. Rama Lakshmi P (2018)• The output of Eri silk has grown, going from 1316 MT in 2002-03 to 3116 MT in 2012-13, it was discovered. The production of ERI silk is estimated to have a compound growth rate of 10.43%. Rama Lakshmi P (2018)• The output of Muga Silk has grown, from 102 MT in 2002-03 to 119 MT in 2012-13, it was discovered. The output of Muga Silk is assumed to have a compound growth rate of 1.71 percent. Rama Lakshmi P (2018)

Use of traditional equipment: Modernization of handlooms should be adopted by the weavers. This will improve the quality of the clothes produced and increase the earning capacity of the weavers. Wheel chain charkha for weaving, use of horizontal, vertical for uniform tension to make warps of length in warping, attachment of additional equipment in section warping machine, etc. are corrective measures in the old method. Similarly, the traditional methods of sizing, weaving should be improved through the use of modern equipment. Dewangan, Ramesh Kumar (2004)

Migration of weavers: There is an urgent need to provide regular employment with the increase in weaving wage rates. Weavers' earning capacity can also be increased through skill upgradation, provided proper arrangements for training are made for this. Dewangan, Ramesh Kumar (2004)

Difficulties in marketing: After market research, the government should develop samples of quality handloom fabrics with good prints of modern design. Weavers should be encouraged to produce according to the said sample and produce readymade garments.

Present market is dominated by branded items hence attractive for handloom garments. There is a need for a trademark/brandname through which a set of handloom fabrics can be distinguished in the market. Establish identity. Dewangan, Ramesh Kumar (2004).

A short-term orientation program should be organized to develop professional attitude and to impart skill in salesmanship to the salesmen of Hathkartha Yes Sales Center of the cooperative sector.

Handloom Khoki district and state level, national and international level fashion show, exhibition and a fair should be organized.

At present, the difficulty of marketing has reduced due to supply of clothes produced by weaver cooperatives to government departments, but this scheme is only a means of marketing, not feasible. Therefore, the government and the apex weavers cooperative. Dewangan, Ramesh Kumar (2004)

Drawbacks of governmental scheme

1. Rules related to implementation of handcraft schemes should be easy so that till the last weaver/committee can benefit from it.
2. The nature of the schemes should be such that it helps in making the weavers/committees self-reliant.
3. Emphasis should be laid on 'specialized production method' in the production program being given by the apex weaver organization to the weaver cooperatives in the present government textile supply scheme, that is, only one type of production program should be given to one society so that it has the qualities of specialization be developed Under this scheme, is the production program actually being carried out by the committees or are the clothes produced by power-driven means being supplied? to inspect it "A vigilance team should be constituted, which along with the above works, can monitor the power-driven taxes on the production of threads reserved for handlooms (Reservation of Goods for Production) Act, 1985.
4. Government should mainly give priority to the schemes of developing sophisticated production and system from handcrafts. Dewangan, Ramesh Kumar (2004)

CONCLUSION

The Chandrapur, Chhattisgarh silk handloom cluster strengthens the community by setting up methods to support local craftsmen. The implementation of this cluster involves empowering local artisans, fostering economic growth, and preserving cultural heritage. Stakeholder perspectives are examined in the research of "Chhattisgarh rajyamaihatkardhaudyog kavikassamasyae evamsambhavnaye" by Dewangan, Ramesh Kumar (2004), Rama Lakshmi P (2018), Anusuya R (2015)., Bastar metal art is renowned for its exquisite metalwork, which involves the casting of bell metal or brass using the traditional lost wax technique. Handloom weaving is a traditional art form that involves creating murals and paintings using a mix of soil, natural pigments, and organic materials. Geometrical themes in design involve utilizing symmetrical and repetitive patterns formed by various shapes such as triangles, squares, circles, and diamonds. Historical architecture themes in design are inspired by the grandeur and intricacy of ancient structures. Village theme design captures the essence of rural life, showcasing various elements such as agriculture, evening markets, children playing, folk songs, and dance. Sketching motifs, specification sheet, graph making for design, and jala (shaft) tying are all important steps in the design process. The success rate of handloom weavers in Chhattisgarh can vary depending on various factors. To ensure smooth weaving and accurate implementation of the design, the loom should be properly prepared and the weaving process should begin with the specified weft threads and colors. Collaboration and communication between the designer and the weaver or manufacturer are essential to ensure the accuracy of the design idea. Attention to detail, precision, and craftsmanship are vital to achieve the desired outcome on the fabric. The pricing methods adopted by the handloom industry are discussed and normal profit is added to the cost of production. The success rate of handloom weavers in Chhattisgarh can vary depending on various factors. Chhattisgarh has a rich tradition of handloom weaving, providing an opportunity for weavers to showcase their craftsmanship and create unique, authentic textiles. The government of Chhattisgarh provides support to handloom weavers through financial assistance, training programs, design development initiatives, and marketing assistance. There is a growing market for handloom products, both within India and internationally, providing an opportunity for weavers to showcase their skills and generate income. However, there are challenges in earning a

sustainable income from their craft due to factors such as fluctuating market prices, competition from power looms, and limited access to direct markets. Efforts are being made by the government, NGOs, and other stakeholders to address these challenges and support the handloom sector in Chhattisgarh. The importance of cluster Chandrapur Chhattisgarh recognition is underappreciated by both the public and the government. Therefore the main aim is to promote this cluster worldwide and people should be aware of handloom industries, artisans, and cluster in Chhattisgarh.

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