

A Study on Consumer Buying Behaviour towards Traditional Jewellery of Rajasthan

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1. Introduction

In India, the custom of ornamenting the human body has been practiced since the earliest times. While ornaments can be fashioned from a variety of materials, the term 'jewellery' implies the use of gems and precious stones. The earliest evidence of jewellery in ancient India dates from 2500 BC in the Indus Valley civilization which flourished in western and northwestern India. Excavated figurines show lavish ornaments worn variety by the inhabitants. Relics recovered from the ruined sites show that beads were fashioned in precious and semi-precious stones, and these were also exported to as far as Mesopotamia.

Though few pieces from the classical period of Indian history (the beginning of the Christian era to the 12th century AD) which established the basic styles of traditional Indian jewellery which continue to be popular till this day. Both men and women wore a profusion of jewellery. The ability to recognize and judge the quality of gems and to distinguish between real and imitation gold was considered to be the mark of a cultured individual in ancient India

While the early Muslim invasions did not have much impact upon traditional styles, the coming of the Mughals infused distinct Persian styles into India. The Mughal emperor Akbar the Great, a contemporary of Queen Elizabeth I of England, however, sought a deliberate synthesis of Persian and Indian styles. He established court workshops for all the crafts where Hindu and Muslim craftsmen worked together. Under the lavish patronage of the Mughal court, jewellers and goldsmiths flourished and as a result beautiful articles of jewellery It was at this time that the technique of enameling, or Minakari was developed and perfected in India, as was the famous Kundan work of the Mughal court jewellers

In Europe, from Roman times onwards, India has been famous as the land of spices and fabled jewels. In the past

many marvelous emeralds, rubies, sapphires and pearls, in addition to diamonds, found their way from India to the courts of Europe. One of the most famous of Indian diamonds, the Kohinoor, is set in the British Crown Jewels. The Kohinoor is said to have originated in Golconda in the Deccan, where the most renowned diamond mines were located.

Rajasthan is famous for its plethora of rich traditions of ancient literature, classical music, dancing peacock, customary arts, tantalizing cuisine and royal motifs, which are noted for their noble look, added another feather in the traditional jewellery preserved cultural heritage not only Rajasthan as well as its capital Jaipur is famous for traditional jewellery too. Jaipur craftsmen understood the art of cutting and polishing stones scientifically, they primarily concerned with creating overall aesthetically beautiful ornaments and not involved in the creation of fire and sparkle in individual stones. As a result, pieces of Jaipur's jewellery often include flawed stones; as long as they were otherwise suitable in shape and colour, they were considered passable. Prized jewels were set into turban ornaments or used as necklace pendants. Those in royal treasuries were often engraved with the owner's name Stones were commonly set by embedding them in a hard lac resin contained in a trough of beaten gold. Gems were backed with silver foil to improve their luster. The reverse of the piece was at times enameled, especially in the case of very important pieces.

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Rajasthani Art - kundan jewellery



Thewa jewellery

The styles of ornaments of Rajasthan varied from district to district and it was usually possible to identify a region and at times even the caste of an individual purely from the ornaments

that he or she wore. Jewellery styles also varied for men and women and was worn extensively by both the sexes during the medieval period. The patterns and designs of traditional Indian

Jewellery were primarily based upon natural forms such as flowers, leaves, seeds, shells etc. These patterns occur from the earliest times and can be traced back from evidence in ancient paintings and sculpture. The origin of these natural forms perhaps predates recorded history and lies in the early use of such materials by pre-historic men to decorate themselves. Indeed there still exist tribal groups in India who make and wear ornaments fashioned from grass, leaves, seeds and stones in much the same way as their pre-historic ancestors once did.

Jewellery in Rajasthan is still largely manufactured using ancient types of hand tools and by employing traditional production methods, although in the larger cities sophisticated machinery is now in use. However, since traditional jewellery still plays great part in Indian social life, it is still possible to find jewellery with a very high level of workmanship. The craftsman's skill was and still is recognized and appreciated by people. Such appreciation has been instrumental in pushing the jewellers towards a constant endeavour to attain a higher standard achievement.

2. Kundan meena jewellery:

Kundan meena jewellery is a elite, royal and rich legacy of Rajasthan, it requires a highly complicated and systematic process. First craftsman makes initial skeleton of the piece of gold that is called Ghat. Then this Ghat is shifted to Meenakar for enameling, afterward Jadia (stone satter) pours fluxor lac (a resin like material) in the blank spaces. And cover it with thin Kundan flaps between the gap of the wall of ghat and the gemstone of pure 25 karat gold. They also prepare uncut diamond polka with dak of a silver foils to provide extra glitter. Sometimes they add color to dak to enhance color of gemstones such as Emerald, Ruby and Sapphires. This Jadai (stone setting) in kundan jewellery is very special art of India. It is entirely different method of studding gemstones..

Enameling art developed as a highly specialised art and the main colours could be reproduced by master craftsman. The 'champlevé" method was commonly employed wherein the metal was hollowed out and the enamel was fired to fill in the depressions, leaving a thin gold line separating the segments of colour and after heating it formed in translucent enamels.

Now days there are three major enameling centers in India, each with its own distinctive traditional style - at Jaipur, Varanasi and Lucknow. But The best pieces came from Jaipur in Rajasthan. The craftsmen of Jaipur have maintained the skills for which they were renowned in the court of the imperial Mughals. Jaipur enamel on gold is still considered outstanding among all. Varanasi is known for its pink enamel in which large areas of dominant white are over painted with pink floral motifs. Lucknow enamel is done mainly on silver and had traditionally been used on silver objects d'art and is less common on jewellery. Lesser enameling centers exist in Delhi and Nathdwara in Rajasthan.

3. Thewa jewellery

Ornaments of Rajasthan are extremely popular, especially in the west due to their elaborate and flamboyant appeal. International designers have imitated the basic designs of Thewa. **Thewa** is the art of 18th century inaugurated from Rajasthan, India. Thewa Jewellery is a different type of art work

done by 23k gold and worked on glass. Unique glasses for Thewa Jewellery are treated by a special process to give a glittering effect, highlights the intricate gold work. The motifs used on Thewa jewellery are reflecting the culture, heritage and tales of romance and velour of Pratapgarh district of Rajasthan. Thewa is an art of fusing 23karat gold with multi coloured glasses. The glass is created by special process to have glittering effects which is turn highlights. Following the design inscribed in line on the gold, an openwork pattern is pierced through the sheets using fine cutting chisels.

In Rajasthan some family jewellers would work at the house of their client, using material supplied by their client. Thereby the client could oversee the work as it progressed and also ensure that he was not being cheated. While the system still prevails in parts of India in the larger cities, jewellery is mainly purchased ready-made from shops and showrooms. Recently Temple jewellery of south is chiefly made of pure gold though silver and base-metallic coating studded with second grade gemstones are other economical alternatives is gaining popularity in Rajasthan. Temple jewellery is associating with Kundan meena jewelley come in innovative designs with traditional motifs such as floral shapes like lotus flower, birds like peacocks and swans, gods and goddesses, and royal figure statuettes

As a result, minuteness of scale and detail in the surface ornaments has come to characterize the work of traditional Indian craftsmen. A common example of the craftsman's joy in his art lies in the elaborate decoration of those parts of an object which are never seen, such as the back side enameled of the Mughal style jewellery i.e. Kundan Meena, still made today

And though jewellery now is largely fashioned according to trends and is not merely an accessory, but is poised to become an expression of the self, the jeweller's art in India still represents a dazzling and bewildering variety of styles, shapes and forms. The study of its development has been linked to the exploration of an al fresco, living museum. Across the width and breadth of this huge and ancient land can be found the entire range of personal ornaments, from the primitive adornments using materials provided by nature, to the most sophisticated and delicate achievements made of precious metals and stones. "new money" consumers who wear branded Jewellery to show off their newly acquired wealth (in contrast to "old money" consumers, who prefer heirlooms or estate Jewellery)

4. Lac Jewellery

Lac jewellery, also recognized as lacquer jewellery, originated in Rajasthan and has gained considerable popularity in India today. Lac jewellery is available in versatile designs, which add to its beauty. Among the various items in lac jewellery, the bangles need a special mention. Bangles made of Lac are of bright colour and glass work done on them makes them more attractive. In Jaipur people believe that lac bangles bring good prophecy to married woman if they wear it. They are very popular in Jaipur and lately are being made in other parts of country too.



5. Need Of Study

Rajasthan has witnessed the rapid expansion in the field of handmade jewellery in the past many decades is now having a new type of competition & challenge in the form of Traditional jewellery. This is further enhanced by the ancestral or local manufacturers & traders. Thus the need has arisen to make a perception study of a consumer on traditional jewellery to assess the future of this line of business and to study the future of scope, demands and changes being adopted by the existing manufacturers & traders in the light of the growth of traditional jewellery.

“With changing customers’ attitude towards branded jewellery and entrance of organized players in the market, the segment of traditional jewellery from patrimonial estate is not growing as faster, than the overall jewellery market in coming years. Given the fact that majority of market share is occupied by family-owned jewellers, the domination of unorganized segment still continues on the Indian gems and jewellery market. However, this scenario is gradually changing with the entrance of organized players who primarily focus on customer satisfaction by giving better and finer quality products. Thus, consumers are now moving towards branded jewellery which is more reliable in terms of quality and design.

6. Objectives of study

The objective to conduct the research on the study of “**consumer’s Buying Behaviour towards Traditional Jewellery**” are:

- To explore the consumers buying behaviour towards traditional jewellery in Rajasthan .To study the various kind of traditional jewellery popular in Rajasthan Jewellery market.
- To analysis the factors that influence Consumer’s buying decision
- To understand the acceptance of traditional Jewellery in term of quality, price, and reliability.
- To know the relationship traditional jewellery with festivals.

Hypothesis

- **H₀** There is no significant difference of consumer buying behaviour towards traditional jewellery or modern jewellery.
- **H₁** The consumers are more influenced from traditional jewellery rather than delicate modern jewellery in Rajasthan
- **H₂** Consumer prefers to buy traditional jewellery in festival and other occasions.

- **H₃** There is strong impact of Income level on consumer buying behaviour towards traditional jewellery.

7. Universe of the study

The research was conducted in major districts i.e. Jaipur, Bikaner, Jodhpur and Udaipur of Rajasthan. The universe of the study will be entire population of the capital city of Rajasthan, Jaipur.

Basically there are two types of data – Secondary and Primary. The study is also supported with the help of secondary data obtained from reliable indexed sources.(Such as Journals, Net, Books, E-Books and Reviews published by various sources). of an organization. Primary data is collected by the researcher for the first time. Primary data will be basically collected by conducting survey through a questionnaire (Sample size=400)

8. Respondents Interest in Buying Jewellery

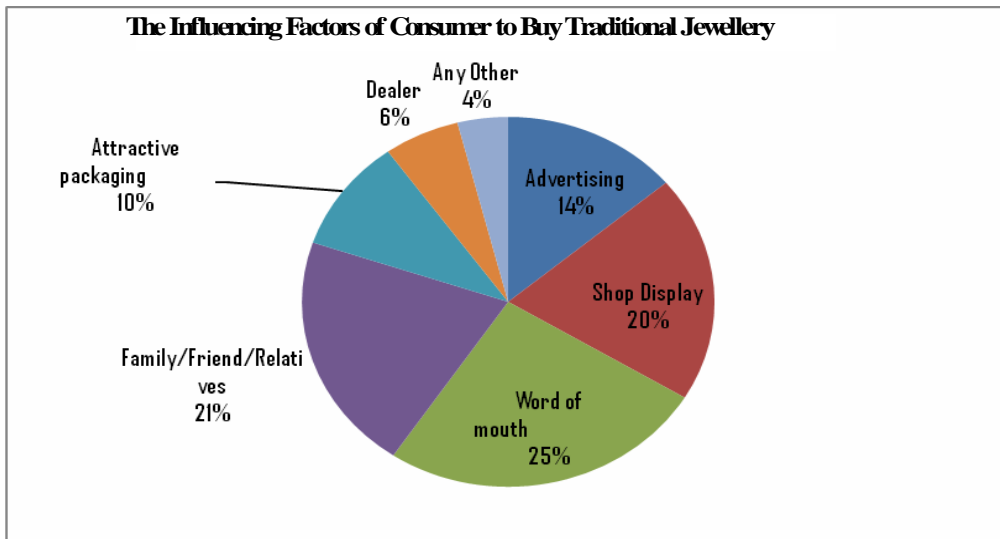
Archaeologist believes that jewellery has been worn by humans for about 100,000 years. Even after all these years, say social scientists, the drivers that motivate people to wear jewellery are much the same as in the past. The very earliest jewellery wearers wanted to proclaim their wealth, power and privilege along with an identification of gender, age and social class – and so do 21st century jewellery wearers.

The key difference is that the gem and jewellery industry simply cannot take the consumer’s need to wear jewellery for granted today. Therefore in the current research study the consumer’s interest in buying jewellery was incorporated with few statements as below

9. The Influencing Factors of Consumer to Buy Traditional Jewellery.

The decision of every individual to purchase a specific jewellery piece depends largely on one of the important factor such as advertising, or if praised by some other members of family or word of mouth of someone, or by the display designs presented by the showroom or any other factor which influences the customers to buy the product. Therefore in current study it is significantly important to study the influencing factor of consumer to buy a traditional jewellery. The responses to this statement are detailed below in table 3.16 below:-

The Influencing Factors of Consumer to Buy Traditional Jewellery.

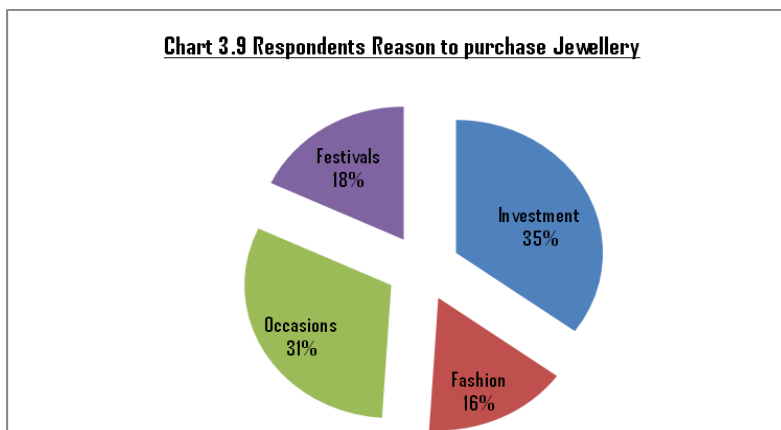


From the above responses it can be stated that consumers of current study purchase jewellery mostly influenced by word of mouth i.e. 25% . 21% respondents are influenced by friends and family members buying, some consumer's are influenced by attractive shop display, these

types of consumers are 20% of total population under study. Advertising Impact 14% on buying decision.

Reasons to Purchase Jewellery

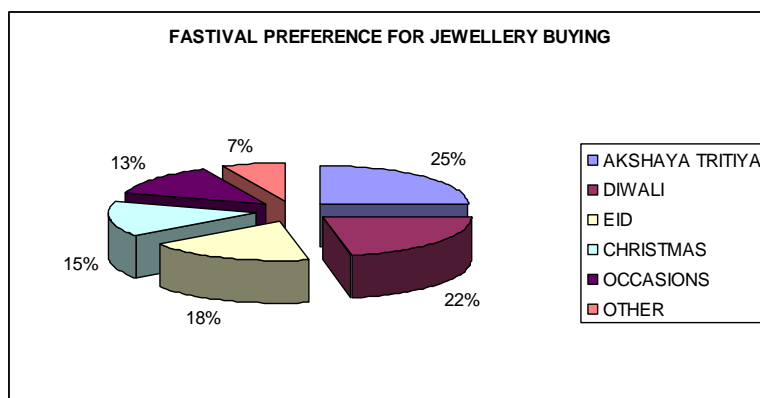
The statement deals with the fact of asking the consumer for reason for purchasing the jewellery. The respondents reply are shown below:-



From the above statement it can be stated that consumers of current study purchase jewellery mostly for investment (35%) or many even buy it at some occasions such marriage, birth of kid etc. These types of consumers are 31% of total population under study. Few people buy jewellery for fashion (16%) or festivals (18%). Costume jewellery (also called fashion jewellery, junk jewellery, fake jewellery) is jewellery manufactured as ornamentation to complement a particular

fashionable costume or garment. In average family people most of the females buy other fashion products but not purchase regular specific jewellery for specific fashion of dressing. Authentic Kundan jewellery is special for its flawless finishing and age-old crafting techniques which makes them a good investment too.

Festivals preference for jewellery buying :



According to the survey 75% respondent that they prefer to buy traditional jewellery on festivals or other occasions and furthermore consumer prefer to buy traditional jewellery on Akshay Tritiya (25%) which is considered as one of the most sacred days of the year in Rajasthan. After the Akshay Tritiya, the highest no. of buying on Diwali (22%) on this day Family members' gift gold coins to their friends and relatives on this day, Christmas (20%) & Eid (18%) During other festivals and occasions (13%) and other reason to buy jewellery are only(7%). It shows a strong the relationship traditional jewellery with festivals because that festivals and other celebration impact a lot on consumers behaviours for buying of traditional jewellery. Hence it is concluded through evidences that **H₂** Consumer prefers to buy traditional jewellery in festival and other occasion is accepted.

jewellery stores in Rajasthan is accepted and proved.

Modern consumption patterns for Jewellery have changed and evolved where consumers are keenly aware of traditional jewellery suppliers and trends and information is easily accessible to consumers for all segment through different information channels. This has altered consumers motivation behind their jewellery consumption as well, some use jewellery as a means of presenting themselves to the society at large, what they wear is viewed as an amalgamation of the image of what they wish the world to see. While some feel comfortable with the particular traditional jewellery and style, individuals have their own perception accordingly.

Jewellers from Jaipur, Bikaner, Jodhpur and Udaipur witnessed the rapid expansion in the field of traditional jewellery in the past many decades. They are facing a new type of competition & challenge in traditional jewellery. Traditional jewellery manufacturers & traders are shifting towards the concept of branding or modern jewellery. Thus the need has arisen to make a perception study of a consumer on branded or modern jewellery to assess the future of this line of business.

The overall purpose of this thesis is "**to gain deeper understanding of different factors which are significantly related to the traditional Jewellery buying behavior of Consumers** in Rajasthan and also to access the views on modern and Traditional jewellery. This research can benefit Jewellery companies and traditional stores to understand consumers and their lifestyle to gain success in the jewellery market".

11. Conclusion

Traditional jewellery is always in demand, even more so during the wedding season. No Indian bridal ensemble is considered complete without a lavish inclusion of traditional Jewellery. Aside from weddings, traditional jewellery is worn at any social gathering, celebration, festivals or religious ceremonies. Millions of women buy traditional jewellery to complement their Indian attires and some even wear them with contemporary, western outfits as a style statement

The result shows that, different outlook of design, price, information medium are main factors that influence purchase of Jewellery by Consumers. They are well versed today so the study helps them in that to aware about different kinds of traditional jewellery. Consumers now have better buying capacity due to increased income and they are interested in secure investments so they preferred traditional jewellery. Price, comfort, jewellery design and good quality are four of the most important factors among the purchasing criteria. The tradition is not the most important factor when buying jewellery.

The number of foreign entrants also pose a challenge to the traditional jewellers and hence Marketing is a very important aspect in business since it contributes greatly to the success of the organization we can see that these jewellers also come up with strategies to retain their customers these

10. Other findings

- From the data of table and graph it is evident that most significantly contributing segment of consumers belongs to upper middle class These high income people also evident to significantly expressed as the investors in jewellery market or may purchase jewellery for fashion and for show-off also. The middle class segments also purchase jewellery only for some reason i.e marriage, festival etc but in limited quantity or according to their necessities. It can also be from the data above that lower income families do not have sufficient funds to invest for costlier jewellery.
- From the research it can be stated that consumers of current study purchase jewellery mostly for investment (35%) or many even buy it at some occasions such marriage, birth of kid etc. This type of consumers is 31% of total population under study. Few people buy jewellery for fashion (16%) or festivals (18%). Costume jewellery (also called fashion jewellery, junk jewellery, fake jewellery) is jewellery manufactured as ornamentation to complement a particular fashionable costume or garment. In average family people most of the females buy other fashion products but not purchase regular specific jewellery for specific fashion of dressing.
- According to the research, 30% jewellers uses EXCHANGE, 25% jewellers use GIFTS, 20% jewellers uses DISCOUNTS, 15% jewellers use ZERO MAKING CHARGES and 10% jewellers use BUY ONE GET ONE schemes as their PROMOTIONAL SCHEME
- The another significant fact evolved from the study is that many consumers 65% have atleast tried to purchase traditional jewellery from family jewellers and 35% have even tried to purchase it from any branded store.. Thus it can be concluded by the above both evidences that the customers must not get satisfactory level by the branded store for traditional jewellery thus they wish not to buy it again from their family jewellers. The row and column variables are significantly associated, the hypothesis **H₁ is rejected and H₂ that consumers are more influenced from traditional jewellers rather than delicate modern**

practices were not prevalent in the market previously. The study also tries to extrapolate the major important festivals to

be taken into consideration in Traditional in Rajasthan.

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