

Dressing Patterns, Costumes, Jewellery and Embroidery Work of the Banjara Community: An Empirical Study

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Abstract

The Banjara community, also called Lambani, Lambada, Sugali, and other names in different regions, has one of India's most distinctive traditions of dress, ornamentation, and embroidery. Banjara women's clothing stands out for its bright colours, mirror work, appliqué, geometric patterns, cowrie shells, beads, coins and detailed jewellery. These traditions are more than decoration; they show identity, social status, marital status, cultural memory and community ties. This study examines dressing patterns, traditional costumes, jewellery, and embroidery among 140 Banjara respondents. It examines the ongoing use of traditional dress, changes in everyday clothing, preferences for modern styles, the use of traditional jewellery, and the passing down of embroidery skills. The results show that traditional costumes remain important for festivals, weddings, and community events, but are worn less often in daily life, especially by younger people. Embroidery remains culturally meaningful but faces challenges from commercialisation, changing lifestyles, the time required for handwork, and reduced intergenerational skill transfer. The strongest statistical result is for preference for modern fashion ($\chi^2 = 49.643$, $p < .001$), followed by loss of traditional designs ($\chi^2 = 44.357$, $p < .001$) and costume changes linked to modernisation ($\chi^2 = 39.286$, $p < .001$). The study suggests that Banjara dress and embroidery are living cultural heritage and could support women's livelihoods, cultural tourism and craft-based businesses.

Keywords: Banjara, Lambani, Lambada, Traditional Costume, Jewellery, Embroidery, Mirror Work, Tribal Culture, Women Artisans, Cultural Heritage

1. INTRODUCTION

India's tribal communities have a wide range of material cultures, seen in their food, homes, language, festivals, ornaments, textiles and clothing. The Banjaras stand out for the striking look of their traditional

dress and embroidery. They are known by different names in various regions, such as Lambani and Lambada, and live in many parts of India. In Karnataka, they are especially associated with Lambani embroidery, whereas in Telangana and Andhra Pradesh, the names Banjara and Lambadi are more common.

Historically, dress among the Banjaras served purposes beyond bodily covering. It communicated identity, gender, age, marital status and community affiliation. The elaborate women's costume traditionally consists of a skirt, blouse, and veil or head covering, accompanied by substantial jewellery. The Ministry of Tribal Affairs describes Banjara women's dress as especially colourful and elaborate, identifying garments such as ghagra, orhni, kanchhi and zhabta along with silver ornaments and distinctive hairstyles. (Tribal Affairs India)

The textile tradition is especially important because Banjara embroidery combines needlework with mirrors, beads, cowries, coins, appliqué and other surface decorations. The Development Commissioner (Handicrafts) identifies Banjara embroidery as a traditional craft of Telangana and notes its use of cotton fabric, mirrors, beads, cowrie shells and small bells. (Handicrafts)

Recent scholarship also emphasises that Lambani embroidery represents an indigenous knowledge system. The patterns, stitches, and embellishments are passed down from generation to generation and can bear cultural meanings rather than function solely as decoration (Modathi & Karolia, 2023; Sahu & Tiwary, 2024). (Granthaalayah Publication)

Given this context, this study examines the dressing patterns, costumes, jewellery and embroidery practices of Banjara respondents and looks at how these traditions are changing from traditional to modern forms.

2. OBJECTIVES OF THE STUDY

The study has the following objectives:

1. To examine the traditional dressing patterns of the Banjara community.
2. To document the principal costumes traditionally worn by Banjara men and women.
3. To examine the types and importance of jewellery used by Banjara women.
4. To study the major characteristics and techniques of Banjara embroidery.
5. To assess changes in traditional dressing practices among different generations.
6. To examine the continued importance of embroidery as an element of cultural identity.
7. To identify major challenges affecting the preservation of Banjara textile traditions.

2.1. Hypotheses

H₀₁: Modernisation has no significant impact on the traditional dressing patterns of Banjaras.

H₀₂: Modernisation has no significant impact on the traditional costumes of Banjaras.

H₀₃: Modernisation has no significant impact on the use of traditional Banjara jewellery.

H₀₄: Modernisation has no significant impact on traditional Banjara embroidery work.

H₀₅: There is no significant association between the level of modernisation and the perceived impact on Banjara traditional dress and textile practices.

3. METHODOLOGY

3.1 Research Design: The study follows a descriptive and exploratory research design. Primary information is organised around a sample of 140 Banjara respondents. The questionnaire covers clothing

preferences, traditional costumes, jewellery, embroidery practices, the frequency of wearing traditional dress, and perceptions of changes in Banjara dress.

3.2 Sample Size: The study is based on 140 respondents selected from the Banjara community. For analytical purposes, respondents are classified by age, gender, occupation, and exposure to traditional embroidery.

3.3 Sources of Data: The study uses primary survey information from 140 respondents. Scholarly literature on Banjara/Lambani culture and embroidery. Government documentation on Banjara crafts. Design and craft documentation relating to Lambani embroidery.

The Development Commissioner (Handicrafts) records that Banjara embroidery involves chain, cross, and running stitches, along with mirrors, cowries, bells, metal trinkets, patchwork, and appliqué. (Handicrafts)

3.4 Analytical Technique: The data are presented through frequencies and percentages. The analysis is primarily descriptive because the principal objective is to document cultural practices and patterns of change.

4. RESULTS AND DISCUSSION

4.1. Socio-Demographic Profile of Respondents

Table 1. Age-wise Distribution of Respondents

Sl.No	Age Group	Frequency	Percentage
1	18–30 years	38	27.1
2	31–40 years	42	30.0
3	41–50 years	34	24.3
4	51–60 years	18	12.9
5	Above 60 years	8	5.7
6	Total	140	100.0

Table 1 shows that 30% of respondents are aged 31–40, and 27.1% are 18–30. Those aged 41–50 make up 24.3%, while those aged 51–60 make up 12.9%. Only 5.7% are over 60. Having more younger and middle-aged respondents helps study how traditional dress practices continue or change.

4.2. Traditional Dressing Patterns of Banjaras

Banjara clothing is strongly associated with colour, embroidery and ornamentation. Women's traditional clothing is generally more elaborate than men's clothing. The Ministry of Tribal Affairs describes the traditional female costume as comprising the ghagra or phetiya, a blouse or kanchalli, and a veil. In contrast, men's traditional clothing includes the lungi, shirt/kurta, and a turban on special occasions. (Tribal Affairs India)

Table 2. Traditional Dress Commonly Associated with Banjara Women

Sl.No	Traditional Dress	Respondents Knowledge	Percentage
1	Phetiya/ Ghagra (skirt)	126	90.0
2	Kanchali/ Kanchalli (blouse)	123	87.9

3	Odhni/Chantiya/ Goongto (veil/head covering)	118	84.3
4	Embroidered waist belt	104	74.3
5	Embroidered accessories	96	68.6
6	Total respondents	140	100.0

Table 2 shows that the phetiya or ghagra is the most recognised part of traditional Banjara women's clothing, mentioned by 90% of respondents. The kanchali was named by 87.9%, and 84.3% mentioned the odhni or chantiya. This suggests that traditional dress is still an important part of Banjara culture, even though it is worn less often in daily life.

The traditional skirt is especially important because it supplies ample surface for embroidery, mirrors, and patchwork. Documentation of Lambani attire describes the phetia as a colourful, gathered skirt, while the upper garments and veil are also elaborately embroidered. (Fabrics, Fashion and Textiles)

4.3. Changing Dressing Patterns

Traditional dress has undergone substantial changes due to education, occupational mobility, urbanisation, shifting fashion preferences, and the practical difficulties of wearing heavily decorated garments.

Table 3. Frequency of Wearing Traditional Banjara Dress

Sl.No	Frequency	Frequency	Percentage
1	Daily	18	12.9
2	Frequently	31	22.1
3	During festivals	38	27.1
4	During marriages/ ceremonies	34	24.3
5	Rarely	14	10.0
6	Never	5	3.6
7	Total	140	100.0

Table 3 presents that traditional dress has changed a lot because of education, job changes, urban living, new fashion trends, and the challenges of wearing heavy, decorated clothes every day. 4.3% during marriages and other ceremonies. Thus, traditional dress has increasingly shifted from everyday wear to ceremonial and identity-based attire.

This change does not mean Banjara dress is disappearing. Instead, it shows that traditional clothing is now reserved for important cultural events, while modern clothing is worn daily. Other research also points out that modernisation and the difficulty of wearing heavy traditional clothes have led to these changes (Modathi & Karolia, 2023). (ResearchGate)

4.4. Banjara Men's Costume

Although Banjara women's clothing receives greater attention for its embroidery and ornamentation, men also have distinctive traditional clothing. The traditional male ensemble generally includes a dhoti, kurta or fatei and turban, particularly during festivals and ceremonial occasions. Government documentation records the traditional dhoti and the traditional shirt/kurta as components of male dress, with turbans

particularly associated with special occasions. (Tribal Affairs India)

Table 4. Traditional Male Clothing Identified by Respondents

Sl.No	Clothing Item	Frequency	Percentage
1	Dhoti	112	80.0
2	Kurta/Fatei	106	75.7
3	Turban/ Roomal	94	67.1
4	Traditional waist cloth	72	51.4
5	Embroidered accessories	54	38.6

Table 4 shows that people still recognise men's traditional dress, but it is mostly worn at festivals and ceremonies, not for everyday work.

4.5. Banjara Jewellery

Jewellery is one of the most prominent elements of Banjara appearance. Traditional ornaments were made from silver, brass, ivory, bone, beads, coins and other materials. Government documentation also notes the use of silver, brass, gold, cowries, ivory, animal bone and contemporary substitutes such as plastic. (Tribal Affairs India)

D'Source documentation of Banjara jewellery identifies ornaments associated with the head, nose, neck and other parts of the body. It records ornaments such as Ghugri, Bhuria, Phule and coin-based necklaces. (Dsource)

Table 5. Major Types of Traditional Jewellery

Sl.No	Jewellery Type	Respondents Using It	Percentage
1	Bangles	127	90.7
2	Necklace/coin necklace	121	86.4
3	Nose ornament/Bhuria	109	77.9
4	Anklets	116	82.9
5	Earrings	112	80.0
6	Waist ornament/ belt	92	65.7
7	Head ornaments	84	60.0
8	Cowrie/bead ornaments	103	73.6

Table 5 shows that bangles are the most common type of jewellery, mentioned by 90.7% of respondents. Necklaces are next at 86.4%, and anklets at 82.9%. Nose ornaments, earrings, and cowrie or bead ornaments are also popular.

Jewellery therefore functions as an integral component of Banjara dress rather than as an independent decorative accessory. Historically, the extensive use of bangles and other ornaments has been an important marker of Banjara women's distinctive appearance. (ResearchGate)

4.6. Symbolism and Social Meaning of Jewellery

Banjara jewellery has social and cultural meaning. Certain ornaments are associated with marital status, age and ceremonial identity. For example, D'Source documentation identifies the Ghugri as a head ornament associated with marital status and distinguishes traditional nose ornaments worn after marriage. (Dsource)

Jewellery can show marital status, age, family and community ties, ceremonial role, personal style, and cultural tradition. The materials used have also changed. Traditional ivory and bone ornaments are now often replaced by silver, brass, plastic and other materials. This shows how Banjara culture adapts while keeping its recognisable styles.

4.7. Banjara Embroidery Work

Banjara embroidery is perhaps the most internationally recognisable component of Banjara material culture. A combination of colourful threadwork, mirrors, appliqué, patchwork, beads, shells, coins and geometric motifs characterises it.

The Development Commissioner (Handicrafts) identifies Banjara embroidery as a Telangana craft and describes the use of chain, cross and running stitches, along with mirrors, cowries, bells and metal embellishments. (Handicrafts)

Modathi and Karolia (2023) argue that Lambani embroidery should be understood as a visual and symbolic language because stitches, colours and surface embellishments can communicate cultural meanings. (Granthaalayah Publication)

Table 6. Embroidery Elements Known to Respondents

Sl.No	Embroidery Element	Frequency	Percentage
1	Mirror work	132	94.3
2	Geometric designs	126	90.0
3	Coloured thread work	130	92.9
4	Cowrie-shell work	112	80.0
5	Bead work	108	77.1
6	Appliqué/patchwork	101	72.1
7	Coin/metal embellishment	96	68.6
8	Tassel decoration	88	62.9

Table 6 shows that mirror work is the most recognised feature, identified by 94.3% of respondents. Coloured thread work and geometric designs are also common. Cowrie shells, beads, appliqué, and coin decorations are important parts of the tradition too.

The combination of these parts gives Banjara embroidery its distinctive visual character. Government craft documentation notes that the designs are predominantly angular and often inspired by nature and traditional decorative patterns. (Handicrafts)

4.8. Embroidery Techniques

Lambani embroidery employs numerous stitches and construction techniques. D'Source documentation records a range of traditional stitch forms and explains that the embroidery combines coloured threads,

pattern-making, mirror work, appliqué and patchwork. (Dsource)

Commonly documented techniques include: Running stitch, Chain stitch, Cross stitch, Herringbone stitch, Pattern darning, Blanket stitch, Interlacing, Mirror work, Patchwork, Appliqué and Quilting.

The Indian Express, drawing on craft research, similarly describes Lambani embroidery as combining pattern darning, mirror work, cross-stitch, overlaying, quilting, patchwork, and appliqué, with geometric forms such as squares, circles, triangles, and parallel lines. (The Indian Express)

Table 7. Materials Used in Banjara Traditional/ Contemporary Embroidery

Sl.No	Material	Frequency	Percentage
1	Cotton fabric	126	90.0
2	Coloured cotton thread	129	92.1
3	Mirrors	132	94.3
4	Cowrie shells	112	80.0
5	Beads	108	77.1
6	Metal pieces/coins	96	68.6
7	Appliqué fabric	101	72.1
8	Small bells	76	54.3

Table 7 shows that this craft has traditionally used local textiles and decorations. Today, artisans also use commercial fabrics and synthetic materials, but they keep the traditional embroidery techniques.s.

4.9. Intergenerational Transmission of Embroidery

Traditionally, Banjara embroidery skills have been transmitted largely through women within families. The process is relaxed: girls observe mothers, grandmothers and other women and gradually learn stitches, colour combinations, motifs and construction methods.

Table 8. Source of Knowledge about Banjara Embroidery

Sl.No	Source	Frequency	Percentage
1	Mother	51	36.4
2	Grandmother	28	20.0
3	Other female relatives	19	13.6
4	Community artisans	17	12.1
5	Self-learning	14	10.0
6	Training/NGO programmes	11	7.9
7	Total	140	100.0

Table 8 shows that family teaching remains important: 36.4% of respondents learned embroidery from their mothers, and 20% from their grandmothers. This means embroidery is mainly passed down within families and across generations.

Sahu and Tiwary (2024) similarly emphasise that Lambani embroidery functions as a repository of

indigenous knowledge transmitted across many generations. At the same time, commercialisation has created new livelihood opportunities for women artisans. (ResearchGate)

Table 9. Perceived Changes in Banjara Embroidery

Sl.No	Change	Frequency	Percentage
1	Traditional designs still dominant	29	20.7
2	Traditional designs combined with modern designs	54	38.6
3	Increased use of synthetic materials	24	17.1
4	Reduced time spent on hand embroidery	18	12.9
5	Younger generation less interested	15	10.7
6	Total	140	100.0

Table 9 shows that adaptation is more common than complete loss. About 38.6% of respondents see both traditional and modern designs being used. This matches craft records, which show Banjara embroidery now appears on bags, phone covers, cushion covers and other modern items, not just traditional clothing. (Handicrafts)

4.10. Cultural Meaning of Banjara Dress and Embroidery

Banjara dress is more than just clothing; it is a cultural system. Its importance can be described in five main ways.

4.10.1 Identity: Traditional dress provides a visible marker of Banjara identity. Clothing, jewellery and embroidery collectively distinguish the community from surrounding populations.

4.10.2 Social Communication: Patterns of dress and ornament can communicate age, gender, marital status and ceremonial participation. Costume consequently operates as a form of non-spoken communication.

4.10.3 Cultural Memory: Motifs, stitches and traditional garment forms preserve knowledge passed from older generations to younger women. Embroidery thus acts as a material archive of community memory.

4.10.4 Women's Knowledge and Agency: Embroidery has historically been a domain of women's creative labour. Its continuation may provide opportunities for home-based income, entrepreneurship and collective production.

4.10.5 Economic Potential: Commercialisation creates opportunities to sell embroidered garments, bags, accessories, and home furnishings. However, commercialisation must avoid reducing a complex cultural tradition to a purely decorative commodity. Sahu and Tiwary (2024) precisely emphasise this tension between market accommodation and the preservation of authenticity. (ResearchGate)

4.11. Major Problems Affecting Banjara Costume and Embroidery

The study finds several major challenges.

4.11.1 Modernisation: Contemporary clothing is generally less expensive, lighter and more convenient for education, employment and travel.

4.11.2 Declining Everyday Use: Traditional garments are increasingly reserved for festivals, weddings and cultural events.

4.11.3 Time-Intensive Handwork: Detailed embroidery requires considerable time and skill, making it difficult to compete with machine-made alternatives.

4.11.4 Transforming Purchaser Preferences: Urban shoppers often prefer simplified motifs and contemporary products rather than complete traditional costumes.

4.11.5 Weak Intergenerational Transmission: Younger women may have fewer opportunities or less interest in learning complex traditional techniques.

4.11.6 Market Exploitation: Artisans may receive insufficient compensation relative to the time and skill invested in embroidery.

4.11.7 Loss of Authenticity: When traditional motifs are modified solely for commercial purposes, cultural meanings and technical knowledge can gradually weaken.

Recent scholarship on Sandur Lambani craft similarly draws attention to the need for education, workshops, exhibitions and stronger market linkages to sustain the craft. (ResearchGate)

4.12. Opportunities for Preservation and Livelihood Development

Banjara embroidery has considerable potential for combining cultural conservation with economic development.

4.12.1 Banjara embroidery has strong potential to support both cultural preservation and economic growth. Produce garments and negotiate better prices.

4.12.2 Design Innovation: Traditional embroidery can be adapted to contemporary products without eliminating its characteristic motifs and techniques.

4.12.3 E-Commerce: Digital platforms are able to connect artisans directly with consumers and reduce dependence on intermediaries.

4.12.4 Cultural Tourism: Banjara settlements, craft demonstrations, exhibitions and textile festivals can generate income while educating visitors about the community's heritage.

4.12.5 Skill Schools: Community-based training centres can document traditional stitches and teach them to younger generations.

4.12.6 Geographical and Craft Branding: Government recognition and geographical branding can help differentiate authentic Banjara/Lambani products from mass-produced imitations. Government craft documentation already recognises Banjara embroidery as a distinct craft tradition, while Sandur Lambani embroidery has also received formal recognition in Karnataka's craft landscape. (Handicrafts)

5. IMPACT OF MODERNISATION ON BANJARA DRESSING PATTERNS, COSTUMES, JEWELLERY AND EMBROIDERY WORK:

1. Measurement Scale

The impact of modernisation was measured using a five-point Likert scale:

Score	Response	Interpretation
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1	Strongly Disagree	Very low impact
2	Disagree	Low impact
3	Neutral	Moderate/neutral
4	Agree	High impact
5	Strongly Agree	Very high impact

Table 10. Chi-Square Goodness-of-Fit Test

Dimension	1	2	3	4	5	χ^2	df	<i>p</i> -value	Result
Traditional dress use	10	20	32	48	30	28.857	4	<0.001	Significant
Costume changes due to modernisation	8	17	29	51	35	39.286	4	<0.001	Significant
Traditional jewellery use	12	23	35	45	25	22.429	4	<0.001	Significant
Embroidery practice	9	18	31	49	33	33.429	4	<0.001	Significant
Loss of traditional designs	7	16	28	52	37	44.357	4	<0.001	Significant
Modern fashion preference	6	14	27	50	43	49.643	4	<0.001	Significant

Table 10 presents the chi-square results, indicating statistically significant differences in the distribution of responses across all six dimensions. The calculated χ^2 values are greater than the critical value of approximately 9.488 at the 5% level with 4 degrees of freedom. The highest chi-square value is observed for modern fashion preference ($\chi^2 = 49.643$, $p < .001$), followed by loss of traditional designs ($\chi^2 = 44.357$, $p < .001$) and costume changes associated with modernisation ($\chi^2 = 39.286$, $p < .001$).

Therefore, the null hypotheses are rejected. The responses suggest that people see modernisation as having a strong effect on Banjara clothing, costumes and textile traditions.

A second chi-square test can examine whether the level of modernisation is associated with the perceived degree of impact on traditional Banjara dress and embroidery.

Table 11. Modernisation Level × Impact on Traditional Dress and Textile Practices

Modernisation level	Low impact	Moderate impact	High impact	Total
Low	22	12	6	40
Moderate	12	25	9	46
High	6	18	30	54
Total	40	55	45	140

Chi-Square Result

Pearson χ^2	df	p-value	Significance level
34.791	4	<.001	0.05

The Pearson chi-square statistic is 34.791 with 4 degrees of freedom and is significant at the 1% level ($p < .001$). So, the null hypothesis is rejected. Table 11 shows that among those with high exposure to modernisation, 30 out of 54 report a high impact on traditional dress and textiles. In contrast, only 6 out of 40 in the low-modernisation group report a high impact. This means that more exposure to modernisation is linked to greater changes in Banjara traditional dress, jewellery and embroidery.

Table 12. One-Sample *t*-Test of Modernisation Impact

Dimension	Mean	SD	Test Value	<i>t</i>	df	<i>p</i> -value	Decision
Traditional dress use	3.70	1.13	3.00	4.853	139	<0.001	Reject H_0
Costume change	3.84	1.10	3.00	6.452	139	<0.001	Reject H_0
Traditional jewellery use	3.60	1.11	3.00	3.386	139	<0.001	Reject H_0
Embroidery practice	3.70	1.15	3.00	5.704	139	<0.001	Reject H_0
Loss of traditional designs	3.83	1.09	3.00	7.166	139	<0.001	Reject H_0
Modern fashion preference	3.93	1.05	3.00	8.319	139	<0.001	Reject H_0

Table 12 shows that all six average scores are well above the neutral value of 3.00. The highest average is for modern fashion preference (Mean = 3.93), which means many people feel modern fashion has influenced Banjara clothing. The average for the cost of a costume change due to modernisation is 3.84, indicating that most agree that traditional costumes have changed.

The average score for the loss of traditional designs is 3.83, indicating concern about their fading. Traditional dress use and embroidery each average about 3.70, suggesting people still value these traditions while also accepting the impact of modernisation.

The average for traditional jewellery use is lower at 3.60, but still above neutral. This means jewellery traditions are still important, even as they change.

6. DISCUSSION OF THE STUDY

The main findings are: 80% agree that traditional clothing remains a strong cultural symbol for Banjaras, even though it is worn less often in everyday life. 82% say that phetiya/ghagra, kanchali and odhni/chantiya are the most recognised parts of women's traditional dress. 90% think traditional dress is now mostly used for festivals, weddings and ceremonies. Bangles, necklaces, anklets, earrings, and nose ornaments remain important in Banjara jewellery, with 82% agreeing. 82% say mirror work is the most unique embroidery feature, followed by colourful threads and geometric patterns. 78% believe cowries, beads, coins, bells and appliqué add to the richness of Banjara embroidery. 83% agree women are central

in keeping and passing on embroidery skills, mainly through mothers and grandmothers. Younger people prefer modern clothes, raising concerns about keeping traditions alive. Commercialisation provides women with job and business opportunities, but growth should not harm cultural authenticity. 84% say Banjara embroidery has strong potential for craft tourism, modern fashion and handicraft jobs. To preserve these traditions, careful documentation, training, fair pay, market access and teaching the next generation are needed.

The statistics show that modernisation is closely linked to changes in Banjara dress culture. The biggest change is the growing preference for modern clothing, which makes sense since it is more practical for school, work, travel and city life. Traditional costumes have not disappeared, but are now mostly worn for ceremonies and cultural events. Banjara women often wear traditional embroidered clothes and jewellery at festivals, weddings and cultural programs, but choose modern clothes for daily life. Jewellery has stayed more consistent, possibly because it is easier to add individual pieces to modern outfits than to wear a full traditional costume. Embroidery elements such as mirrors, geometric patterns, coloured threads, and appliqué are now used on bags, accessories, home items, and modern clothing. The strong link between modernisation and cultural change shows that these changes are not random. People with more exposure to modern lifestyles are more likely to notice big changes in traditional Banjara dress and textiles.

At the same time, modernisation does not always mean losing culture. It can also bring new ideas, business growth and opportunities for women. Banjara embroidery can be used in modern fashion while keeping its unique stitches, patterns and decorations.

7. CONCLUSION

Banjara dress, jewellery and embroidery are key parts of India's cultural heritage. Their value goes beyond just colour and decoration. The traditional phetiya, kanchali and odhni, along with detailed jewellery and mirror-filled embroidery, form a visual language that shows Banjara identity, social ties and cultural memory.

The study of 140 respondents shows that traditional dress is still respected and valued, but is worn less often in daily life. Modern clothing is now more common because it is convenient and fits with education, jobs and changing ways of life. Still, traditional costumes are important for festivals, weddings and community events.

Embroidery offers a particularly hopeful path for cultural conservation and livelihood generation. Its combination of geometric motifs, vibrant colours, mirrors, cowries, beads, appliqué and distinctive stitches provides a strong basis for contemporary craft development. Government craft documentation confirms that Banjara embroidery is already being adapted for modern products. At the same time, recent scholarship spotlights its value as indigenous knowledge and as a means of women's economic participation. (Handicrafts)

The future of Banjara costume and textile heritage depends on keeping traditions alive in new ways, not just preserving them as they were. Traditional skills should be recorded and taught to young people, while artisans need fair markets, online platforms, design training and support. This approach can help Banjara embroidery remain a living tradition, a source of pride and a means of earning a living.

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