

Ethnography of The Traditional Dhaka Makers: A Case Study of Terathum District

Tanka Subba Mabuhang¹  and Sushil Kumar Khanal^{*} 

¹Department of Anthropology, Mechi Multiple Campus, Bhadrapur, Nepal,
tanka.subbamabuhang@memc.tu.edu.np; <https://orcid.org/0009-0000-9542-3767>

Abstract

Integrating the fundamental cultural behaviors that define human nature across the globe. In underdeveloped nations like Nepal, the traditional weaving sector has been marginalized in the neoliberal culture. This study employed the qualitative ethnographic technique, utilizing both formal and informal interviews as well as observation methods to examine the influence of start-up entrepreneurship on the development of demand-based markets. The study's findings indicate that weaving is a highly significant cultural practice in rural areas, as well as in local towns and district headquarters of the country. In addition, the traditional weavers in Nepal, who are known for their expertise in creating Dhaka fabric, are resistant to adopting new and changed designs. Although a few traditional weavers have initiated a business at the field site. Integrating the fundamental cultural activities that define humanity throughout different societies worldwide. In underdeveloped nations like Nepal, the traditional weaving sector has been marginalized in the neoliberal culture. This study employed the qualitative ethnographic technique, utilizing formal and informal interviews as well as observation methods, to investigate the influence of start-up entrepreneurship on the development of demand-based markets. The survey has revealed that weaving is the predominant cultural practice in rural areas, as well as in local towns and district headquarters of the country. In addition, the traditional weavers in Nepal have a strong resistance to adopting new and changed designs in the Dhaka, a renowned traditional name. Although a few traditional weavers have initiated a business at the field site.

Keywords: Cultural change, development, neoliberal markets, tradition, weaving.

Introduction

For almost six decades, Nepal has been the recipient of foreign aid from foreign governments, multilateral organizations, and international non-governmental organizations (INGOs), which are together known as external development partners (EDPs). Nepal relies on assistance. (Giri et al., 2013) Economic development practitioners (EDPs) have actively participated in Nepal's policy formulation, program planning, and execution across several sectors. Panday D. (1999) conducted a study. Despite a substantial infusion of funds and the integration of information technology in the decision-making process, Nepal did not achieve notable advancements during this time frame. Nepal is classified as one

Citation: Mabuhang, T.S. & Khanal, S. (2025). Ethnography of The Traditional Dhaka Makers: A Case Study of Terathum District. Adhyayan Journal, 12(1), 115-126.

*Corresponding author: Sushil Khanal, sushil.khanal@memc.tu.edu.np

of the least developed nations, with 16.4% of its population living below the poverty line of US\$1 per day (GoN 2011). In 2023, Nepal had the lowest human development index among the countries in the South Asian Association for Regional Cooperation (GoN, UNDP 2023), along with Afghanistan, with a score of 0.601. The presence of both achievements and failures in NGO-led development in Nepal can be attributed to various factors. This article explores the beneficial effects of development techniques driven by non-governmental organizations (NGOs). This project has allowed artisans in remote areas to collectively enter new market segments such as high-profile wedding markets, interiors of 5-star hotels, interiors of the new and upcoming terminal at Mumbai Airport (a project worth US\$2 billion), and collaborations with major retail chains, business, and export houses. The Project aims to facilitate collaboration between leading Nepali designers and design houses with artisans to create a range of contemporary prototypes based on the traditional skill-set of the people.

Nepal executed diverse development intervention initiatives during and during the nation's civil war to enhance the well-being of individuals and households impacted by the conflict. The primary objective of these development and life support initiatives was to establish a vital resource for the indigenous and migrating populace. This article analyzes the impact of development initiatives on households and individuals affected by conflict. To what degree does the neoliberal economy employ the expertise of craftsmen? Can conventional skills be potentially life-saving during challenging circumstances? What insights can anthropology provide regarding these endeavors? The project aims to establish a sustainable artisanal value chain by enhancing the traditional skills of artisans, establishing connections to markets, and providing leadership opportunities for marginalized individuals, such as impoverished, landless, internally displaced, and disadvantaged persons, including women and people with disabilities. Existence. In order to enhance the competitiveness of Nepali craftsmen in the neoliberal market, the project has successfully engaged with 356 producer groups, which collectively consist of 7,480 craftspeople. This study investigates the efficacy of the handicraft sector in offering a sustainable means of subsistence through a project started by the Poverty Alleviation Fund (PAF) in the Terathum district in the Eastern region. The primary aim of this study is to concentrate on three key areas: enhancing skills and abilities, forming groups within the community, and advertising and selling handloom products in untapped markets. The main objective of the paper is to explore how does traditional weaver could be transforming their weaving skill in neoliberal market after 1990. Besides that, the paper has shows up the institutional linkage of individual to global market policy in the context of indigenous cultural practices.

Literature Review

E. Mertz, A. Timmer (2010) examine NGOs' ambiguous relationships with government, international organizations, activists, and communities. The studies demonstrate how NGOs may address local needs and how certification silences critics. Global finance, governance, and neoliberalism may make NGOs favor the rich over the poor. Despite these obstacles, the writers offer a nuanced perspective and hope for non-governmental groups' social improvement activities.

W.F. Fisher (1997) This article discusses NGOs' global rise and ties with citizens, associations, and states. We examine complicated non-governmental organization network policy, micropolitics, and dynamics. NGOs' growth and variety and difficulty working with governments and social movements are the key effects. Contemporary NGOs and their impact on governance, development, and democratization should be evaluated. The paper recommends innovative and anthropological research

on NGO operations and worldwide collaboration. NGO effects on society are better understood after the study challenges traditional thought.

K.S. March (1983) Nepal's Tamang ethnic group's gender, writing, and weaving are studied. Results show women weaving, men writing. Many social and cultural views exist. We compare Lama writing's machismo to Tamang textiles' femininity. Differences impact community. Society, gender, Tamang weaving, writing, and lineage are examined. The gender-communal iconography link is complex.

A.B.S. Mamidipudi, W. Bijiker (2012) Modern arguments misunderstand and disregard the handloom industry, preventing investment. A robust socio-technical network uses knowledge and skills. Weavers can prosper by reconstructing handloom weaving's past to comprehend its adaptability and longevity. Firsthand accounts of weavers' sustainable body activity contradict the myth that weaving is not eco-friendly. The theoretical barrier that renders the handloom's unimportance self-fulfilling is lifted. To protect weavers and preserve the business without charity, the essay proposes investing in crucial solutions. Technology, society, and knowledge aid weavers.

J.Y. Ahlberg (2008) Modern Navajo weaving objects' social value is investigated in this study. Was "What Weavings Bring: The Social Value of Weaving-Related Objects in Contemporary Navajo Life." Anthropological fieldwork with Window Rock, Arizona weavers, residents, and cultural experts is used. Not all Navajo weaving and tool distribution objects are popular. Study found symbol reciprocity and philosophy in Navajo weaving. Tools and sales for Navajo weaving. Some weaving tools are hereditary, although international trade is their principal purpose. Weavers and their families profit from rare Navajo weavings. Keeping weaving traditions demands equipment. Holy People Diyin Dine'é weave Navajos in return. Weavers view economic and cosmic interactions differently. In family collections, weaving equipment can be sold as transportable assets.

T. O'Neill (2004) Research shows that wage advances, debt bondage, and remittances undermine Kathmandu weavers' independence and livelihood. It shows how city workers require certain habits to succeed financially. Also studied is how rural-to-urban migrant laborers negotiate debt bondage and greater wages. Capitalist labor market dynamics, financial constraints, and weavers' freedom are examined.

C. P. Christ (1997) In "Weaving the Fabric of Our Lives," Christ connects weaving to women's situation. The historical relevance of preindustrial women weavers is studied. Feminist literature and historical studies of women weavers must engage religious weaving metaphors. The essay uses Elizabeth Wayland Barber's work to link weaving to female authority. Feminism is needed to show female ingenuity and cultural contributions through weaving.

M. Aruna (2006) says the Urmul Trust supports "Weaving Self-Reliance." Peethas replacing weaving, UMBVS and VGS issues, new designs, and leather and embroidered demand market links are important discoveries. Weavers benefit from professionals, exhibitions, and the wool-to-cotton changeover, according to the poll.

T. Roy (2007) This study examines "master" craftsmen's pioneering role in colonial India circa 1900 and the artisan community's acceptance and discourse on their advancements. Craftspeople fought knowledge preservation, change, and quality advances, according to primary sources. Social and political leaders should promote innovation for success. Unorthodox inventors were isolated. Some talented artisans suppressed their talents to adapt to market needs, while others impacted their

communities with their expertise, contacts, and entrepreneurial fervor. The investigation disproves historical craftsmen's autonomy and industrialization myths.

Methodology

The methodology employed in this study is deductive in nature. The study's objective guided the selection of the field site and cases, which was carried out using the purposive sampling method. The study employed qualitative methodologies to gather data from specific recipients inside the designated research location. The study employed various research methods, including focus group discussions, key informant interviews, direct observations, and curagraphy, to collect data on site. Pioneering anthropologists have utilized these research tools to examine various forms of development initiatives. This study employs purposive sampling techniques, with persons being the primary unit of analysis. The research area encompasses the Community Facility Center (CFC) and the Producer Groups (PG) located in the Terathum region. The primary focus of this research is to ascertain the beneficial effects it has on the weavers and artisans in Dhaka. This study was conducted during a fifteen-day fieldwork expedition to gather the perspectives of forty-one producer groups and a total of eight hundred and eighty craftspeople. Hence, this study specifically examines the sole sequential instances. In order for others to derive inspiration from it.

Results and Discussion

Myth of handloom in *Limbu* culture

The presence of a weaving culture illustrates the ingenuity of the human intellect. Simple yet important physical objects such as circles, curves, spirals, and instruments with a helical shape are produced by the creative intellect. Anthropologists have identified two distinct forms of culture: non-material culture, which encompasses values, conventions, beliefs, and knowledge, and material culture, which encompasses tangible objects such as texts, words, clothing, combs, dining utensils and furniture, houses, buses, trains, and airplanes. Moreover, the fundamental essence of the societal divisions is in the cultural practices. Within our planet, there exist numerous avenues through which society can depart. The Limbu civilization is one of the civilizations among them. The Limbu people traditionally inhabited the eastern areas of India and Nepal. In addition, the Limbu society has a clear differentiation from its neighboring communities in terms of social and cultural aspects. There is a tale in Limbu society regarding the origins of the handloom. The practice of weaving is an integral aspect of Limbu culture. Thakthangma Khiwadangma, the mother of Dhago and Taan, is credited with inventing the remaining tools and the weaving culture for the first time. Within the Yakthung society, Yuma, the most divine being, is symbolized by Thakthangma Khiwadangma, who is regarded as the mother of Dhago and Taan. While there is no mention of a specific date calculation, it can be inferred that this individual was brought into being for the very first time. Yuma is considered to be a member of the Human group from the moment of birth. To represent Yuma's mother, Thakthangma Khiwadngma. The Taan, a fundamental implement employed for textile weaving, is consistently by her side. Initially, she provides training to the Mabuhang clan groups, and later on to the remaining Yakthung clan groupings. This myth is frequently employed in the traditional rituals of the Limbu culture, specifically in the yangbachungba le Singwa (Bastra Dharan), Yangdangphong (Nwaran), Khiyalung, and Lang Taje ceremonies. Limbu civilization has engaged in the activity of handloom by drawing inspiration from the tale of a mythological ancestor.

The Limbu community transitioned from handloom as a cultural practice to the commercial manufacturing of Dhaka textiles. The practice of barter, which involves exchanging social connections for products, was eventually replaced by trading or marketization within the weaving community. The Nepali government and other INGOs/NGOs have lobbied for changes in local income levels during this process. The Dhaka market is renowned for its traditional hues, namely red, white, black, and yellow. The initial enterprise to undergo registration was Pasupati Dhaka Udhoyg located in the Terathum district. The fresh Dhaka design suggests that it is a recent addition to the market. Dhaka's business experienced significant advancements after the year 2045 BS. During the visit of Terathum, Mr. Parajuli, the proprietor of a *Udhoyog*, presented a gift of Dura Suruwal and Sari to the late King Birendra and Queen. Subsequently, he bestowed a present from Dhaka upon every Chief District Officer. Subsequently, it begins to symbolize traditional attire. No one bought Dhaka fabric in Terathum Bazaar during that period. The entire production of Dhaka was purchased by affluent people of Kathmandu and foreign countries.

Injection of change for dhaka weavers

The project aims to enhance the livelihoods of impoverished individuals, including men, women, vulnerable groups, and persons with disabilities, by supporting the development and promotion of traditional crafts and cultural industries. The objective of this initiative is to tackle the underlying reasons for social and economic instability, as well as migration, by enhancing the expertise of craftsmen, facilitating the transfer of advanced technologies, and offering them financial assistance to establish their own enterprises. According to Mr. Ram (pseudonym), there are a minimum of 10 Common Facility Centers (CFC) where craftsmen have the opportunity to work and make alterations to their items. The artisan's ability to weave handlooms may be hindered by conflicts or the marginalization of individuals who lack sufficient space. The CFC will also facilitate market connectivity. In addition, he stated that a total of 550 artisan groups will be established across eight districts, including Terathum district. This project has created 186 distinct Pro-Type designs. The project received support at the specified level.

- a. cash assistance of 9000.00 Rs each person is provided to purchase new tools for the Dhaka set.
- b. Community Facility Centre (CFC)
- c. improvement of skills Providing training for new design and color coordination, as well as assisting participants at trade shows to establish market connections.

They offer free admission to the fair and cover transportation expenses from home to the fairgrounds or venue. The Deurali Society employed six individuals at the artisanal level to serve as facilitators in transforming the economic situation of artisans. The team leader possessed expertise in rural development and community-level micro-enterprise development. The change agent possessed a high level of expertise at the local team level.

Methodology of change

The empowerment method was utilized as a logical approach to knowledge generation. The World Bank oversaw the management of the financial contribution. The Poverty Alleviation Fund (PAF) serves as the coordinating body for implementing initiatives at the national level. Deurali Society was among the non-governmental organizations (NGOs) that served as implementing partners at the local level in the

district. This study specifically examines the level of production groups and individual craftspeople. The map below illustrates the process of change.

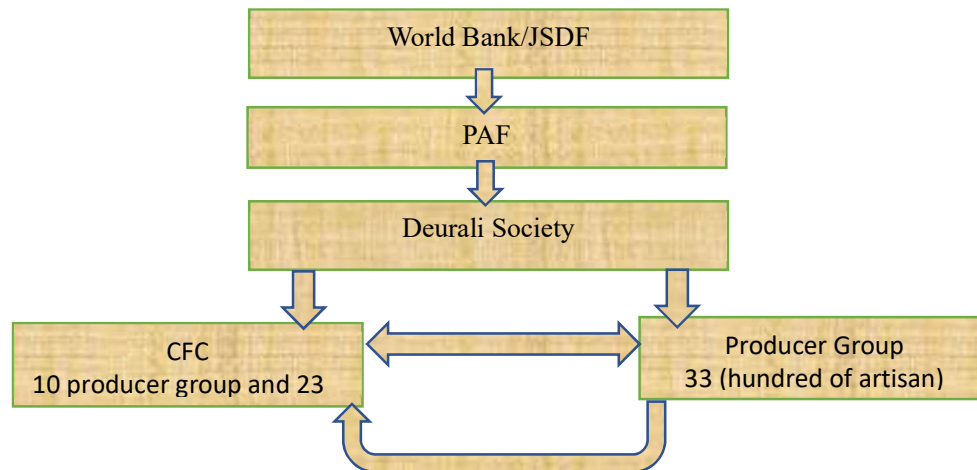


Figure 1
Methodology of change

The aforementioned map illustrates the correlation between global changes and local craftspeople in remote villages. The extent of NGO participation in altering craft skills within the domestic or global market. The local artisan endeavors to integrate his own expertise with the evolving market dynamics, including changes in design, materials, and pattern quality. NGOs at the national or international level offer practical applications of trendy design, particularly for everyday usage in traditional handlooms, color blending, and design. This would enable local artisans to generate income in the global market.

Agent of economic empowerment

According to Raymond Scupin, the economy of a society is made up of the social connections that coordinate the creation, allocation, and trading of products and services (2000,145). The Dhaka manufacturing system has historically served as a means of exchanging economic forms. As global firms expand their presence in the cotton sector and exert their influence in distant communities, the economic structure becomes destabilized. The First World is endeavoring to enhance the economic strength of the Third World country through this approach. Therefore, the conventional weaving method can serve as a valuable mechanism for fostering social connections between rural craftsmen and international non-governmental organizations. The NGOs are endeavoring to transform the stock exchange system into Dhaka's trading and market system.

Arka Maya Rai asserts that the project's objective aligns with the specific circumstances of the Terathum district. Nevertheless, other complexities have to be incorporated at the individual level. Specifically, the project's objective was to cultivate entrepreneurship in a collaborative manner. Nevertheless, there was a dearth of technical precision regarding the approach to implementation. Ana Limbu, an entrepreneur hailing from Dhaka, is affiliated with the Pragatishil production group. She acquires a sum of Rs. 90,000.00 as capital for the start-up. I repaid the entire sum of money within a period of 9 months. The PAF will provide financial assistance and other resources to foster business growth. I have participated in training sessions and other meetings focused on topics such as costing, pricing, business management, and color matching. For instance, if an error occurs during the weaving process in any

line of the dhago set, an additional section is necessary until the set is finished. In this scenario, it necessitates the use of additional toota (cotton), resulting in an increase in the cost price.

By engaging in the study and communication of the craftsman's expertise, one can do business based on their own personal experience, free from external imposition. Enhancing the neighborhood proves to be a challenging endeavor. She recounts her journey of becoming an entrepreneur in Dhaka. Initially, she formulates the design according to its type, then she applies color to it on graph paper, subsequently duplicating it for large-scale manufacturing. As a member of production groups, she utilizes the funds obtained from the JSDF project. Despite her non-participation in the new design training. Nevertheless, she became aware of the novel textiles that serve as the primary materials for the emerging Dhaka. The Dhaka market is held throughout the months of Tihar, New Year, and Wedding, and is frequented by Nepalese immigrants. Another participant in this project was Sancha Kumari Limbu, a 50-year-old newcomer to entrepreneurship. She commenced her activities merely two years ago. She is delighted as the Producer Group has granted a sum of Rs 1,00,000.00. She does not engage in the act of weaving the dhaka fabric, but rather purchases it from the members of my producer group. Her profit margin is only 300 to 500 rupees. She provided an example to support her point: Let's say she purchases a Shawal piece for Rs. 700.00 and then sells it for approximately Rs. 900.00 – 1000.00, depending on its condition. The producer group is beneficial to me as it provides the possibility to establish a producer group and enhance the artisan's skill set. She lacked knowledge about pricing things and managing raw resources, but she has acquired that knowledge now. She has served as a mediator between producer organizations and consumers. The year of the fieldwork was 2018. Upon completion, the individual possesses expertise in handloom techniques, has been exposed to conflict-affected areas, and is prepared and eager to embark on an entrepreneurial journey.

Community Facility Center (CFC)

Following a brief ten-minute stroll from the Duerali Company office, I arrived at the CFC. A 41-year-old woman at the CFC was engaged in the process of fabricating a kurta for her personal use. There were three additional taan. The weaver reported that Taan had recently completed the task. One individual had recently departed to have dinner, and the subsequent individual is unfamiliar with her. The CFC is a committee comprised of an individual chosen from each of the 10 user groups. Ms. Sochitra Limbu serves as the Chairperson of the Numafung User Group and is responsible for leading this CFC. The Numaphung group is situated near the Siva Mandir on the route to the Keureni trail leading to the Tomor River from Miyanglung, which is the seat of the Terathum district. I inquired about the duration required for her to weave the present taan. She responded, "She has been engaged in the act of weaving this for a duration of fifteen days," while she herself had been suffering from illness for a number of months. She does not visit that place on a frequent basis. She claims to have been engaged in the art of weaving since her early years. She possesses the ability to create intricate designs of various types. Following a conversation, she disclosed that she worked as a sex worker and had three children. Weaving is a means of generating cash to cover their home needs. I inquired about the consistency at CFC. She responded that her irregular attendance was a result of her health condition. Nevertheless, it exhibits instability when individuals place orders in larger quantities and with more fashionable designs. Consequently, CFC has emerged as a hub for fostering connections among artisans engaged in handloom business and those venturing into new enterprises. Ashika Subba serves as the chairperson of the Numaphung user group. She engages in handloom weaving at her residence. She handed over a quantity of Dhaka to the nearby trader as requested. She explained the procedure for creating a "Group"

to me. A woman summoned her to attend the PAF meeting. During the conference, the representatives of the Poverty Alleviation Fund (PAF) and Deurali Society discussed the possibility of establishing a coalition of user groups specializing in weaving. They now endorsed the leadership of the group. I inquired of her: What are the difficulties and challenges encountered in this recently established institution? She responded, stating that she had to attend the meeting at this location. I require assistance in developing a marketing strategy for a novel design proposed by the specialist involved in the PAF project. Presently, the new design lacks market demand in this region. Do you understand? According to the PAF officials, the CFC requires us to send two staff for product costing training. The office provided them with training for the ramp at Mela. They did not provide us with any free training. I inquired about her pricing strategy for her product. Her response was concise: "We determine the cost of looms and the average labor, nothing more."

Community Facilitation Centre (CFC): A change agent change from traditional weaving pattern to fashion house

A group typically comprises between fifteen to twenty individuals. The individuals referred to as "persons" are skilled artisans who specialize in handloom weaving. These three groups constitute a CFC. The CFC is a well-liked establishment where individuals engage in the production of handlooms according to specific market demands. The CFC is a collective of weavers that share common goals and are dedicated to promoting and selling their products. The PAF provided financial support of approximately 1.2 to 1.5 million rupees to establish the company. The CFC is a recently established organization. The organization was established one year ago and commenced operations three months ago. This CFC contains a total of twelve taan, which are weaving machines. These machines are operated by a production group consisting of three members located in Miyanglung Bazar. The majority of craftsmen engaged in weaving primarily for personal use. The CFC housed a substantial quantity of raw materials for innovative designs. A group of ten individuals underwent training on the newly developed design. Additionally, they furnished a structure for innovative design.

Bijaya (the host of this program) explains that marketing to a fashion house relies on the quality and design of handlooms. The JSDF employed a consultant from South India who had experience working with fashion designers and suppliers of traditional handlooms in India. Although they introduce

Alita Limbu, a 26-year-old individual:

" I initiated my endeavor perhaps four to five years ago. I acquired the skill of weaving at Terathum. I reside in this location in order to facilitate the transportation of my children to their educational institution. The study is lacking in strength and quality, so to speak. This book is intended for individuals who do not engage in extensive studying, but rather seek to attain a higher degree. The new design lacks market viability. The trainer from KTM and India presented innovative designs, but there was little demand for these designs in the market. The conventional design possesses a sufficient market share. The Deurali company offered training for Taan design. In order to participate, we organized a group and made a deposit of Rs 3500. PAF had made a commitment to supply our group with funds within a year, however, they only fulfilled this pledge three months ago. I believed that the implementation of the new program, with a novel design and being introduced in new regions, would effectively establish a connection with the market. This program will aid marginalized families and groups."

a fresh design, the Nepali market does not find it appealing. The implementation of the new design is not currently taking place, although it is anticipated to occur in the future. The moderator lacks knowledge on the sustainability of the new design. In order to facilitate successful intervention, CFC would solicit financial backing from nearby financial organizations, such as cooperatives, microfinance institutions, or banks. Prior to that, the individual must augment the income derived from weaving by 25%. In order to accomplish this objective, the weavers must exert significant efforts to secure favorable loan rates. Abina Magar, a 42-year-old individual, often dedicates approximately 4 to 5 hours within her residence, resulting in the creation of one blouse and one sada pachhiura. The emphasis typically lies on uncomplicated design. Adhika Khadga, a 38-year-old weaver, learned the art of weaving at the age of 14 or 15 through a conventional nine-class program. I formerly engaged in the craft of fabricating topi, a traditional Nepali headwear. During that period, I utilized Bamboo Taan, Kooka Dhago, and Goltin Dhago. I allocated the funds towards the purchase of books, copies, pens, and a few decorative items. She possessed expertise in donning ears to fulfill immediate requirements. Currently, she is endeavoring to get funds for the home by engaging in the craft of weaving.

Income in handloom

Research has proven that enhancing the capacity of the handloom industry can significantly increase the income of artisans. Artisans can significantly increase their income by participating in projects that specifically focus on improving weaving technique instruction, facilitating greater financing availability, and establishing more robust market connections. For example, a study done by Silva (2022) shown that the implementation of these capacity development programs resulted in a significant increase of 30-40% in income in selected locations. The importance of these initiatives lies in their ability to not only improve craftsmanship skills, but also boost the marketing and financial management expertise of craftsmen. These programs facilitate the sustainable growth of the handloom sector, therefore safeguarding cultural heritage and bolstering the economic autonomy of the craftspeople. Initially, Alita stated that she was only familiar with one or two design types in the hamlet. However, she has now accumulated a wide range of design expertise. She developed the necessary expertise to convert the proposal into an innovative design. She has the capacity to generate novel designs in Dhaka, including depictions of Buddha, humans, chairs, and other subjects. When examining the relationship between the informal and formal sectors, the weavers in Dhaka universally recognize that they usually make a minimum of Rs. 3000.00 and a maximum of Rs. 6000.00. During the festive seasons of Dashain, Tihar, and the months when weddings are common, artisans can earn a monthly income ranging from 10,000 to 15,000.00 by practicing the art of weaving. According to Mr. Limbu, the organizer of the JSDF initiative, the increase, while significant, is still lower than the market price. However, the artisans are ready to participate in commercial endeavors in Dhaka.

Handloom operations involve not only the production of woven fabric, but also the generation of income for individual artisans in rural areas. The creation of money has a variety of effects on an artisan's home, as it aids with essential household needs such as food (e.g., rice and grains), clothing (garments and textiles), and educational expenses (school fees). The weaving process serves as the link between many elements of the artisan's craft.

Artisan voice out of CFC

JunTara Dhaka Groups are a collective of skilled artisans based in Lasune Bazar, located in the Terathum region. The group is led by Ms. Dil Kumari Limbu. There are 30 people that are skilled artisans. Within this group, there are specifically four individuals who consistently engage in the practice of weaving

topi, which is a traditional Nepalese cap. Additionally, there are three individuals who specialize in weaving barki, a type of garment. Phul Kumara has successfully established a design and condition that is highly proficient in traditional weaving, while it does not introduce any new design elements. The CFC members did not provide the new design. She claims to have excellent color coordination skills. She demonstrates exceptional skill in the art of weaving by skillfully combining the hues black, red, yellow, and white. Tul Maya Limbu, a 66-year-old woman, possesses extensive expertise in traditional weaving techniques such as chhipa and the use of natural dyes. She engages in weaving on a part-time basis once she has finished her household duties such as kitchen work and other domestic tasks. That is their secondary focus. Due to her children's engagement in their studies, she is unable to send them to work. She additionally stated that the Japan Self-Defense Forces (JSDF) will provide training to them, however, the new design lacks demand in the market. However, the previous design had a sufficient market share. She mentioned that a representative from Deurali Society informed her about a training opportunity in Dhaka. In order to participate in this course, individuals must initially assemble a collective of individuals who share similar interests, with a financial contribution of Rs 3500. However, the funds were not sent until one year later, and we just received the initial payment three months ago.

Ms. Dil Kumara Limbu expressed her expectation that JSDF will provide a new design that may potentially have a strong market presence. However, the outcome did not align with her initial expectations. And that is not limited to me alone, but rather encompasses all individuals inside this group. Some individuals may be eligible for inclusion in this group due to the fact that the economically disadvantaged also receive financial assistance from this organization.

Dipkala Magar, a 32-year-old individual with a 10th-grade education, expressed that the new design lacks demand in the market. I believed that by altering the conventional weaving system, a novel one would emerge in the market. I was eager to acquire knowledge of this technology. For instance, Paccheura takes approximately 2 days to complete a thick design and around 1.5 days for a thin design.

The traditional artist finds it challenging to embrace new designs in the market. Engaging in weaving with a new design presents challenges due to the diminutive and fragile nature of the strands, as well as the comparatively lower price point compared to previous alternatives. Many craftsmen engage in part-time weaving due to the necessity of having a primary source of income at home or on the market.

Who are the producers of Dhaka?

The artisans of Dhaka production are a marginalized group, as they mostly serve impoverished individuals. They consist of destitute widowed women, women whose husbands are residing overseas, and those who engage in part-time production inside their households. In order to exclude individuals with more expertise from participating in this production system, the effort is being disregarded by individuals in the neighborhood. Nevertheless, the creation is a skillful and meticulous endeavor. These individuals are not acknowledged by society as experts in Dhaka production. It is commonly perceived as a part-time employment opportunity for economically disadvantaged persons and organizations. During my visit, I engaged in a talk with an experienced artisan who has been involved in the Dhaka industry for over four decades. I inquired as to why he did not include a trademark, a detailed description of the ingredients, and a Manufacturer's Recommended Price (MRP). He expressed a lack of availability for such matters. I am responsible for managing the procurement of raw materials for Dhaka, overseeing the allocation of funds for the underprivileged, and ensuring the fulfillment of orders, among other tasks. I am unable to meet the required delivery. I: Is the market in Dhaka favorable? His response was

affirmative, stating that there was a favorable market. I: Is it true that the craftsman is not adequately compensated for his work? Does this increase the broker's profitability? His response was a denial, stating that there are instances where we must maintain control over Dhaka for a duration of six months. How can a store owner offset their leasing expenses? That is incorrect. I inquired once more: As you previously mentioned, there exists a prosperous market in Dhaka. They are unable to provide a sufficient quantity to satisfy the level of demand. What was the reason for its duration of six months? He becomes quiet and shifts his attention to the subject in the beginning stage. No buyers were present at Miyanglung, etc. In the Nepalese market, producer groups are facing adversity due to the actions of brokers. The brokers remunerate the producers insufficiently. In the specific setting of Dhaka, a similar scenario occurs.

Conclusion

The producer (craftsman) does not earn sufficient remuneration in proportion to his expenses. The shopkeeper raises the price of goods in Dhaka. Approximately 10 brokers exert control over the price of Dhaka for artists. As an illustration, he personally has five T-shirts from Dhaka, which are priced between 1000.00 and 1300.00 rupees. The cost of completed T-shirts is about within this price range. If you purchase the item directly from the craftsman, the cost will range from approximately Rs. 200 to Rs. 400. However, the pricing will vary if you want to approach a broker. Dhaka is regarded as a luxury item due to its production process, which involves handloom weaving rather than machine manufacturing. Typically, the daily salaries for a skilled worker range from Rs.800.00 to Rs.12,00.00. It is not possible to fabricate a T-shirt during a single day, even with 8 hours of continuous work. Nevertheless, the craftsman sells it due to its correlation with the functioning of other forms of manual labor within the household. That is the reason why many perceive it as simpler and more convenient compared to manual labor in the field. Moreover, hand weaving is an age-old craft that is often underappreciated by individuals. The reason for considering it as a given is that the individual encounters it within the household without any financial investment. The Limbu people acquired this knowledge via their superiors, colleagues inside their household, or from their neighbors. However, for another community residing in market areas, both the government and non-governmental organizations offer skills training programs to assist impoverished households in reducing poverty. The Nepalese government has established an office in the year 2021, specifically dedicated to the advancement and encouragement of growth. The office in the Terathum district was formed in 2049 and consists of a headquarters, 12 main branches, and 36 additional branches. The Garelu Tatha Ssana Udhog (the government line agency that is working in and with individual and small capital) and other NGOs in Terathum district, Dhaka, are dedicated to reducing poverty through various strategies, including the use of technology to promote entrepreneurship, forming and orienting groups, facilitating market access by providing funds to participants in events like Mela or Mahotsav, and promoting market relations and marketing. Most of the entrepreneurial promotion and market promotion activities in this area are specifically targeted towards intermediates of handmade products. Engaging a limited number of individuals from artisan groups in market-related activities is a significant challenge.

References

- Acharya, S., Yoshino, E., Jimba, M., & Wakai, S. (2007). Empowering rural women through a community development approach in Nepal. *Community Development Journal*, 42(1), 34–46. <http://www.jstor.org/stable/44259024>
- Ahlberg-Yohe, M. J. (2008). What Weavings Bring: The Social Value of Weaving-Related Objects in Contemporary Navajo Life: Hayden Student Paper Award Winner. *Kiva*, 73(4), 367–386. <http://www.jstor.org/stable/30246557>
- Aruna M. (2006). Weaving Self-Reliance. *Economic and Political Weekly*, 41(31), 3374–3377. <http://www.jstor.org/stable/4418522>
- Ahrst, C. P. (1997). Weaving the Fabric of Our Lives. *Journal of Feminist Studies in Religion*, 13(1), 131–136. <http://www.jstor.org/stable/25002303>
- Aisher, W. F. (1997). Doing Good? The Politics and Antipolitics of NGO Practices. *Annual Review of Anthropology*, 26, 439–464. <http://www.jstor.org/stable/2952530>
- Giri A, Khatiwada P, Shrestha B, Chettri RK (2013). Perceptions of government knowledge and control over contributions of aid organizations and INGOs to health in Nepal: a qualitative study. *Global Health* 9:1. 10.1186/1744-8603-9-1
- GoN, UNDP (2014). *Nepal Human Development Report*. Kathamndu: Government of Nepal and United Nations Development Programme; (2014)
- Mamidipudi, A. B. S., & Bijker, W. (2012). Mobilising Discourses: Handloom as Sustainable Socio-Technology. *Economic and Political Weekly*, 47(25), 41–51. <http://www.jstor.org/stable/23215032>
- March, K. S. (1983). Weaving, Writing and Gender. *Man*, 18(4), 729–744. <https://doi.org/10.2307/2801905>
- Mertz, E., & Timmer, A. (2010). Introduction: Getting it Done: Ethnographic Perspectives on NGOs. *Political and Legal Anthropology Review*, 33(2), 171–177. <http://www.jstor.org/stable/24497709>
- O'Neill, T. (2004). Weaving Wages, Indebtedness, and Remittances in the Nepalese Carpet Industry. *Human Organization*, 63(2), 211–220. <http://www.jstor.org/stable/44127297>
- Panday D. (1999) *Nepal's Failed Development: Reflections on the Mission and the Maladies*. Kathamndu: Nepal South Asia Centre.
- Renne, E. P. (1997). “Traditional Modernity” and the Economics of Handwoven Cloth Production in Southwestern Nigeria. *Economic Development and Cultural Change*, 45(4), 773–792. <https://doi.org/10.1086/452307>
- Roy, T. (2007). Out of Tradition: Master Artisans and Economic Change in Colonial India. *The Journal of Asian Studies*, 66(4), 963–991. <http://www.jstor.org/stable/20203238>
- Silva, V. (2022). The ILO and the future of work: The politics of global labour policy. *Global Social Policy*, 22(2), 341-358. <https://doi.org/10.1177/14680181211004853>