

DIVISION OF LABOR IN WEAVING AT LEIK SAN KHUN VILLAGE, AMARAPURA TOWNSHIP, MANDALAY REGION

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Abstract

This research illustrates the weaving of Leik San Khun Village, Amarapura Township, Mandalay Region. In Leik San Khun village, the weaving industry was done by hand loom before 1994 - 1995. Since 1994 - 1995, power looms have been introduced. The research aims to describe the division of labor in the weaving industry of Leik San Khun Village. The specific object is to reveal how the process of weaving has been done in Leik San Khun Village. The qualitative research method was used to collect the data. Research tools were key informant interviews, in-depth interviews, individual interview and, participant observation. Among the 719 houses in Leik San Khun village, 277 houses, 39%, depend on the weaving business. There are 1,159 weaving machines whereas three houses have hand looms. There are ten stages in weaving process in Leik San Khun village. Although there are no differentiated tasks for males and females, some tasks are suitable for males whereas some are suitable for females. Women do the tasks which do not need to use strength such as *Chichachin* (ချည်ချခြင်း), *Rahatpyanchin* (ရဟတ်ပြန်ခြင်း), *Hnatkawchin* (နှုတ်ကော်ခြင်း), *Yinthwarpautchin* (ယဉ်သွားပေါက်ခြင်း), *Yatphaukyaukchin* (ရက်ဖောက်ယောက်ခြင်း), and weaving. Men do tasks that have to use physical strength such as treading the thread, dyeing the thread, *Seephawchin* (စည်းဖော်ခြင်း), *Charpotechin* (ချားပုတ်ခြင်း) and *Charlatechin* (ချားလိပ်ခြင်း), and other tasks that have to use brain such as drawing the design on a graph. Most of the local people can do two or three steps of weaving skillfully. It is learned that the weaving business has been carried out for generations and that the third generation is currently doing the weaving.

Keywords: weaving, hand loom, power loom, thread, dyeing

Introduction

Weaving is an ancient technique that has been used for textiles all over the world for centuries. Weaving is a mixture of science and art. Weavers use a variety of materials, including thread, yarn, and fabric, to create intricate patterns in cloth. Despite all the technological advances, weaving is still not a positively controlled process. That is, it is hardly possible to control the individual fiber which is the smallest meaningful building block in a woven structure. This fact makes weaving an interesting technology. Weaving “the act of making cloth by repeatedly crossing a single thread through two sets of long threads on a loom” (Cambridge Dictionary). Weaving is the craft of lacing fibers together to make fabric or cloth. Weaving often involves using a loom to hold the thread or yarn, although it can also be done by hand. ([vocabulary.com/dictionary/weaving](https://www.vocabulary.com/dictionary/weaving))

Weaving is the method of textile production in which interlacing of warp and filling yarns perpendicular to each other. There are many different ways for different types of fabrics structure of interacting wrap and filling yarns. The improvement of looms continued further and the modern textile industry emerged after the end of World War II with invention of synthetic fibers. However, the basic principle of weaving has remained the same for centuries (Adanur, 2001).

According to the Devi (2013) as cited in Dias et al. (2020), the hand loom industry is one of the largest unorganized economic activities in India, employing close to 4.3 million workers

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and contributing towards the sustenance of India's rural and semi-rural population. Myanmar knew the art of weaving since the days of Pyu city-states (အေဒီ၄ရာစု-၅ရာစု) (Myint Aung: 1960, 61). The Chinese account of the Old Tang Chronicle mentions that the clothes of Pyu (အေဒီ၄ရာစု-၅ရာစု) were made up of cotton. Pyus wore these cloths wrapped around the waist. The bronze figures of dancers and musicians excavated at Sriksetra (အေဒီ ၄ ရာစု-၉ ရာစု) are draped in serves and short nether garment (Fraser-Lu: 1994, 252). The word *phyin*-coarse (ဖျင်ကြမ်း) cloth and *pa-so*-male (ယောကျ်ားဝတ်ပုဆိုး) nether garment also emerged in Bagan period (သက္ကရာဇ် ၄၀၆ ခု-၆၇၄ ခုနှစ်) (Mya Ketu: 1960, 64). The Saw Hla Win Pagoda inscription reveals that the donor of the pagoda offered four pieces of *phyins kha-si*-nether (ဖျင်ခါးစီး) garment and a horse form Buddha image maker and two pieces of *pu-chi-phyins*-coarse (ပိုးချည်ဖျင်) cotton *kha-si* (ခါးစီး) and a horse for mason (Saw Hla Win Inscription). However, some researchers attributed that the weavers of Bagan Period (သက္ကရာဇ် ၄၀၆ ခု-၆၇၄ ခုနှစ်) we're not acquainted with the technique of dyeing (Mya Ketu: 1960, 65). In addition, the tropical forests of Myanmar provided numerous species for natural dyes. Some of these dyes, like sappan, were exported to India (Fraser-Lu: 1994, 254).

The hand loom is a traditional handiwork business and the power loom is a business which transformed the hand loom because of the technological development. The decline situation of the hand loom is that the price of raw materials increases every year and the cost of the hand loom cloth has increased more than that of the power loom cloth (Narasaiah and Krishna, 1999). The power loom industry has grown up from traditional hand loom sector with inherent technical knowledge passed on from forefathers and is being continued in many of the clusters (Sultana and Nisa, 2016). The research aim is to describe the division of labor in the weaving industry of Leik San Khun Village. The specific object is to reveal how the weaving has been done in Leik San Khun Village. Research questions are; what are the weaving processes in Leik San Khun village? How is the division of labor practiced in the weaving process? How do they maintain the weaving industry?

Research Method

The qualitative research method was used in this research. The secondary data was collected through surfing the internet and reading books. Research tools were key informant interviews, in-depth interviews, individual interview and participant observation. In the study field, writing notes and photographing were conducted. The research area is Leik San Khun village, Amarapura Township, Mandalay region. The data needed for this research were collected by interviewing 25 people. The informants were the chief of the village, the owner of loom, the weaver, the one who dye, the person who does *Chichachin*, the person who *Hnatkawchin*, the person who does *Yatphaukyaukchin*, the person who makes the patterns, the person who does *Rahatpyanchin*, the person who does *Charpotechin*, the person who does *Hnatkawchin*, the person who does *Yinthwarpaukchin*, the person who does *Charlatechin*, the person who does *Hnatsatchin* were interviewed. It took about a year to do the research from 2022 to 2023. As the key informant interviews, the elderly people who are above 75 years in the village were interviewed to know the history of the village. Then, the person who knows thoroughly about the village was also interviewed. In the in-depth interview, three men and three women who have been in the weaving business were interviewed. Moreover, three skillful weavers, three workers

who dye, and five people who can talk about step-by-step procedures in weaving were interviewed. Moreover, two teenagers, three middle-aged men, and three women were interviewed. An in-depth interview was used to ask about the difficulties and wages of the weavers. As the participant observation, the researcher helped to do the tasks such as helping in *chichachin*, carrying the thread after *chichachin*, cleaning the machine to do *chichachin*, and taking the water and helping to put the fire in doing dyeing. In this research paper, the processes of weaving are described. After that gender in weaving is explored. The discussion focuses on the division of labor and points out that there are specialized skilled workers, but the tasks depend on each other according to the nature of the weaving steps.

Process of weaving

In Leik San Khun village, men's wear, women's wear, and shoal are made and the looms are also separately called *Yaukkyar Tan*² and *Mainma Tan*³ (မိန်းမတန်း). At the *Yaukkyar Tan* (ယောက်ျားတန်း), *See garment*⁴ (local term breakdance *longyi*), *Kayin garment*, *Innma garment*⁵ (local term *Kyu garment*), *Gangaw*⁶, and *Palekat*⁷ are made. For the women, *Seelongyi*, *Kayin Longyi*, *Shan Longyi*, and *Chin* traditional shoals are made. In carrying out the processes, it was found that men and women work separately.

There are ten stages in weaving process in Leik San Khun village. It includes (1) Treading the thread (ချည်စာနယ်ခြင်း), (2) Dyeing the thread (ချည်ဆေးဆိုးခြင်း), (3) *Chichachin* (ချည်ချခြင်း) (transferring yarn from a swift to a bobbin), (4) *Rahatpyanchin* (ရဟတ်ပြန်းခြင်း) (spinning), (5) *Seephawchin* (စည်းဖော်ခြင်း) (making the pattern), (6) *Charpotechin* (ချားပုတ်ခြင်း) (rotating the swift), (7) *Charlatechin* (ချားလိပ်ခြင်း) (rolling up the swift), (8) *Hnatkawchin* (နတ်ကော်ခြင်း) (drawing wrap thread through the heddle), (9) *Yinthwarpautchin* (yap thwar) (ယဉ်သွားပေါက်ခြင်း) (using the reed), (10) *Yatphaukyaukchin* (ရက်ဖောက်ယောက်ခြင်း) (winding the thread into the bobbin).

Treading the thread (ချည်စာနယ်ခြင်း)

Treading the thread means making the thread bought from the market ready for dyeing the colors and making the colors last long. There are two stages to starch the thread. The first stage is to put the raw threads in the middle-size glazed earthen basin. Dilute half of the water and a little detergent essence into the earthen basin. Then, soak the threads and tread with the feet for half an hour until the threads are soft. When the threads become soft, they must be washed again to make soap clear. In the second stage, the treaded threads are hit against the stone plate six times at the tips, six times at the base, and six times in the middle. The threads have to be hit 24 times in total. Then, the threads are put on the shelf to filter the water. Treading and filtering water are made so that the colors last on the threads. Next, colors are dyed. That work is a

² *Yaukkyar Tan* means the place weaving for men's' ware

³ *Mainma Tan* means the place weaving for women's' ware

⁴ *Kayin garment*

⁵ *Innma garment*

⁶ *Gangaw*

⁷ *Palekat*

business that men work in (Figure-1). A 42-year-old man explained about treading the threads. He explained,

“Treading the threads means making the threads soft with water, pressing them, and hitting them on the stone plate in order that the colors stay last on the thread”.



Figure 1. Treading the thread and hitting the threads on the stone plate to dye the thread

Source: From Leik San Khun Village

Dyeing the thread (ချည်ဆေးဆိုးခြင်း)

When dyeing the thread, the wanted colors are dyed on the thread. Depending on the desired color, the proportion of the ingredients is varied. When dyeing, a package of 10-pound thread is dyed. Commonly used colors are white, black, grey, red and red brown. 163g of hydro⁸ and 163g of colorants⁹ (local term) have to put in the bell-mouthed pan with the boiled water. After that, the dye is mixed with four twenty-liter bottles and applied it to the threads (Figure-2).

Two plies of threads are placed on the two iron hooks and put in the pan with the dye. Then, the threads are turned right and left with the iron hooks (with a height of 18 inches and a width of 10 inches). After that, they are left in the pan for 15 minutes. Then, it is turned to the other side with the hook for the dye spread. The dyes made by using hellfire are known as *one-two say* (ဝမ်းတူးဆေး/readymade) (since two steps are needed). Types of the dyes used after mixing are locally known as *dat say* (ဒေသအခေါ်-မိတ်ဆေး/since it is made). Treading the threads and dyeing are carried out by three men. In the dyeing process, the number of people will differ depending on the number of the package of dye. Women cannot do those tasks since it is needed to put their feet in the water while pressing the threads, hit the threads with the rode on the stone plate, suffer the heat of the stoke while dyeing, and breathe the strong smell of the dye. There are about 22 houses in the village which do dyeing. The number of people who dye the threads is about fifty and sixty and all are men. A 54-year-old man explained about treading the threads and dyeing. He said,

“In this Lay Bo (လေးပိုင်), there are three households that do dyeing. In our house, three people do it in turn. It cannot be allocated to a particular one. We have to do it as a convenience. Mostly, men do tread and dyeing. Men of different ages up

⁸ One pound of hydro = 2,200 kyats

⁹ One pound of colorant = 1,700 kyats

to sixty do those tasks. In terms of the whole village, 50-60 numbers of the population do the dyeing. Those who do the dyeing also go to other villages to do the dyeing. It is necessary to use the effort to dye. To make the dye, it is needed to mix hydro caustic with warm water. Hydro Caustic has a strong smell and it can be harmful to the liver and lung. However, there is no serious case. While carrying out those tasks, it is needed to put the effort to hit the wet threads with the rode, so women cannot do that. After that, water is filtered from the threads. For this reason, only the men do the dyeing”.



Figure 2 Turning the threads left and right by using hook
Source: From Leik San Khun Village

Chichachin (ချည်ချခြင်း)

Chichachin (ချည်ချခြင်း) means taking the dyed threads to the bobbin (the reel with the handle). After dyeing the threads with necessary colors, *chichachin* (ချည်ချခြင်း) has to be carried out in order to do *charpotechin* (ချားပုတ်ခြင်း) (rotating the swift by hand) and *rahatpyanchin* (ရဟတ်ပြန်ခြင်း). While taking the threads to the bobbins, it is needed to take one bundle of threads (five ropes of threads) has to be put on the small reel¹⁰ (six bamboo hands are installed on each side of the axis which is 12 inches long, and the threads are put on those hands). Then, each bundle of threads is taken to the reel. One bundle of five threads is enough to take in one reel (Figure-3). This process is known as *chichachin* (ချည်ချခြင်း). *Chichachin* (ချည်ချခြင်း) can be carried out by only women do it since it can be easily done without using effort. Men do not do *chichachin* (ချည်ချခြင်း). Therefore, a nine-year-old child can reach to the shelf and he can do *chichachin*. According to a 30-year-old woman,

“There is no specific age limit to carry out chichachin. The machine has a height of six feet. Whoever reaches the shelf can do the task. Some adults cannot do the task if they are short. Some tall children who are about nine or ten years old can do that. In hand loom, there are stools for each of the bobbin. Then, the person has to sit on the chair and does chichachin, so height does not matter. However, in power loom, the person needs to stand to carry out the task. The height is important. People do chichachin up to the age of around fifty. Nice vision is necessary to do chichachin and it is needed to stand for a long time. Although

¹⁰ A rotating tool (reel) used to take the threads

there is stiffness in the back for standing long hours, people have to do it to earn a living. People who are over 50 do not have good eyesight, and they may suffer from stiffness for standing long hours”.

The woman explained that there is no age limit to do *chichachin*.



Figure 3. Doing *chichachin* with machine

Source: From Leik San Khun Village

***Rahatpyanchin* (ရဟတ်ပြန်ခြင်း)**

To make the *Seehtal* (tie-dye cloths), yarns are prepared for dyeing and designing the patterns (*seepwint*). This stage, *rahatpyanchin*, has to do only for *seepwint* fabric. *Rahatpyanchin* means the process of making the threads from the roller become skein. Only one person has to do the spinning and mostly the women do it (Figure-4). A 48-year-old woman talked about spinning at home. She said that,

“Both men and women can do spinning since they do it at home. There is a shelf for spinning, any free family member does it. There is no gender limitation for doing the weaving. Everybody does it as a convenience. Mostly people of different ages ranging from 15 years to over 50 and 60 do weaving. Women mainly do that task since it is comfortable.”

According to the interview, it is found out that there is no limitation of gender in weaving; however, most of the women do it, and most middle age women do it.



Figure 4 Doing *rahatpyanchin*

Source: From Leik San Khun Village

Seephawchin (စည်းဖော်ခြင်း) (Making the pattern)

Seephawchin means tying the skein of threads got from *rahatpyanchin* with the rubber bands. It is needed to follow the five steps to form the patterns. Only one person can do forming the pattern and mostly men do it (Figure-5). According to a 45-year-old man,

“It has been done by men since a long time ago. Women do not learn how to do it since it is men’s jobs. Mostly, men do tie. It is difficult for women to learn it. While tying, it is needed to tie the skeins of threads with the rubber bands firmly. Women cannot do that. Hands are harmful for doing it. After that, based color is applied. It is not convenient for women to dye. Therefore, women don’t do this task. While doing the tying, if the husband cannot do well, his wife helps him. While forming the pattern, they can do it as draft as instructed”.

It is found out that men mostly do the tying and they are more skillful than women to draw design and dyeing.



Figure 5 seephawchin

Source: From Leik San Khun Village

Charpotechin (ချားပုတ်ခြင်း)

Charpotechin means rotating the swift after tying the skeins of threads. It is the process of rotating the threads from the rotors to the large swift¹¹ which has 88 inches. It is used to make the width of the fabric wider and the warp threads become spread. There are three stages of *charpotechin* for *seehtal*. It is found out that there is no gender limitation to do *charpotechin*. However, only a man carries out the task. Both men and women can do it if there is the shelf at their houses (Figure-6). According to a 48-year-old man,

“Both men and women can do charpotechin if they have charpote shelf in their houses. However, men mostly do it. Only a few women do it. Only the strong people can rotate the swift. Women can rotate for once and twice. The more the rotation, the heavier the swift is. Therefore, women cannot do it. For this reason, more men do the tasks”.

It is known that men mostly rotate the swift and also the time duration and the income is learned.

¹¹ The swift used for weaving



Figure 6 Doing *charpotechin* for *seepwint*

Source: From Leik San Khun Village

***Charlatechin* (ချာလိပ်ခြင်း)**

The knots obtained from the large swift are put in the loom and rolled with the iron roller which is about 44 inches long for the warp. This process is known as *Charlatechin*. The original size of the breadth of the roller is 58 inches for women wear and necessary adjustment can be made for men wear. The roller has to be covered with paper (with the width of 8 inches and length of 44 inches), for there is no mixing of the threads and there is no moist since the iron is cold. Then, the roller has to be put on the rolling shelf (Figure-7). While doing *charlatechin*, two men have to do by staying on the left and right of the roller. So, effort is needed to put, only men do *charlatechin* while women do not do it. According to a 55-year-old man,

“It is needed to put physical effort to do charlatechin. Only people under 60 do it. The elderly people cannot do it since the task needs physical strength. There are 10-15 people who do charlatechin in the village. They are only men. Women cannot do it. At the beginning, the roller is light. The more threads are rolled, the heavier the roller is. Therefore, physical strength is needed. It lasts for 4 hours to do charlatechin for one loom. The wage is (8,000) kyats.”

He explained everything about *charlatechin*.



Figure 7. Doing *charlatechin*

Source: From Leik San Khun Village

***Hnatkawchin* (နှုတ်ကော်ခြင်း)**

Hnatkawchin means putting the string of the thread in the hole of the heddle for weaving. The tasks, *hnatkawchin* and *yinthwarpautchin* may vary depending on the design, women wear and men wear. Normally, two women do *hnatkawchin*. Then, *yinthwarpautchin* has to be carried out as the second stage. Normally, a man does *hnatsatchin*. There are more men who do *hnatsatchin* than women. In the whole village, there are seven men and three women who do the task (Figure-8). A 29-year-old man told about *hnatsatchin*. He said,

“Both men and women can do hnatsatchin. However, there are more men who do the task. In the village, there are seven men and three women, ten in total, do hnatsatchin. They are around forty. People of fifty have the poor eyesight, so they cannot do it. A lot of concentration is needed to carry out the task”.

It is found out that there are more men than women who do *hnatsatchin*, there is age limitation to carry out the task and wages may vary in doing this.



Figure 8 Two Women doing heddle

Source: From Leik San Khun Village

***Yinthwarpautchin* (ယဉ်သွားပေါက်ခြင်း)**

Yinthwarpautchin means the process in which each thread gained from *hnatkawchin* are put in the reed. It has to be done from the right where *hnatkawchin* has finished. If not, the heddle cannot be open and the roller will be reversed and weaving cannot be carried out. Therefore, it is important to start the task from the right. Only a person can carry out *yinthwarpautchin*. According to the study, it is found out that the person does *yinthwarpautchin* with *hnatkawchin* (Figure-9). Only women do *hnatkawchin* and *yinthwarpautchin*. Women do it since they have to the tasks in one place by sitting on a chair comfortably by giving concentration. Men have low interest for the task and they have to do other things such as dyeing, *charpotechin* (ချားပုတ်ခြင်း), *charlatechin* (ချားလိပ်ခြင်း) and *hnatkawchin* (နှုတ်ကော်ခြင်း). A 38-year-old woman talks about *hnatkawchin* (နှုတ်ကော်ခြင်း) and *yinthwarpautchin* (ယဉ်သွားပေါက်ခြင်း). She said that,

“Two people have to do hnatkawchin whereas only one person can do yinthwarpautchin. Then, the two tasks are accompanied together. If not, weaving cannot be made. The time duration will be about 3 hours. The wages of about (12,000) mmk to (20,000) mmk is earned depending on the design. Men cannot do it. They have choice. They can do different tasks such as dyeing the threads, rolling the threads and joining the threads. People up to over 50 do hnatkawchin

and yinthwarpautchin. Older people do not have good eyesight. The tasks need concentration”.

She explained about different in wages depending on the design. After that, the roller has to be put on the loom and waving can be started.



Figure 9. Doing yinthwarpautchin
Source: From Leik San Khun Village

Yatphaukyaukchin (Loonsan) (ရက်ဖောက်ယောက်ခြင်း)

Yatphaukyaukchin means putting the bobbin ¹²to the shuttle ¹³to make the weft thread to form the fabric. This is an important stage to form a cotton fabric. A fabric can be resulted by weaving the warp and the weft. In power loom, *Yatphaukyaukchin* is done by machine (Figure-10). Only women do that work. According to a 26-year-old woman,

“I have been doing this business since I was fifteen and it is a traditional task. If I do other jobs, I need to pack the lunchbox, time consumption for transportation and also the cost for clothes. Therefore, I don’t want to do other job. This is the reason why I do this job. In winding the threads onto the bobbin, I get (3,000) kyat for winding a package of thread containing 40 plies. I finish two packages and earn (6,000) mmk. Since I can work at home, there is no extra cost. It is convenient for me to do in my own village”.

She talked about her income for doing *yatphaukyaukchin*. After finishing the above stages (treading the thread) (ချည်စာနယ်ခြင်း), dyeing the thread (ချည်ဆေးဆိုးခြင်း), *chichachin* (ချည်ချခြင်း) (transferring yarn from a swift to a bobbin, *rahatpyanchin* (ရဟတ်ပြန်ခြင်း), *seephawchin* (စည်းဖော်ခြင်း) (making the pattern), *charpotechin* (ချားပုတ်ခြင်း), *charlatechin* (ချားလိပ်ခြင်း), *hnatkawchin* (နှုတ်ကော်ခြင်း), *yinthwarpautchin* (ယဉ်သွားပေါက်ခြင်း) and *yatphaukyaukchin* (ရက်ဖောက်ယောက်ခြင်း), weaving can be started.

¹² Small tool which is installed in the shuttle to put the weft

¹³ The place where the bobbin is put



Figure 10. putting the threads in the reed with the machine
Source: From Leik San Khun Village

Weaving by gender or age group

It is found out that most of the women do weaving business. A person can do two weaving machines at least. Weaving has to be done comfortably under the shelter and it is a suitable business for women. There is no age limitation. However, people ranging from the age of 15 to 55 do it. When the threads snap, it is needed to find the piece of thread and join it. It can be difficult for people with poor eyesight. Moreover, the person needs to stand to weave. Therefore, people who are over fifty-five do not do weaving. There are only a few men in weaving industry since they have to stay at work for a long time and they do not feel free. Men do the tasks that they can do in their village such as dyeing (ဆေးဆိုးခြင်း), *seephawchin* (စည်းဖော်ခြင်း) (making the pattern), *charpotechin* (ချားပုတ်ခြင်း), *charlatechin* (ချားလိပ်ခြင်း), *hnatsatchin* (နှုတ်ဆက်ခြင်း) etc. For some men who does not do those tasks earn their living by working in Mandalay such as tying the iron, bending the iron, carpenter, staff as the petrol station. A 32-year-old woman said;

“In the past, both men and women did weave. However, nowadays, men want to work outside since they feel that they are stuck at home by doing weaving. They work as carpenter and mechanics. While weaving, if both husband and wife do it, wages is paid only when men wear with 48 inches or women wear with 44 inches, with the length of 120 feet has finished. Therefore, people who want to get money at once do other jobs. Men work outside and women take over the weaving. It is not convenient for women to work outside. Weaving can be learned at home. If the man knows how to weave, he can teach his wife and then, the wife can take over the work. After that, men work outside. Most of the weavers are women. (400) kyats are earned for one-man wear, (450) kyats for one man wear with the fringe, and (300) kyats for one-woman wear.”

Another 17year-old female weaver also said that;

“I get married with my husband in this village. My native is Pha Ye Kyun (ဖရဲကျွန်း). It has been just 15 days that I have learnt weaving from my sister. I have operated power loom in this house for six months. I don't want to do other work since there is age limitation. An industrial work must be at least 18. There is no age limitation in this job. My husband is a construction worker. If I worked together with him, it is tiring under the sun. However, I can do weaving in the shelter conveniently. I finish the fabric with 44 inches in width and 90 inches in length. I get (300) kyat per longyi”.

The above sayings pointed out that the women are interested in weaving and weaving at home is recognized as the work for women.

Discussion

This research focuses how the weaving has been done in Leik San Khun Village and how the weaving has been the division of labor in Leik San Khun village. According to the Devi (2012) as cited in Dias et al. (2020), in NERI (North East Region of India), weaving skills are passed on from mother to daughter and are considered an important criterion for a woman's marriage. Therefore, it is understood that weaving is the woman-oriented job in India. However, in Leik San Khun village, weaving is not regarded as a crucial skill for women. Males can include and lead the business. In addition, weaving can be handed down from the husband.

According to the Sengupta (1960) as cited in Hensman (1988), within traditional family-based handicrafts, women have consistently been allotted a subordinate role. They were not allowed to belong to the ancient craft guilds, although they assisted their husbands in their home workshops. In Leik San Khun village, men can take the leading role in weaving business whereas women play subordinate role. However, they can own the business. According to the Subramanian (1977) as cited in Hensman (1988), said that 'When jobs are labelled as "women's jobs", it is so easy to declare that they are less arduous than men's or that women are less efficient than men'. In weaving industry of Leik San Khun village, males usually do difficult tasks quickly within a short time, while women do through tasks which need patience. According to the Baud (1983) as cited in Hensman (1988), even today, among handloom weavers in South India, the eldest male decides on the division of labour and allots the preparatory work to women and children; women do the actual weaving only if there are no male family members to perform this function. In weaving businesses in the south part of India, elderly men identify the duties for the women and the children. However, in weaving business in Leik San Khun village, the tasks are not identified as men's tasks or women's tasks. They took reference to what the seniors did and if the tasks were done by males, males do that while women carry out the tasks the senior women did.

One important aspect of the process of production is the allocation of tasks to be performed-that is, deciding which types of people will perform which categories of work. Even though many societies have considerably more complex divisions of labor, all societies make distinctions on the basis of gender and age. During the processes of weaving business, division of labor stands as the task to distinguish between the tasks for males and the tasks for women. There are many parts in the divisions of labor in weaving business in Leik San Khun village and it is mostly based on the gender and age. According to Ralph Beals et. al (1977), this division of labor between men and women was complementary and created a mutual dependency between men and women. In Leik San Khun village the tasks for males and the tasks for females are also inter dependent on each other in weaving business. French sociologist Emile Durkheim (1933) pointed out that in highly specialized societies in which people engage in complementary roles, social solidarity arises from their mutual dependence on one another. Durkheim calls the social solidarity resulting from this labor specialization and mutual interdependence organic solidarity. Although there are tasks appropriate for men and for women in weaving business in Leik San Khun village, they are dependent on each other. According to organic solidarity, there are specialized skilled workers, but the tasks depend on each other according to the nature of business.

Conclusion

The village of Leik San Khun has 715 houses, 277 of which are 39% of the houses, and the industries related to weaving, such as treading the thread (ချည်စာနယ်ခြင်း), dying the thread (ချည်ဆေးဆိုးခြင်း), *seephawchin* (စည်းဖော်ခြင်း) (making the pattern), *charpotechin* (ချားပုတ်ခြင်း),

charlatechin (ချားလိပ်ခြင်း), most of the men are engaged in the business of weaving. *Chichachin* (ချည်ချခြင်း), *rahatpyanchin* (ရဟတ်ပြန်ခြင်း), *hnatkawchin* (နှုတ်ကော်ခြင်း), *yinthwarpautchin* (ယဉ်သွားပေါက်ခြင်း) and *yatphaukyaukchin* (ရက်ဖောက်ယောက်ခြင်း), most of the women are engaged in the business of weaving. At the village, men ware and women ware are made and *seehtals* (စည်းထည်) are also made. As for the handloom, they mostly weave women's clothing. Before 1994, hand looms were used in Leik San Khun village. Starting from 1994, machine looms are substituted. It is assumed that weaving machines can produce the *seehtals* (စည်းထည်) to meet the demand and they play a vital role to support the economy of the residents. Instead of hand weaving, the labor force has decreased as machine weaving works have been replaced. However, no matter how much the machine is used instead, the process steps to make a woven fabric such as treading the thread (ချည်စာနယ်ခြင်း), dying the thread (ချည်ဆေးဆိုးခြင်း), *seephawchin* (စည်းဖော်ခြင်း) (making the pattern), *charpotechin* (ချားပုတ်ခြင်း), *charlatechin* (ချားလိပ်ခြင်း) was found that men are still working in business. Similarly, *chichachin* (ချည်ချခြင်း), *rahatpyanchin* (ရဟတ် ပြန်ခြင်း), *hnatkawchin* (နှုတ်ကော်ခြင်း), *yinthwarpautchin* (ယဉ်သွားပေါက်ခြင်း) and *yatphaukyaukchin* (ရက်ဖောက်ယောက်ခြင်း) that women were still working at every stage. Most of the local people can do two or three steps of weaving skillfully. Leik San Khun village has been working on weaving as a traditional business for three generations. It was found that the village of Leik San Khun started to work on weaving as a traditional business, but as women, they continue to work on the traditional business and as men, they only work on other businesses. Therefore, it was found that only women work in the weaving industry in Leik San Khun village and there are few male workers. Division of labor by gender and skill can be seen in the weaving industry in Leik San Khun Village.

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