## CHAPTER – II

### REVIEW OF LITERATURE

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Sincere efforts were made to collect and review the available literature related to the concern study. In order to procure relevant information, frequent visits were made to Library and Museum at Tribal Research Training Centre, Ahmedabad; Hansa Mehta Library, Baroda and Bhaikaka Library, Vallabh Vidyanagar. Books, M.Sc. Dissertation, Ph.D. Thesis, Research Journals, INFLIBNET etc. were reviewed. Other sources were various government publications; newspapers, magazines, personal collection etc. were referred.

Theoretical as well as Research Reviews were arranged and the literature have been presented under three heads:

1) Traditions
2) Customs
3) Costumes

Related literature and researches reviewed were of between 1954 to 2006.

2 A Theoretical Reviews

2.1 Traditions

2.1.1 Vows, Auspicious Days And Festivals:

Jadav, Joravarsinh (1999: 61 to 77)\(^{75}\) "Folk Art And Culture of Gujarat" describes the Cultural Tradition in Folk Festivals as Kalidas has rightly written in Shakuntal that “festivals are indeed dear to the folk”. Festival is the symbolic product of cultural development and nourisher of sentiments. Utsav or festival makes the human life meaningful. It is symbolic of Joy & Overflow of human feelings as well as emotions. It is an outlet of natural instincts to enjoy life. Inherent quality of folk life finds its expression in folk festivals. Cultural unity in the life of the folk of Gujarat has its root in celebrations of their festivals.

Vrita (vows), Parva (auspicious days) and Tahewar (festivals) are the three forms of folk festivals. Vrita are observed by women individually and also in groups. Parva are more connected with religious shrines, temples & places have certain characteristics unique, full of grandeur and all pervasiveness. Festival
(Tahewar) is more important than Vrita & Parva, so far as delicious dinner, enjoyment through playing of music, singing & dancing are concerned.

It is not easy to demarcate clearly the distinction among Vrita, Parva & Tahewar. Parva has become popular due to collective faith of the people. Tahewar is the outcome of Joy & Gaity of human life being expressed or celebrated based on natural & Tropical conditions and its changes. Some qualities or characteristics of each one of these three could be found in any one of them, and hence, mostly recognised as folk festivals and celebration of auspicious days. Tradition of folk festivals is related to changes in seasons. Holi & Vasantpanchami are the festivals related to colour of seasons. Diwali is of harvest and new crops. Dashera is of event (mythical). Rakshabandhan and Bhaibij indicative of feelings to own kith & kin.

Norta - Navratri, Janmashtami are the religious festivals connected with celebration of worship of Gods & Goddesses such as Krishna & Shakti. Festivals based on religious instincts bring in enlightened joy, thereby removing the fatigue and tedium of work - a - day - world and add to worth - living life. Celebration of birth and death, Yagnopavit & Wedding, Simant & Jiyanu have concern with human bonds, human ties and human relations.

Festivals also lead human beings towards God, devotion to and worship of God and also promote artistic sense & sentiments in folk life. On festivals, streets are cleaned and decorated. Houses are also cleaned and decorated. People wear new dresses. Domestic animals are decorated with horn-painting, and clad in embroidered garments. In ‘chowks’ and ‘sheries’ Garba, Raas etc. are played and all these are carried out with artistic sense.

Without any discrimination of caste and creed, rich or poor, high or low in status, festivals are celebrated collectively and participated by all who wish to. Even tense relations or enmity are forgotten and condoned as sense of amity brings all the folk together to share the joys of festivals that encourages solidarity and collective living.

Holi, Amabli Kadhvi, Akhatrij, Naag Panchami, Shitla Satam, Gokul Aatham, Norta–Navratri, Dashera, Diwali, Tulsi Vivah etc. are the festivals celebrated by folk as well as other societies. The way of celebration differs from region to region and community to community. They celebrate all festivals, enjoy music, dance etc.
2.1.2 Recreation - Dance and Song:

Myths:

Varrier E. (1954 : 624)\(^{(193)}\) has described in his book “Tribal Myths of Orissa” Kamar Patarpunji tribals of Kalahandi District of Orissa had described the myths for Recreation, Dance & Song that Father Mahadeo went to the Kajli ban a forest to make drums. He got so busy and excited making every kind of drum that he never gave a thought to Mother Parvati, his entire mind was fixed on his work. But Parvati made a tiger with dirt rubbed from her body and sent it to frighten Mahadeo home.

When he saw the tiger, Mahadeo threw his drums into a river and went home to Parvati. The drums floated down the stream and gradually drifted to the bank and were caught in the grass and reeds. People found them and in this way their use spread through the land.

Hill Saora tribals of Ganjam District of Orissa had also stated the myths for Recreation, Dance & Song that at the beginning men had no instruments of music. When anyone died or was married there was no means of sending the news to other villages. Kittung considered how to remedy this. “I will make music so that all men may know when there is a funeral or a wedding. It will cheer them up a little. It will be a good thing”. Kittung made a wooden drum and covered it with cowhide. With clay he made another drum and covered it with cowhide. With a brass dish he made a Gong. When all was ready he called Ramma and told him to take the instruments and whenever he sacrificed or some one died, or married, he should drink, dance and make a noise. Ramma took the instruments and when he next sacrificed he called the Saroras of four or five villages and gave them liquor and made the boys and girls dance. The Gods were pleased, and this good custom spread to every village. (Varrier E. 1954: 624)\(^{(193)}\)

Man has created his own myths to express his innermost thoughts and fears and to explain the inexplicable. It may underline a philosophy, a value, a way of thinking or a moral, all delicately and painlessly implied in a story.

The myth is also open-ended and can be stretched to accommodate new ideas or to shake off old ones. The contours of myth keep on changing according to new ways of thinking. (Venkatraman 2003: 24)\(^{(195)}\)
2.1.2.1 Music:

Music may be classified as Classical and Light Music. The devotional music, known as Bhajan, Kirtan etc. also falls in the category of light music. Light music also includes Geet & Ghazals.

The music of the common men of the village is inherited and passed on from father to son, from mother to daughter and so on. One also learns from the natural surrounds. This music is prevalent in villages, towns and in mostly performed on occasions like weddings, childbirth, festivals and harvesting seasons. Folk music falls under the category of light music. (Venkatraman 2003: 27, 72)

Main components of music are Swar, Tal and Geet

Musical Instruments

Tantu Vadya (Stringed) Sushir Vadya (Wind) Avanadya Vadya (Instruments with membrane) Ghan Vadya

Tanut Vadya & Sushir Vadya fall under category of Melody Instruments whereas Avanadya Vadya & Ghan Vadya falls under Rhythm or percussion instruments. (Plate-1)

Sushir Vadya – Wind Instruments: are Bansuri (flute), Shahnai, Shankh (conch), Dundubhi, Pungi etc. these instruments are made up of bamboo, metals, wood, ivory etc. Majority of people use on different occasion.

Raag: is that bunch of swaras (notes), which, on listening provides a feeling of pleasure and a state of meditation. It is that melodious composition with goes deep into the heart & generates calm and peace of mind.

Indian Raags have a great history behind them. They are the combinations of different swaras (Notes) arranged in a systematic pattern. If rendered to perfection, they can create wonders. Thus Raag Malhar can invite rain in any season and Raag Deepak can light lamps if sung with the right intensity and purity of purpose. They can create different moods and emotions as well as a sense of time (Murthy V. 2004: 118)
Plate-1: Musical Instruments depicts Tribal Aesthetics

(a) Pavana Sur
(b) Pavo
(d) Sushir Vadhyo
(d) Tantu Vadhyo
(c) Ravan Hattha
(f) Jhalar, Vaju and Kundi

(g) Charm (Leather) Vadhyo
2.1.2.2 "Folk Music, Instruments & Folk Dances."

Jadav J. (1999: 36-54) describes the Folk music and singing had its ever following streams in the folk life since ages past.

Folk music and singing has its own rhythm, cadence, musical notations peculiar and conducive to its mode of utterance, and expression. Folk music, use of folk instruments and playing of folk dances have traditionally come down from one generation to the other in the folk-life of the people residing in the respective regions having typical artistry of their own and at subsequent stages had taken to other regions where such artists went.

Singing Borne Amid Folk Life:

Singing in folk life is the natural outcome of their daily life, its living & its varieties of modes. Mothers singing Halardu, Sisters singing lyrical songs to their younger brothers, mother bereft of a son or widow of a deceased husband singing Marasiya, cowherd singing Duha among hills, woman singing while turning domestic flour mill (ghanti) and water fetcher (koshiyo) singing when pulling - kosh (water bag) from the well.

Some decades before it was the subject in folk life, untaught and indivisible form a way of life. Particular song may be sung in several ragas or dhal. Its mode of reciting may differ from region to region. Its composition, dhal, halak may be differing. Art of singing and reciting songs ever happened to be the collective treasure in folk life.

The folk songs are so composed that they easily pass on from one to the other generation, even to other region, and mostly they remain unwritten for several centuries.

Rag and Dhal in Folk Songs:

Varieties in Rag and Dhal are observed by the listeners in the folk songs, Sarang, Madh, Dhani, Sorath, Desh, Bilaval or Ang could be observed in bhajan, garba, rasda, ras, gits and wedding gits.

The use of Komal Gandhar, Thaiwat to Nishad is amply observed in Lokdhal as conductive songs without systematic and scientific learning or training in git shastra.

Each of the communities in folk-life of Gujarat have vast store of lokgits, lagangits, ras, rasda, garba, chhajiya, rajiya, marasiya and kathagits. With swiftly changing and fading traditions and passing away of folk songs from our folk life,
such songs are likely to be running out. It is necessary to have efforts in preservation of our precious heritage.

Gujarat is quite rich & bountiful as Drumer beating his drum on marriage ceremony. Instruments in folk music and folk songs used since several centuries in Gujarat are quite unique so far as shape, system and devices are concerned.

**Folk Dances of Adivasi:**

Adivasi of Gujarat have carefully preserved their age old traditions and culture. Engaged in toils and moils for the whole day, on listening to Thapo on Dhol, they assemble within no time and play dance for almost the whole night. Even this Adivasi tradition of dance also differs form region to region.

**Dhamal of Siddis:**

Siddis came from Africa with Portugese and settled in Zafrabad, Surendranagar and Jambur of Junagadh of Saurashtra region. After returning from successful hunt of wild animals, Siddis used to dance with overwhelming joy, which is evident in this dance (Dhamal Dance). This dance also known as Mashira dance. Now hunting no more exists.

**Gher Nritya:**

Gher or Gheraiya dance of Dublas of South Gujarat also draws our attention. They have great faith in goddess Kalika and Amba. Hence during Nortas and on “Kalichaudash” they play Gher, which is called “to tie gher - prepare for gher”. This dance has a religious significance.

**Shikaar Nritya (Hunt Dance):**

Adivasi men of Dharampur region of Valsad District with bow – arrows, spears and the like, as if going for hunting, with loud screams dance together with playing ‘Manjira’, ‘Pungi’ and ‘Dhol’. This dance is derived from traditional art of hunting and it is similar to Sidis, Dhamal dance of Saurashtra.

Thaakarya & Bhaachu are dances of Adivasis of Dang region. This dance begins with ‘Sur’ and ‘Kahalya’. During monsoon on some occasions, Thaakarya dance is played. The Adivasis believe that one, who joins the dance without taking bath, would be shown anger on him by God.

**Aagvaa Nritya:**

Some tribes residing in Narmada river areas of Bharuch District play this dance in which each of the men with long stick and bells tied at its one end, then
keeping stick vertically in hand, play this dance on religious festivals and on such occasions.

**Gheriya Nritya of Tadvis:**

Gheriya Nritya of Tadvi community of Panchmahals, Bharuch and Vadodara is also popular. On the second day of Holi festivals, young men in villages clad in varieties of dresses rub ashes of Holi fire on their body. Some would make ‘Talka’ (mark) of chuna on their body and wear wreath of Bhoringani seeds on their neck. Some would wear cap of nim tree leaves as a cap of ‘tratiya’ on their head. Some tie brass bells at ankles and on waist and move from one village to the other for about five days for playing ‘Tipli’ dance supported by ‘tal’ of Dhol. One of the dancers – gheriyo in order to become ‘kalimasi’ would rub black soot on his face, wear worn and torn ‘ghaghro’ and keeps torn ‘supdu’ in his hand for getting gher alms form the people.

**Aaleni – Haaleni of Tadvis:**

This is a dance of season (Ritu Nritya) played by the Bhil damsels of Tadvi Community of Vadodara rural areas to welcome spring season.

**Talvar Nritya (Sword Dance) of Adivasis:**

Adivasi men of Dahod region of Panchmahals District with white turban on head and black Blouse for torso, and Bokani (Mask) on face, dance with naked sword in their hand supported by Tal of Dhol.

**Kaakdaa Nritya:**

Some backward class people of Gujarat have faith in Baliyakaka and Shitlama. Parents keep Badha of Baliyakaka. They go to temple to do ‘horamanu’ with singing and music. There one or two men with burning ‘kakda’ in hand would dance and move forward towards the temple in order to please Baliyadeo. This is called kaakdaa dance.

**Folkdances of Adivasis of Panchmahal:**

During Holi festival, Adivasis of Panchmahal dance with a big Dhol. On marriage ceremonies, they dance for the whole night. In dances played by men there are Ghasyo, Matkichalo, Goyuly, Ghaduliyo, three Dagaliyo, Vano, and Kedghodiyo are the main types. In dances of women principal are Gharvo and Ghor. On eleventh day of sud of Fagan month, adivasis dance with big dhol in front of Mahadeo temple. This dance played by the dancers in circle reminds us of Tandav Nritya of Shiv.
Folk Dances at Village Fairs:

In almost all the regions in Gujarat, village fairs of Adivasis are held when Adivasis with umbrella in their hand & Dhol would go dancing even on the way to fairs and dance there at heart’s content. In Jesawada fair near Dahod in Panchmahal, on sixth day of Fagan Month, Adivasis with loud screams and shouts & with clapping of hands, dance with tal of dhol.

2.1.3 Beautification of Women:

Tattooing: (Varrier E. 1954: 604, 605)\(^{(193)}\)

Gond Tribals of Koraput District of Orissa, which narrates that in the days when people did not get themselves tattooed after their death, Jam deota could not tell whether they were male or female. He said, ‘If only women had some sort of mark on their bodies, I could recognize them.’ He made black stuff and iron needles and tattooed some marks on his daughter-in-law’s body. She looked very nice and when the pain was soothed Jam Deota sent his son and daughter-in-law to the world of men. He gave them a fiddle and said, ‘Go and play this singing from village to village. Show the women your marks and make the same marks on them’. They did as he commanded. These marks are a women’s wealth these are the only things she can take with her after death.

Myths are the orally transmitted and comparatively long, sacred prose narratives usually related to theology and ritual, cosmic events, accounts of ‘Creation’ and the activities of gods and deities or of super-human beings. The folk people believe them to be true.

Tattoo – (Chhundna) : (Jadav J. 1999: 25-35)\(^{(75)}\)

Among the characteristic traditions of decorating and beautifying human bodies, one of the most important and attractive is the Chhundana (tattoo) an aid to beautification of body. In Gujarat in almost all the regions, among people of several communities, this art and means of beautifying the human body is very much in vogue even today. Chhundana although is connected with beauty of body also do the wonderful job of identification of the one who is tattooed. The introduction of this art or custom or tradition has its root right up to the origin and genesis of folk culture. Since primitive times, with human beings power of thinking being developed, began the art of making peculiar signs on the body of their children and family members in order to make identification easy and to create or invented durable colours from out of vegetations leaves; flours or wood, for putting
Plate-2: Tattooing (Chhundana or Mandala) Designs
A Tradition of Beautifying the Body

(a)

(b)

32-a
it into pricked skin so that the colour sticks to the skin when gets healed, such
tattoo markings continued to be done on men and women and finally came to stay.
In case of women particular signs and designs were fixed up for identification of
one’s own clan or family or community. Specific signs of tattoo would help the
people in identifying the persons of one’s own caste or community even when
they are in big crowd or mob at fairs, on social occasions, at festivals of even
under unusual circumstances. (Plate-2)

Even today when women hiding their faces in ‘ghumta’ move in big mob,
crowd or gathering in villages on the occasion of fairs of festivals, it becomes easy
to identify one’s own kith or kin or relative on looking at tattoo on hands, neck,
cheeks, and so on.

Adivasi women of Gujarat are more fond of getting chhundana done on
their body for beautifying it than of wearing varieties of dresses. Unmarried
Adivasi girls get chhundana done on their body at an early age. It is also
customary among some Adivasi to celebrate the event of chhundana being
tattooed with beating of dhol (drum) when men and women dance with joy.

Adivasi believe that chhundana have a quality of attracting others
e.g. damsel with decorative chhundana easily attract youth & loved by him at first
sight. Adivasi youth also believes that a girl duly tattooed, having chhundana on
her body would not betray her lover if loved.

Beliefs connected with Chhundana:

In Kathiawad the belief is that if person does not get chhundana on his
body takes the birth of a camel in next life.

A woman who has chhundana on her body is never deprived of children.
Chhundana helps a person in crossing vaitarni waters after death one who has
chhundana of serpant or scorpio on one’s arm or leg seldom gets bitten by
poisonous animals and if bitten, gets free from effect of poison.

A man or a woman having churning mast (Ravaiya) tattooed on the arm
would have continuous flow of milk in his house.

Mahendi:

Since primitive times, women have loved red-reddish lure of mehendi, a
natural aid to beautify them. On all occasions auspicious as well as social and
religious, in folklife. Mahendi has occupied an important place and status. On
festive occasions such as marriage ceremony or celebrations of vows and religious
pledges, tradition of putting Mahendi on hand-palms and leg-insteps is quite common and customary. Mahendi has been referred in Madantika and Shabda-Kalpdrum in Sanskrit literature as ‘Mendhika’. Ritikalin poets have ascribed Mahendi as one of the sixteen means for beautification of women.

2.1.3.1 Mahendi: On Festivals & at Marriage Ceremonies.

In Gujarat unmarried girls while observing vows ‘Goyaro’ or ‘Aluna’, Married women celebrating vows such as ‘Tulsivivah’ Vad Punja, on occasion of betrothal & Simant put Mahendi on palms & insteps. This custom still prevails in many castes. Marwadi young women in Gujarat while going to their parents or inlaws house put Mahendi on their arms & insteps.

Among Muslims Mahendi has symbolic importance as a belief that Mahendi helps achieving eternal bliss in wedlock. The more, the colour or Mahendi gets nice on palms, hands or insteps; the more enduring is the love and ties of affection in wedded life is also the traditional belief among the folk.

Mahendi: Conducive to Health:

Mahendi, apart from its symbolic significance to add to the beauty of woman, has been considered the best substance for health & hygiene. It has cooling effect and snatches away body heat when applied on palms, insteps & soles. Mahendi seeds oil gives soothing effect to nerves mind and hence used as hair oil.

2.1.3.2 Chandlo: Symbol of Saubhagya:

Chandlo or chanllo has been considered as a symbol of good omen of saubhagya of a Hindu woman. Among 16 shringaras Chandlo is at its summit the top most.

As the full Moon beautifies the starry-milky sky, chandlo beautifies and adorns woman’s forhead. Widow (Vidhava) is deprived of this right but suhagana would, always and all the while have chandlo on her forehead. It is also marked on forehead on her death as is traditional. Chandlo also used as good will & good wishes.

2.1.3.3 Hairstyle: Art of Kesh-gunthan:

In Gujarat women of all the castes & communities have distinct style and art of Keshgunthan. Married women having husband i.e.Saubhagyavati comb hair for panthi * make ‘Sentho’ and put ‘Kumkum’ in it. Wealthy & well to do women, wear gold or silver ‘Chandalo’, ‘tiko’, ‘bor’ or ‘damni’ in sentho. Girls
comb hair by making ‘mindla’ (Curving & Knitting of hair at tail). Adivasi women comb their hair in a peculiar manner and use flowers made of brass or silver wires, colour beads or strings of Kodi. This art of decoration adds to the beauty of women. Tradition has given way to modern style in hair dressing and folk women have also adopted two ‘Chotas’ or Umboda of several shapes and designs and even used of chipiyas, pins, buckles, clips, bopatties & so on.

2.1.3.4 Beauty of Eyes, Teeth & Nails:

Women are accustomed to beautify their eyes, teeth & nails; together with wearing beautiful dresses, ornaments and use of beauty aids like mahendi, chandla, kumkum etc. Women also use black soot called ‘Mensh’ for their eyes. Mensh is applied in eyes of infants, young boys and girls after bath and hair combing. Almost all the mothers put mark of ‘Mensh’ on Childs palm, sole, under the ear and on one side of forehead, lest the child is struck by bad sight and gets ill or troubled. Mensh adds luster to the eyes, illumines it, beautifies it and also keeps eyes clean and free from eye diseases. Mensh is a beauty aid for saubhgyawati but widows are deprived of using it.

Teeth:

Teeth are traditionally coloured by women with Majith. It adds to the beauty of women and damsels this art does away with yellowish teeth and protects teeth from early decay. But now it is almost a forgotten custom. Rajput & Garasia women get gold ‘rekhu’ fixed on teeth as beauty aid and this art adds to the hearty smile and jovial talks of folk women.

Dar S.N. (1982: 108) in “Costumes of India And Pakistan” states about Teeth Cleaning that the Twigs of various plants, such as the acacia (kikar) and the nim, a little more than a span in length, are chewed at one end to form a soft brush for cleaning the teeth. The same twig is not used for more than once. In some parts of the country the gums and the interstices of the teeth are blackened by means of a powder (missi) ‘composed of yellow myrabolam gallnut, iron filings and vitriol. Punjab, the woman rubs the bark of a tree known as Suak over their teeth and lips. The soft outer rind of the green walnut is also sometimes used. People of both sexes in India are moreover, much addicted to the chewing of a mixture of lime, catechu, arecanut and certain other spices wrapped in the aromatic betel leaf, though modest women generally abstain from it in several parts of the country. The practice is an old one for Bhartrihari, writings in the fourth century A.D. has
in one of his verses made mention of 'betel leaf'. The Moguls were very fond of
this leaf. The luxuriousness of their habits in this respect had reached such
proportions that the entire revenue of the Port of Surat is said to have been spent
by Princess Zeb-un-Nisa exclusively on the equipment of betel leaf for the Royal
household.

Nails:

Pinky nails are the natural sign of good health. But women in folk life
know well how to maintain that pinkiness. Colours such as red, pink etc. are used
to beautify nails. Today varieties of nail polish and colour bottles are available and
used by modern women also.

2.1.4 Medicines:

Today, the doctors and the scientists of all over the world have accepted
the importance of Ayurvedic medicines. Ayurved is the medical science of the
Aryans or of early India. It has shown better results in many chronic problems and
Ane Aushadh” (Guj.) has described many medicinal plants and their usefulness
in health problems and also in diseases. He has described easily available
domestic medicinal plants like popular green leafy vegetables in tribals, fruits,
roots and tubers as well as many types of leaves used for making chutneys. For
good health 80% of the vegetables used in natural life style have medicinal effect
and found very useful for the health.

In religious books as well as in literary volumes many examples have been
quoted proving that the natural resources and human being are complementary to
each other and can not be separated them from each other.e.g. In Shakuntal, at the
time of bride Shakuntal’s departure foliages, creepers, small and large were
encompassed (surrounded) her. In the famous novel “Saraswatichandra” has also
described the use of Bajaria leaf for the injury recovery of Saraswatichandra. In
Ramayan also when Lakshman was unconscious, the Hanumanji hurriedly went to
Himalayan Mountain ranges for getting Sanjivani the medicinal herb.

In all of our Customs and Rituals, herbs have its own importance.e.g. In
Satyanarayan Puja-Plantain leaf, on auspicious occasions Assopalav Toran, Vad
Savitri Vrat do puja of Vad tree. Shradha Period Pipal tree Puja, To God Shiva,
Billi leaf offered, whereas for dead person Tulsi leaf is kept in his mouth and is
the custom of offering Dabh-Grass as homage to dead person.
Thus human and herbs are complementary to each other. Herbal medicines are very effective on many Chronic Health problems like Asthma, Skin diseases, Rheumatic Pain, Diabetes etc. There are more than seven lacs villages spreaded all over India. It is not possible to get medical help and also not sure of getting them whenever and wherever needed. Domestic medicines act like first aid in many serious conditions of the patients. It helps in saving life of the patient. Many experts are recognized by different names in their colloquial languages and are treated different patients by herbal medicines and proved best results in serious health problems as well as many completely recovered.

The author has personally studied and collected the information related to medicinal plants used in tribals and has come to the conclusion that though they (tribals) have few or less resources available, the use of natural medicines is found more in them and have good knowledge about medicines.

2.1.5 Oral Traditions: (Srivastava Sahab Lai, 1974: 248)\(^{(185)}\) write in “Folk Culture And Oral Traditions” that an omen is an event regarded as a magical sign of the good or ill success of some understanding, or of the approach, of good fortune, or of calamity. Omens are signs only, not causes. They themselves exert no power, but hint only at some power at work, which will have certain results. Natural omens do not always appear when wanted; so creative omens are produced. The knowledge of the people about omens depends on observation, which may superficial and incomplete. Omens have a strong hold on superstitions beliefs of the folk.

The main symptoms of illness caused by the possession of an Evil Spirit (Bhoot Lagana) are supposed to be of and on unconsciousness fever or fever with cold with no effect of medicines. In such cases take recourse either to Shaman Priests or to spell-knowers or some magical practices. The Shaman priest with the help of his favourite deities gets the patient free from the possession of the evil spirit. The spell-knower, while brushing the head of the patient with a neem twig or with a peacock feather, recites the Mantra. After completing the recitation the spell-knower puts two pieces of cloves into the fire and, places the rising smoke before the nose of the patient.

In magical practice, a flat dry cow-dung cake is taken, over which seven small balls made of moistened ash are kept, and moli is rolled round the dung cake. This object is rotated 3, 5 or 7 times over the head of the patient, and
afterwards it is placed on the square path. Or sometimes an elderly woman of the patient's house rotates 3, 5 or 7 times a lota of water mixed with dhar over the head of the patient, afterwards taking some vermillion, camphor and oil. She goes to square way. There she smears a little portion of the ground makes swastika or any other mark with oil and vermillion, lights camphor and powers dhar on the ground while remembering the gods and deities. This practice is performed very silently in the midnight with this belief that whoever will first cross the square way the evil spirit will possess his or her while leaving the patient.

2.1.5.1 Omen & Illomen:

(Solanki S. 2000: 93, 94) in "Tribal Customary Laws of Chaudhary Tribe" has mentioned that the Chaudhary Tribe is considering the signs or happening of the event as ill-omen and omen. Jackal or a woman with an empty black pot passes through, particular voice of crow, a man without mustache meets, somebody dies on someone's marriage day, if brother and sister marry in same pandal etc. are the few illomens whereas few omens considered by Chaudhary Tribe are like a cow passes through, a pregnant woman meets, mongoose passes through the road, a marriage party in which some quarrel takes place, when one goes to catch the fish he would not touch his foot or the broom etc.

2.1.6 House:

Varrier Elwin (1954: 583, 591) The First House And Their Furniture Myths described Binjhwar of Sambalpur District had myth that originally men did not know how to build houses and they lived in trees.

There were twelve brothers. They had many children, but at night while they slept, a danv came ate them one by one. They went in despair from place to place in the jungle; they set traps; they sat up all night; but it was of no avail. The Dano continued to eat their children. One night a Sadhu came to them. He was white in colour and he stood before them with his trident, 'Why aren't you sleeping?' He asked, 'Because some creature eats our children, one by one, in the night. The Sadhu cut a Bamboo and made a bow and arrows. 'Take these' he said! and no creature will attack you. Go to hut & Kill animals in the forest. As the bow bends, make houses with roofs bent over the walls. So long as the bow remains in your hands, you will have no trouble'.

Hill Saora of Koraput District had myth that at first men lived under trees; they were small then, only about two feet high. In the rains they found life very
trouble some and decided to dig holes in the ground and live like hares. But the roofs fell in and buried many of them alive. In this way the population decreased. Then Jangu Saora decided to build a house. First he used the leaves of the today palm and made a house like an umbrella as we make shrines today. In such houses men lived for many years. Later, they made similar houses out of wood and those buildings were dry and pleasant. At last, in order to be near each other, they made houses in rows.

2.2 Costumes

2.2.1 Clothes Myths:

Varrier Elwin (1954: 595, 596) narrates in “Tribal Myths of Orissa” that Bhattra tribals of Koraput Dist. had myth for clothes that Mahaprabhu made all men and divided them into castes and races. At first men lived naked. In Orongel (Warangal, traditional home of the Bhattaras), there was a man called Kattia Ganda. He had a grown-up son and daughter. He was anxious about getting the boy married and went to find a wife for him. On his way he came to a river and cooked his dinner on the bank. Near by were cotton trees and the trees sang to him.

The Ganda listened as he cooked: he ate his food then picked the cotton and took it home. That night Mahaprabhu came to him in a dream and told him how to make yarn and a loom. Mahaprabhu brought him implements and put them in his courtyard. The Ganda started weaving and sold the cloth and soon had enough money to arrange the marriage of his children.

2.2.2 Clothes – Evolution And Development:

Bhushan J. (1958: 1 to 5) “The Costumes And Textiles of India” states that the Clothing originated in the decorative impulse provides a cause, which operates through unconscious intelligence and automatic feeling. Ratzel says, “The natural man will undergo any trouble, any discomfort in order to beautify himself to the best of his power”.

Ratzel observes that “the first to wear clothes is not the man, who has to dash through the forest but the married women”. The Primary function of her dress is to render her unattractive to others, to conceal her body from other men’s eye. The lower strata of human evolution he considers that dress, as a protection from rain and cold is far less common.
All primitives, even those who wear no clothing, wear a girdle. The modern version of the girdle is the belt used to keep the skirt or trouser up or the string to hold up the Pyjamas. In the early stages there was nothing to hold up and the girdle was used for its own sake. Its first form came from nature the pliant or bough stem. It was chiefly a male appendage and neither very tight nor very loose and it was not a suspender but a pocket for carrying things, free hands for other work. This may have led to the idea of a suspender and may have been the beginning of its later use as such. The hair of the head is a natural holder and is used to support leaf and flower decorations.

By unconscious selection the evaluation of dress probably followed a course based on hygienic needs. Only the very simplest principles of hygiene could have occurred to the primitive man, one of the simplest for tropical regions being the use of some form of protection against insects. The use of bundles of leaves and grass became natural and inevitable as soon as the girdle was there to hold them. As various methods of tying and draping developed with man's familiarity with sheet dress. The later form of loincloth naturally superseded the earlier. The length of cloth passed round the waist and between the legs, the ends depending was both convenient and comfortable. The use of a perineal cloth for men and of the skirt for women are of early date and generally maintained.

For purposes of decoration or protection against the elements the utmost use has been made of hair dress, skin painting, tattooing and the wearing of ornaments and amulets for protection of parts of the body. In tropical countries the use of leaves as permanent or occasional garments is common, Gond women wear bunches of twigs round the waist while the Juangs of Chhota Nagpur are noted for their leaf dresses which when dry and cracky are changed for fresh ones. The Samoans wear girdles of tea-leaves gathered when turning yellow. Adorned with flowers their figures are a notable example of adaptation to island scenery. Another natural covering is tree bark. In tropical countries where scanty clothing is needed, certain trees have an inner bark, which weaves into excellent cloth. In Africa the bark is made into kilts, cloths, canoes, roofing and various articles. Bark was used once extensively in India for making clothes for Sanyasis and Medicants.

Circumstances make certain people adopt leather or fur garments. The only garment of a Chaco Indian is a skin petticoat but in cold weather a mantle of
skins is worn. In India, Sanyasis living in the Himalayas wore leopard skins and skins were also used as a floor covering. Modern people wear leather shoes, leather jackets & fur coats. Clothing was the next art, after agriculture and building to acquire economic importance. The hair of the domesticated animals superseded skins, cotton & linen, superseded leaves, grass-matting and the rougher vegetable, fibers, palm, aloe, hemp etc. with the introduction of an artificial dress material the savage stage of evolution came to an end.

With improvement in the quality of cloth and consequent increase in lightness and filling capacity, a modification was made by many people in the omission of the interlacing method. From the loin cloth proper were developed drawers and trousers. The primitive waist dress is still visible. As a girdle and belt it supports various garments, by creating folds it supplies its original purpose of a pocket. Mantles, Cloaks and Caps in the barbarian stage were confined to their particular purpose. Protection against rain, wind and sun. In later stages their use became a regular feature of outdoor life. In India the amount of clothing varies from nothing to formal European garments. Indian garments serve to combine in one short view some of the contrasts of various stages of civilization and some of the principles of the evolution of dress. Inspite of the underlying similarity of Principle universally found, dress more than any other external feature distinguishes race from race and tribe from tribe. While distinguishing a social unit, it also emphasizes its internal solidarity.

Trousers, the Sanskrit chalana, have been associated in India as in the East Indian Archipelago, with the dress of warriors and chiefs. Among the early Hebrews, drawers were first used as a Priestly dress.

2.2.3 Colour In Clothes:

Colour in dress involves many problems of aesthetic, psychological and biological importance. Behind fashion in colour there seems to be a principle of unconscious adaptation to environment. The varied symbolism of colour in dress has a psychological foundation. The Hindus used vegetable dyes. Henna came from Persia, India and Africa. It was used for staining hands, feet, horses and mules. “From the Ganges to the Mediterranean it went into the dye pots”.

According to the Ra’s Ma’la, dark clothes are a protection against the evil eye. In Roman Catholicism, as elsewhere, blue and violet are colours symbolic of death. In social life colour no less than dress or uniform, becomes a distinguishing
mark, either by accident or design. The guild, the club, the social state are represented by different colours. Customs which prescribe the wearing of best clothes or of rags illustrate the most important psychological result of the invention of clothes. The mere presence or possession of articles of clothing gives the required sense of self-respect, of human dignity and sexual desirability. Emphasis of the personality or its diminution is expressed by careful dressing in bright colours or by wearing of rags, sackcloth, or torn and dirty clothes. On these foundations have been erected a mass of superstitions. Great Personages in Siam used to wear clothes of a different colour on each day of the week—White on Sunday, Yellow on Monday, Green on Tuesday etc. Among the Chinese Siui, “the garment for a long life” is a long garment of valuable silk, blue or red brown, with a lining of bright blue. It is embroidered all over with character in gold thread representing the word longevity and is frequently worn to prolong life. In all periods Social meetings have been the occasions for the wearing of the best clothes. This indicates the social significance of dress. A few types of festal dress may be cited from a variety, which exceeds all other forms of human inventiveness a fact which illustrates both men’s physical pride and his tendency to shift its focus to an artificial & variable substitute.

2.2.4 Costumes Development:

Boucher Francois (1987) in a “A History of Costumes In West” opined that, if one admits, Clothing has to do with covering one’s body and Costume with the choice of a particular form of garment for a particular use, it then permissible to deduce that clothing depends primarily on such physical conditions as climate and health, and on textile manufacture, where as costume reflects social factors.

The Greeks and Chinese believed that man covered his body for some physical reason, particularly to protect himself from the elements, while the Bible, ethnologists and psychologists have invoked psychological reasons: modesty in the case of the ancients and the ideas of taboo, magical influence and the desire to please for the moderns.

Ethnologists in the last hundred years have collected precise data about the role of costume among present day primitive peoples, archaeologists have not succeeded in compiling an equivalent corpus of information about the human groups of the various prehistoric periods: as a result one must be wary of accepting questionable analogies.
When the first men covered their bodies to protect themselves against the climate, they also associated their primitive garments with the idea of some magical identification in the same way that their belief in sympathetic magic spurred them to paint the walls of their caves with representations of successful hunting. After all, some primitive peoples who normally live naked feel the need to clothe themselves on special occasions.

Costume, at any rate, must have fulfilled a function beyond that of simple utility, in particular through some magical significance, investing primitive men with the attributes, such as strength, of other creatures or protecting his genitals from evil influences. Ornaments identified the wearer with animals, gods, heroes or other men. This identification, actual for primitive people, remains symbolic in more sophisticated societies. Costume also helps inspire fear or impose authority; for a chieftain, costume embodies attributes expressing his power, while the warrior's costume must enhance his physical superiority and suggest that he is superhuman. In later times, professional or administrative Costume has been devised to distinguish the wearer and to express personal or delegated authority; this purpose is seen as clearly in the barrister's robes as in the Policeman's Uniform. Costume denotes power, and as power is more often than not equated with wealth, costume came to be an expression of social caste and material prosperity. On this level, Costume becomes subject to politics: the revolutionary defiance of the Sans-Culottes in 1789, the Sartorial simplicity affected by the leaders of totalitarian regimes, the proletarian uniformity of the Chinese under Mao-tse-tung, all contrast with the preening extravagance of exotic 'Parvenu' dictators—even today.

Military Uniform also denotes ranks, and is intended to intimidate, to protect the body and to express membership of group at the bottom of the scale, there are such compulsory costumes as convicts' uniform. Contrary to widespread belief, it is probable that only latterly did primitive man's costume express a desire to please; Clothing only gradually became a means of seduction by enhancing natural or adding artificial attractions.

Costumes can possess a religious significance that combines various elements an actual or symbolic identification with a god, and the desire to express this in earthy life, the desire to increase the wearer's authority. Sometimes religious associations may even lead to the wearing of garments for reasons of
respect; among primitive peoples recently converted to Christianity, the adoption of clothes recommended by missionaries often leads to the formation of taboos of modesty, whereas modesty in itself does not automatically lead to wearing clothes.

The causes of emergence of these functions of costume, we see that they appear as the result of essential elements of those civilizations, which gradually took shape out of interplay of opposing forces, progress on one hand, and on the other, reaction or simply stability. Can we not cite the religious and static character of Indian civilization as the chief reasons, along with climate, for the adoption of draped costume, which still shows no signs of losing popularity? And in the ferment of ideas and beliefs, the constant exchanges that mark the development of the general economy of Western Europe can we not see the principal causes behind the rapid, diversified development of its costume?

The five archetypes in costumes are (1) Draped Costumes (2) Slip-On Costumes (3) Closed sewn Costumes (4) Open sewn Costumes and (5) Sheath Costume. (Fig.-1)

Basically the fundamental differences between the various types of Costume were determined by climate. The inhabitants of cold regions have always worn clothes to help them withstand the rigours of low temperatures. For them this was a necessity, rather than a matter of choice. The choice of covering and ornaments in tropical regions is conditioned by the exhausting heat. Peoples in temperature zones, freeze from the dictates of climate, could vary their costumes at will in accordance with religious or social demands, or out of sheer caprice.

Basic differences in costume are not determined solely by race or ethnic type, by political regime or artistic gifts, but rather by the overall nature of the civilization and the people's way of life.

In the ancient times and upto the end of the Middle Ages, the instability of the human masses indubitably had a strong influence on costume as a result of the wars and population movements it caused.

Throughout the general fluctuation of civilizations, the development of Costume never ceased to depend on one predominant factor the human wearer. At the various stages of his development, Man was obliged to make successive Modifications to his clothing in order to adapt it to the progress that had taken
Figure-1: Primitive man - Draped with uncut animal skin
place around him. The development of European Costume would be possible to divide it into three broad phases.

The first stretches from the earliest antiquity to the 14th Century. In most civilizations, in spite of their diversity, Costume underwent little change in this period, it had no definite national characteristics and remained uniform in each social class; generally long, loose and draped, its various forms reflect the remaining of the magical and religious functions that had run through its earliest origins. The second phase lasts from the 14th Century, when costume is general became short and fitted, to the period of great industrial expansion in the 19th Century. It was in the 14th Century the clothing acquired personal and national characteristics; it began to undergo frequent variations in which we must recognize the appearance of fashion in the modern sense of the term. Costume depended more and more closely on political and commercial organization during this period, each nation formed its own style of Costume, but each individual adapted it to his personal tests. The creation of “civilian” Costume must be dated from this period. The third phase, which began in the middle of the 19th Century and which continues to the present, is marked by the appearance of a Costume that is increasingly less personal and more international, under the influence of industrial Mass-Production and European expansionism in the World as a whole. As if to counteract this tendency, Haute Couture, which also appeared first in the mid- nineteenth Century, combines the preservation of ‘Personal’ Costume and the imperatives of more rapidly changing fashion with class privilege based on uniform wealth. The outlines of this succession of dominant factors - at first religious and mystical influences, then strivings towards Spiritual and Social emancipation, lastly the concentration of economic interests must constitute the basic framework of any historical study of the Costume.

According to Harold O. (1975: 456) in “Oxford Companion To The Decorative Arts” that Clothing in early India at lead from 1500 B.C. onwards was not very different in idea from the dress of modern times. It was based as now upon lengths of cloth which were draped round the body rather than shaped and was thus similar to Costumes worn by most ancient peoples in hot climates. The lengths of cloth were fastened with belts or pins at the waist and often looped over the shoulders. This type of Costume formed the basis of clothing for both sexes and is still the foundation of modern Indian dress.
Sewn garments were comparatively rare though not unknown and there are many illustrations of women wearing Jackets and Bodices. With the invasions from Central Asia between 100B.C. and A.D.100 trousers were introduced. Variations in dress between the North & the South seem to have been due to climate as much as fashion. Both the medieval Kashmir, and throughout most of the rest of the sub-continent, Shirts and Trousers seem to have been quite common but the material used for these garments reflects the differences in climate, wool or padded or quilted cotton being worn in the Northern Winters and diaphanous silks and muslins in the tropical regions of the South.

Turbans were most popular headgear for men, sometimes fastened in elaborate patterns. Women are also sometimes shown in sculpture wearing elaborate headgear, but the majority appears to have been bear headed with a large bun at the nape of the neck, though elaborate Jewellery was often worn.

Footwear was either not worn at all or consisted of a light sandal to protect the feet from the hot ground. In the Northern mountains boots were often worn in winter.

From the 8th Century onwards India was invaded by various Muslim groups who established ruling dynasties. The Muslim conquerors remained aloof as a ruling class, sometimes persecuting but more often tolerating the practices of the Conquered Hindus, who largely retained their traditional dress. Within the Muslim territories Hindu & Muslim came to live side by side distinguished from each other by dress and habits, through well-to-do Hindu families often adopted the system of strict 'Pardah' from the Muslims and made their women folk veil themselves in public.

The Hindu Kingdom in the far South retained their independence far longer one or two were never conquered by the Muslims and as a result became relatively isolated from the rest of the Peninsula. South Indian Costumes were thus able to retain their “Classical” flavour and even today are much closer to the costume depicted in medieval temples than those of the Northern Regions.

In the 16th & 17th Centuries the Mogul emperors were for a comparatively short time able to unify politically practically the whole of North India and much of the Deccan Emperor Akbar (1556-1606) himself married Hindu Princesses, who brought their traditional wardrobes with them to the Mogul Court. Many Hindu Rajas of Vassal States were taken into the imperial service without
insistence upon their conversion to Islam. Many of these adopted Mogul Court
dress, sometimes with some modification, and Muslim Courtiers were also not
discouraged from adopting some of the fashions of their Hindu Colleagues.

Akbar's great-grandson, Aurangzeb (1659-1707) orthodox and fanatical,
reversed this policy and encouraged discrimination against nonbelievers both at
court and throughout the empire. The Hindu rajahs retired to their Chiefdoms and
many of them rebelled against the emperor. The resulting lack of contact
couraged regional variation in dress once again though many aspects of Mogul
costume continued in vogue among the Hindu ruling classes.

The 18th Century saw a revival of political power as the Mogul empire
gradually disintegrated, but these upheavals did not produce a parallel cultural
revival. The century did, however see the establishment of the Sikhs as a powerful
religious and political group. Originally founded in the 16th Century, persecution
in the 18th Century welded them together in opposition as a martial brotherhood
with special customs and distinctive dress, who built near the end of the century
and important kingdom in Punjab. These events tended to inhibit cultural
interchange and habits of costumes became regional for all classes. Costumes was
always more regional in style and is still so today.

Regional Costumes although politically united with a style of dress-
described, as "National" India is still in many ways a collection of individual
states each with its own tradition in costume. There is both a sameness of dress in
different parts of India and the same times a bewildering variety of costumes to be
seen in any particular place as it is superimposed upon regional variation. There
are also social differences in the way people dress e.g. sari is considered to be the
most Indian of all garments there are millions of women in India who would never
normally wear one.

There are also tribal peoples in various parts of the country whose modes
of dress would hardly be recognized as having any relationship with the costumes
of other Indians at all. Regional Costume is less adopted by the upper classes and
the rich, who have greater freedom of movement, than by the poor & the highly
orthodox who are not in the habit of traveling outside their region.
2.3 Traditions And Customs

2.3.1 Turban:

Biswa A. (1985: 41, 44)(23) described in “Indian Costumes” about Turban. The turban is tied in several styles, some of which are indicative of the place a man hails from, his social position or cultural background. In the district of Amritsar the Majha people tie the turban in a quaintrope like fashion. They generally apply starch to their turbans and do not colour them. People belonging to Khemkaran, leave one end of the turban hanging at the back. The turban is wound round the head several times first obliquely on the side and then reversely on the other in such a manner that the two parts diagonally intersect each other at the centre of the forehead. The remaining end of the turban is either left free at the nape of the neck or allowed to hang longer and loosely over the back or neatly tucked into the folds; the latter style is most common.

The common man arrange the folds loosely in an uneven manner, but those who are particular about their headgear will wrap the turban round their head covering part of the ears with such care and skill that the outer surface will look compressed, polished and smooth.

In Rajasthan this headgear is made of a long piece of fine cloth about 16.5 to 23m. in length and 23cm. in width and is known as pag, pagra or pecha. The five-coloured Picharanga-Pagdi, when worn slightly slanting, gives a dignified look. A scarf is also worn like a kamarband or is put round the neck with ends hanging in front.

The headgear in Gujarat is variously known as Paghadi; (performed turban), Phento or Safo (freshly folded turban). In the past turban was a very common headgear and the pattern of folding different according to caste and religion.

Kathiawadi artistic Paghdis are unique in its colour & shape. On wedding occasion bridegrooms wear Paghdi of ‘Gul’Khar (special type of cloth-red in colour with golden threads sewn). Bharvads tie Bhojpara (type of cloth red in colour) Paghdi with deep red & hanging on the back of neck. Kolis wear Paghdi of Madharashiya red or white cloth. Paghdis with dark spots and very popular in Zalawad region. Whereas in Bhal region Paghdis of Bandhani cloth are very much in use. Kolis and Bharwads in this region tie Bukani-a strap over Paghadi covering ears, outer cheeks & chin. On the strap (Bukani) are sewn and in laid small and
tiny mirrors (Khanpu). Youths wear Paghadis of red green or maroon colour and adults mostly wear white Paghdis. Among Garasdars it is also the custom of tying Safo along with Paghadi. (Jadav J. 1999: 15)\(^{(75)}\)

2.3.2 Embroidery:

Decorating and Ornamenting are two of the most basic human characteristics, pre-historic man embellished the skins they wore, decorated the walls of their dwelling places and even put their talent to work in making their tools and weapons attractive. The greatest source of inspiration has of course been “Nature” consciously or otherwise, man has tried to translate the beautiful designs created by nature into articles of daily use putting one’s individuality into aesthetic forms, Man’s continuous endeavour to innovate has therefore, helped to make his life more meaningful. (Naik M.R. 1992: 59-60)\(^{(110)}\)

The Lokbharat being the most popular has its roots in the ancient Harappan civilization. During the excavations of Mohenjodaro an idol of a priest or a king has been found and the cloth in which that idol is clad bears the embroidery of flowers having three Petals, Adivasis of Gujarat had no such art of bharat of their own. Aryans and Non-Aryans who came to Gujarat and settled in Saurashtra brought with them this Art. The second thought is that Aryans had not brought with them any of such arts of embroidery and its varieties, which we find in Gujarat. But it is the outcome and development of the mixture of two cultures of Aryans and Non-Aryans at all subsequent stages of their joint living and that tradition still continues in the Kachha and Saurashtra Regions which happened to be the major attraction for foreigners. (Jadav J. 1999: 116)\(^{(75)}\)

In more developed and richer societies also decoration in the form of embroidery and braiding with colours was applied to textiles to embellish clothes and fabrics used in the home. (Slim Judy, “Working Lives, The Textile Industry”, 1986)\(^{(163)}\)

Embroidery is the embellishment of any material with pattern or design done by needlework. It can also be defined as needle ornamentation. It is an addition of pattern or ornamental effect on a fabric with the use of needle & thread. It is presumed that embroidery began when the pre-historic man joined leaved together with flowers for decorating the human body, the walls and gates of his habitation and his surroundings. In Tribal Societies we see the instinctive desire of the individual to decorate himself with natural objects around him.
In early stages of society, people after meeting their requirements searched for colour to enrich themselves. The tribals love of feathers, cowries, fur, wings of insects, golden coloured tufts of grass and even interestingly shaped nests of birds can be seen in their picturesque costumes. The young Maria boy of Bastar or the Bhils of Banaskantha wind strings of beads around their head or turban and hang bunches of multicoloured beads or flowers of golden grass from their ears.

When the tribal societies developed to formulate strict codes and pattern of society that the wearing of an object was either associated with the rank of the person or as a symbol of magical belief e.g. wearing of teeth of the tiger or its nails became associated with, wearing the conquered animals spirit, acquiring by virtue of its defeat its very quality of strength, power and swiftness. The Naga Warriors decorate their Costumes by interesting embroidery with the use of cowries. Each tribe has its own special type of designs. “Mathurias” tribe is located only in Adilabad, Andhra Pradesh. The women embroider their cholis and borders for their odhanis with cross stitch. Simple geometrical design in two or three colours are worked out. The Todas of Nilgiris are People of pastoral origin. Toda women embroider the long chaddar worn by the women and men known as Poothkulli. The embroidery follows warp and weft threads of the material and the designs are evolved by the counting of the threads. The richly embroidered portion hangs gracefully from their left shoulder enclosing their entire figure with a graceful fold. Another tribe inhabiting the Nilgiris are the Kotas. They purchase Poothkulli from Todas for covering their dead before performing the last rites.

Banjaras are nomadic people, gay and carefree, full of laughter and song. Most of the Banjara of Gujarat, Rajasthan and Andhra Pradesh embroider beautiful artifacts using glass or mica cut into different shapes. The silver glass in the past was produced by blowing glass into sphere pieces of the required size. This slightly convex glass was thought to frighten away evil spirits, who were terrified by the sight of their own image. (Shrikant U. 1998: 31)

Very unique and stylish women’s wear are created by these beautiful tribal maidens, which has a very distinct place in the modern Indian women’s ethnic wardrobe collection. Beautiful backless blouses called Kapada are embroidered by
decorating them with different shapes of mirror and different stitches around the mirror to make a finished pattern. The dress of Banjara women is expressive of their gaiety and love of laughter and dance. The entire dress is pieced together out of the gaily-coloured material.

The Patchwork costumes have been really evolved by them. The skirt of the Banjara women is quite different from the Ghagras. A wide belt with intricate Patchwork design rests over the stomach. Below this the skirt is made up of stripes of different coloured material combined and stitched together. The border of the skirt is worked with pieces of gaily-coloured cloth. The choli is also pieced together with Abhla and Patchwork motifs and equally bold motifs decorate the Odhani with a rich pattern to frame the face. (Craft, Dhamija J. 1964: 60)(42)

The Langkhul Nagas Chaddar boldly conceived of black & red stripes with tiny flower motifs worked in the body and the bold pestle design in the sides is quite often woven in four or five separate pieces. These are joined with black, red and green threads. The stitching at the joint is beautifully done to produce a pattern in different colours. The white Galle (Sarong) worn by the women of Gallong tribe in Siang division has horizontal black lines running in the centre. The cloth is originally woven on the lion loom in two pieces and joined with a black thread and a pattern is evolved in the central woven stripes which hides the joint and extantuate the figure of the wearer. (Craft, Dhamija J. 1964: 59)(42)

The Gujars are pastoral people who range from Eastern Himalayan Hills of India to the Western mountains extending Kashmir. The dress of the women is an embroidered skirt, a tight pyjama and a Dupatta. The skirt has the side joins, the neck, cuffs, the side opening all appliquéd with embroidered strips of material. These are further embroidered with flowers, which are intricately worked and create a rich effect. Now the machine embroidery is in practice. Oshari and Orda of dwellings are also decorated by folk women along with their costumes on auspicious occasions and festivals. (Jadav J. 1999: 121)(75)

While daughters proceed to inlaws house, they are invariably offered all such items like Chakla, Oshika covers, Vinjana, Ochhad, Gal Masurya, Khoya of Ghodiya, Dharaniya for covering Damachiya, Ulech, Theli, Kothli, Indhoni etc. exquisitely rich in Bharatkaam in Kariyawar (gifts) which are not the dowry but the things given by way of custom and tradition that justify the love of art in Bride’s family. (Jadav J. 1999: 121)(75)
2.3.3 Jewellery:

Varrier, Elwin (1954: 601, 602)\(^{(193)}\) describes Bhunjia Tribal Myths in Kalahandi District of Orissa and narrates about ornaments that one day long ago Bhagvan said to Mahadeo and Parvati “Go to the world and see how it has been made and whether anything is lacking”. Mahadeo said, “How are we to get there?” Bhagwan said to the spider, “Throw your theard down to the world and let them slide down it” The spider threw its thread down to the world and Mahadeo and Parvati slide down to the earth and far below the surface.

There they saw two brothers Katanan and Hatanan holding the earth up in their hands. They saw the great fish Dadwa coiled round the earth. They saw Kekra Pande, the learned Crab, holding the earth with its two claws. They went on and saw Nag Deo supporting the world on its head.

When Mahadeo and Parvati approached it, Nag Deo fell at Mahadev’s feet and wrapped itself round them. Mahadeo said, look, what this wrapped round my feet? Parvati touched the snake with her hand and Nag Deo at once Coiled round her arm and neck. Parvati screamed in terror, but Mahadeo said, This creature shall be your ornament. You shall wear it round your neck and round your wrists, for beauty, and adornments.

This is how women began to wear ornaments. Love of beauty and adornment is inherent in Nature, in Man and God alike. Jewellery becomes, naturally an aid to beauty. Nature adorns its creations with Jewellery to work its laws. (Bhushan J. 1965: 4)\(^{(20)}\)

Many Indian sayings illustrate the importance attached to ornaments in the country like “Tum Bina Baiyer Hai Aisi, Bin Panike Kheti Jaisi” (a women without ornaments is like a field without water) “Ghar Jal Gaya, Tab Churriyan Puchchin (when the house was burnt they noticed her bangles). This refers to the story of vain women who set fire to her own house because no one would admire her new bangles. As she was pointing to the burning house her bangles attracted attention “Ah”, she said, “If you had admired them sooner, my house would not have been burnt”. (Bhushan J. 1965: 20, 21, 180, 181)\(^{(20)}\)

The custom of ornamenting the human body has been practised from the earliest times and is probably therefore the oldest of the arts. “Ornaments” can be fashioned from all Kinds of materials, from plants and pebbles to gold and previous gems, but the term “Jewellery” implies the use of gemstones and in this
sense the earliest evidence of Jewellery in India dates from 2500B.C. when the Indus Valley Civilization flourished in what is now Western Pakistan and Parts of Gujarat and Rajasthan in India. Figurines have been discovered from the remains of city sites in this region, which clearly show lavish ornaments. Excavations have also brought to light evidence of workshops where beads were fashioned in precious and semi-precious stones, and some of these beads are known to have exported to Mesopotamia. *(Harold O. 1975: 458, 459)*

Styles of ornaments varied from region to region and in all areas there were different styles for men and women. At the courts of rulers Jewellery was worn lavishly by both sexes. But elsewhere women wore many more ornaments than the men.

Regional differences were such that it was usually possible to identify the region and sometimes even the caste of an individual purely by the ornaments worn in conjunction with costumes, styles and this is still true in many areas today. But growing section of the community especially in the large cities who no longer wear the great quantity of ornaments which were once obligatory and who prefer modern products which do not fall within the traditional classification although they are often still based upon the traditional forms.

In shape & design traditional ornaments often directly produce or are very closely based upon, natural forms: flowers, seeds, nuts, leaves etc. This type of pattern can be traced back from evidence in painting and sculpture to premedieval times. Today in India exit tribal groups some of whom still make and wear ornaments made of grasses, leaves, seeds and stones. *(Bhushan J. 1958: 4)*

In human beings, primitive societies show nearness to nature. Among the Chacos, The Red Indians, it is the male who decked himself more profusely with ornaments, paints and feathers.

In some of the organised tribal societies each object in use stands as a symbol of the rank and status of the wearer, and is supposed to have certain magical properties. In the tribal societies ornamentation ceases to be merely an instinctive desire to decorate the person: it is.

Jewellery must have originated from: man’s innate desire to decorate his person objects taken from nature- flowers, wild berries, leaves and feathers were converted into ornaments. Even today, in many of the tribal societies feathers,
cowries, seeds, even wings of insects are utilized as important means of embellishment. (Dhamija J. 2002: 59, 60)

Gems and Jewellery, Ivory and Gold, Silver and Semi-Precious stones have been the pride of the East for ages. The name of India conjures up a land of colour, beauty and sparkle, with its charming country side and glittering Jewellery that adorns the person of her women-folk. (Dongerkery K. 1971: 2, 5)

Indians do not look upon Jewellery merely as a means of adornments. It is regarded as a Kind of treasure or Valuable investment that touches the life of the people at any points. Jewellery influences the cultural and socio-economic life of the country in an appreciable manner.

The Grhya Sutras, which are co-eval with some of the Rigvedic hymns, describe the various samskaras of a person from birth to death. All samskaras have their own significance and are accompanied by appropriate rituals and symbols. (Mehta R., “Handicrafts And Industrial Art”, 1960: 69)

Not only women & children but even men were to be found heavily loaded with ornaments. There was a strong desire to keep one third or at least one fourth of the wealth at hand in a portable form. They melted down all their saving into ornaments, and all purchased such ornaments as were absolutely required by their marriage or caste rules even by contracting debts. Specially In India, the Jewellery is regarded as sacred, to be cherished, treasured and preserved with special care on account of the sentimental value attached to them and is usually considered as a provision against rainy day because of its easy convertibility into liquid cash at any time. Contemporary Jewellery, however, is showing new trends. (Desai G.H., “Hindu Families In Gujarat”, 1932: 70, 71)

Jewellery formed the major part of a woman’s Stridhana. Stridhana was and still is, valued by the Indian woman as her sole and absolute property, which no one else can touch, including her husband. (Dongerkery K. 1971: 5)

Superstitions attach to Ornaments:

In North India, when a man marries a second time, the second wife has to wear a gold or silver plate with the image of the first wife to be safe from the spirit of the first wife’s torment.

A silver ornaments with a plate of gold on it and on which is engraved the image of Sitla Devi or Mata as she is known is given to a child after an attack of
small pox to prevent recurrence when a child recovers from sore eyes a silver eye is offered to the Devi and then given away to a Brahmin.

A woman expecting a child wears an amulet to avert the evil eye and help her carry the child the full term. On the sixth day after a child is born strings or chains of gold and silver are tied round its hands, feet and stomach.

A dying Hindu is stripped of his ornaments and his widow breaks the glass or lack bangles which were placed on her wrists at the time of marriage. Among Parsis women breaking their glass bangles at the time of widowhood and at a later date, metal ones are substituted. If a woman has lost one or more children the right nostril of the newborn child is bored if it a boy, so that he may look like a girl, and if it is a girl, the left nostril is bored so that she will look ugly and will not attract the evil eye. The Universal belief in omens is traditional and extends to precious stones also. Amulets are worn by all classes of people in India. These may be small boxes of gold or silver containing pieces of paper with certain words written on them to ward off evil. (Bhushan J. 1965: 10, 15, 16)

**Jewellery & Religion:**

There is deep connection between Jewellery and Religion what adds sumptuousness and glamour to a human being does the same for the Gods-Idols and religions. Symbols are decorated with gems and rosaries are universal to Hindus, Muslims, Buddhists and Christians. There is hardly any substance in India, which is not used for making rosaries. Among Hindu each material has a specific purpose-beads for worship of any of the Goddesses should be Coral; for Brahma Pearls, for Shiva Rudraksha Seeds; Worshippers of Shakti sometimes have rosaries made of dead men’s teeth, while certain fakirs carry ones made of snake bones.

It is customary for the founder of a Hindu temple to present for the adornment of the image, when it is consecrated, clothes, jewellery and other articles, imitation jewellery being absolutely forbidden.

Each ornament in India is the result of carving, hammering, etching or some process involving thought and individual skill instead of the impersonal perfection of the machine, which turns out good work but does not offer the same aesthetic satisfaction. The patterns of Jewellery of the orthodox people recall the caste, family and region of their wearer as machine made articles never can.
The Indian woman of fashion now wears only one piece of Jewellery at a time, dressing upto it and showing it to its best advantage. (Bhushan J. 1965: 20)\(^{(20)}\)

**Tribal Jewellery:**

Most of the tribes of India decorate themselves with beads, shells, beans, bamboo, feathers, horn, bone, hair, grasses and reeds in the form of necklaces, belts, headdresses, rings and bangles. In the tribal ornaments of Central India the tribes were found, wear ornate and heavy Jewellery, which may be either low priced or expensive. They are not particular about comfort in the wearing of Jewellery. (Dongerkery K. 1971: 40)\(^{(52)}\)

The Jewellery prevailing among the Bhils, the tribes of the Aravali Hills and nomadic tribes is slightly different from that of the other tribes and comes closer to Peasant Jewellery since they frequently go to the weekly bazaar and pick up ornaments that are put up for sale in the shops. Tribal people all over India have great attachment for Jewellery modeled after simple forms they come across in the daily lives such as thorny seeds (Gokru), Cereals, Coins, Nuts and Berries, Twisted wire makes artistic Tribal Jewellery.

The use of Bindi is common amongst the tribals. This is a head ornament, similar to the Shingar Patti having a Central Pendant which hangs from the Parting of the hair on to the forehead and from which intricately worked chains with similar globules extended on both sides upto the ear, the framing the face of the wearer. The Bindi ends with the Karanphool Jhumka, which is suspended from the ear lobes. (Bhushan J. 1965: 63)\(^{(20)}\)

The Hasli, common all over India, is made in a number of designs. Children of all castes and communities wear the hasli as is supposed to protect their collarbone from dislocation. Another popular necklace worn by the tribal people is one made of amulets. The central pendant is generally the largest and is shaped like the betel leaf. Square or Round Amulet boxes from the side pendants. This is normally strung on a plain cord or along with different types of beads. (Dar S.N. 1982: 102)\(^{(44)}\)

Haathphul a network rings and chains is sometimes worn on the fingers and the back of the hand by married women. Many of the forms like Karanphool, The Bore, The Gokhru, The Kanthi, The Haar, The Haathphul, The Gajra etc. are forms originally developed in Folk Jewellery and later adopted by city Jewellery who refined them so demand sensitive handling. (Dhamija J. 2002: 66)\(^{(66)}\)

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Adivasi women of Panchmahal wear Chhid of beads, Toraniyu, Hansadi, Sanklu around neck, nickle silver or silver Lodiya, Vedla & Medli in ears, Patdi of Kanthi, Zela, Godiva, Karwandii on wrists and forearms. They also wear Vinchhiya, Pavadiya, Kadla, Langar, Toda, Lontiya, Gujariya, Kankna, Chudiya, Vintiya etc. (Jadav J. 1999: 25)\(^{(25)}\)

Gamit and Chaudhary Adivasi men wear Silver Chudiya or Kandiyo in ears. Gamit women wear Ser made of white stone around neck, women of Kunkna community wear necklace of silver coins and Bhoriyudul, Khutla and Nakhli-Vitlo in ears; Fulki in nose and Zanzar on ankles. Ornaments traditionally inherited by folk people and even today with some modifications in shape or size, they are in vogue in folk life & traditions have been maintained.

2 B Research Reviews

2.1 Traditions:
Solanki S. (2000)\(^{(180)}\) conducted the study on “Traditions & Customs of Chaudhary Tribe”

Research was carried out by fieldwork. This community is a Patriarchal, Patrilocal, Patrilineal Community. As it is essentially a tribal group with a language of its own without script intestate secession is prevalent among it.

Chaudhary Panch has three tier hierarchies consisting of village Panch, Chaudhary Panch & Area Panch or “Whole Community Panch”, “Samagra Samaj Panch” the later cover an area where generally Chaudhary marriages occur.

Life Cycle:
Chaudhary life cycle includes Birth, Pachharo, Vavli Marriage & Death.

Birth:
Among Chaudharies when pain starts, the dayan (local midwife) and one of her assistant are called for delivery. The umbilical cord is cut by an arrow and gets buried in the cattle yard in two to three feet deep hole. The mother is served wine, ginger & fenugreek. The Dayan is given 15 to 20 Rs. And coconut.

Pachharo is a ceremony, which is performed on the 6th day of the birth of the child. Which is a “must” for “Chaudhary” Child. Even if the child is dead before the 6th day or still born, this ceremony is performed for the well being of the mother and family. Ceremony is performed by “Dayan” and her assistant. No
male member remains present there. They take rice and wine in hand and put eight “Puni” in South direction & Dayan chants some mantra which is repeated by women & Dhar of wine is poured. After completion of this ceremony, both the women are served wine & food. It is believed, that Day has some magical powers also. If she kicks the threshold it helps in easy delivery. If the bark of hetra tree is tied to the womb or lag of the woman it helps in quick delivery.

Marriage:

The marriage types were:

1) By regular ceremony  
2) By escape  
3) By capture and  
4) Khandhdia or Gharjamai

Regular marriage ceremony:

Important ceremony of “Hasta Milap” was performed by particular kin. Now a day Brahmin Priest from neighbourhood village performs these ceremonies.

The divorce & remarriage are permitted. Husband or Wife can approach Panchayat for divorce. Under different fixed ground only it is permissible.

Death: when death occurs first of all neighbours are called. Message is passed the turowner (turwado) with the tur a Chaudhary musical instrument comes. He is received- Chaudhary ch he and given Rs.1.25 & starts Playing Particular Sounds on the tur.

The whole village assembles. Each brings a wood. A coffin, cloth, a pot, coconut, rose flower, are brought from the bazaar, a fruit of red jowar is splittled “Pulla” & “Dabdu” are brought and string is prepared out of them to hold the pot. Equal number of men and women (two to four) get the corpse bath by hot water followed by smearing of ghee, turmeric powder. The corpse is put on the bier and coffin cloth is put on it, and upon that flowers are put. Four coconuts are tied on four corners of the bier. The chief mourner take the earthen pot, in that burning cow dung are put, keeps an axe on his shoulder and covers head with turban or towel & keeps flowers in his lap.

From first resting place the women folk return crying. On crematorium ground the bier is put on earth. The corpse face is get washed & dead body is put on fire. The fire is lit by the chief mourner after taking a round around the bier. All get bath. 2 to 4 persons remain to get washed. They prepare brooms of Umbar and Akada branches and leaves. They clear every thing.
A leave dishes are prepared from Khakhra leaves. The rice & vegetables are served in baj-leave dish & tea is served in a leaf cup. Along with these baj and tur around 10 persons again goes to the crematorium ground where the pot is filled with water for four times, four earthen wheels are made and a detailed ceremony is performed & is followed by Khatru memorial covenes only.

2.2 Music:

The origin of music is also not known, People may have started to create different Kinds of sounds by colliding two pieces of wood or they might have created some sound from the animals skins and these kind of sound has grown up to toady’s modified music.

According to Perveen (1984) “The origin of Indian music is shrouded in mysterious and fascinating legends associated with Gods and Goddesses, Rishis and Munis who were supposed to be the creators of music. Being one of the oldest civilizations, it is likely that music took birth in India much before it was developed in the other countries.

In Indian music definite times for singing definite melodies are there each Raga or major melody is in tune with a generic human mood or season and time of day & night arouses in men & women (Goswami 1987)

Relationship between Indian Classical Music and Colour:

The vibration of the atoms produced dectrecity sound, light, aesthetic sentiments and emotive feelings etc. As light and sound can be perceived & felt, so also the colours sentiments and emotive feelings.

In Sangeet Kaladhar each swaras of Saptak related colour is given that is colour of clothes of respective ‘swar’ (Nayak 1938)

<table>
<thead>
<tr>
<th>Swaras</th>
<th>colour of clothes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sa (Shadaj)</td>
<td>White</td>
</tr>
<tr>
<td>Re (Rishabh)</td>
<td>Red</td>
</tr>
<tr>
<td>Ga (Gandhar)</td>
<td>Red</td>
</tr>
<tr>
<td>Ma (Madhyam)</td>
<td>White</td>
</tr>
<tr>
<td>Pa (Pancham)</td>
<td>Yellow</td>
</tr>
<tr>
<td>Dha (Dhaivat)</td>
<td>Red</td>
</tr>
<tr>
<td>Ni (Nishad)</td>
<td>Black</td>
</tr>
</tbody>
</table>
The combination of “Music and clothing” being a form of art can create a marvelous or wonderful outfit or dress and one can easily reached to serve its purpose as most of the parts of our body are generally covered with clothes.

Nakra (1995) designed the dresses depicting the various situations and mood embodied in the Ragas of Hindustani Music and Ragas taken was Megh Malhar, Basant on seasonal Bases and Lalit & Bahar as per time bases using element of art, colour and texture. The results revealed that the outfits designed for the study showed relation between music and clothes the out fits successively depicted the Ragas were highly accepted.

Khuswaha (1978) carried out a research on ‘the Amber Raga Mala Set’. The study was an approach to the transformation of music into painting. Here the researcher analysed the paintings in terms of tonal colour, colour related to Ragas, quantities of pictorial elements to numerical pattern of Raga, performance time, emotional states of both painting and music and to some extent, be received success.

Dholakia Kruti (2003) in her study combined Music, Clothing & Designing to make people aware about combinations of Raga and to state importance of elements of arts colour, line & pattern.

She took Bhairav & Ramakali Raga and designed Punjabi suits. Out of 18 designs best preferred six designs by 50 respondents, were constructed out of tercosa fabric. Constructed dresses were again evaluated. Most of the people had liked this combination of clothing, music & elements of art and they have stated that they will also like this kind of combination in other outfits like T-shirts, Sari, Kurta etc.

2.3 Folk Songs:

Capila A. (2002) conducted a “Participatory Research on Images of women in the Folk Songs of Garhwal Himalayas”. The objectives were

1) To examine the potential of songs as a source material for understanding women’s lives.

2) To Study the relationship, if any between the life pattern of the women of Garhwal and the content of the folk songs.

3) To analyse the content of the folk songs with special reference to women in terms of the aspects.
The study was conducted in Tehri Garhwal Region of the Garhwal Himalayas. Songs are not static. They keep changing and reflect aspects of women's lives. Songs of social issues related to her life which mirror a positive aspect are also looked at this category.

**Classification of Folk Songs:**

[A] Natural Environment
(a) Songs Describing Land  
(b) Songs About Season
(c) Songs About Trees And Forests  
(d) Songs About Water

[B] Sociocultural Environment
(a) Life Cycle Events – Marriage, Birth, Mundan
(b) Social Relation – Parental Home, Husband’s Home
(c) Work Roles
(d) Aesthetic Depiction
(e) Dissent – Protest, Social Change

The main concern of the present study was to examine the relationship of folk songs to the life of the women of Garhwal at both the individual level and collectively at the community level.

In terms of oral traditions as reflected in folk songs, the study of women their images was important because women are the carriers and active bearers of tradition. These folk expressions within a culture reveal to us women’s lives, especially as they speak from their hearts, it tells us about the sheer joy of living together in the community and many other aspects of interactive social behaviour.

Oral traditions were remarkable because they preserve incredible continuity, which was preserved through the transmission of ideas, knowledge, religion and culture over the centuries, despite the absence of formal means of communication. This was what had allowed for the tremendous unity of tradition across the country. This was obvious despite regional variations and linguistic diversity.

Even in the modern context, folk songs continued to form a major component among the entertainment media of rural India in performing a communication function. They were an agency of social control or socialization...
encouraging the moral values of the community. In studying Indian civilization oral traditions was the key to the whole process of communication in contemporary times.

2.4 Tribal Coins – A Source of information:

Sharan M. & Thakur Upendra (1972: 19-21, 42, 43(159) in “Tribal Coins- A Study” states that -

In the human civilization, the evolution of coinage was one of the most important revolutions of its type, which changed the face of the economic world “though it was a slow and long process”. This evolution took place after different interesting phases of human civilisation. In the primitive Hunting Stage no trace of coinage is to be found. After this stage, came the Pastoral Stage, during which animals were domesticated and were used as units of value. According to the hymns of the RgVeda Indra is considered to be so invaluable, that not a hundred, a thousand or even a myriad of cows is thought to be proper price for him. Then came the agricultural stage in which people began to use agricultural products, particularly staple corn as currency so we find that this was the birth of commerce in this stage. According to Atharva Veda articles like garments, coverlets and even goatskins were exchanged for other necessities of life. We find that the first mineral products i.e. Cowries are mentioned first as an Ornaments and afterwards as means of currency. On the basis of Samhita portion of the Vedas, Scholars opine that these different kinds of media of exchange were prevalent during in its evolution at different stages of progress in civilization. It is therefore clear that prior to the Vedic Age this system of exchange was in existence In the Vedic Age, which is supposed to be the highest degree of civilization; metals were replaced for this kind of transaction.

The Sources of information about tribal coins can be divided as under:

Sources

(1) Literary:

(a) Foreign (Greek Accounts) (b) Indigenous – Mbh, Puranas, Work of Grammarians

(2) Archaeological:

(a) Epigraphical (b) Numismatic

(1) Literary Sources:

(a) Foreign: The only foreign source of information about the tribes is the accounts of Greek historians, of the time of Alexander’s invasion upon India.
These descriptions also are not much as they contain the mention of only three tribes namely the Malavas, the Sibis and the Asvakas. Although they deal with a smaller number of the contemporary tribes, the informative value of their description is of immense value.

(b) Indigenous: Among the Indigenous sources, the Mahabharata, the Puranas and the Works of grammarians like Panini & Patanjali are of great importance. The descriptions of Mahabharata and the Puranas are of doubtful character, firstly because both of them do not belong to the class of actual history in the true sense of the term and secondly because a major portion of them was compiled and written as a much later date – thus making their authenticity doubtful. Besides that, they contain record of legends and traditions and as such deduction of sober history from them becomes difficult of course, the element of truth behind these assertions cannot be totally denied.

(2) Archaeological sources:
(a) Epigraphical - The details obtained from the inscriptions regarding the tribal states is very meagre. Most of the epigraphical records mentioned merely the names of the tribes.
(b) Numismatic - Among the tribes whose coins bear numismatic value, the Yaudheyas can be placed at the top. The future explorations are expected to yield new information. There are at least about a dozen tribes about whom we have come to know from their coins.

2.5 Tribals And Their Life Style:

Joshi D.R. (1996) carried out a research on “Development And Tribal Fertility”

There are several types of tribes in inhabiting India. The sociocultural practices vary from one tribe to another. These sociocultural practices directly and indirectly influence the fertility performance among the tribes. Fertility indicates the actual reproductive performance of a woman. A woman is considered fertile if she has given birth to a child. The capacity of a woman to bear a live child is termed as fertility. It depends upon the age at which a woman is married and the period during which a woman is married and period during which she conceives. Gurumurthy (1988) found that in the Yanandi Tribe of Andhra Pradesh women had higher fertility in comparison to other women. The annual income is
negatively associated with the fertility behaviour. Nagda (1992) revealed that factors like value of children, polygamy, bride price, poor literacy and traditional religious systems pave the way for high fertility. The average living children of Bhils were 6.7 followed Christian Bhils 6.2 & Bhagat Bhils 5.4.

The present investigation is aimed to examine the impact of development on fertility behaviour in Bhil Tribal Community according to rural, semi-urban and urban residence in Southern Rajasthan.

Factors affecting value of children:

Several socio-economic factors determine values of children in a society; some might emphasize large family, while others may assume it to be a burden for the parents. Such positive and negative factors contribute towards developing a room about the value of children.

(A) Factors assigning positive value to number of children:

1. Economic Factors
2. Social And Psychological Factors
3. Factors For The Development of Family

(B) Factors assigning negative value to number of children:

1. Economic Factors
2. Changing Social System

Modernization & values of son(s):

The parents feel the need of at-least one surviving son for the family to fulfill its economic, social and religious roles. Williamson (1973) demonstrated a preferences for male babies virtually in all societies around the world. In India, there is a well documented strong preference for male babies, May & Heer (1968), Hari (1991), Mandani (1972), Pohlman (1969), Chaudhary (1977) found achievement of the desired number of sons as positively associated with the use of contraception. The operation Research Group (ORC) Baroda India, found that the majority of the Indian couples want children of both sexes, while evincing a modest preference of sons.

According to the level of modernization there is preference for both sexes in rural, semi urban & urban. The data of the study confirms that the traditional respondents who felt having son(s) as very important than the modern respondents. The fertility is influences by value of children preference to son(s).
Pandey G.D (2002) Conducted a study on “Fertility & Family Planning In Primitive Tribes”.

The tribes of India inhabit widely varying ecological and geo-climate conditions in different concentrations throughout the country. Through the ages these tribal groups have retained their individual, social and cultural identity by rigorous practicing of different social customs.

**Objectives of the study:**

To study socio-cultural characteristics of the couples in relation to their fertility behaviour, Family Planning Behaviour, factors associated with the population growth of these tribes: Impact of Social Backwardness on their population growth and appropriate correct measures based on findings.

**Discussion:**

The findings of the study have shown that the fertility levels among the primitive tribes are lower. Hence, it appears that some different kind of mechanism of fertility behaviour prevails in these tribes contradictory to the observations made in other populations. As the study shown the primitive tribal couples are not modern, they are poor, illiterate and have pre-agricultural level of technology. There is lack of communication, lack of electricity and even lack of safe drinking water. All of the tribes are living on Hilltops, Valleys, and Dense Forests etc- far from the modern amenities. Hence, the low-fertility of the primitive tribal couples cannot be explained at the impact of modernization and the mechanism requires some other exploration.

Fertility is considered as a very complex phenomenon that is affected simultaneously by several factors-social, economic, historical, psychological and political etc. These aspects are required to be examined in the context of peculiar fertility behaviour observed among the primitive tribal couples in this study.

Patel H. (2004) revealed in the study of “Tribal women working in the field of Construction in the Urban Area” that the tribal women workers were facing problems like partial employment; economically exploited by influential contractors, get low remuneration. In certain cases are physically exploited by the contractors.
Women workers also found facing the residential problems – drinking water, toilet, bathroom eventually leads to some skin diseases. Security problems, Family violence.

Women face the problem of taking care of the children. They had hardly availed any benefits from Government’s Welfare Schemes. Voluntary Associations propagate about their activeness in solving their problems. Govt. also made many laws & statutes regarding welfare & easement of workers.

Tribal women working in the field of construction in the urban area were found to be facing many problems and in this study some suggestions were made to improve their position & to solve their problems.
Sarkar Smriti Rekha (2005) conducted the study on “Impact Of Communication Media On Clothing Purchasing Behaviour Of Tribal Girls”

The study showed that 40% respondents’ family have annual income more than 1 lakh, 28% have annual income upto 1 lakh and 32% have 60,000 per year, 76.5% respondents preplanned their clothing purchase and amount to be spent was considered important factor for preplanning. 51.0% respondents ‘Always’ prepare clothing budget before clothing purchase. 53% respondents did not think of watching any media before purchasing a garment. Still nearly half of the respondents (47%) looked for media information before purchasing.

Based on the overall findings it can be concluded that respondent preferred to see magazine and television to know the fashion trend, brand etc. before clothing purchase. Retail shop was preferred for purchasing. Cost was the important factor considered during clothing purchase. Majority of the respondents purchased clothing item occasionally followed by during festivals and whenever required. Discount sale system preferred by majority of the respondents. Newspaper was the source of getting sale information. Through magazine was considered as the most effective media for getting the information regarding clothing and fashion. Highly significant correlation was found between communication media and clothing purchasing behaviour.

“A Comparative Study Of Personality Differences Between Tribal And NonTribal Pupils.”

Leach (1963) made a study of intellectual personality factors of Negro and White children with equal educational opportunities in the United States. He
found no significant difference or trends on all test of the CTMM, White children scored higher than Negro children, although only on logical reasoning there was significant difference at 0.05 level.

Objective of the present study was to investigate the significance of difference of tribal and non-tribal pupils on scored of various traits of personality.

The sample of the study consist of hundred boys of grade VIII and IX. 50 tribal and 50 non-tribal pupils were randomly selected from secondary schools of Santrampur (Dist: Dahod - Guj). The findings of the present study showed that the non-tribal group was more warm and sociable (Factor–A) more intelligent (Factor–B) more emotionally stable (Factor–C) and more enthusiastic (Factor–F) while the tribal group is more excitable (Factor–D) and less practical and realistic and more dependent (Factor–I). The general trends in the personality attorns were to be similar, but the degree of sociability, strong control on emotion and behaviour were higher in pupils of non-tribal group. However, the pupils of tribal group do suffer from some deprivation and emotional unresponsiveness of there environment and sometime socially and emotionally maladjusted and exhibit personality development deficits.

Dr. Prasad Rohini (1991)(139) conducted research on “Tackling Problems Of Tribal Child Labour (A study of Bastar District of Madhya Pradesh)”.

The objectives of the study were:

1) To find out whether the big size of the family is one of the reasons for the prevalence child labour. 2) To find out the cause for child labour. 3) To find out the contribution of the tribal child to the family income. 4) To find out the working conditions of the child labour. 5) To suggest remedies to the problems.

The data was collected and analyzed:

It was found that there were several bottlenecks such as money–lenders, unscrupulous, businessmen and to a certain extent their own social and cultural milieu, which comes in the way of their development. For this, the government needs rethinking over the entire policy for the development of tribals and their children.

Shah U. M. (1986)(158) in “Tribals and Cooperatives.” stated that the tribals constitute a small but an important element in India’s population and belong to varying and different stages of development. They contribute a variety and
richness of culture to the country. They suffer from various forms of economic exploitation, social discrimination and political isolation.

**Tribal Craft:**

The tribals all over country in their belts concentration are engaged in the production of arts and crafts through age-old ways of production, their own designs, colour schemes and individual shapes. They are essential products of primitive artistic skills and include utilization decorative and magico-religious objects include textile items such as cotton coat, cloth, shawl, silk sari, chadar, lion cloth, blouse, jecket, veil, bag, caps, baskets, vessels for keeping domestic articles, oil containers, water pots, musical instruments, smoking pipes, footwear, hunting arrows, war weapons, clay lamps, combs etc. The wide range of decoration articles include Jewellery, such as bangles, armlet, finger rings, earrings, forehead ornaments, ankle – bells, bison – horn, headdress etc. Other decorative articles are in the form of decorations and paintings, which still play a significant role in the socio-cultural life of the tribals. The magico-religious objects usually made of clay; wood brass or bell material mainly represents figures of deities, which are worshipped by tribal people in their own way of ritual complex. Economically these tribal craftsmen are not viable units. Even though, the tribals sell these products, they cannot live entirely on their earnings.

**Exploiting elements in tribal life:**

The tribal economy specially in the interior areas is largely non-monetised and the center of exchange is the weekly market place or ‘hats’, where a major portion of the transaction is carried on by barter. Their demand is restricted mostly to salt, kerosene, oil, gur, clothes, matches, tea etc. The commodities are served by the tribal at the hat exchange, in research of agricultural and minor forest produce form the traders, merchants and money-lenders who visit or stay at the hats. The simple, innocent, illiterate and truthful tribes are exploited in this process mercilessly by the traders, merchants and moneylenders. In some areas the traders or their agents, go to interior village and small loans to the tribals during the lean season on promise that the tribals will deliver the traders or their agents agricultural and forest produce like paddy and other tusser cocoons, lac, gum, tendu leaves etc. at rates much lower than the market rates of the season. The tribals also need credit in cash for purpose of their daily requirements during the lean season when he has no agricultural or his forest produce to offer for sale. The
loan is also required for the social functions, marriage and the like. Hence local money-lenders provide loan at this point at an irratant rate and interest.

The tribals suffer great exploitation at the hands of this class of moneylenders-cum-traders, forest contractors & officers of the department.

Conclusions were that the cooperation as a form of economic organisation is ideally suited to the tribal life and economy since the tribals are economically backward, exploited, socially handicapped and have a greater sense of homogeneity. Cooperative form of organisation may, by and large, be the most suitable agency for bringing about radical change in the conditions of the tribal people.

Rao E.N.B. & Girijashankar K. (1986)\(^{(146)}\) in "Tribals: are they better off" the main objective to study the present position of tribals in Udayapuram Village and secondly, to know whether the tribals are better off after establishment introduction of development programmes.

**Tribal Economy:**

The main source of income of the tribes is agriculture.

It has been observed from the village Udayapuram that the average productivity is very low which is sufficient to meet only 25% of their annual consumption requirement, for the rest, they have to depend on other sources like collection of forest produce.

Indebtedness is also one of the important problems connected to the economy life of tribals. The deficit economy of tribals is the main cause for their indebtedness.

Besides this, they depend upon minor forest produce. They collect commodities with the sale proceeds they purchase food provisions and other domestic requirement. They also go for hunting and fishing during the slack season to supplement their food resources.

**Problems:**

The problems, which the tribal faces, are of two types: there are the problems which the tribal folk share with the entire rural population of the country and there are also problems, which are unique to the tribal folk. The former are socioeconomic problems, which arise as a result of new revenue policies and land
tenure system, restrictive forest policies the application of All India Civil and Penal Code. Not only that the contact with non-tribal people has in most cases led to indebtedness land alienation and even serfdom due to the unscrupulous nature of the non-tribal. One of the evil practices of lending money to the tribals is to induce them to depart with the piece of land, which is the main source of their livelihood.

**Government Measures:**

Government programmes and measures have been implemented to raise the living conditions of the tribal population in India. To bring them at par with other, various measures are being taken up by the government. At this juncture, it may be mentioned that government has established some agencies to improve the socio-economic conditions and tribals and to prevent exploitation by the money-lenders like Integrated Tribals Development Agency (I.T.D.A.) It has been observed that the studies conducted in this direction that little has been done so far and there is a long way to go for the upliftment of the tribals.


The fundamental aim of the Tribal Development is to raise the economic standard of tribals by providing them with the basic minimum needs. The significance of the Tribal Development programmes in developing the tribal economy in Salem District is briefly reviewed under the following heads. (a) Horticulture (b) Soil conservation (c) Animal husbandry (d) Co operation (e) Minor irrigation (f) Forestry (g) Education (h) Social education (i) Electrification (j) Medical (k) Village industries (l) Sericulture (m) Rural water supply (n) Communication (o) Housing (p) Community development.

The problem of Tribal development has reached a critical stage and has assumed an added significant in the context of the high priority accorded to social justice in the new planning effort. Some of the tribal groups have remained completely untouched by the process of economic and some have been adversely affected by it. It is therefore, to take a fresh look at the tribal situation in the hill tracts, review the strategy of development and define the total needed national effort with a view to making tribal communities equal partners in all sphere of national life.
2.2 Customs

Shriramlu U. (1968)\(^{(184)}\) conducted a Study on "Dowry Practices Of Patidar Patels And Maharastrian Brahmins".

A sample of 50 Patidar Patels & 50 Maharastrian Brahmins were taken for the study. An interview schedule was designed to collect the data.

Main objectives of the study were: To study the various practices of the dowry systems in the two selected castes, To compare the expenditure pattern of dowry of families belonging to the two different castes, To find out the attitudes, opinion and preference of the parents towards their daughter's educational career before marriage and type of marriage and the effect of dowry given to the daughter on the family finance.

Investigator noted the Custom of giving dowry to Bridegroom's family was prevalent in all the families and was in form of Cash, Jewellery, Clothes and Kitchen equipments. The Patidar Patels incurred more expenditure on items of Cash, Jewellery and Clothes as compared to Maharastrian Brahmins. It was also observed that with the rise in income the Patidar Patels spent more on dowry items, where as the amount spent on dowry by Maharastrian Brahmin of varying income level were more or less same. Findings showed that all the families favoured education for their daughters. 75% parents preferred that the daughter should take up a career before marriage, marriage preferred 18 to 25 years, 84% preferred arranged marriage, after marriage the expenditure was reduced by 42 families for one year.

Dr. Singh I. P. (1977)\(^{(168)}\) conducted a Study “Tribes Of Andhra Pradesh” the investigator observed that the religion and belief of these tribes were usually centered around the worship of the village deities. They were found worshipping Sankudemudu, Jukardemudu and Kondudemudu in order to have a good harvest and other misfortunes. They were found celebrating Hindu festivals. None of these tribals had any shrine or pilgrim centre. Lambadies were found hoisting religious flags in the centre of their colony. They believed in omens and the adverse effect of evil eye. They believed in life after death. Witchcraft was found predominantly practised by Gonds and Pradhans. Barrenness of a woman attributed to ill luck. Community dancing plays an important role in their life. They were observed associated with certain seasons and festivals. The tribal music...
was noticed the life of the traditional dances. The local musical instruments were namely tudumu, dappu and kiridi were seen played by them.

The tribal customs and practices relating to the birth were noticed simple and unique. The pregnant women were noticed continuing her household works till the labour pain occurs. Marriage customs were noticed that the consanguineous marriages were prevalent among them. For some of them like Mathuras, Bagathas and Valmikis. It was noticed a religious taboo. Child marriages were observed rare, the premarital sex relations were not allowed by the parents or the community elders. The marriages were performed by negotiations, by elopement or by service. In some tribals like Gonds, Pardhans & Kolams, marriage by capture was also found permitted. In few Tribes Bride price was allowed. In Gadobas and Kolams dowry system was not found. Musical Instruments were seen using at the time of marriage. Illegal contacts were not permitted and the offenders were found prosecuted by the Panchayat. Except Mathuras in other tribes it was found that the man, women, boys and girls were entitled to initiate the divorce.

Sundaram K.K., Dhandapani R. and Narayan Swamy N. (1982)\(^{(186)}\) carried out A Study On “Selling Family Planning to Tribals”.

Investigator found that Attitude Of Pania tribes towards family planning and reasons for such an attitude shockingly more than 70% of them do not possess any attitude at all towards family planning and only just above one tenth of them expressed a favorable attitude, leads to a happy living’ was found the unfavorable reason for the favourable attitude while unfavorable as (1) reduction in family income (2) Interference with sexual life and (3) reduction in community strength.

Shashi S. S. (1986)\(^{(160)}\) carried out a Sociological study “Tribal Women Of India”. The tribal woman occupies an important place in the socioeconomic structure of the people who live in far-flung areas and particularly in the tribal belts.

In this sociological study it was found that the Adivasi women were in the process of all round development though very slow. Some of them were noticed could read & write. Govt. provides facilities to them for their free education. Few countable women were found a teacher, a nurse, a doctor and also a politician. Changes once achieved are never final as it is a continuous process and nobody knows that the changes taking place among the Adivasi women are final.
Rajyalakshmi P. (1991) carried out a Study On “Tribal Food Habits”. The major objectives were to know the food and nutrient intake of women of child bearing age and preschool children, nutrient composition of the foods cultivated and consumed by the tribals and nutrient evaluation of traditional food processes adopted by them. Beliefs, Customs and Traditions influence the general pattern of living in any community (Randall and Sanjur, 1981, Cherian 1981, Onuoha 1982). Beliefs, inherent and integral as they are in the cultural matrix, act as invisible force in translating pre-set ideas into over acts and customs Handed down from generation to generation, beliefs lend authority to customs leading one to accept traditional customs and practices on their face value. The cultural pattern of each community determines the nature and extent of behaviour found in the area. Some of the traditions followed by the tribals may be good and should be preserved. A diet survey was conducted to assess the food and nutrient intake and information on morbidity pattern, infant-feeding practices, and food taboos was also collected. Attitudes and beliefs about foods differ among the tribes & communities within the tribes. Superstitions and beliefs invariably influence the attitudes towards food. Certain foods are prohibited by all and in some cases food restrictions are determined by age, sex, and physiological status and seasonal availability. (Onuoha, 1982)

2.3 Costumes of Different Tribes And Others:

Singh J. (1966) carried out a research on “Modern Draped Sari Replaces Traditional Costumes of Educated Indian Women And The Relation of This Change To The Development of Education And Communication In India”.

Interview Schedule was designed. 150 educated Indian Women, their grandmothers and mothers were selected. Traditional Costumes of India, author has collected and secured from each of 15 Indian States, Personally interviewed clothing practices, the manner of wearing sari, the fabrics and colours used.

Investigator observed that the modern educated women adopted modern style of draping the sari in place of their Traditional Costumes regardless of their Origin, Religion or Caste. It was noticed that the Salwar Kameez was adopted by the women as a second Costume. Women had greater variety of Costumes in their wardrobe compared to their elders. The findings also revealed that the modern educated Indian women have greater variety of textile styles and decorations compared to their previous generations and then daughters had also adopted the Western Dress.
Chandvadkar Neela M. (1968)\(^{33}\) made "A Study Of The Changes In The Traditional Costumes Of The Maharashtrian Brahmin Community Through Three Generations." 240 Maharashtrian Brahmin families including both men and women were interviewed to find out the Costumes worn by themselves and their children during their lifetime and the Costumes they described for their elders.

Investigator found that men and women of the older generation were truly representing the traditional culture by using the Traditional Costumes were noted in the present generation.

Narayana Dhanya (1968)\(^{117}\) carried out "A Study Of The Changes In Traditional Costumes Of Kerala Through Three Generations." Investigator studied the Costumes of Hindu, Christian and Muslim families of Kottayam in South Kerala. Two hundred families were selected for the field study.

The findings were that the ‘topless style’ which was prevailing among Hindu and Christian men and women had disappeared and the younger generation of women have adopted the ‘modern sari’ and ‘choli’ and majority of the men retained the ‘Mundu’ though they had added to it an upper garment a ‘shirt’ a uniform pattern of dressing was found adopted by almost all irrespective of caste and their socio economic condition.

Glatter Augusta (1969)\(^{62}\) and Bhatt Arvind (1985)\(^{15}\) conducted a research on "Choudhary Tribe" with special reference to their clothing and ornaments.

The investigator noticed that the traditional dress of women consisted of ‘Luglu’, ‘Odhani’ and ‘Kapadi’. Now-a days only old ladies were found wearing this type of dress. Younger women were observed wearing ‘Daglu’ as an upper garment with ‘Luglu’ or Sari up to knee length. In earlier days men were wearing white loin cloth called ‘dhefado’. Now-a days they were found wearing trousers and loose shirts. In remote villages the frequent use of turban was noticed among older and middle aged men.

The changes were observed among both men and women of Choudhary Tribe. Both were observed very fond of ornaments. Ornaments were found made of Brass except the ornaments to be worn in the legs. Those were silver ornaments. Now-a-days heavy Silver ornaments were found completely out of use by them.
Khopper D.H. (1970)(82) and Talikar Ushma (1989)(188) carried out “A Study On The Tribal Art Of Dangs And The Bhils Of Dahod, Their Costumes And Life Style” respectively.

The investigator noticed the details of Bhil Costumes. He found that the Bhil Women wore ‘Kabjo’, ‘Chaniyo’ and ‘Odhanu’. Odhanu was worn in such a way that it covered the head, neck and back. Bhil Men were observed wearing ‘Feto’, ‘Bandi’ and ‘Potdi’. Now-a-days the change was found in their dresses. They started wearing all kinds of dresses, which were readily available in nearby market. Bhil men going to urban areas for work were found wearing ‘Shirts’ with ‘Potdi’ or ‘Pajamas’.

The Bhil women were noticed very fond of Silver ornaments. Well off women also wore Gold ornaments in addition to Silver jewellery. The use of ornaments made of Aluminium or White Metals was also observed. Poor women were found also using glass, bead and plastic jewellery. Bhil men were also noticed very fond of ornaments ‘Morkhi’ the earring and ‘shat’ the Silver buttons were the two commonly used ornaments. Buttons were used for ‘Bandi’.


Bombay city was selected for the investigation. 300 families belonging to four different sub-castes were selected for the study. Investigator found the changes in Costumes, Jewellery, Hairstyles and Footwear in Sikh Community.

The traditional Sikh ladies were wearing voluminous Ghagra over the Salwar and a Transparent Chaddar to cover the head, face and arm. The change was noticed in younger generation. They adopted Salwar Kameez and Chunri or Churidar Pyjama, Kurta and Chunari. The ‘Jat’ Grandfathers found wearing ‘Lungi’, ‘Shirt’ and ‘Turban’ on formal occasions. The use of Patka, Shawl on to the shoulder was found in some people. In Arora and Khatri the use of Salwar, Shirt and Turban was observed. In Second Generation also few were observed using these Costumes. The younger generation found wearing Western Style Dress. On formal occasions Owing to the religious demand the use of ‘Kachha’ an undergarment was found in first (Grand Father) generation.

Doshi Shambulal (1971)(53) conducted “A Study On Bhils Between Societal Self Awareness And Cultural Synthesis”. The investigator noticed a change in the pattern of dress. The ‘dress varied with the sex and social restrictions were also
observed. The dress of the women was 'Ghagra', 'Kapadu' and 'Ladla'. The investigator noticed that the Ghagra was made of real 'Khadi' and 'Kapadu' of Bhil women kept the breast half exposed and also found no difference in ceremonial dress. Men covered their heads with 'Feto', Shoulder cloth and a 'dhoti' but generally found that men were covering only the lower portion of the body and they had no social restrictions like women.

**Amin B.C. (1975)** made “A Study Of The Changes In The Traditional Costumes And Customs Of Patel Community Of Baroda District Through Three Generations”. The main aim of the study was to find out the changes, which had taken place in the Traditional Costumes, Jewellery, Footwear and Hairstyle of Patels.

The study revealed that traditionally women had worn gathered Sari-petticoat and a Kapadu i.e. the Back Knot Choli and Traditional Gujarati Saree covering the head with a Saree Pallu in Patel Community of Baroda Dist. In second generation further change was found that they had a larger variety and style of dresses. e.g. Bell bottom, Slacks, Skirts etc. In men's wear also changes were found. Jhabba, Dhoti or Pyjama and a Turbans were used by elderly people. Later some of them started wearing Pant and Shirts. In middle generation very few worn the traditional dress and most of them adopted Trousers and Shirts.

In Footwear also change was found from 'Joda', 'Sapat' and 'Chappals' to Shoes, Fancy Chappals and Sandles.

Very elaborate ornaments on the head and decorating ears by many ornaments wear disappeared in the younger generation.

Customs and Practices were noted decreased. The age of marriage was found increased. The old practice of marrying a daughter in the village group (Ghol) too had gradually started breaking down and girls were married to other groups also.

**Sarda N. (1976)** carried out “A Survey Of The Costumes Of The Jaipur State Rulers From 16th Century To The Present Day”. The aim of the investigator in conducting this study was to find the changes that have occurred in the Costumes, Jewellery, Footwear and Hair-dressing from 16th Century to the present day of the Two Communities of Jaipur State. The Minas who ruled up to the 10th Century and the Rajputs who ruled after the 10th Century.
The investigator found the change in the Costumes of men and women. In those periods the men were more inclined to change and accept the foreign modes than their women, as women were always speculated and had less access to the outside world. Between the periods of 1880 to 1922 the men were wearing ‘Achkan’ a front-buttoned coat up to the midcalf level and later on in Man Singh’s time it was replaced by short simple coat called ‘Sherwani’. The Pyjama or Izar remained the sole lower garment of the rulers. The women have adhered to the present day, to their Native Costumes. They retained their three piece attire i.e. the ‘Odhani’, ‘Kanchali’ and ‘Ghagra’ short length saris were worn rarely during 18th Century. In the 19th Century the sari grew in length and width. In the 20th Century the modern draped sari was adopted as the daily dress.

Earlier men and women were wearing Jewellery of Copper, Gillet and Brass. Later on Jewellery made of Silver and these days Gold Jewellery were also noticed worn by some. The use of Jewellery was observed diminishing among men and women.

Bhadra, R. T. (1976)\textsuperscript{(12)} carried out “A Study Of The Changes In Traditional Costumes Of Five Different Communities Of Kathmandu Through Three Generations”. A Sample of hundred and ten Subjects were taken for the study.

The study revealed that the traditional dresses were disappearing fast. This was noted specially more in women then men. In younger generation almost all women had adopted the modern Sari and Blouse replacing the traditional Sari and 3 1/2 yards “Khasto”, “Patuka” and “Cholo”. Most of the men still retain their “Daura” And “Surwal” though they had changed “Bhoto” to modern Shirt and Pant. All men were found wearing Coat and Waist Coat. Changes were observed in undergarments and winter clothes as well.

Traditional ornaments like “Mundri”, “Dhungri”, “Top”, “Phuli”, “Macrucha”, “Tuki” etc. were fast disappearing in the third generation.

Many changes have taken place in the four communities i.e. the Brahmin, Chetri, Hindu Newar and Manandhar while slow changes had occurred in the Jyapu Community.

Tribhuvan R. B. (1976)\textsuperscript{(192)} made “A Study Of The Changes In The Traditional Costumes Of Five Different Communities Of Kathmandu Through Three Generations.”
The main purpose of the study was to find out costume patterns in five different Communities and to study the changes occurring there during three generations. The five communities selected were Brahmins, Chhetria, Newar (Buddhist & Hindu) & Jaypu.

The investigator noted many changes in the Brahmin Chhetria, Hindu Newer and Manandhar communities'. Only slow changes had taken place in the case of Jayapu Communities. The traditional dresses were observed fast disappearing. This was so in women than in men. In younger generation of women almost all of them had adopted the modern sari and blouse, where as most of men still retained their Dahra and Surwal though they have changed Bhoto to modern shirt and pant. All men were using coat and waist coat. Today more or less uniform pattern of dressing had been adopted by all, irrespective of caste distinction, though there were exceptions in Jaypu Caste. There was also found a change in the mode of dressing from grandmothers and mothers to daughter. It will be appropriate to mention here that the changes from full clothing i.e. traditional style to modern style of clothing.

Bhatt Bharti (1977)(17) "A Study Of The Costume Of Five Tribes Bhils And Rathwa Bhils, Bharwads, Charans, Rabaris And Kanbis Of Gujarat".

The findings revealed that the traditional Costumes of the Bhil Women were 'Polka', 'Ghagro' and 'Chundari', 'Bandi', 'Dhotiya' and 'Paghadi' were the costumes of men. The dress of Rathwa Bhil women was 'Angarkhi', 'Ghagro' and 'Odhani' and of men were 'Chakhlu', 'Dhoti' and 'Fatki'. The costumes of Bharwad, Rabaris and Charan were similar. Bharwad women were found wearing woollen clothes for daily wear namely 'Kapdu', 'Ramraj' (lower garment) and 'Bhuriyu'. Men's costumes were 'Kediyu'. 'Chorno' and 'Paghdi'. Charan girls were observed wearing 'Kapdi' and 'Ghagri' where as women were using 'Kapdu', 'Parnu' or 'Jimii' and 'Odhunu'. Men were noticed wearing 'Kediyu', 'Dhoti' or 'Chorno' and 'Paghadi'. The Costumes of Rabari women were found 'Kapdu', 'Jimii' and 'Ghadi'. Men's costume consisted of 'Kediyu' and 'Dhoti' or 'Choyni' and 'Feto' known as Melkharuyu. Kanbi women were observed wearing 'Choli', 'Sadi' and 'Fatki'. Men wore 'Shirt', 'Bandi', 'Dhoti' and 'Shalu' or 'Topi'. New clothes and ornaments were found to be used by all tribals to adorn themselves on festivals and celebrations.
Silver ornaments were observed commonly used among these tribes on all parts of the body namely ear-lobes, top of ears, forearms, waist, ankles and so on. Some people were found using gold ornaments too.

Artistic hair arrangement, tattooing mostly on hands, chest, legs and face were noted and the use of footwear was also noted.

**Singh Indera P. (1977)**\(^{(168)}\) carried out a study “Tribes Of Andhra Pradesh”. The study was done to know about the tribes, their lifestyles, customs, clothing styles & ornaments worn.

The investigator noted that the dress presents a more or less homogenous picture among the different tribal groups. The men were found wearing Gochi or Shirt and Dhovati. Women generally were noted wearing Cheera (Sari), Tuvualu Choli and Chehali. Gonda was used for covering the body during winter and rainy seasons. It was noted that the ornaments were used to decorate parts of their body such as feet, legs, fingers, hands, ears, nose, neck and head. They were made of Silver, Gold or Brass. Tattooing was found not compulsory but was done in some tribes like Mettukamasalis, Konda Doras, Nooka Doras, Savaras, Lambadis and Gadabas. The hairstyle of men was known as ‘Jada’. In some tribes it was known as ‘Sikha’ (Konda, Nooka, Doras). The hairstyle of women was known as ‘Koppu’. The use of Castor and Dola oil was found prevalent among them to keep the hair healthy and black.

**Patel A. (1979)**\(^{(122)}\) made “A Study Of Prevailing Clothing Practices Of Leva And Kadva Patels Of Kaira District”.

Majority women in both Patels wore saree in Gujarati Style. Some wore it in different styles. Chaniya Choli was found used by Leva Patels specially on festivals like Navaratri, Aluna where as in Kadva Patels they used for daily wear specially the age group below 18 years and 19 to 25 years. Men of Leva Patels found using different upper as well as lower garments. Jhabba, Coat and Bandi were found used more by Leva Patels. Both Patels wore Pajamas, Tight Pants, Bell Bottoms and Parallels. Children were seen wearing shorts. Pheta, Pagadi and Topi were traditional headdresses but the trend of covering head had completely disappeared in youngsters.

Varieties of ornaments for head & forehead, ears and nose, neck, arms, hands, fingers, waist, ankles, toes were found used by both Patels. In both Patels ornaments were found lighter in weight though seen in traditional design. The use
of heavy ornaments was found in Leva Patels specially on occasions like wedding. It was also noted that Leva Patels had more ornaments than Kadva Patels due to dowry system. Men in both groups had 'Buttons', 'Chain' and 'Ring'. Besides these Kadva Patels had 'Kandoro' and 'Wariyo' and Leva Patels 'Kanthi'. Both were seen avoiding black, blue, maroon & bright colours on good occasions. Besides these Leva Patels did not use White colour, as they believe Shubh & Ashubh. Bright colours were avoided by widows or those who had lost a young family member such as sons-in-law, nephew etc. It was also noted that the buying Practice differs in both groups. Majority in both groups it was observed that they use the discarded clothes for making quilts.

Amin B. K. (1979)\textsuperscript{4} conducted A Study Of "The Traditional And Present Costumes Of Four Muslim Communities: Memons, Saiyads, Sheikhs And Vohras Residing In Baroda city."

Investigator found rapid change in Men Costumes than that of Women. The headdress Safa' or 'Pagdi' was found Common in all four communities.

Now a day in all age groups, majority men have found adopting the Western dresses, Shirt and Bush-shirt. The lower garments Surwal, Chust, Pyajama and Chudidar were found worn by all four communities. Later on they started wearing trousers.

The Head-veils 'Missar' and 'Rumal' were worn by Memon and Saiyad women respectively. This headdress was triangular in shape. All the Muslim women wore Dupatta, Odhani or Chunri. The edges were decorated with gold and silver wires. The Changes were found in the use of upper garment in all four communities. Vohras wore Kapadu, a backless choli, Kurta up to the hip length was found worn by Sulaimani Vohras. Memon women wore 'Abo' with shoulder opening where as, Saiyad and Sheikh women wore 'Pichwach' as their upper garment.

Women of all four communities were found using Jewellery of gold studded precious and semiprecious stones as well as silver ornaments. Glass bangles were found quite common among the women of all these communities.

Naik T. B., Masavi M. I. And Pandya G. P. (1979)\textsuperscript{112} "A Study On The Kolghas Of Gujarat (A Socio-economic Study And A Development Plan) With Reference To The Dress And Ornaments."
The study revealed that the male Kolghas wore short ‘dhoti’ or ‘shorts’ and a cap to cover the head. The young men were found generally wearing ‘Trousers’ and ‘Shirt’. The children were found dressed in ‘Knickers’, ‘Bandi’ or only ‘Shirts’. Women were observed wearing Sari below waist and covered their head with a piece of Sari and put on a ‘Blouse’. Young girls were also seen dressed up in ‘Sari’ and a ‘Blouse’.

Investigator noticed that Gold Ornaments were not at all in use and Silver Ornaments were also rarely found. Majority women possessed Nickel Ornaments. Bangles, Necklaces and Todis were found used by them. Majority women were noticed using Plastic Bangles. Especially young girls wore glass or plastic. The use of Ribbon was found to decorate the hair by young girls.

Agnohotri Vandana (1980)\(^{(1)}\) conducted “A Study Of Tribal Costumes Of Murias, Hill Marias Bison Horn Marias and Dorlas residing in Madhya Pradesh”.

Investigator found that all tribes were now dressed in mill cloth. Muria women found wearing ‘Muddang’ a loin cloth and ‘Luga; a Sari’. Men were noticed wearing ‘langoti’ a loin cloth, ‘Dhoti’, ‘Vasket’, ‘Topi’ and ‘Gamcha’. Hill Maria women were found using ‘Muddang’, ‘Fatah’ and ‘Gathurta’ or ‘Gamcha’ and ‘Dhoti’, ‘Lengli’, ‘Bandi’, ‘Gamcha’ and ‘Pagri’ were the Costumes of men. Women of Bison Horn Maria were found wearing ‘Muddang’, ‘Gisir’ that was a free Karhana and men were dressed in ‘Dhoti’, ‘Banian’, ‘Waskat’, ‘Kurta’ and ‘Pagri’. The traditional dress of Dorla women consists of ‘Gos’ a ‘loin cloth’, Chira’ a sari, Raike a blouse and ‘Bari’. Dorla men were found wearing ‘Gos’, ‘Doyos’, ‘Kusan’, ‘Banian’ and ‘Tallagudda’. Muria wore ‘Butta’, Maria wore ‘Tagahli’ and Dorla wore ‘Duppper’ as a winter garment. In children upto the age of four to five it was noticed that they were unclad and later on they were wearing the same dress as that of the adult. The use of new clothes was observed during festivals. For dance Hill Maria, men wore decorated ‘Pagri’ and ‘Kochi’ and ‘Miyan’ whereas Bison Horn Maria men wore ‘Tallugulla’, ‘Dhoti’ and ‘Dorla’ men wore ‘Kohkin’, ‘Buttul’.

For wedding Maria men wore ‘Maur’. They were found using ornaments excessively to adorn themselves. The use of Silver Ornaments was noticed common among them. Besides these they also wore Gold, Aluminium, Beads and Cowrie Ornaments.
Women had artistic hair arrangements. Body decoration was done by Tattooing on hands, legs, face and forehead. The use of ‘Arpu’ footwear made up of untanned cow skin was found.

Naik T. B. (1980)\(^{[113]}\) conducted “A Study On Saharia: A Primitive Group Of Our Neighboring State”.

The investigator found that Saharias required very few clothes and that too simple. The costumes of men were short length ‘dhoti’ and ‘Salooka’ (shirt). Turban was noticed commonly used by them as well as rare use of any type of footwear. The purchase of clothes found usually done from weekly market. It was also observed that the Saharia women dressed themselves with minimum clothes just enough to cover the body. They wore ‘Ghagra’, ‘Lugra’ and ‘Choli’ (Bodice). Use of Choli was not common to all. Women were also noticed topless. Youngsters were observed wearing clothes but were different from the adults. Very small children were found moving around without any clothes and were seen nude. The young boys were found wearing ‘Pancha’ (small piece of dhoti) and ‘Salooka’ and the girls were dressed in ‘Ghagria’, ‘Polka’ and ‘Fariya’.

Due to poor economic condition the Saharia men and women were using very few ornaments made of Bronze, Copper, Lac, Brass, Beads and Silver.

Before marriage but after the age of 10 to 12 years Tattooing was noticed essential as they believe that Tattoo marks enhances the beauty and these marks above the ankle are protection against snake bites.


He noticed that very small Rathwa girls were unclad or poorly clad. Rathwa women wore coloured and printed ‘Kabjo’, Bifurcated (‘Kachhdo’) Ghagro and Red Laheriya. The style of draping the Laheriya was found where one end of Laheriya was tucked at waist, wrapped over the body and then covered the head. Their hair found in pitch black and were very untidy. Bigger girls wore clothes similar to older women. Women who were educated or came in contact with non-tribal women kept their hair tidy and used fancy pins, buckles as well as made Tika. Women were observed very fond of ornaments. They were loaded with either Gold, Silver, Aluminium or White Metal ornaments all over the body. They wore heavy ‘Kalla’, ‘Kandoro’ at waist round ‘Hansdi’, Locket at forearm and many women also had ‘Hansdi’ with coins ‘Loriya’, ‘Nath’, Plastic or Glass
Bangles, Silver or Aluminium Bangles in dozens were worn at a time. Even though wearing of all these ornaments were uncomfortable or kept these parts of body dirty and caused skin disease still women wore them. Tattooing was also done to beautify.

**Masavi M. I. and Pandya G. P. (1981)** carried out “*A Study On The Kathodis Of Gujarat*”.

The study revealed that the Kathodi male dress was very simple. In past he used to wear a ‘langoti’ but now a days he started wearing ‘Dhoti’ which covered the waist down the thighs leaving the rest of the body completely bare. During the earlier days women left the upper part of the body too. Grown up children were noticed their preference for ‘Trousers’ and ‘Shirts’. Women were found wearing ‘Sari’ in a distinct style similar to that of Traditional Maharashtrian Sari known as ‘Phadki’. Men started wearing ‘Dhoti’ & ‘Shirt’. Children up to 6 years were noticed unclad and also the use of footwear was rare.

Investigator noticed that glass and bead bangles and necklaces were commonly used by Kathodi women. Metal Bangles were rarely used. The most common ornaments used were ‘Sakli’ (a chain of glass beads) ‘Jumka’ (earrings), ‘Glass Bangles and ‘Kada’ (armlet). Kada was observed used only by some elderly women and not found used by younger women.

Tattooing on hand, arm, foot, wrist, cheeks and forehead was noticed a common practice amongst women where as in men it was done only on forehead and arms. This was practised to protect from being punished by the accomplices of ‘Yama’ the ‘Lord of death’.

**Naik and Pandya (1981)** studied “*The Siddis Of Gujarat*”. Investigator noted that the Aged Siddis were wearing dresses similar to those put on by other Rural Folk.

Siddi women wore Pyjamas below the waist, made up of cotton fabric, and consumed six metres material. Pyjamas were seen tight upto the knees. The use of shirt was found to cover the upper part of the body. It was also observed that they tie their head with a small piece of cloth. Young men were seen putting on Pants and Bushirts. Childern above five years of age were dressed in shorts and shirts and below five years of age were moved naked. In towns men were seen putting on Pants or Pyjamas and Shirts and Caps. The urban Young Siddis wore Trousers and Bush-shirts. In villages older women were found wearing ‘Petticoat’ below
the waist, 'Blouse' and 'Sari'. Young women were seen wearing 'Pyjamas' and 'Kurtas' with a small piece of fabric over the shoulders. Small girls were found wearing Frocks or Blouses and Petticoats.

Investigator found that men were hardly using ornaments. Only a few men were noted wearing finger rings. Women were also seen wearing few ornaments made of Silver in their ears, nose, and feet. The use of Plastic Bangles was noted amongst women both young and old. Hairpins were also found widely used to keep their hair pressed. Gold necklaces or earrings were found very rarely worn by some families.


The investigator noted the influence of urbanization in the clothing of young men and women among the families of tribal industrial workers. Young men replaced ‘Dhoti’ by ‘Trousers’ while going to work place i.e. in the industry and ‘Lahenga’ or ‘Pyjama’ while at home. Instead of ‘Bandi’ men started using ‘Shirt’ or ‘Bushshirt’ and youngsters were also found using undergarments.

Women of tribal industrial workers families were also observed ‘Change in clothing’. Majority of the young girls wore either ‘Blouse’ or ‘Bushshirt’ with ‘Skirt’. Women were found dressed in mill-made ‘Saris’ and ‘Sari blouses’. Some middle-aged women and old women were noticed wearing their traditional garments but the method of draping was observed modified to suit the rural style.

The use of too many ornaments appeared to be on a decline stage. And Tattooing had completely lost its popularity.

Mathur P. R. (1983)(103) conducted “A Study On The Costumes Of The Rulers Of The Mewar’ (With Patterns and Constructional Techniques)”.

The investigator found that ‘Paghadi’ a headgear was an important item of the Costumes of the Rulers of Mewar with a Social & Cultural Significance. The colour of the Paghadi was selected according to the seasons and festivals. Jewellery on the Paghadi was profusely used. Some changes were observed in the upper garments worn by the rulers. ‘Jhagga’ a double breasted upper garment made of transparent, sheer white material was found worn by different rulers from 1537 to 1968. The skirt worn by Maharana Amar Singh II reached up to the ankle and the lower edge was kept plain in circular form. For decorating armscye, neck,
and wrist the use of golden ribbon was found. 'Achakan' worn by Maharana Bhagwat Singh was looking like the flared dress with princess line.

Pyjama or Izar remained the Sole lower garments of the rulers. The earlier one was cut on straight grain; later on it was cut on, bias grain known as 'Chooridar'. It was also noticed that the 'Waist band' or 'Kamarband' worn by the Rulers had the same colour that of the Paghadi having ends either golden or silver.

Rulers of Mewar were observed very fond of Jewellery made of Gold and Silver studded with precious stones of various colours. Maharana's shoes were found known by various names like 'Mogir', 'Pejar', 'Pegarkha', 'Urabi', 'Jooti', 'Jarba', 'Munda', 'Nagra' etc. All these were embroidered with Gold and Silver threads called Salma-Sitara Sigiens, precious stones and silk thread and are flat and light in weight.

Rajor K. (1988) made "A Study Of The Diversity Of Costumes Of North Western India". Four States were selected for this study. To know the interstate variations existed in the costumes of each State. The places were Ladak, Kashmir, Jammu from Jammu & Kashmir; Kangra, Chamba, Kinnaur, Lahaul, Spiti, Kulu, Kothai, Sirmaur from Himachal Pradesh; Amritsar, Jalandar, Ludhiana, Patiala from Punjab; and Hisar, Mahendergarh, Rohtak Gurgaon from Hariyana.

Investigator noted the existence of diversity in the Costumes. In upper garment greater variety was noticed compared to lower garments. Variations were brought by different patterns, which were created by changing shapes of Necklines, Sleeves and Flare in garments. Flare was added by using Kalis, Gathers or Belts. Different types of fabrics and colours also added variety to the garments. Some of the lower garments as well as headdresses were very typical of the particular region or state. The constructional details were peculiar, though some similarities were observed along with diversities within and between the selected states.

Bora D. (1998) carried out "A Study On The Costumes Of Karbi Tribe Of Assam, viewing that the Important Place occupied by the textile crafts of various tribes of socio-cultural of Assam".

An interview schedule was administered and the results revealed that traditionally Karbi men wore "Rickong", "Choi" & "Poho". Women were found wearing "Pini", "Pekok", Blouse and Womkok "Cheleng-Pekok" was a kind of a
Chaddar, which was used, by both men and women. The Karbi women were found very interested in wearing Silver and Bead Ornaments.

A Perpendicular line with indigo down the middle of the forehead, nose, upper lip and chin was tattooed by the aged women. Their costumes were found very colourful and attractive. The popular motifs used were flowers, creepers, plants, leaves, animals, birds, geometrical shapes and stripes.

Many changes were observed in the traditional dresses and ornaments of the Karbi People. These changes were attributed to education immigration development of communication, mass media etc.

Pandya A. (1999)\cite{121} carried out “A Study On The Traditional And Existing Tribal Costumes Selected From The State Of Gujarat”.

The sample consisted of 374 respondeds residing in 12 villages of four different districts.

The traditional and existing ensembles of men and women were analysed. It was found that the cotton fabric with varying texture was used for traditional garment worn by all five tribes. In the past the use of Khadi and Dhoti fabric was noted. Now-a-days Khadi fabric was observed fine, smooth cotton; synthetic fabrics such as Nylon & Polyester were widely used by men and women of all tribes. Earlier woven and hand printed fabrics with geometrical or floral designs in dark and bright colours were used by both men and women of tribes studied.

Each tribe had distinct characteristic in their clothes with regard to the constructional details and draping methods to identify one tribe from the other.

The present day upper garments worn by young men and women had a lot of similarities in terms of constructional details as well as the names of the garments. The lower garment worn by men and women in the past were all in the draped styles. The names of the garments though were found similar among all the tribes the draping method of most of the garments were different. The draping method of traditional garments worn by men and women was very complicated and involved number of steps

The existing lower garments were more in tailored styles and some were in draped styles, which were simple with regard to draping method. Similarities were found in headdresses worn by men of all tribes. In the earlier period men used mostly draped and few tailored headdresses. Women used to cover their head with
Men and women of all tribes were very fond of ornaments of all kinds. They were made of Silver, Aluminum, Alloy, Kathir and Coloured Beads. Only well off families possessed Gold Ornaments.

Investigator found that footwear were never used by tribal people during earlier period except by Choudhary men. These days they were found wearing Plastic or Rubbers Chappals or Slippers specially when they go out of the village. While in Choudhary tribe men have started wearing ‘Leather shoes’.

The change in Clothing Behaviour of men and women from traditional to existing costumes was greater in Semi-urban villages as compared to rural villages.

The Clothing Behaviour of men as related to demographic variables has changed much to modern. Where as women of all five tribes still adhered to traditional Pattern of clothing behaviour.

Investigator observed some of the socio-cultural factors responsible for bringing about change in clothing behaviour.

Patel F. (2001)\(^{(131)}\) carried out “A Study Of Customs And Costumes Of The Parsi Community Across Three Generations In Navsari and Vadodara”.

The findings revealed a number of rapid changes, which the Parsi Dress is undergoing. “Sadro” a long loose garment having nine seams and six symbols had changed to sleeveless form for men and a short tight fitting “Sadro” under the Sari Blouse for women. No change was observed in “Kusti”. The Dagli “Sudreh” “Jamo” were also found almost the same. The Daglo had changed to more modern version. The use of “liar” had been limited to the priests. Traditional menwear of “Badiyan” “Sudrekusti” “Sapot” “Topi” and “Liar” had replaced by the “Sudreh –kusti” and “Pyjama”. Only the priests’ class wore the ceremonial dress. For women, the Bardan was replaced by the Katori Blouse. Still women were “Kor-ni-Sari” on special occasions. Modern frock or gown was adopted as their housedress. The children’s costumes seemed to be totally changed from the traditional form of “Jhabhlu-Topi”.

The traditional ornaments handed down from one generation to the other did not have any symbolic significance. Use of traditional footwear had almost
been discontinued. Usage of "Madhubanu" to cover the head by women changed to short or shoulder bob hairstyles.

The study revealed that the major factors such as migration, modernization, and higher level of education, occupational constrains and income of the family were initiators in bringing changes. 

Quzi H. (2003)(143) carried out “A Study Of The Costumes Of The Different Communities Of Kashmir Valley”.

The findings revealed that traditionally Muslim men were wearing ‘Pheran’, ‘Potsh’, ‘Baindh’, ‘Kameez’, ‘Chaddar’ and ‘Tuep’. The married women were found wearing ‘Pheran’, ‘Potsh’, ‘Kameez’, ‘Yazzar; and ‘Kasaba’ and in unmarried girls ‘dei’ was found used instead of ‘Kasaba’. In Pandit men & women the use of ‘Pheran’, ‘Potsh’ and ‘Kameez’ was found common. Men also found wearing ‘Pyjama’ and ‘Gandhi Topi’ or ‘Dastoor’, ‘Taranga’ was found added in Pandit women’s Costumes after marriage. The Childrenwear were found replaced by modern Kidswear in both the Communities. In Second and third generation the changes were found in hairstyles. They had completely discarded the tradional way of plaighting and adopted modern hairstyles.

All three generations of Pandit community were discarded, the traditional footwear like ‘Pauzaar’, ‘Pulhaur’ and ‘Kharu’ and Scanty percent of older generation among the Muslims had still not given them up.


The findings revealed that in all the three tribes, maximum garments were draped for both men and women. These garments were hand woven by the women folk in their treadle loom. Similarities in Costumes were found in Missing and Deuri Tribes whereas the Singphos had a different style of Dressing. The use of headgear in men and women of all the three tribes was noted and in Deuri tribe women even today were found strictly using them. The ornaments were found made of Silver, Bead, Stones, Amber & Gold.

Being an agrarian society, there were few accessories common to all the three tribes while going for work, which were made of bamboo and cane. Singpho and Deuri men also were found carrying a weapon along with them. Footwear were replaced by modern footwear.
Better communication facilities, higher education, electronic media, mobility and taking up of occupations in urban areas had great impact on the traditional costumes of the tribal people. They have adopted other Indian and Western dresses which is causing a threat to their age old heritage.