

Indian Traditional Textile is The Combination of Science and Religion

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Abstract Science and religion are two diverse but not two argumentative paths: two ever valuable efforts of human spirit. Religion is not a sort of less developed science, but an autonomous way of thinking, beliefs and actions, offering to supporter a solution of some problems otherwise unsolvable, even by support of science and its methods. Despite differences in time and places causal links exist among the religions and sciencefor textiles will be discussed in this paper. Textiles are used to meet basic human needs and are essential to performance, feeling of belongingness. It plays an important role in non verbal communication indicating many personal and social characteristics of the wearer.The practices involving textiles in religious ritual and ceremonies can be considered in three broad categories: (1) Emblematic meanings associated with textiles; (2) Ceremonial functions for textiles within religious practices; and(3) Links between the sacred and the impertinent realms.When we talk textile as a science it shows all the scientific procedure included from fiber to fabric.With the efficient use of mind one can understand the positive relation of science and religion. It is not a matter of argument that what is better. In fact the proper use of both variables can create wonders in any field. There was a saying Without a spiritual background man has no moral responsibility: man without moral responsibility poses a danger to a society. In this way if the man posses all the moral, spiritual and religious values in him he will use science to create wonders which do not harm the world ecology
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Introduction

The ethnic textile plays a significant role in Indian Religion as well as scientific spirituality. Our education system and the subjects which are taught throughout life somehow derive their origin from ancient Indian text i.e the Vedas. Vedas presents a collaborative scenario of science and religion. Years ago science found mysterious facts from our epics by experiments. Generalized knowledge is depicted in different religions. Our new education policies and great thinkers in education are realizing the importance of a generalized modern education system to be matched with life. Religious beliefs are drawing the interest of the seekers of knowledge and experimental scientists to open new and unknown fields of human experience. Science and religion are counterparts without any arguments and these two are equally valuable for humans. Frontiers of science and religion are traditionally unpredictable, which does not mean that they can escape. Religion is not a sort of less developed science, but an autonomous way of thinking, beliefs and actions. It offers a solution for any problem with support of scientific methods.

History of Indian Textiles

India has mixed and rich textile tradition. The starting point of Indian textiles can be traced to the Indus valley civilization. The people of that civilization used ordinary homespun cotton for weaving their clothes. Excavations at Harappa and MohenjoDaro, have unearthed household items like needles made of bone and wooden spindles, signifying that the people would whirl cotton at home to make yarn and finally garments.

The first fictional information about textiles in India is accessible in the Rigveda, which refers to weaving. The ancient Hindu epics, the Ramayana and the Mahabharata talk about a variety of fabrics in fashion during those times. The Ramayana refers to the rich garments worn by the upper classes, and the simple clothes worn by the masses. Information about ancient textiles of India can also be garnered from the variety of sculpture belonging to the Mauryan and the Gupta ages as well as from ancient Buddhist scripts and murals.

Mythology says that when a courtesan named Amrapali went to meet Gautama Buddha, she was attired in a richly woven sari, which gives evidence to the technical achievements of the ancient Indian weaver. Handing out fiber into yarn and transforming those threads into fabrics, possibly the oldest human practice, first appear on the cultural sphere during the Neolithic period, between twelve and fifteen thousand years ago. Not until the sixth millennium, however, do fragments of textiles exhumed at sites in central Europe and the Middle East provide evidence for their inclusion in a ceremony or religious framework. These grave furnishings and

occasional finds from refuse dumps suggest purpose and intent; however, the archaeological record is far from complete. The documentation of the actual meanings of many ritual practices involving fabric is, in most cases, relatively recent. Despite differences in time and space and the fact that few causal links exist among the cultures discussed here, the practices involving textiles in religious ritual and ceremonies can be considered in three broad categories:

- (1) Illustrative meanings associated with textiles,
- (2) Ceremonial functions for textiles within religious practices, and
- (3) Links between the sacred and the impertinent realms.

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In the 13th century, Indian silk was used as trade for precious supplies from the western countries. Manufacturing of cotton and silk fabrics was the main industry in Surat, which fascinated the Dutch as well as the English in the 17th century. During the Mughal period, products like pagdi (turban/headgear) made with golden thread, textile for sashes and cloaks, were very well-known. The greatest glory of Indian textiles was Kinkhab or 'Brocade'. This is a cloth woven out of silver threads, which makes it very exclusive. The thread is drawn out of silver and then plated with gold. Therefore, the expensive dresses made with brocade are meant only for unique occasions – Marriages, religious rituals and formal procedure, attending of durbars or royal courts and such like. For the Mughals, this fabric symbolized the refined taste and the high level of extravagance. The Balucharisaree is indigenous to the town of Baluchar in Bengal. At one stage no gold or silver thread was used in the making of the fabric. The important attribute is the white outlining of the motifs like animals, vegetation, images of human beings, vignettes from the Ramayana, marriage parade, brides in palanquins, horse riders cultural musicians to name a few. Nowadays Baluchari style sarees are woven using highly mercerized cotton thread and silky threadwork ornament in bold ensign. Shantipuri saris are forename after the village of Shantipur in Nadia District of West Bengal, which is linked with the "Vaishnava" culture propagated by Sri ChaitanyaMahaprabhu. These saris have an exceedingly smooth texture and lend at the touch of classiness to the wearer. Kanjeevaram sari is supposed to have been woven around 400 years ago. The derivation of this saree can be traced back to the ancient temple town of Kanjeevaram (a.k.aKanchipuram) in modern Tamil Nadu. Tale relates the origin of Kantha to Lord Buddha and his disciples. It is supposed that they used to cover themselves with thrown away rags patched and stitched together, in tune with their vows of strict lifestyle. Handloom weaving is Assam's biggest and oldest industry. Assam was one of the first places where the practice of rearing silk-worms and picking the silken thread from the

cocoons began to be practiced. Assam's weavers weave diverse varieties of silk namely endi, muga and pala. The most dazzling of the three is muga - royal and exotic. This beautiful fabric mingled beauty with strength and durability. This fabric is lengthily used in making Mekhala Chador - the traditional dress of the Assamese women.

Textiles as Symbols of Science & Religion

In most societies that developed textile technologies, cloth and its production served as descriptions of life. In Greek mythology, for example, three goddesses recognized as the Moirai controlled the lives of mortals include Clotho the spinner, who creates the web of life; Lachesis, who measures its length; and Atropos, who cuts it. The physical act of interlacing prepared threads on a frame to create textiles is a commanding symbol. The spinning of a thread, its winding onto bobbins, and the warping of the loom be a symbol of conception, gestation, and birth. The process of weaving brings to mind the vicissitudes of life, growth, and maturity. Cutting the cloth from the loom can symbolize death, but more frequently it represents rebirth and renewal because the process creates an object that can then be used. In parts of South Asia and the South Pacific, the physical shape of a newly woven cloth is tubular because the warp yarns are continuous and form an uninterrupted circle between the two beams of the loom. When the cloth is finished only a small section of the warp yarns leftovers unwoven. For normal use, the textile is cut open crosswise this area. The rich figurative potential of the continuous yarns in the uncut cloth became obvious to diverse groups within the Indonesian archipelago. Among the Sasak tribes on the island of Lombok in eastern Indonesia, three sacred tubular cloths are made for a child at birth by the eldest woman weaver in the family. These are stored in a sacred area of the residence until needed. In the course of the hair-cutting, circumcision, and marriage rites, the warps of these fabrics are cut. Although deceptively modest in appearance, these red, yellow, black, and white striped cotton textiles are endowed with implication affecting the general well-being of individuals. Farther west, on the island of Bali, the more elaborate geringsing, decorated with double ikat-patterns, have similar symbolic significance. Geringsing also has a circular warp that must be cut to form a cloth. A single cloth, which may take over a year to produce, accompanies an individual throughout each life-crisis observance; ultimately it serves as a funeral pall for the corpse. Together, tools or weapons and textiles symbolized achievement and ideals of celestial harmony. Echoes of this notion are found in legends of the ancient Mediterranean and Asian worlds that incarnate the annual conjunction of two stars within the Milky Way as the weaving maiden and the

herdsman. Religion has long had a collision on beliefs about textiles and how they are used. For example, the Old evidence banned wearing garments woven of two kinds of material. In Jewish law, it is prohibited to wear a garment containing wool and linen. The Navajos believe that the art of weaving was conceded on to them by Spider-Woman, who spun thread and wove on a loom made for her by her husband, Spider-Man, from earth and lightning bolts. Many American Indian tribes are known for weaving cryptogram about their tribal identities or beliefs into textiles such as rugs and blankets. While black clothing is a symbol of sorrow and white is associated with purity in many Western cultures, in Hindu, Buddhist and many African beliefs, white clothing is a sign of grief. In Islamic burial rituals, the body is wrapped in a veil of clean white cloth. Clothing is also used to act out one's faith and religious identity. Sikh and Hindu women will often wear a sari, a decorated piece of cloth wrapped around the body. Some Muslim women have on "hijab," a cover is worn on the head, face or body, or more broadly defined as clothing that exchanges a few words of modesty, privacy and morality.

A growing trend is diffident but fashionable clothing – particularly for young women – that allows consumers such as Muslims, Mormons and others to dress in contemporary fashions while also fulfilling religious beliefs about modesty. Research could scrutinize religion in terms of fashion and values, the styles of clothing it dictates, the process in which textiles are made, and how textiles represent changing beliefs and markets as well as traditions.

Textiles & Smart Textiles

Smart textile material (intelligent textile material) included functional textile material, which intermingles actively with its environment, i.e. it responds or adapts to changes in the environment. Intelligent Textiles respond to various stimuli and have three main functionalities:

Compassion,
Reactivity,
Malleability

Textile is the interface between wearer and environment (our personal house). Textile has large contact exterior with the body, accessible, versatile in nature. Other qualities of the smart textile are:

- Composition
- Architecture
- Surface treatment
- Flexible or Rigid

- Light or Heavy
- Multilayer or Monolayer
- Stretchable or not
- Porous or not

Textiles are used to meet basic human needs and are essential to performance, feeling of belongingness in both terms.

Physical Terms: Protection & Warmth

Social Term: Belonging to a group.

It plays an important role in nonverbal communication indicating many personal and social characteristics of the wearer. Textile production is significant to the world economy & it is one of the products subject to control in International Business.

Eco-friendly Disposal of Textiles

“Business with a social conscience” enterprises are becoming attractive to both investors and those working in the industry, showing that fashion sense does not have to be compromised by social conscience. Recycling Textile will be a part of this social consciousness for eg Fleece, cotton, nylon, denim, wool, and linen are some name of fibers What can we do with these fibers when we are finished wearing them, sleeping on them, or draping them over your windows? One way to benefit both our community and the environment is to donate used textiles to charitable organizations. Most recovered household textiles end up at these organizations, which sell or donate the majority of these products. After reuse, the remainder goes to either a textile recovery facility or incinerator or the landfill. Textile recovery facilities separate overly worn or stained clothing into a variety of classes. On the basis of data from the Council for Textile Recycling, it was estimated that 1.3 million tons of textiles in clothing were recovered for recycling in 2009. Some recovered textiles become wiping and polishing cloths. Cotton can be made into rags or form a component for a new high-quality paper. Knitted or woven woolens and similar materials are “pulled” into a fibrous state for reuse by the textile industry in low-grade applications, such as car padding or seat stuffing. Other types of fabric can be reprocessed into fibers for upholstery, insulation, and even building materials. Buttons and zippers are exposed off for reuse.

Conclusion

From the above-elaborated description, it can be easily understand textile as a science or an indicator of religion. It can be easily stated that textile is a final face of the combination of Science & religion. It can be well understood that Science and

religion are the two facets of one coin. Textiles show the various facts for its relation to various cultures and religions within the country and in foreign also. When we talk textile as a science it shows all the scientific procedure included from fiber to fabric. The human brain can accept the textile as the bond between religion and science. Human brain works in three processes i.e.

Mind

Intellect

Consciousness

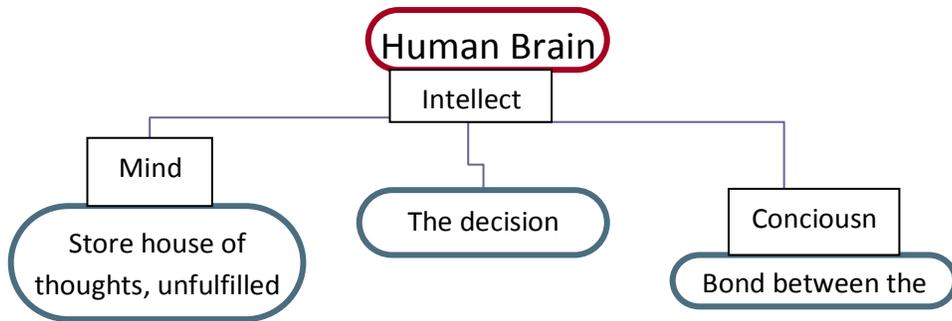
Human Brain

Storehouse of thoughts, unfulfilled desires and past experiences

The decision maker

Bond between the material body and the soul

- Mind
- Intellect
- Consciousness



So with the efficient use of mind, one can understand the positive relation of science and religion. It is not a matter of argue that what is better. In fact, the proper use of both variables can create wonders in any field. There was a saying

Without a spiritual background, man has no moral responsibility: a man without moral responsibility poses a danger to a society.

In this way, if the man posses all the moral, spiritual and religious values in him he will use science to create wonders which do not harm the world ecology system.

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