BANJARA COSTUME IN VIDHARBHA

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ABSTRACT
The present investigation was purposively conducted in Pusad taluka of Yeotmal district of Vidharbha region of Maharashtra state. For this study a total two hundred and twenty one samples were selected. Under these one hundred & two respondents who were living in semi-urban areas and one hundred & nineteen were living in rural areas. For the study four semi urban areas From Pusad taluka were selected viz. 33 were from Green Park locality, 27 from Banjara colony, 20 from Ramgiri Nagar and 22 were from Balaji Park. The effective sample selected from rural areas viz. 29 Ss were from Kawadipur tanda, 32 from Gaimukh tanda, 31 from Manikdoha tanda, and 27 from Jam Bazar Tanda of Pusad taluka. Age and type of dress being used were associated closely. Among the younger generation modern dresses were being used significantly more than what was seen among the older people. Older people, generally those who were above 50 yrs. of age were using traditional costume significantly more than the modern dresses.

Clothing is an art, an expression of personality. In any culture clothes and other forms of physical adornments have a tremendous social as well as psychological impact. It is also believed that clothing originated with an urge to decorate the body.

Banjara women with their colourful dressing make a magnificent show. Banjara women have their very liking for their artistic embroidery work done on their Kaanchali or Choli. For their artistic work, they use round or square pieces of mirror and which they stitch on their Choli or Kaanchali. The embroidery work naturally attracts eyes of onlookers. Red, brown and green coloured Ghagara and odhani of the same colour. Hence the present study was undertaken to find out the colors, fabrics & designs of the Banjara costumes with the help of following Objectives: To investigate the colours, fabrics and designs used by Banjara in their garments and to study the drafting of Banjara costumes

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Kaanchali

Kaanchali is a word derived form a Sanskrit word 'kanchuki', the upper part of the body which covered by a Kaanchali. It is a colorful and back less bodice with a short sleeves. The Kaanchali unlike the ordinary blouses is made up of several pieces of different colour fabrics and each of these parts is richly embroidered. The front part of Kaanchali consists of Chhati, Petti, Khadapa, Khuppa and Bahi. Colour of Bahi and Khadapa has a contrast combination of colour. Khadapa is usually the most heavily decorated portion of the Kaanchali. Between two Khadapa, there is a piece called Chhati. Khuppa is a small piece attached to both the sides of chhati to give a proper fitting. Petti is attached to the Chhati.

The sleeves are cut on straight piece and attached to the Khadapa. They use short puff or plain sleeves for Kaanchali. The left sleeve has a piece of cloth called Khaviya hanging from the sleeve and joint at the shoulder. This piece is embroidered with many mirror pieces and the lower end is decorated with coins, ghungroos and other metal pieces called 'Thitri'. Metal beads called 'Paara' are also used. The right sleeve does not have the Khaviya, but it is decorated with small white beads, mirrors and tessals. Two of the flaps known as 'Mandav' fall upon the breast. They were meant to protect the breast and the shoulders. Mandavs are attached from the armhole to the neck. The back of the blouse has cords, which are tied at the back to keep the Kaanchali tight. These chords are called "Dori" or "Kasnya" which are decorated with the tassels.

Phetiya

It consists of Lepo, Ghero, and Lawan. The phetiya is a very heavy lower garment made up of fabric of different colours. The phetiya is attached to a thick cloth of about six inches in width and long enough to go round the waist. This piece of cloth is called 'Lepo'. The whole band is embroidered with mirrors and beads. Some times tassels and coins are also attached on it. No hooks and buttons are used to join two ends. The two sides of Phetiya remain unstitched and while knotting on waist two sides comes overlapping. The next piece of phetiya is Ghero, which is blue or black colour of about 9" to 10" in width and attached to the

Lepo. The last part of Phetiya is called Lawan. It is also decorated in different ways.

Odhani

The veil or covering cloth is known as 'Tugri', 'Pamadi','Phadki','Chaantiya', Odhani'. It is the covering side of the head. Both married as well as unmarried women wear this ornament.

The next task was to locate the "TANDAS" of Banjara people situated in rural areas. The "Tandas" selected from rural were – In Pusad Taluka Kawadipur Tanda, Gaimukh Tanda, Manikdoh Tanda, and Jambazar Tanda were selected for the study.

Regarding colour and shades one finds that Banjara women wear faint colour clothes, they are likely to spoil within a few hours obviously, their choice is most likely to be dark colours.

**Table 1.1 Fabric, Colour and design used in upper garments (Kaanchali)**

Details of fabric		Frequencies (N=85)	Percentage %
Colour Shade	Dark	85	100
	Faint	00	00
Design used	Floral	85	100
	Geometrical	00	00
Fabric use	Printed	17	20
	Plain	5	5.88
	Combine	63	74.12
Type of fabric	Cotton	13	15.29
	Synthetic	72	84.71

It was observed that 100% respondents from this region preferred floral designs. From the results it is clear that plain coloured fabric was the least preferred. In Vidarbha only 5.88%; respondents preferred plain fabric for Kaanchali. Combination of printed and plain fabric was the most popular among Banjaras from Vidarbha, 74.12% respondents were found using such combination.

In the present study, it was found that synthetic clothes were used by large number of respondents for their Kaanchali. For example, in Vidarbha, only 15.29% respondents were using cotton fabric and remaining 84.71% were using synthetic clothes.

Drafting of upper garment (Kaanchali)
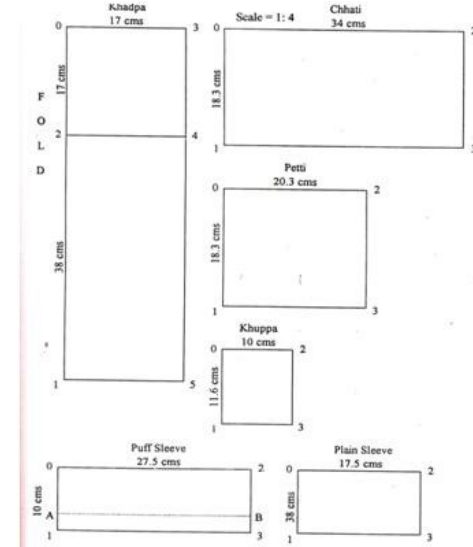
Measurment :- Full length – 55 cms.,
Chest – 70 cms., Shoulder – 34 cms.
          Sleeve length – 10 cms.,
Round arm – 20 cms.
Khadpa :-   0 to 1 = Full length
              0 to 2 = 1/3 of Full length
              0 to 5 = ½ Shoulder
              2 to 3 = 0 to 5
              1 to 4 = 0 to 5
Petti :-   0 to 1 = V3 of full length
              0 to 2 = 1/3 of Chest – 3 cms.
              1 to 3 = 0 to 2
              2 to 3 = 0 to 1
Khuppa :-   0 to 1 = 1/6 of Chest
              0 to 2 = 1/10 of Chest
              1 to 3 = 0 to 2
              2 to 3 = 0 to 1
Puff Sleeve :-0 to 1 = Sleeve length
              0 to 2 = ¼ of Chest + 10 cms
for Knife pleats
              1 to 3 = 0 to 2
              2 to 3 = 0 to 1
1 to A and 3 to B = 3 cms Strip of Constrast colour attached on 2 to 3

Scale = 1 : 4

Method of Stitching Kaanchali :-

Kaanchali is a fully traditional garment. Kaanchali is stitched by joining pieces together. Backside is called Khadpa. 1/3 portion of Khadpa takes in front side over the shoulder and it reaches up to the armhole measurement. The second part attached to the Khadpa is Chhati. The measurement of Chhati is ½ of Chest. Small strips are called Khuppa attached to the Chhati to get proper fitting for bust and sleeve. Puff Sleeves mostly preferred

for Kaanchali. The third part is Petti, it reaches upto the navel, and it is decorated with teasels and coins. Sleeves are attached to the Khuppa and Khadpa. Knife pleats are used for puff sleeve. Two strings are used as a closure at the backside. One pair attached on neckline and second pair of string attached on waistline.

Kaanchali is fully decorated with glass tessels, embroidery work at the front side.

Analysis of constructional feature of upper garment

For analyzing, the constructional feature of upper While interviewing, the researcher observed the constructional features and arranged them in the following table.

Table 1.2 Constructional details of upper garment (Kaanchali)

Constructional Details		Vidharbha N=85	Percentage
Sleeve length	8 to 10 cms	54	63.53%
	10 to 12 cms	31	36.47%
Sleeve Type	Puff	65	76.47%
	Plain	20	23.53%
Seam	Plain	0	0
	Flat	85	100%
Neckline	V- shape	85	100%
	Other	0	0
Neckline finish	Bias Facing	0	0
	Bias bainding	85	100%
Lining used	Partly garment	0	0
	Full garment	76	89.41%
	Without lining	9	10.59%
Pleats	Knife pleats	65	76.47%
	Box pleats		
	No pleats	20	23.53%
Pockets	Boule pocket	30	35.29%
	No pockets	50	58.52%
Closer	Button	00	00
	Hook	00	00
	String	85	100%
Fabric required	2 Mt. (including lining)	76	89.41%
	1 Mt. (without lining)	9	10.59%

It was observed that in Vidarbha region the respondents were using Kaanchali up to navel height, and their sleeve length varied from 8 to 12 cms. Majority of respondents 63.53% had sleeve length of 8 to 10 cms whereas in case of 36.47% cases the sleeve length was 10 to 12 cms. Two types of sleeves Puff sleeves were used by 76.47% of the respondents, Remaining was plain sleeves.

In this region the Ss used flat seam for Kaanchali, and the neckline was V shape in all the cases. In fact V shape neckline was the prominent feature of Kaanchali. An another feature of Kaanchali was that most of the respondents used lining while stitching Kaanchali. Majority of respondents 89.41% used lining despite the fact that more fabric is

required for stitching Kaanchali, when piping is used.

In Kaanchali pleats are used only when puff sleeves are to be stitched. In this region 69.70% and 76.46% respondents respectively used knife pleats. In most cases pockets were inseparable addition to Kaanchali. Very few of the respondents 35.20% were found using bowl shaped pockets.

Fetiya

This is the lower garment of Banjara women. Regarding colour and design used there were no variations among the respondents, but in the fabric used large variations were found. There were three options available in fabric-printed, plain, and combination of the two. Very few of the respondents 20% were used printed fabric.

Table 1.3 Lower garment (Fetiya)& their Fabric, Colour and design

Details of fabric		Frequency(N= 85)	Percentage %
Colour Shade	Dark	85	100
	Faint	00	00
Design used	Floral	85	100
	Geometrical	00	00
Fabric use	Printed	17	20
	Plain	5	5.88
	Combine	63	74.12
Type of fabric	Cotton	13	15.29
	Synthetic	72	84.71

Clothes for Fetiya are available in cotton as well as in synthetic, but Banjara women prefer synthetic fabric more. From the results it was observed that only 15.29% respondents used cotton fabric, and 84.71% opted for synthetic fabric.

Drafting of Fetiya
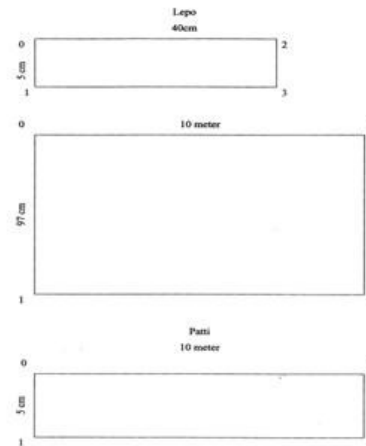
Measurment :- Full length upto ankle = 97 cm.

Round waist = 70 cm.

Lepo :-   0 to 1 = 5 to 10 cm. depend upon choice.

0 to 2 = ½ of waist +5 cm.

2 to 3 = 0 to 1 Join 1 to 3

Ghero :-   0 to 1 = Full length – lepo width.

0 to 2 = upto 10 to 12 meter depend upon the flair required.

After pleating 0 to 2 measurement becomes shorten up to the Lepo

Lawan :-   0 to 1 = 5 cm

0 to 2 = same as 0 to 2 of Ghero

'Lawan', a border of Fetiya. It is also called 'Patti'.

Method of stitching Fetiya

Fetiya is a lower garment of Banjara women. It is divided into three parts. Lepo,Fetiya, and lawan.

1. Lepo is attached to the waist band, contrast color is used for Lepo. Two strings are attached to fit on waist. Sometimes Lepo is decorated with embroidery work.
2. The second part of Fetiya is Ghero. It reaches up to the ankle. Knife pleats are used for Ghero. Nine to 10-meter fabrics is required for stitching Ghero. (see fig.)
3. The Third part of the Fetiya is Lawan. It is like a frill at the bottom. Some times it is used to attach at the bottom as Patti Contrast color is used for frill.
4. The two sides of the Ghagra left free and while knotting, the strings at waist, it is taken on overlapping to one another.

Table 1.4 Constructional details of lower garment (Fetiya)

Constructional Details		Vidarbha N=85	Percentage
Full Length	Up to ankle	85	100
	Up to calf	00	00
Seam	Plain	0	00
	Flat	85	100
Lining used	Partly garment	0	00
	Full garment	00	00
	Without lining	85	100
Pleats	Knife pleats	85	100
	Box pleats	00	00
Pockets	Set in pocket	32	37.64
	No pockets	53	62.35
Closer	Button	00	00
	Hook	00	00
	String	85	100
Fabric required	9-10 mtr	78	91.76
	10-12 mtr	07	8.23

Constructional details of lower garment (Fetiya) : -

It was noted that table no 1.4 shows 100 % respondent found using full length of Fetiya up to ankle.

Seam: -100 % respondents used flat seam for Fetiya.

Lining - lining was not used for Fetiya.

Pleats: -100% respondents used knife pleats for Fetiya.

Pockets: - 34.64% respondents found using set in pockets at the left side of Fetiya- where the two corners are joined. 62.35 % respondent did not find using pockets.

Closer: -100% respondents were using string for knotting Fetiya on waist.

Fabric required: - the fabric required for Fetiya was found between 9 to 10 or 10 to 12 meters according the height and liking of the respondent.

Odh
ani

Only in ceremonies and festivals like Holi, Tij etc. the women found using decorated odhani with Ghungato.

Table 1.5 Head dress Fabric, colour and design used for Odhani

It is to be used like a real covering for the breast, back, shoulder and head. It was called 'Odhani' which literally means a covering. lt is draped in different ways. Soft printed cotton or synthetic fabric is used for odhani.

The Odhani is found 3 ½ meter of length of printed shear fabric. Pata, a plain color fabric attached to the border of Odhani and it requires 1 ½ meter fabric.

Method of draping Odhani

One end of Odhani takes in right hand. Then taking on the head the centre of the second corner take at the left hand side, and tucked at the back side of Fetiya .The one end in right hand, also tucked at the middle of back side of waist.

Costumes of Mourning

It was noticed that when married woman dies all the ornaments are removed from the body at the time funeral. When the husband dies the wife takes of 'Ghugri' or ear pendants and 'Choodo' of the upper arm and black beads which are signs of married life. She also removes the nose-ring or 'Bhuriya'. There after she wears 'Odhani' without 'Ghoongto' and Kaanchali without 'Khaviyaa' and Mandav. If she remarries, she wears them again.

Table 1.5 Adoption of costume according to age group

Age Group	Rural		Semi Urban		Total
	Traditional	Modern	Traditional	Modern	
20 – 30	0 (0%)	13 (100%)	0 (0%)	25 (100%)	38
30 – 40	2 (10%)	18 (90%)	4 (14.28%)	24 (85.71%)	48
40 – 50	8 (28.57%)	20 (71.42%)	5 (21.73%)	18 (78.26%)	51
50 – 60	19 (67.85%)	9 (32.14%)	9 (69.23%)	4 (30.76%)	41
60 +	28 (93.33%)	2 (6.66%)	10 (76.92%)	3 (23.07%)	43
Total	57	62	28	74	221

X^2 = 110.37, df = 12, p < .01

It was found that the age group 20-30 years none of the respondents was using

traditional costumes; among those who are living in rural as well as those living in semi urban areas. Only 10% respondents in rural area, in the age group 30 to 40 year were still opting for traditional wear, while remaining 90% switched over to the modern costumes. In semi-urban localities, on the other hand 14.25% respondents were using traditional costumes and 85.72% had preferred modern costumes. This trend could be seen up to the age group 40 to 50 year. However, after age 50 years, especially in rural areas most of the women were found adopting traditional costumes. Still a great number of rural women

opted for non-traditional costumes. For example, 22.50% rural women of age 50 to 60 years were observed using modern costumes, and those were 5% respondents who were using non-traditional or modern costumes. In semi-urban areas approximately 10% women of age group 50 to 60 and about 7% respondents in age group 60 + were using non-traditional costume. When these data were treated by using Chi-Square test of significance, the difference among the traditional and non-traditional costumes users was found highly significant ($X2 = 110.37$, df = 12, p < 0.01).

Table 1.6 Distribution of responses according to level of education

Education	Traditional	Modern	Traditional	Modern	Total
Illiterate	49	6	19	1	75
	(65.33%)	(8 %)	(25.33 %)	(1.33 %)	
Primary	8	26	9	17	60
	(1.33%)	(4.33 %)	(1.5 %)	(28.33 %)	
SSC	0	18	0	30	48
	(0 %)	(37.5 %)	(0 %)	(62.5 %)	
College	0	12	0	26	38
	(0 %)	(31.58 %)	(0 %)	(68.43 %)	
Total	57	62	28	74	221

$X2 = 158.92$, df = 9, p < .01

It was noted that from the rural areas 65.33% women who were using traditional costumes were illiterate and even though 8% respondents were illiterate, they preferred modern dresses. Interesting to note that only 1.33% who had studied up to primary level preferred traditional costumes; whereas 43.33% opted for modern dresses. In semi-urban areas similar phenomenon is seen. The results are in line with the assumptions of the study. When the data were treated by X2 test of significance it was found that the difference was highly significant ($X2 = 158.92$, df = 9, p < 0.01).

Table 1.7 Adoption of Costume by the Respondents coming from different types of families

Type of Family	Rural		Semi Urban		Total
	Traditional	Modern	Traditional	Modern	
Joint	32	34	15	46	127
	(25.10%)	(26.77%)	(11.81%)	(36.22%)	
Neuclear	25	28	13	28	94
	(26.59%)	(29.78%)	(13.83%)	(29.78%)	
Total	57	62	28	74	221

$X2 =1.06$, df = 6, p > .05

From the above table 127 respondents living in joint families 25.19% preferred traditional costumes. This was those who were living in the rural areas. In semi-urban areas 11.81% respondents from joint families preferred traditional costumes. It was expected that the number of respondents from nuclear families giving preferences to traditional

costumes should be less. However, those living in nuclear families, among them 26.59% in rural area and 13.83% in semi-urban area were found using traditional costumes. Thus, there was not much difference. Even the results of X2 test indicated that the difference is non-significant ($X2=1.06$, df=3, p>0.01).

Table 1.8 Subjects classified according to occupation and residential areas, and their preferences for different costumes

Occupation	Rural		Semi Urban		Total
	Traditional	Modern	Traditional	Modern	
Labour	17	26	8	18	69
	(24.64%)	(37.68%)	(11.59%)	(26.08%)	
Farming	14	15	6	17	52

	(26.92%)	(28.84%)	(11.53%)	(32.69%)	
Business	18 (31.57%)	8 (14.03%)	10 (17.54%)	21 (36.84%)	57
Service	8 (18.60%)	13 (30.23%)	4 (9.30%)	18 (41.86%)	43
Total	57	62	28	74	221

X^2 = 11.82, df = 9 , 9 > .05

From the above table it is clear that large number of subjects either working as labourer or doing business they were found wearing traditional costumes. Not only in rural area , but in semi-urban area also, around 10% of the respondents were still using traditional costumes. The reason is, in villages or in rural areas changes percolate very slowly. Secondly, this is a traditional tribe which have predominance of unscientific thoughts. The result is following the traditions. When these data were treated by X^2 test of significance the groups were found differing significantly from each other. (X^2 = 11.82, df = 9, $p < 0.05$).

Table 1.9 Adoption of costume according to income level

Income	Rural		Semi Urban		Total
	Traditional	**Modern**	**Traditional**	**Modern**	
< 2000	5 (26.31%)	6 (31.57%)	1 (5.26%)	7 (36.84%)	19
2000 – 4000	8 (22.85%)	12 (34.28%)	6 (17.14%)	9 (25.71%)	35
4000 – 6000	18 (30%)	16 (26.16%)	12 (20%)	14 (23.33%)	60
6000 – 8000	15 (26.31%)	13 (22.80%)	6 (10.52%)	23 (40.35%)	57
> 8000	11 (22%)	15 (30%)	3 (6%)	21 (42%)	50
Total	57 (25.75%)	62 (28.05%)	28 (12.66%)	74 (33.48%)	221

X^2 = 12.36, df = 12 , p > .05

Is this contradiction really significant or it has occurred by chance only was tested by X^2 test. A value of 12.36 was obtained, for 12 df, it is significant at 0.05 level. It means clearly that these results went contrary to the assumption of the study.

Those having income less than Rs. 2000/- per month, among them only 9.09% were using traditional costumes, whereas, those having monthly income more than Rs. 8000/- among them 22.58% wear traditional costumes. In semi-urban area also little confusing results were seen.

Conclusions

Age and type of dress being used were associated closely. Among the younger generation modern dresses were being used significantly more than what was seen among the older people. Older people, generally those who were above 50 yrs. of age were using traditional costume significantly more than the modern dresses. Education and type of costume being used were closely associated. Those who were relatively more educated preferred modern dresses significantly more than those who were poorly educated or illiterate. Illiterates were giving significantly more preference to traditional costumes. Contrary to the expectations no significant difference was observed regarding the preference of costumes among those who are living in joint families and those who are members of nuclear families.

The association between type of occupation and type of costume preferred, got strong support. Those who were engaged in upper level professions used modern dresses significantly more than those who were engaged in lower level professions.

Income and type of costume being preferred could not show good association. The difference was non significant. No influence of income on the preference of costumes was observed.

Results failed to bring out significant differences in the attitude towards traditional costumes among the Ss from rural and urban areas   obtained.

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