
C H A P T E R V

RESULTS AND DISCUSSION

The present study was undertaken with the major objective of studying the traditional and existing costumes of the selected tribes in the State of Gujarat.

The sample consisted of 374 respondents residing in twelve villages of four different districts in Gujarat.

Findings of the investigation as obtained on analysis of the data collected by the interview schedule are described and discussed in this chapter as under:

- 5.1 Information concerning respondents' background.
- 5.2 Traditional and existing costumes of tribal men and women.
- 5.3 Clothing behaviour related to:
 - A Demographic variables
 - B Socio-cultural factors.

5.1 Information concerning respondents' background

Background information of the subjects was sought regarding place of residence, age and level of education.

5.1.1 Place of residence:

Of the total 374 respondents, 53.21 percent were rural respondents and 46.79 percent were from semi-urban villages. About one-fourth i.e. 25.66 percent of the total respondents were Rathwas and minimum 16.84 percent belonged to Bhil and Kotwaria tribe. As noted in Table 1 the uneven distribution of the sample was on account of availability of the respondents of the selected tribes in the villages visited. Considering all the tribes together it

TABLE 1 : DISTRIBUTION OF RESPONDENTS BY PLACE OF RESIDENCE

TRIBE	RURAL		SEMI-URBAN		TOTAL	
	PLACE	f	PLACE	f	f	N = 374 %
Bhil	Moti Malu	37	Fulpari	26	63	16.84
Halpati	Waghecha	40	Gotasa	30	70	18.72
Rathwa	Tundwa	57	Gondaria	39	96	25.67
Kotwaria	Chinchinagaontha	22	Waghai	19	41	10.96
	Kudkas	10	Ahwa	12	22	5.88
Choudhary	Kindungra	33	Khedpur	49	82	21.93
TOTAL		199		175	374	100.00



is evident that 52.13 percent were male respondents and 47.84 percent of the respondents were women (table 2).

5.1.2 Age:

Age of the respondents varied from 21 years to approximately 90 years. This range was divided into four categories; 21 to 30 years, 31 to 40 years, 41 to 50 years and 51 years and above. A fairly large number, i.e. 134 belonged to the first age category. Of these 134 respondents, 70 were male and 64 respondents were female. About 23.79 percent of the respondents belonged to the age group above 50 years, followed by second and third age category. The minimum, i.e. 19.25 percent of the total respondents belonged to the age group of 41 to 50 years.

5.1.3 Education:

On scrutiny of the education of the respondents, it was found that only 12.56 percent were literate. Of the literates most of the respondents were males and only 2.94 percent were women. Education upto primary level was achieved by only 7.75 percent of the total respondents whereas only 1.60 percent of the respondents had college education. It also reveal that Choudhary men and women were more educated as compared to the other tribal respondents.

5.2 Traditional and existing costumes of tribal men and women:

The costumes of Bhil, Halpati, Rathwa, Kotwaria and Choudhary tribes have been studied separately for men and women.

TABLE 2 : DISTRIBUTION OF RESPONDENTS BY AGE

AGE	GENDER		M A L E						F E M A L E						T O T A L													
	TRIBE		BHIL	HALPATI	RATHWA	KOTWARIA	CHOUHARY	TOTAL	BHIL	HALPATI	RATHWA	KOTWARIA	CHOUHARY	TOTAL	f	%												
21-30 years	..		11	2.94	14	3.74	22	5.89	12	3.20	11	2.94	70	18.71	9	2.41	16	4.28	18	4.81	9	2.41	12	3.21	64	17.12	134	35.83
31-40 years	..		7	1.87	4	1.07	10	2.67	8	2.13	11	2.94	40	10.68	7	1.87	8	2.13	7	1.87	9	2.41	8	2.13	39	10.41	70	21.12
41-50 years	..		6	1.60	4	1.07	13	3.48	7	1.87	6	1.60	36	9.62	3	0.81	9	2.40	9	2.41	7	1.87	8	2.13	36	9.62	72	19.26
51 years and above	..		11	2.94	9	2.41	13	3.48	4	1.07	12	3.20	49	13.10	9	2.40	6	1.60	4	1.07	7	1.87	14	3.75	40	10.69	89	23.79
TOTAL	..		35	9.36	31	8.29	58	15.52	31	8.28	40	10.68	195	52.13	28	7.49	39	10.41	38	10.16	32	8.56	42	11.22	179	47.84	374	100.00

TABLE 3 : DISTRIBUTION OF RESPONDENTS BY EDUCATION

GENDER TRIBE	M E N				W O M E N				T O T A L N = 374 f %				
	BHIL N = 35 f %	HALPATI N = 31 f %	RATHWA N = 58 f %	KOTWARIA N = 31 f %	CHODHARY N = 40 f %	TOTAL N = 195 f %	EHL N = 28 f %	HALPATI N = 39 f %		RATHWA N = 38 f %	KOTWARIA N = 32 f %	CHODHARY N = 42 f %	TOTAL N = 179 f %
EDUCATION													
Primary	3 0.80	7 1.87	2 0.53	2 0.53	8 2.13	22 5.88	-	2 0.53	-	2 0.53	3 0.80	7 1.87	29 61.70
Upto H. Secondary	-	2 0.53	3 0.80	-	6 1.60	11 2.94	-	-	-	-	1 0.26	1 0.20	12 25.53
College	-	-	-	-	3 0.80	3 0.80	-	-	-	-	3 0.80	3 0.80	6 12.77
TOTAL	3 0.80	9 2.40	5 1.33	2 0.53	17 4.54	36 9.62	-	2 0.53	-	2 0.53	7 1.86	11 2.87	47 100.00

The findings pertaining to the garments have been specifically discussed for their constructional details and draping methods with illustrations. The traditional and the existing costumes for each tribe have been studied and discussed under the following heads:

Upper Garments

Lower Garments

Head-dresses

Accessories

Ornaments

Footwear.

5.2.1 Costumes of Bhil Tribe

COSTUMES OF MEN

Bhil men wore draped as well as tailored garments. The various garments used by them were as follows:

Upper Garments : Juldi, Banyan, Shirt, Bushirt

Lower Garments : Langoti, Dhoti, Potdi, Lungi, Trousers.

Head-dresses : Fatki, Feto

Accessories : Korda, Gofan.

Ornaments

Footwear

These garments were worn in different ensembles. These ensembles have been enlisted in table 4.

JULDI :

Juldi was also known as 'Kari Bandi' and was used to cover upper part of the body. This was sleeveless, front open

TABLE 4 : TRADITIONAL AND EXISTING ENSEMBLES OF MEN AND WOMEN
OF BHIL TRIBE

ENSEMBLES	MEN	WOMEN
1	Langoti, with or without Juldi and Fatki	Kanchri, Ghagro with Odhani
2	Langoti, Dhoti/Potdi, Juldi with Fatki or Feto	Juldi/Kabjo, Ghagro with Odhani
3	Langoti, Shirt, Fatki with or without Dhoti	Kabjo, Fotio/Ghagro with Odhani
4	Dhoti/Lungi with Banyan/Shirt	Sariblouse, Ghagro/ Fotio/Sari petticoat with Odhani
5	Banyan, Shirt/Bushirt with Trousers	Sariblouse, Sari petticoat with Sari (Bride's ensemble)

and the garment reached till the waist level. It was finished with a muslin lining. 'Juldi' was always made of black cotton fabric. Gradually machining with white thread on black background was done which served the purpose of decoration and was later replaced by elaborate designs. They termed this work as 'Bharat Kaam' meaning embroidery. This practice is of recent origin. Earlier they did not have any embroidery.

'Juldi' was stitched by assembling ten pieces namely: Front (2 pieces), Back (1 piece), Kali (2 pieces), Collar (1 piece), Pockets (2 pieces), Flaps (2 pieces).

Front was elaborately decorated all over with 'Bharat Kaam' (embroidery) and had patch pockets 2 to 3 cms above the hemline which were also embroidered. Both the pockets had a patch over them which were in shape of inverted triangle as shown in Fig. 3. Pockets, patch and collar were all made of striking coloured cotton fabric though white was more common.

Back of the 'Juldi' was in one piece and had embroidery to emphasize the centre line and princess line from armhole downwards.

Kalis were used on either sides of the garment such that they joined the front and back, extended the sides and formed the lower part of the armhole. The length of these kalis was about 5 to 6 cms less than the front and back from the lower end.

Scale - 1:4 Cms.

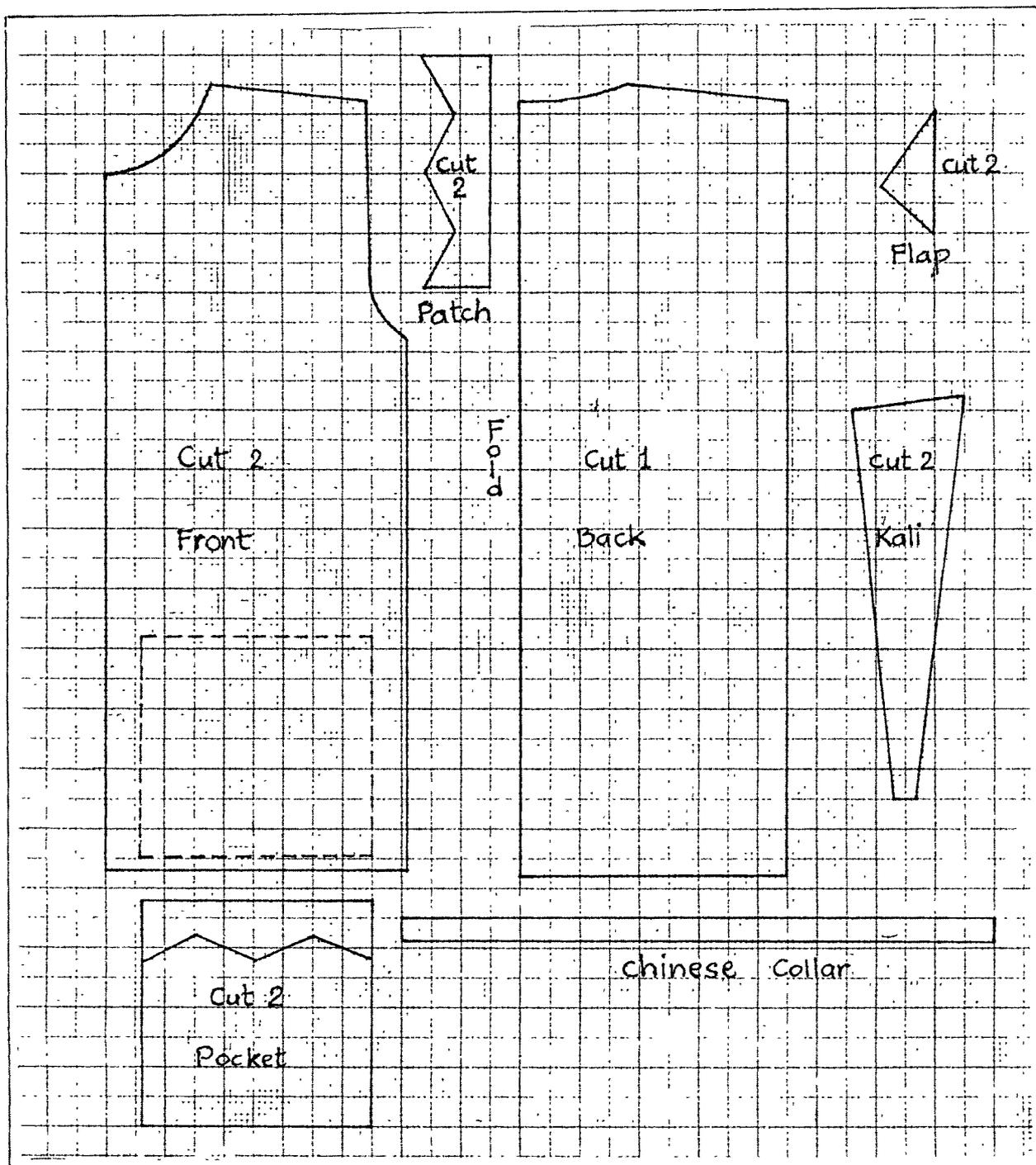
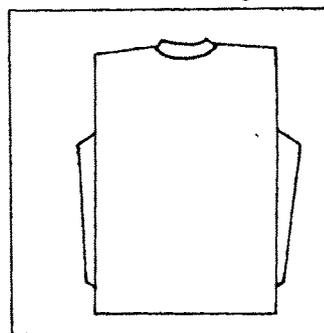
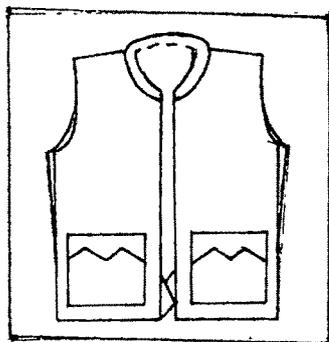


FIG.3 Juldi (Bhil men)

Scale - 1 : 4 Cms.

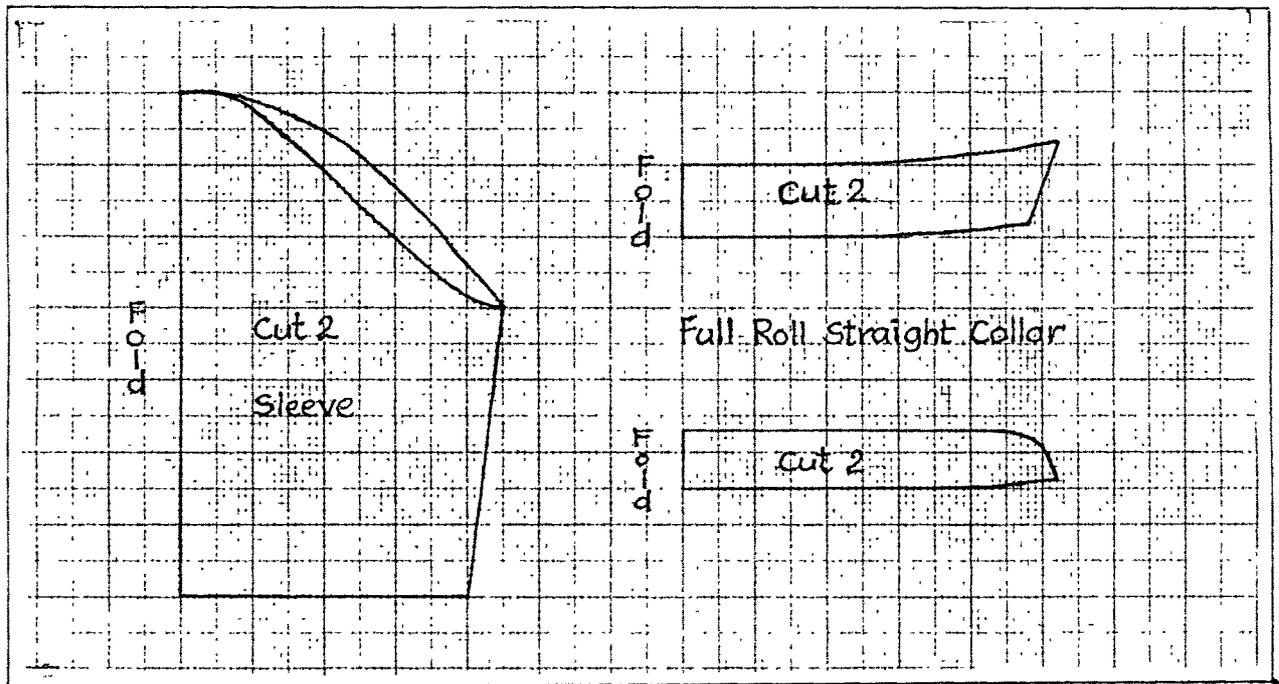


FIG.3

(Contd.)

Chinese collar was cut on straight grain and was always made of white cotton fabric. 'Juldi' had triangular flaps stitched one on either side of the opening at waist level. Decorative silver buttons with chain known as 'Shat' (Fig.13d) was used. Button holes were made on the placket. This was a prevalent style of 'Juldi' in Motimalu village.

Middle aged and young men of Fulpari village wore 'Juldi' with certain variation. The Chinese collar was replaced by full roll straight collar and set-in sleeves were attached to the earlier sleeveless 'Juldi'. The length of the sleeves was 5 to 8 cms. shorter than the elbow length. Collar and sleeves were of striking colour to the colour of the base fabric. Any colour besides black was used as base fabric. It had embroidery similar to the traditional 'Juldi'.

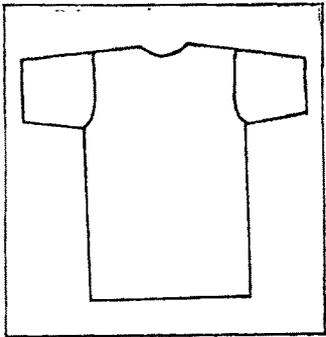
Young men were also dressed in printed 'Juldi' which had collar and sleeves in striking colour to the base fabric.

BANYAN :

This was made from cotton knitted fabric in bright colours such as red, maroon, blue, yellow and black. It had short set-in sleeves or was a sleeveless garment. It had a round neckline which commonly finished with a decorative braid. Banyan was a close fitted garment of waist length. Young men usually wore this as a top garment over 'Dhoti' or 'Lungi'.

SHIRT :

Shirt had a full roll straight collar and half, i.e. elbow length set-in-sleeves and was till hip length. Full length sleeves with cuffs having an opening of about 7.5 to 10 cms. were sometimes



Scale - 1:4 Cms.

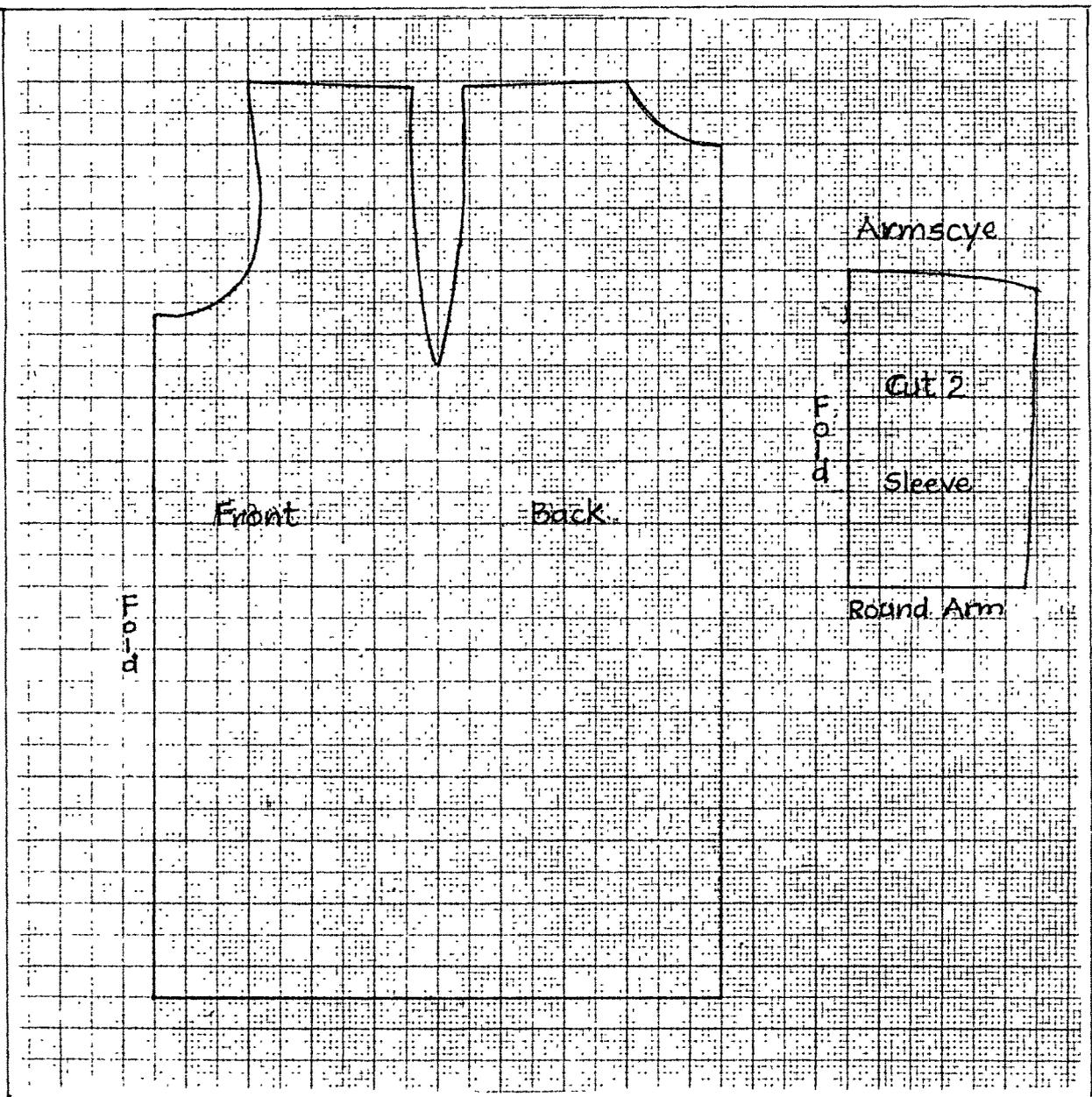
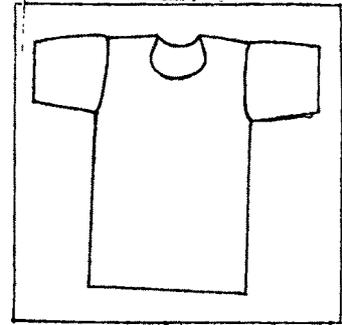


FIG.4 Bandi (Bhill Men)

used. The placket of shirt was left over right in the centre front (Fig.5). The round arm of half sleeves and lower hemline were straight and machine finished. It had patch pockets on either side of the placket at chest level.

The back of the shirt had a straight yoke in single or double layer. The yoke also formed a part of the front length.

BUSHIRT;

The garment was similar to shirt with some variation in constructional features. It always had long sleeves with cuffs. The length of the garment was longer than shirt and the lower hemline was given a curve shape and finished by machining. Usually patch pocket with flap was stitched on either side of the placket at chest level.

Bushirt was worn by some Bhil men by folding up the sleeves till elbow length. Broad striped cotton fabric was used for shirt and bushirt. Usually black, grey, yellow, green coloured stripes on white were used.

LANGOTI;

Earlier this was the only lower garment used by all Bhil men. Old 'Potdi' or 'Dhoti' was utilised for 'Langoti'. A small piece of fabric measuring 1 to 1.5 mts. long and 0.50 mt. wide was used, and it only covered the private part of the body. Fabric specially for 'Langoti' was rarely purchased from the market.

Method of Draping:

'Korda' a waist string was an essential accessory to 'Langoti'.

1 'Korda' was tied around the waist (Fig.7a,b,c).

2 The fabric was folded into two to three folds widthwise (Fig.7d).

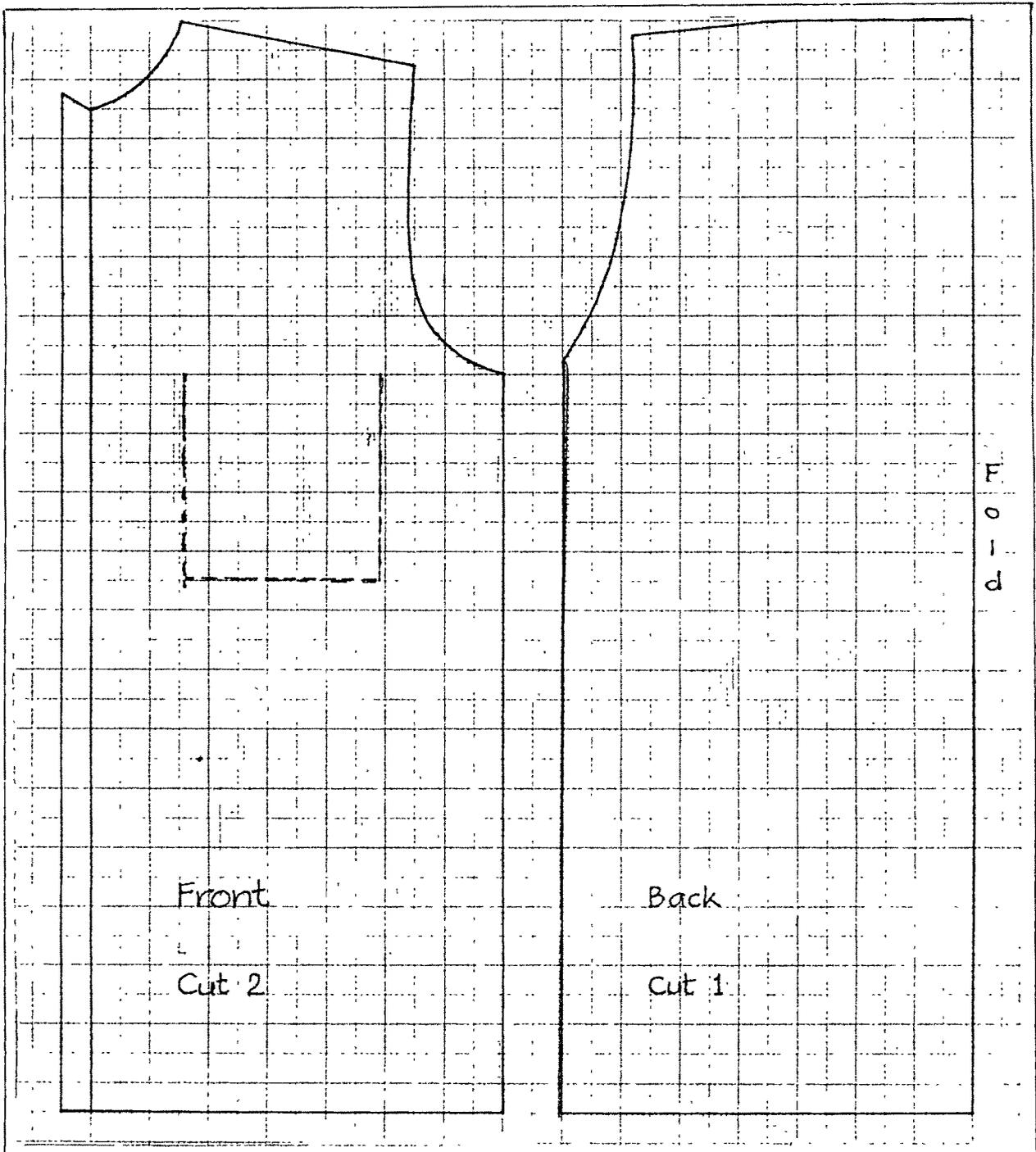
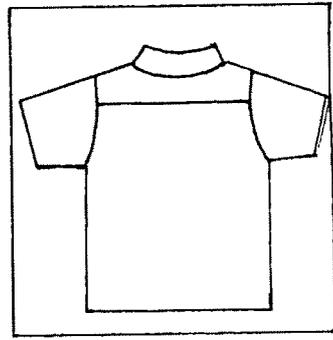
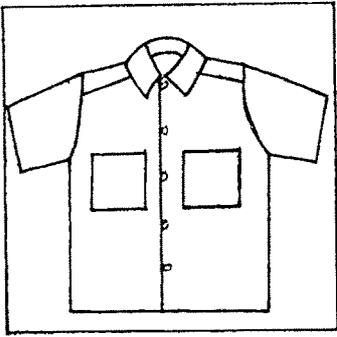


FIG.5

Shirt (Bhil men)

Scale - 1 : 4 Cms.

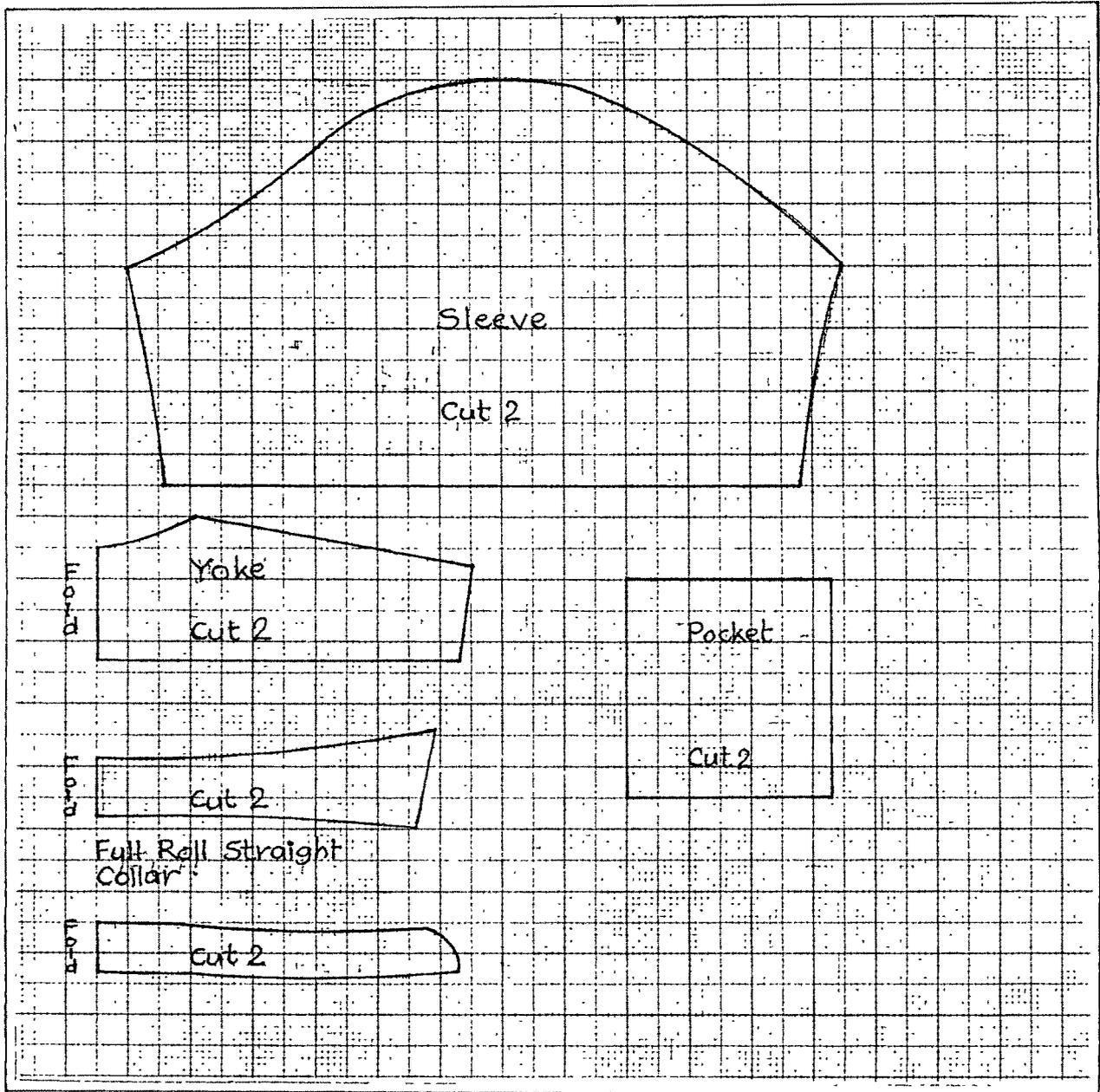


FIG.5 (Contd.)

Scale - 1:4 Cms.

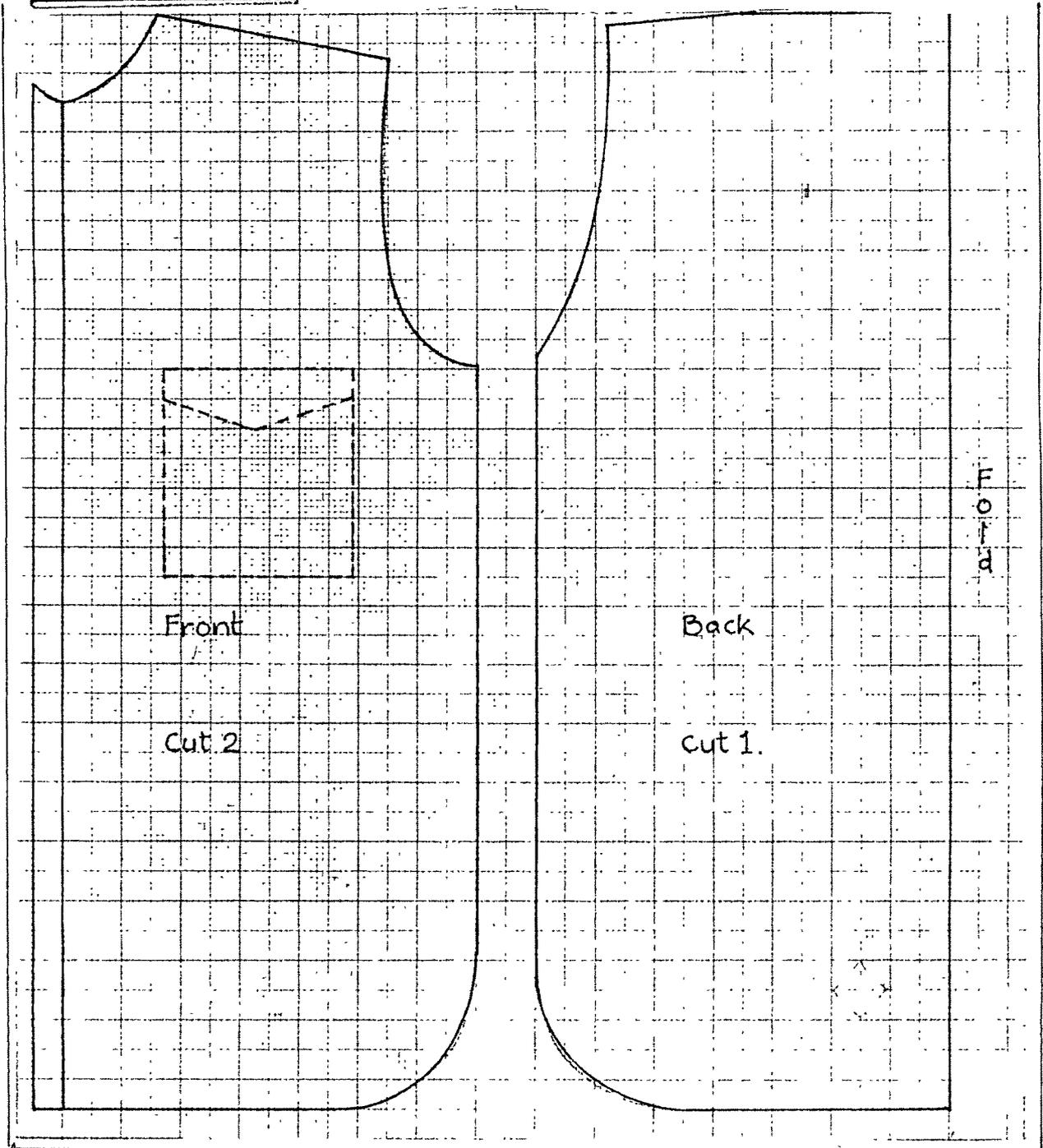
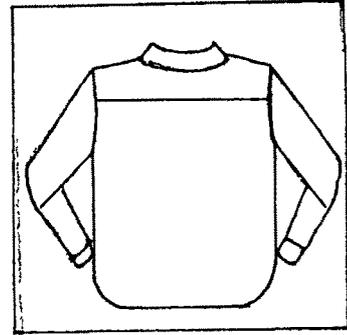
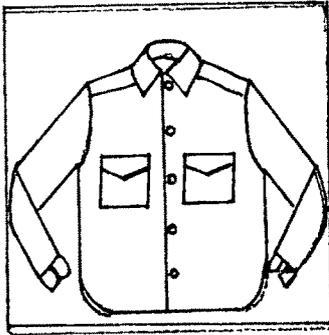


FIG.6 Bushirt (Bhil Men)

Scale = 1:4 cms.

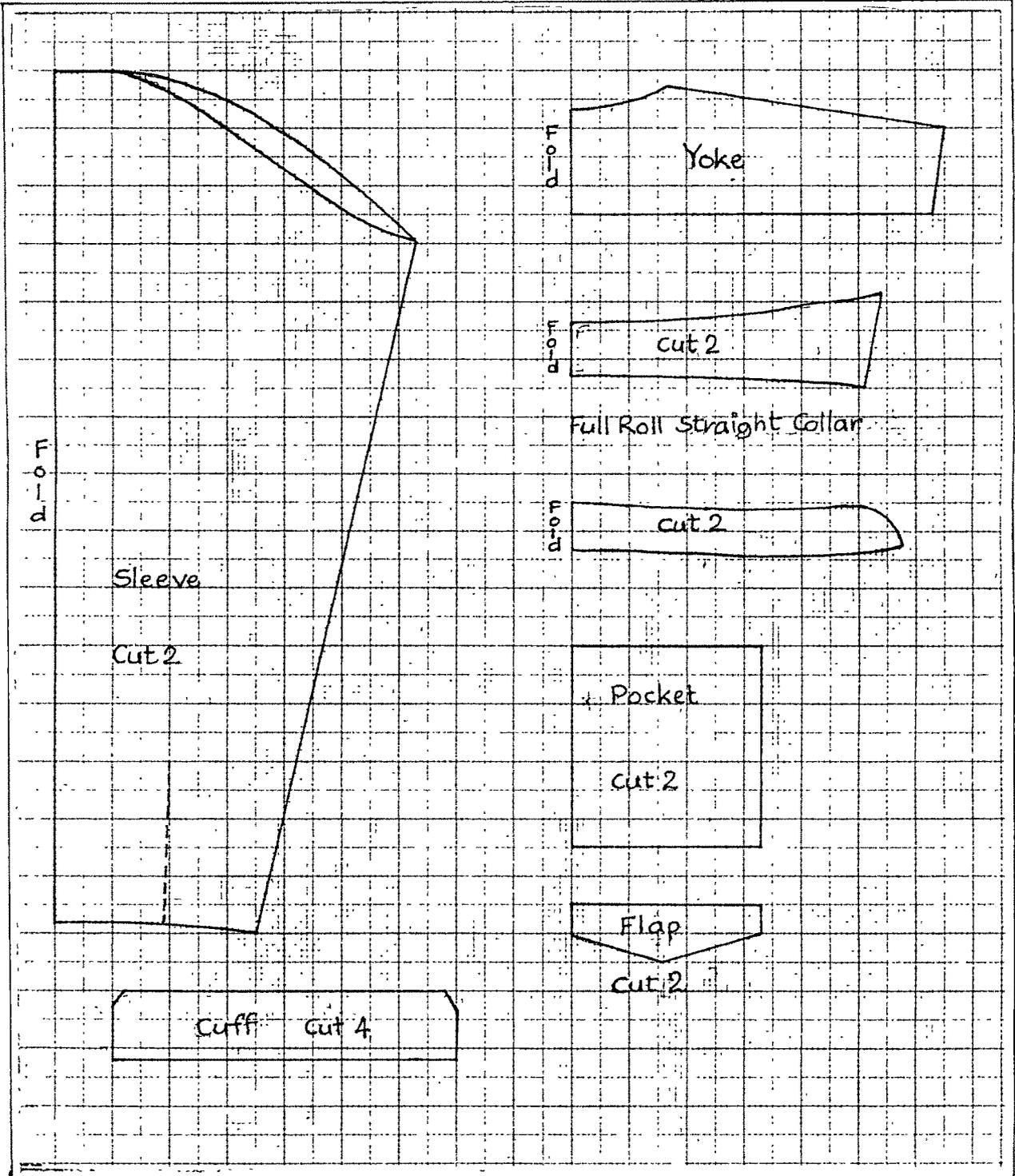


FIG. 6

(Contd.)

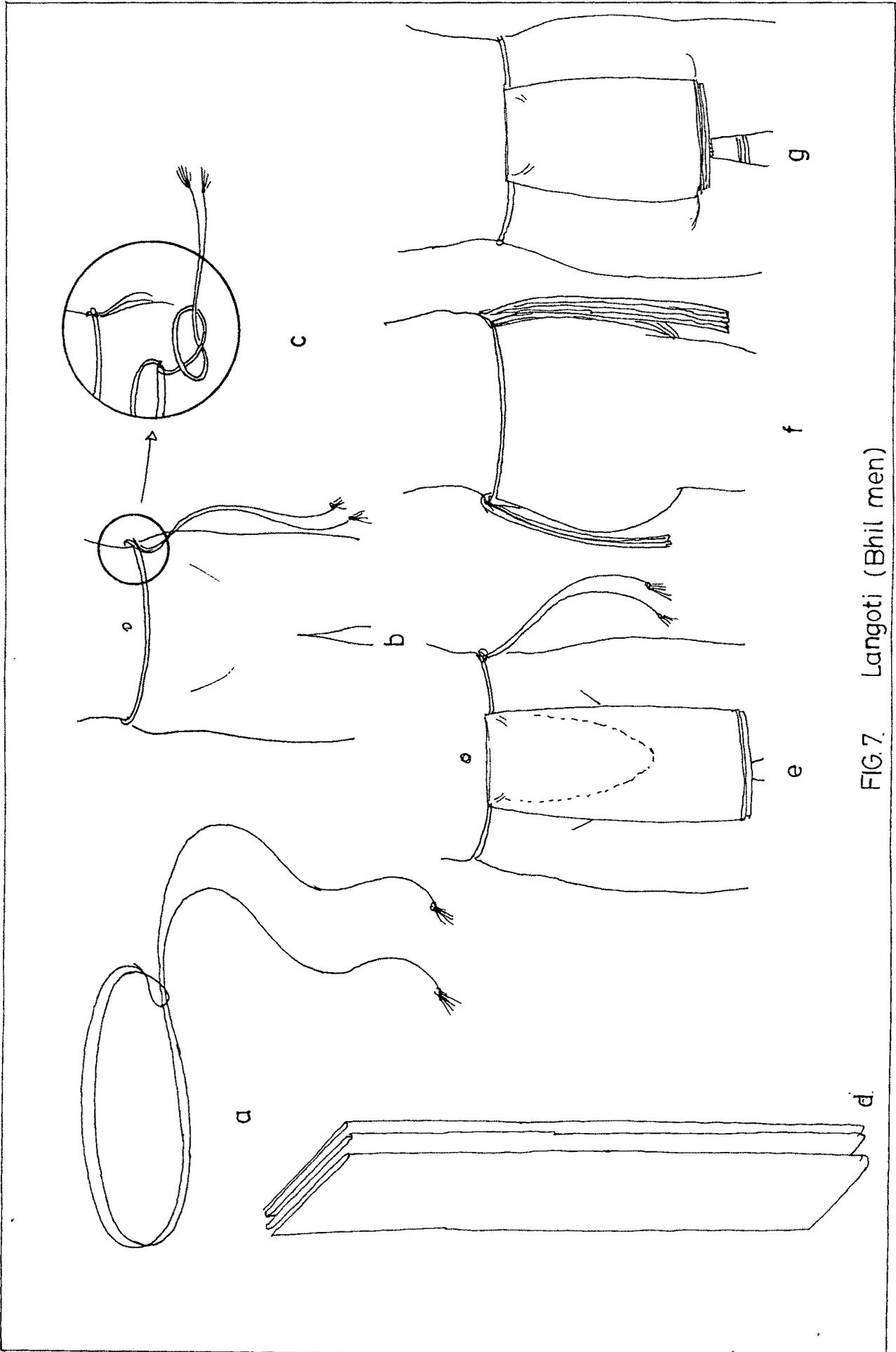


FIG. 7. Langoti (Bhil men)

PLATE 1 : Ensembles of
Bhil men



PLATE 2 : Ensembles of Bhil
men and women



3. The fabric was then passed between the legs and under the 'Korda' from both centre front and back and then allowed to fall loose over 'Korda' both in front and back (Fig.7e).
- 4 The fabric hanging in front was longer than the back (Fig.7e, g)
- 5 'Korda' was visible only on the sides (Fig.7f).

DHOTI:

This was a draped lower garment, and the fabric used measured 1.75 to 2 mts. in length and 1.07 to 1.10 mts. in width. The length of 'Dhoti' after draping varied between knee length to 8 to 10 cms. above knee length 'Dhoti' was made of fine white cotton fabric with a narrow lengthwise border of about 0.4 cms. in red or blue colour. The border was termed as 'Kinari'. A wider 'Kinari' of the same colour was woven widthwise 8 to 10 cms. away from the raw edges on both the sides. At times 'Potdi' was used as 'Dhoti' by folding the fabric lengthwise and then widthwise to reduce the size of the fabric.

Method of draping:

- 1 AB and CD was the length of fabric (Fig.8a).
- 2 AC and BD were folded together (Fig.8b).
- 3 The midpoint E was adjusted at the centre back waist (Fig.8c, d).
- 4 About 20 to 25 cms. of the top edge was turned and folded outward and wrapped snugly around the hips, left to right (Fig.8e).

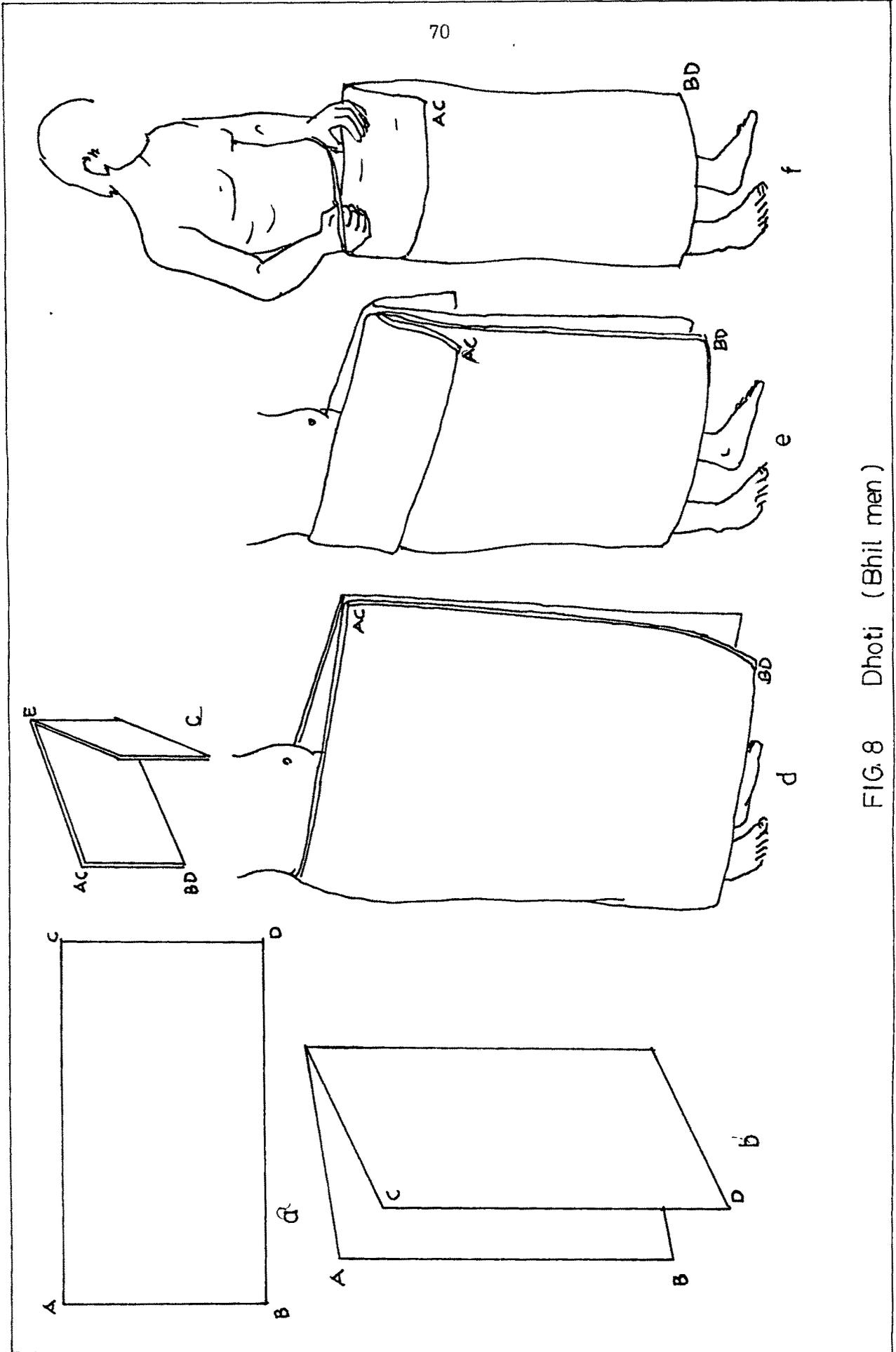


FIG. 8 Dhoti (Bhil men)



g

FIG. 8 (contd.)

5 The top edge of the folded fabric was tucked in the centre front waist such that the corner and remaining fabric draped in folds (Fig.8f, g).

The fabric used earlier for 'Dhoti' was substituted by 'Bannat' by married men when they went to towns or cities for labour jobs. 'Bannat' was a multi-purpose fabric used as a covering as head-dress to suit the modern trend, etc. 'Bannat' was made in cotton and regenerated fibre fabrics in majenta, green, blue and brown colours.

In Fulpari village, yound men even draped thick handwoven bedspread in the same way as 'Dhoti' was draped. 'Lungi' was also worn by young men of this village, the draping method of which was similar to 'Dhoti'.

POTDI :

'Potdi' was a full length bifurcated draped garment. It was white cotton fabric with or without 'Kinari' and measured 3.25 to 4 mts. in length and 1.07 to 1.10 mts. in width. This was draped in two ways, namely:

- 1 Ubhi potdi
- 2 Aadi potdi.

'Potdi' was used during religious ceremonies, marriages and formal occasions by middle aged and old men. Bridegrooms always wore 'Ubhi potdi'.

Ubhi potdi:

Method of draping:

- 1 'Potdi' was draped around the waist such that right side was longer than left side, right overlapping the left (Fig.9a).

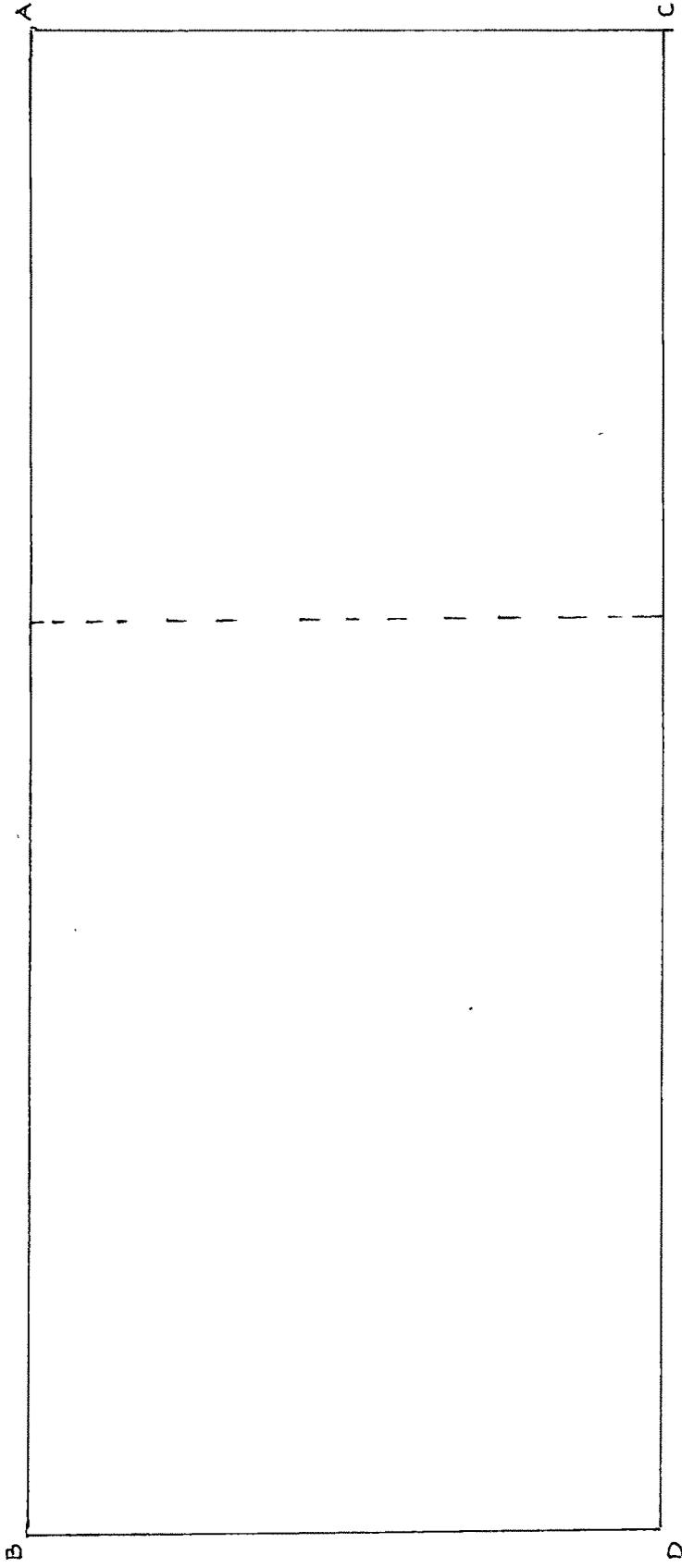


FIG. 9. Ubhi Potdi (Bhil'men)

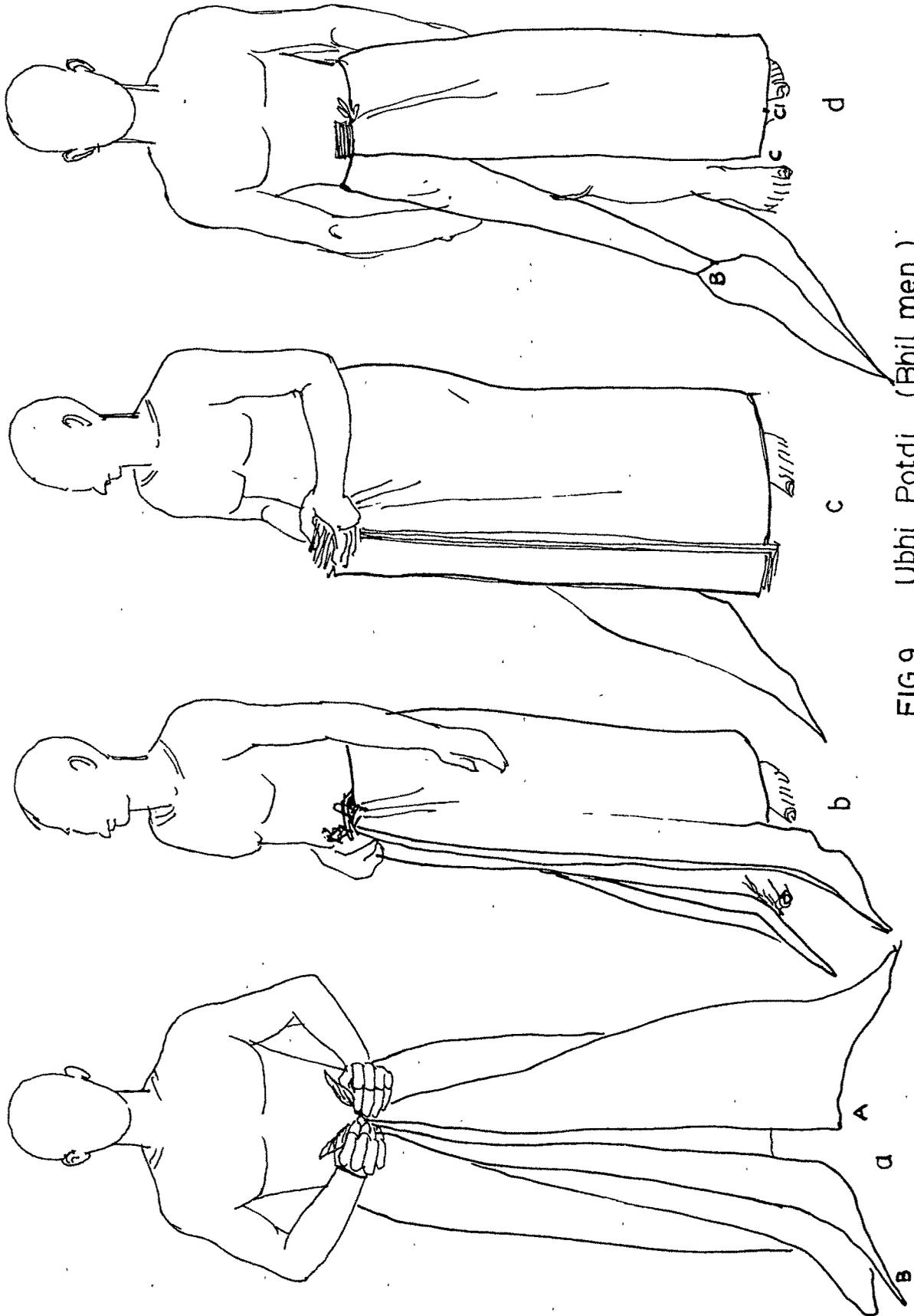


FIG 9 Ubhi Potdi (Bhil men)

- 2 $A_1 B_1$ were knotted together such that 'Potdi' fitted snugly around the hips (Fig.9b)
- 3 Corner AA_1 was pleated and these pleats were inserted through under the knot and brought over the knot (Fig.9c, d).
- 4 Corner C or 4 to 5 cms. away from corner C i.e. C_1 was taken through the legs and tucked behind at the centre back (Fig.9e)
- 5 EE_1 was also taken at the back and tucked behind at centre waist (Fig.9f).
- 6 The remaining fabric on the right side was folded neatly and tucked in the centre leaving a small length hanging in front (Fig.9g).

Or

- 6 The remaining fabric was pleated and tucked in the centre (Fig.9h).
- 7 The length of 'Potdi' after draping, was about calf length.

Aadi potdi:

- 1 Steps 1 to 4 were similar to 'Ubhi potdi'.

The lower corner D of the right side was taken upwards and joined with corner B which turned in 'V' shape (Fig.10a) and was then draped around waist covering the hips from left to right and brought in centre.

This was then tucked in the loop formed earlier (while draping it around the hips), and corner B hanged down loose thereafter.

FATKI :

This was the most commonly used head-dress by Bhil men of all age groups. 'Fatki' was wrapped around the head left to right. The skull was kept bare. 'Fatki' measured 2 to 3 mts. in length and 1.0 to 1.1 mts. in width.

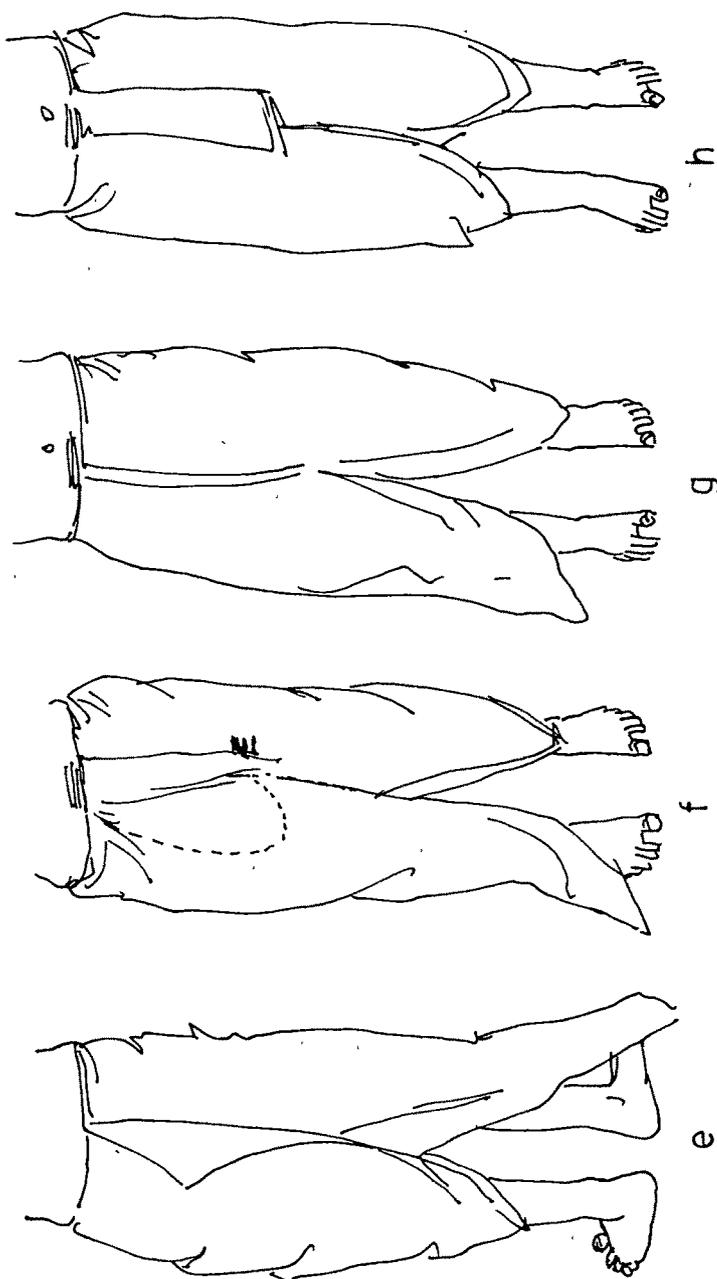


FIG.9 (contd.)

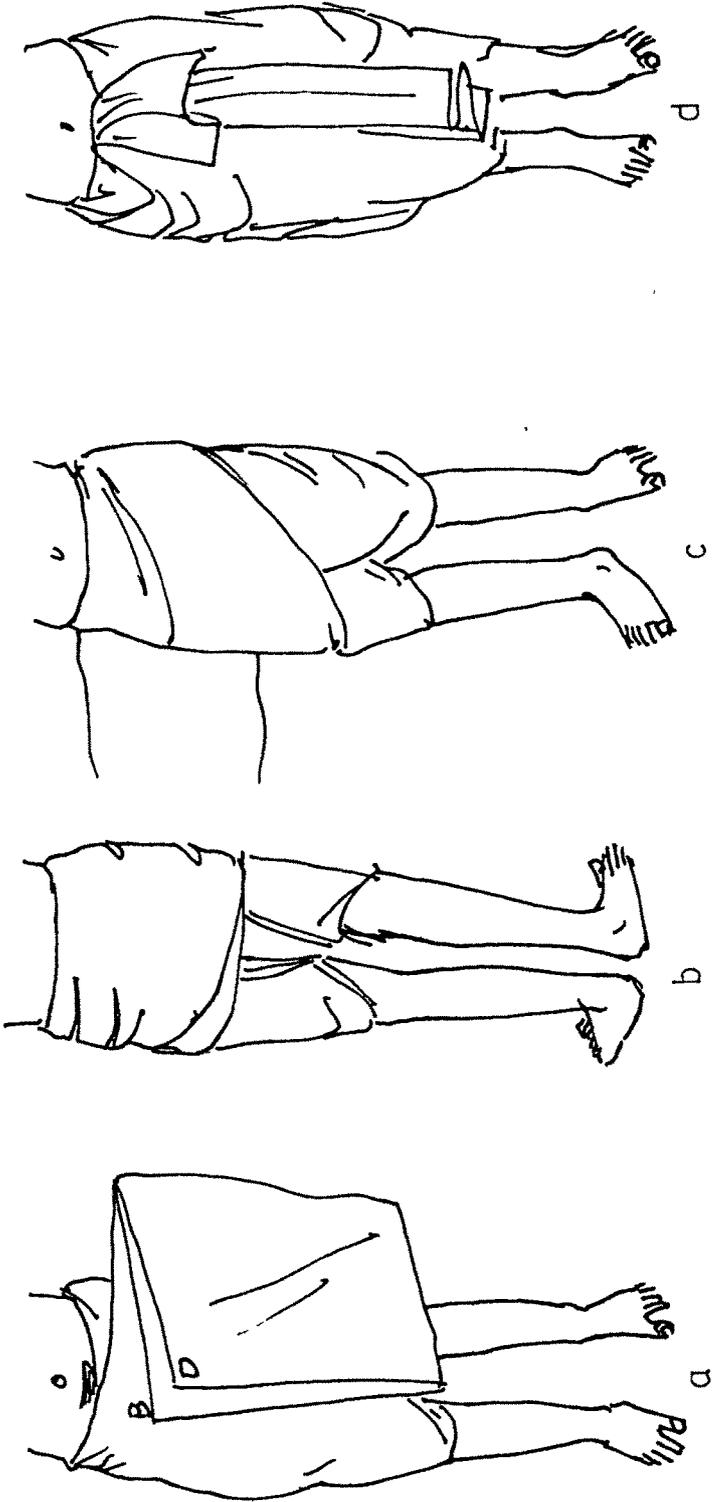


FIG.10 Aadi Potdi (Bhil:men)

Feto: This was a head-dress wrapped around the head in a very systematic method. The length of fabric varied between 8 to 10 mts, and width was about 1.10 to 1.20 mts. Fine cotton fabric either in white or red colour was used for 'Feto'.

Method of Draping:

- 1 The fabric was folded widthwise and twisted to drape the 'Feto.' (Fig.11a)
- 2 One end of fabric was put over the left or right ear. (Fig.11b)
- 3 This was held firmly over the ear and then wrapped around the head along the hairline. (Fig.11c)
- 4 Each consecutive turn of the 'Feto' was placed one over the other such that the head was thoroughly covered from all sides. (Fig.11d, e)

GOFAN: This was an essential accessory to a dress of a Bhil man, which was made of 'Sutli' (jute rope). 'Gofan' was used for self protection and also to keep away the birds and animals from the fields. This was either tied along the hairline around the head, over the head-dress or at waist over the 'Langoti' or 'Potdi' (Fig.12).

Method of Making: 'Gofan' was derived from the word 'Gufali' meaning entangle. Jute fibres or thin jute ropes were used to make 'Gofan' and consisted of two main parts namely:

- (a) 'Saddhu'
- (b) 'Pangra'

Saddhu: It was of shallow conical shape, measuring 24 to 30 cms. in circumference and 4 to 6 cms, in depth. This was made to put a stone and hit the target at a high velocity.

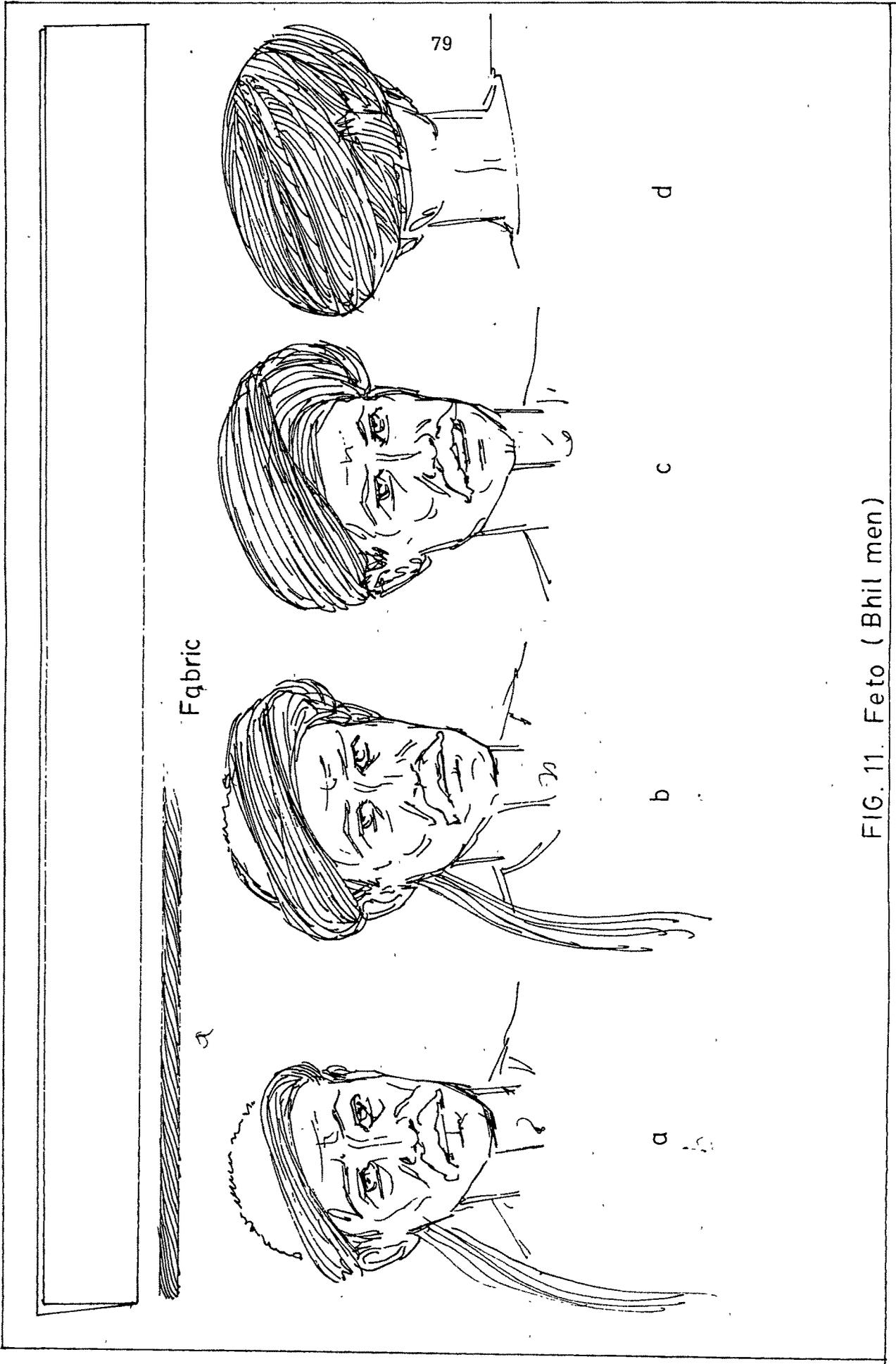


FIG. 11. Feto (Bhill men)



PLATE 3 : Existing ensemble of Bhil
bridegroom

81

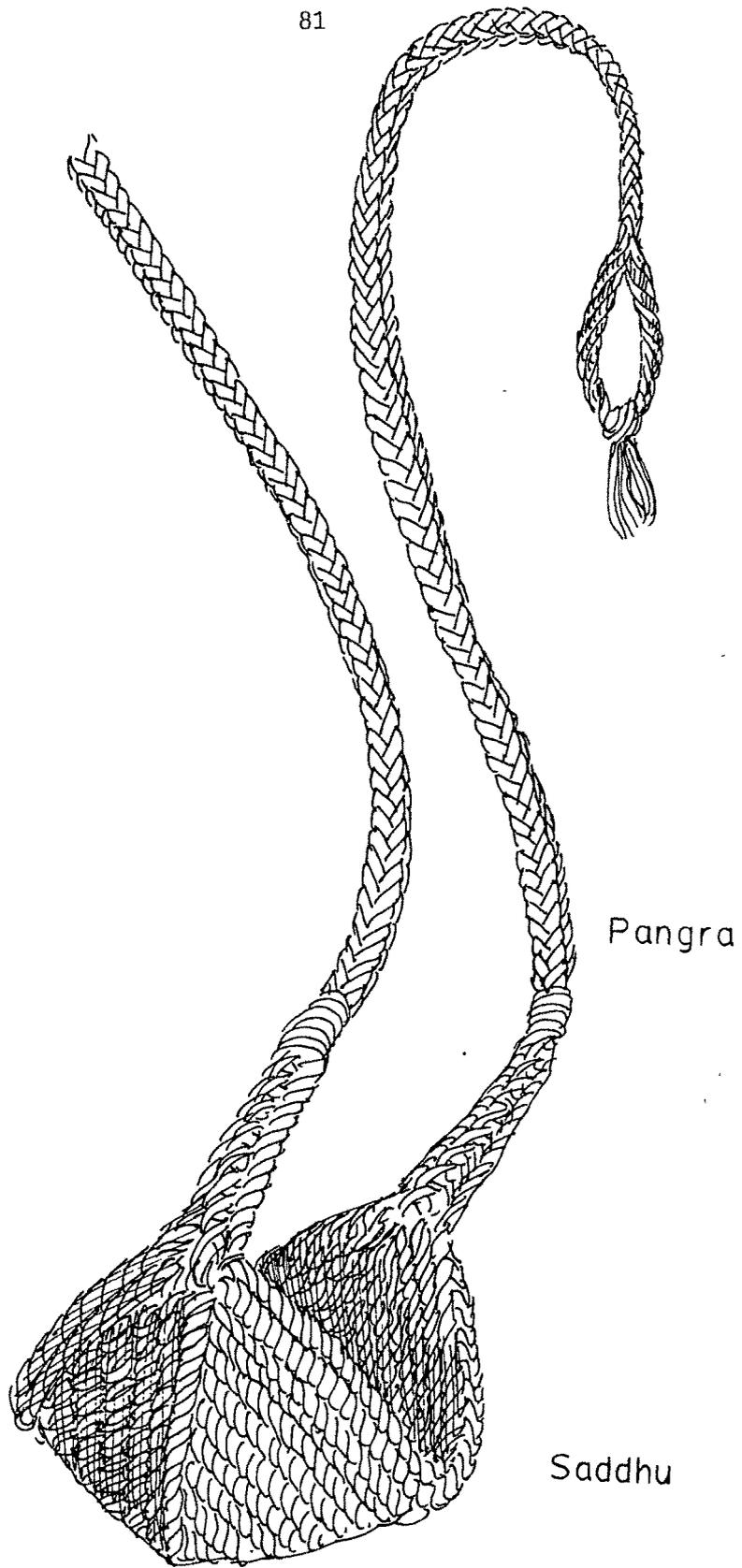


FIG.12 Gofan (Bhil men)

'Pangra': A cord like structure was made on either side of 'Saddhu' in continuation as shown in the Fig.12. This was plated in form of a circular cord. The length of it was about 1 mt. to 1.10 mts. A loop was made on the right 'Pangra' to insert the finger and rotate.

Ornaments:

Men of Bhil tribe were very fond of wearing silver ornaments. Their ornaments were made of pure silver. They are as follows:

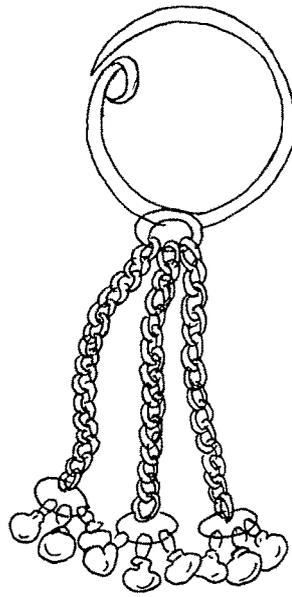
<u>Name</u>	<u>Shape</u>	<u>Material used</u>	<u>Designed for</u>
Morkhi	Small round	Silver/Gold	Ear lobes
Sherkdi	Round with chains	Silver	Top of the ears
Sakariya	Round (with long chains) and dangling	Silver	Entire ear
Bhoriya	Round	Silver/Kathir	Wrist
Viti	Round with a coin	Silver/Kathir	Finger
Shat	Chain with buttons	Silver/Aluminium/alloy	Buttons

It was found that men of all age groups had worn 'Morkhi'. Even the poorest Bhil man would possess 'Morkhi' and wear it regularly.

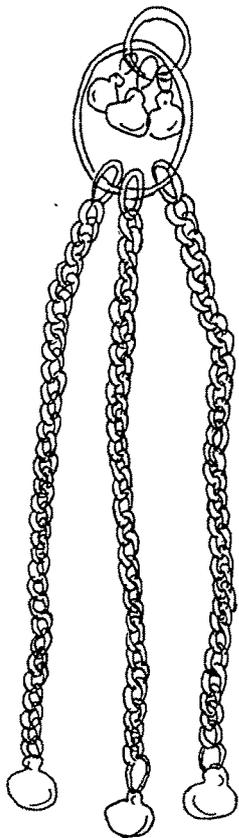
'Sherkdi' and 'Sakariya' were worn by men only after marriage. In the rural village, i.e. Moti Malu these ornaments were still prevalent and worn as casual wear by well-to-do families, but now-a-days Bhil men mostly wear these ornaments occasionally. 'Shat' was a chain with silver buttons used earlier by all Bhil



Morkhi

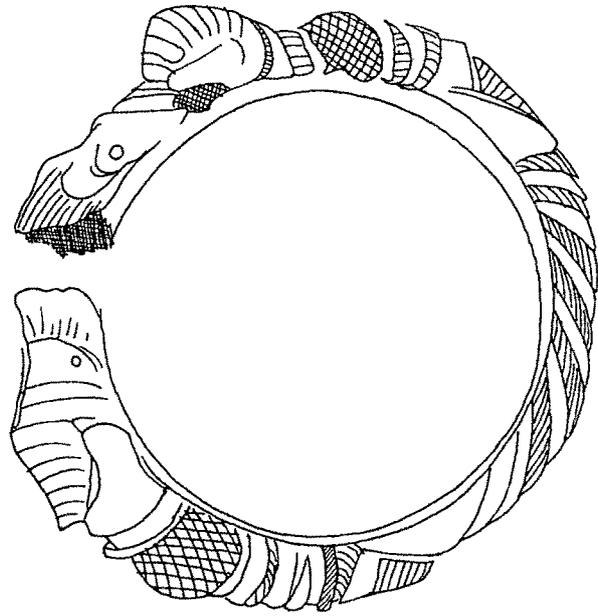


Sherkdi

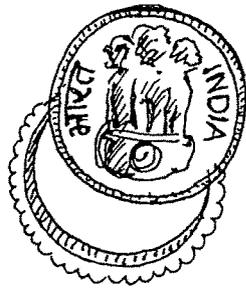


Sakariya

FIG. 13 Ornaments (Bhil men)



Bhoriya



Viti

FIG.13 (contd.)

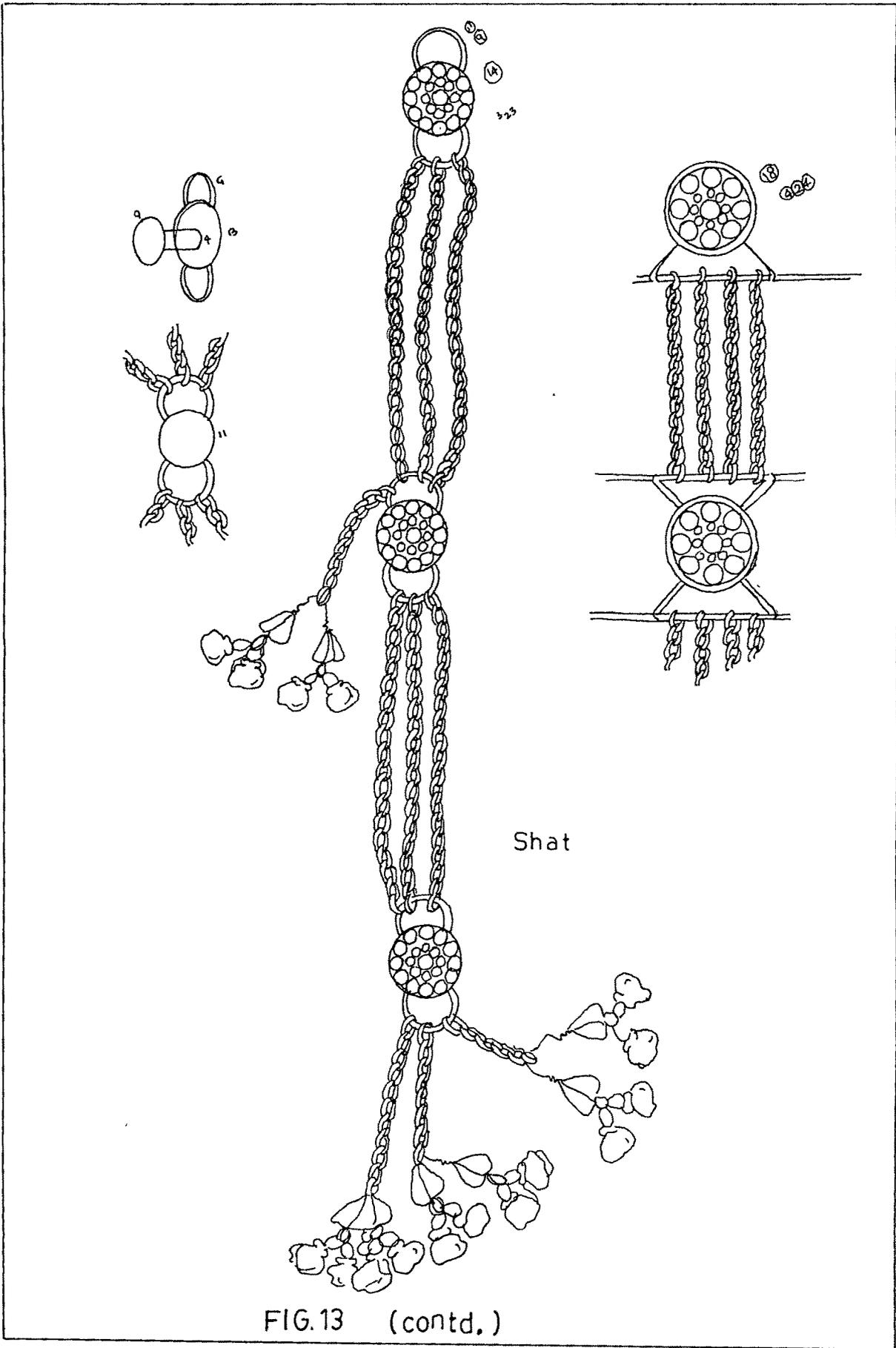


FIG.13 (contd.)

men on 'Juldi'. These days it is not widely used by them instead the garment was fastened by means of fasteners.

Footwear:

Earlier footwear were never used by Bhil men. However, the younger age group men have started using plastic chappals while going to 'Hats' or nearby city or town for labour jobs.

COSTUMES OF WOMEN

The costumes of Bhil women were attractive, made of thick rough cotton fabric in colourful prints. The different garments worn by them were:

Upper garments : Kanchri, Kabjo, Juldi, Sariblouse.

Lower garments : Ghagro, Fotio, Sari peeticoat.

Head-dresses : Odhni, Sari

Accessories : Stone, Lump of fabric.

Ornaments

Footwear

The garments were worn in different ensembles as shown in table 4.

KANCHRI:

'Kanchri' a backless blouse was stitched by the wearer with ten different pieces. Dark coloured printed cotton fabric was used but Gajji fabric was used for brides or for some festive occasions. Any piece of fabric available at home was cut and sewn together to make 'Kanchri'. The length of the garment was till bust level exposing half of the bust.



PLATE 4 : Bhil woman on field

'Kanchri' was hand stitched with fine running stitches and any coloured thread in the following way:

- 1 Two rectangular pieces of fabric A and B were stitched together.
- 2 Few tucks were taken on the curved area of A and B in front (Fig.14).
- 3 It had a round necklines
- 4 Triangular pieces of fabric C and D were joined on either side of A and B forming a part of the neckline.
- 5 Short length magyar sleeves E and F were attached on either side of pieces AC and BD.
- 6 Side pieces G and H were attached below the sleeves, one on either side. These covered the sides and a part of the back (about 5 to 10 cms).
- 7 Rectangular pieces I and J were stitched at the highest shoulder point at the back neckline. (Fig. 14) loops to insert strings, were attached to these pieces.
- 8 A narrow folded strip 'goth' was introduced between the seams. The ready width of the folded strip was about .25 cms.
- 9 'Kanchri' was fastened at the back with the strings at neck and cage line.
- 10 The string used as a fastener was also home made. Loops were made on either side of the back, opening ends of pieces G and H to secure the strings so that these can be detached and used again for other purpose if required.

Scale - 1:4 Cms.

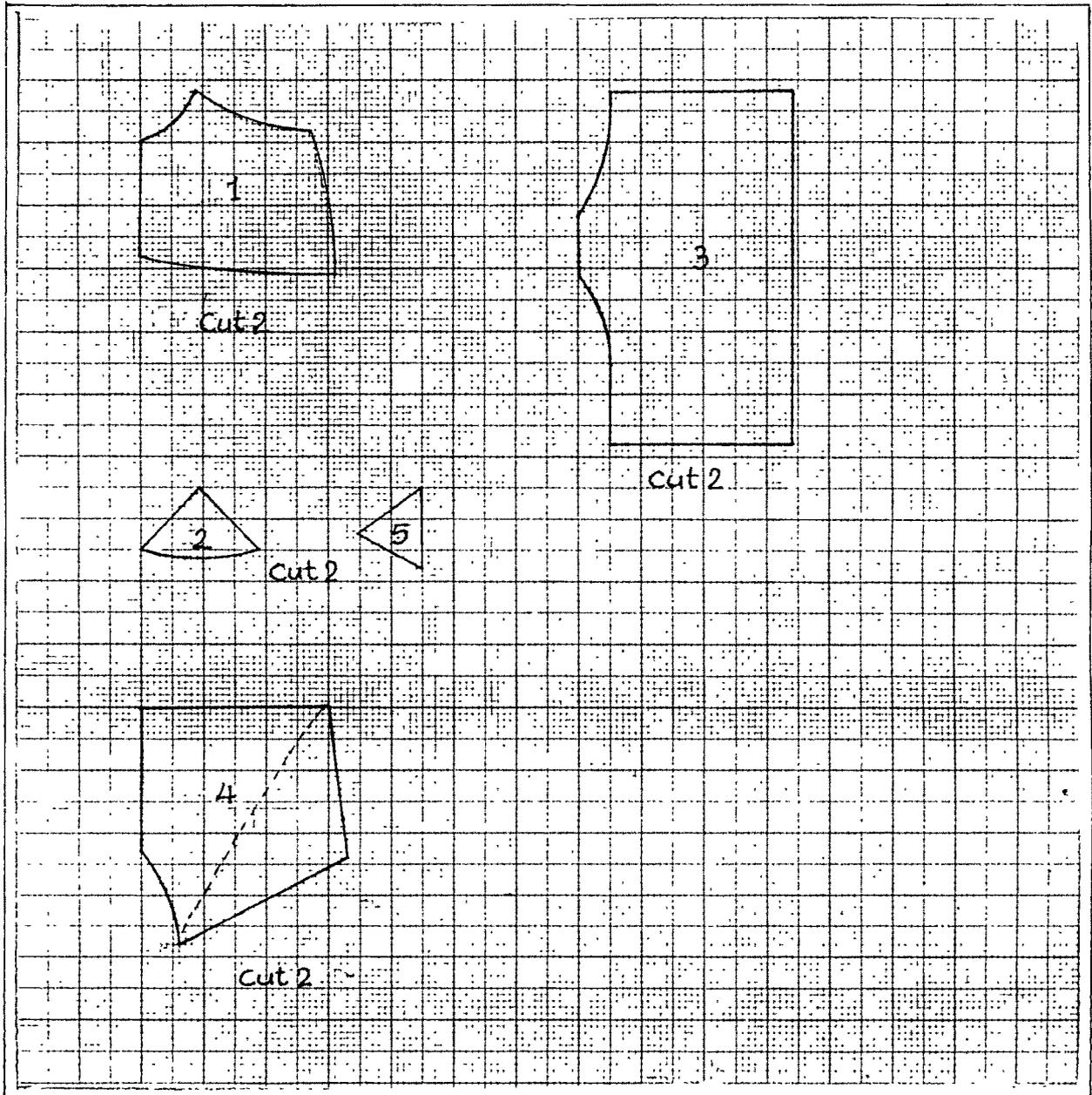
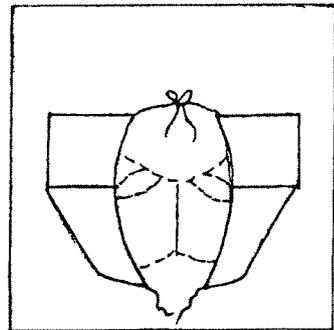
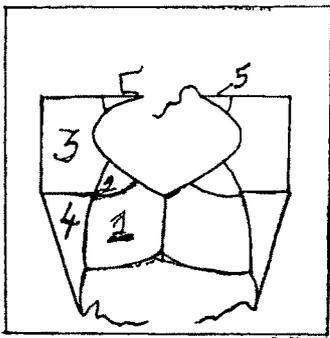


FIG. 14

Kanchri (Bhil Women)

Now-a-days 'Kanchri' is used as a casual wear by older women.

KABJO:

Kabjo was an upper top garment called as 'Polku' in their dialect. It was a waist length garment and had five pieces like a regular blouse and a pocket. This was a loose fitted garment with no dart or tuck.

It had a full front opening, round neckline and set-in sleeves. Neckline and pockets were finished with striking colour piping. Buttons used as fasteners were matching with the fabric colour. It had short sleeves about 12 to 14 cms in length. These had pleats around the centre of round arm which had decorative stitching at a distance of 2 to 3 cms above the hemline of the sleeves. The sleeves were finished with striking coloured piping. Puff sleeves were also used at times by women of younger age group.

A frill of about 0.75 cm to 1 cm was attached 2.5 to 3 cms. away from the neckline both in front and back continuously and looked like a collar, (15) which was finished with a striking coloured piping.

This garment always had a patch pocket on the right side 2 to 3 cms above the hemline(Fig.15). The hemline was finished by folding and machining. Cotton fabrics with floral prints in bright shades were used.

Scale - 1:4 Cms.

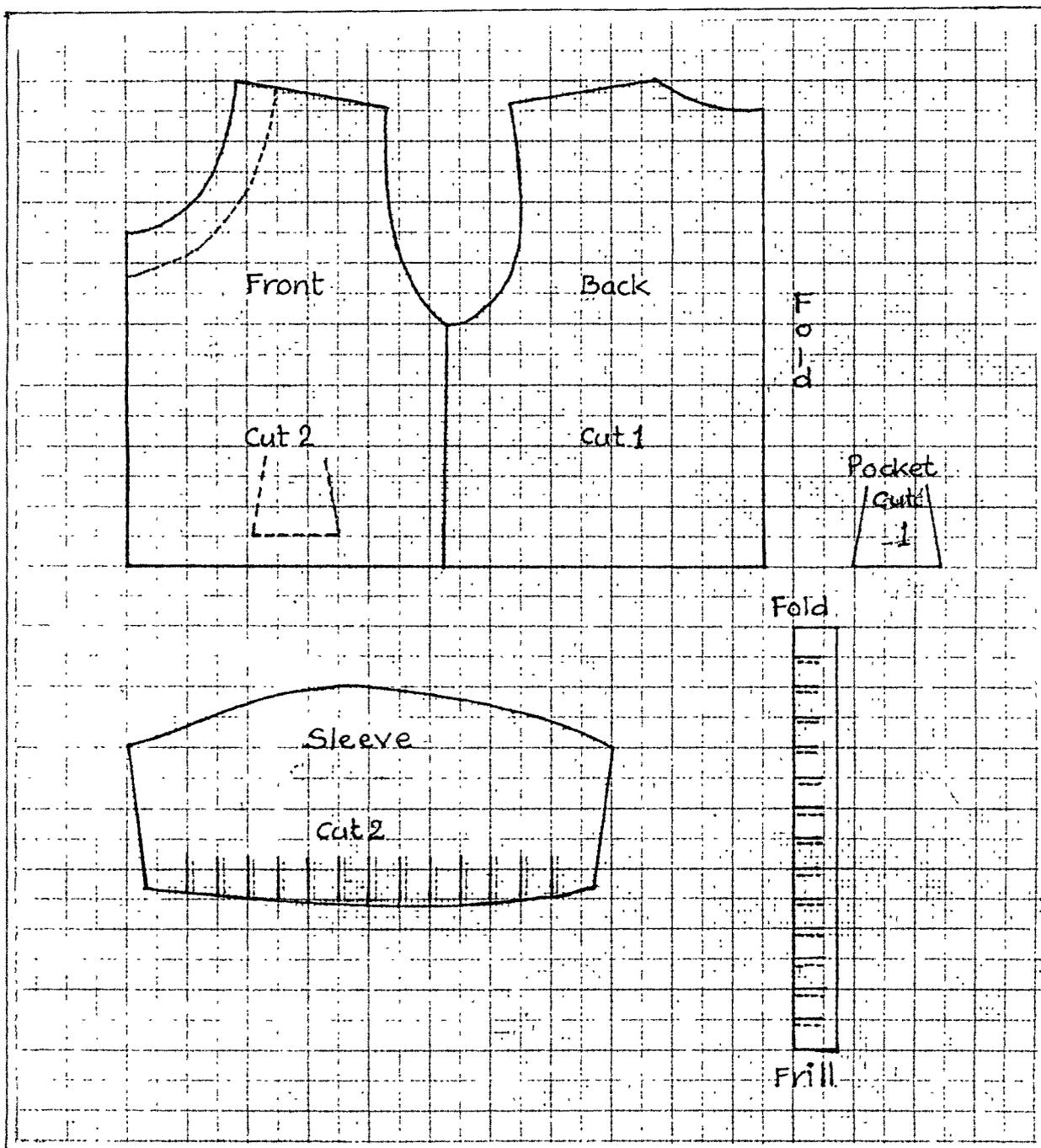
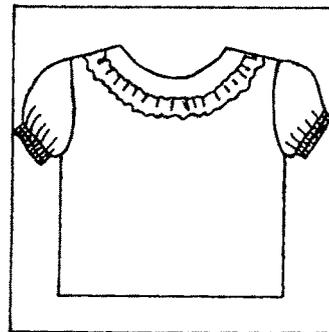
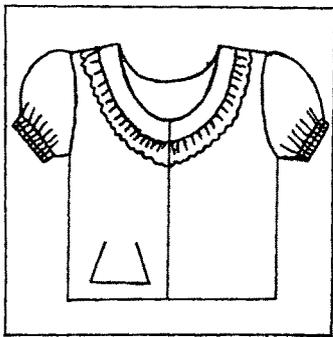


FIG.15 Kabjo (Bhil Women)



PLATE 5 : Bhil woman dressed for
a 'Hat'

JULDI:

Juldi was stitched exactly in the same manner as 'Kabjo' except that this garment had a white convertible collar, and a side seam slit of about 6 to 8 cms. Usually off white cotton fabric with light coloured floral print was used. The garment was comparatively looser than kabjo. This was worn by middle aged and older women.

SARI BLOUSE:

The blouse was made by stitching five pieces together(Fig.17) namely front (2 pieces), back (1 piece and sleeves (2 pieces).

It had front opening with round neckline and set-in simple or puff sleeves. The neckline was finished with a facing. This garment also had waistline, side seam and armhole darts. It was slightly loose at the waist. Fabric used was either cotton or synthetic.

GHAGRO:

Ghagro was locally known as 'Gummar Ghagro' since it had immense flare in the past i.e. about 15 to 20 metres. Though ghagro was a stitched garment it was also draped. When this garment was tied around the waist, it covered the lower part of the body from waist to ankle or less.

METHOD OF STITCHING:

- 1 Ghagro was cut and stitched on widthwise grain. The selvedge of the fabric was parallel to round waist.

Scale - 1:4 Cms.

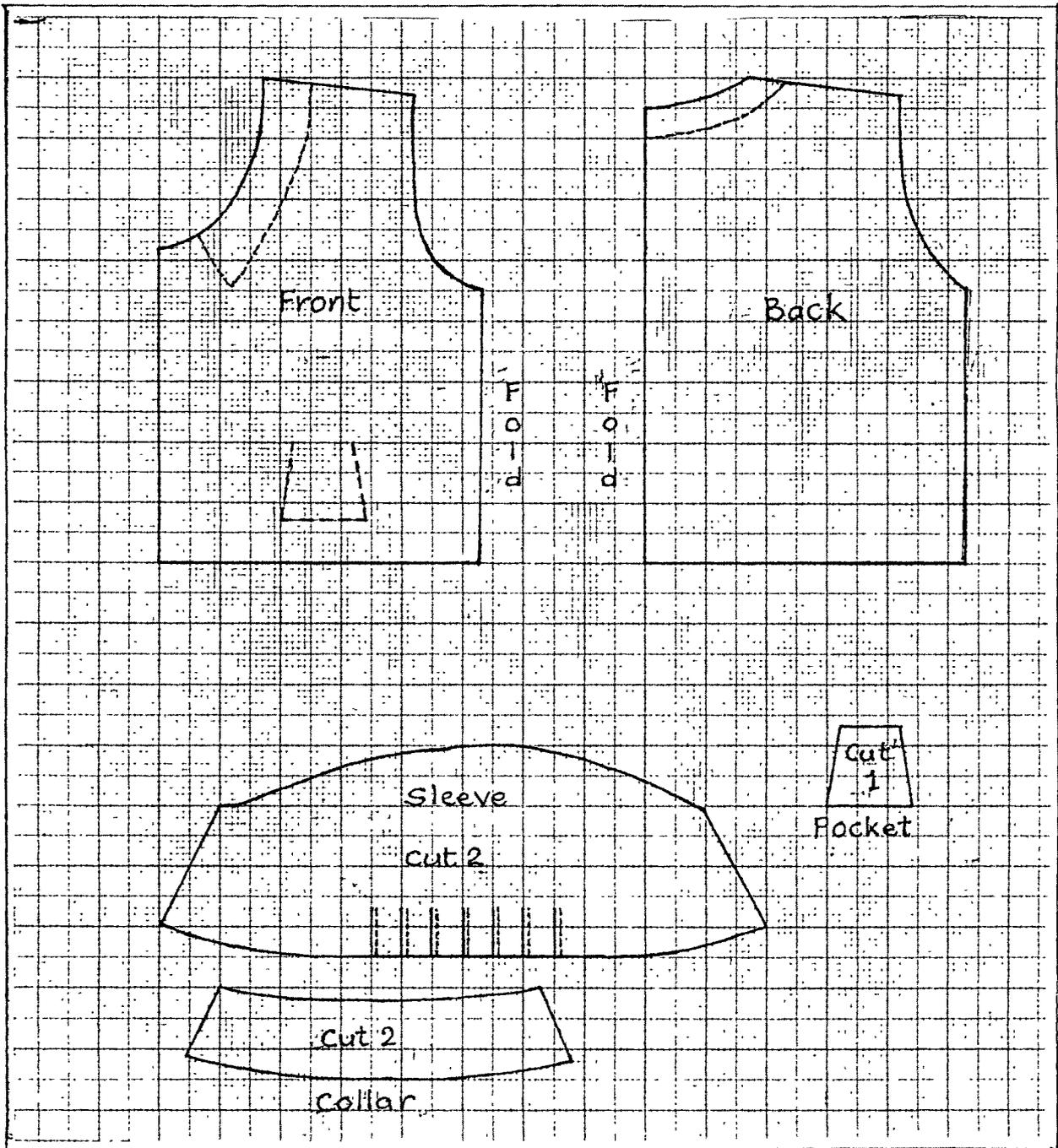
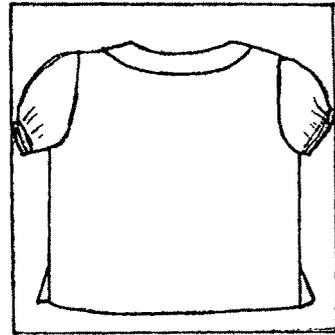
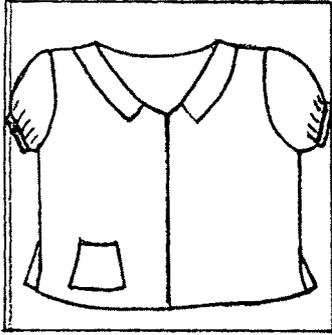


FIG.16

Juldi (Bhil Women)

Scale - 1:4 Cms.

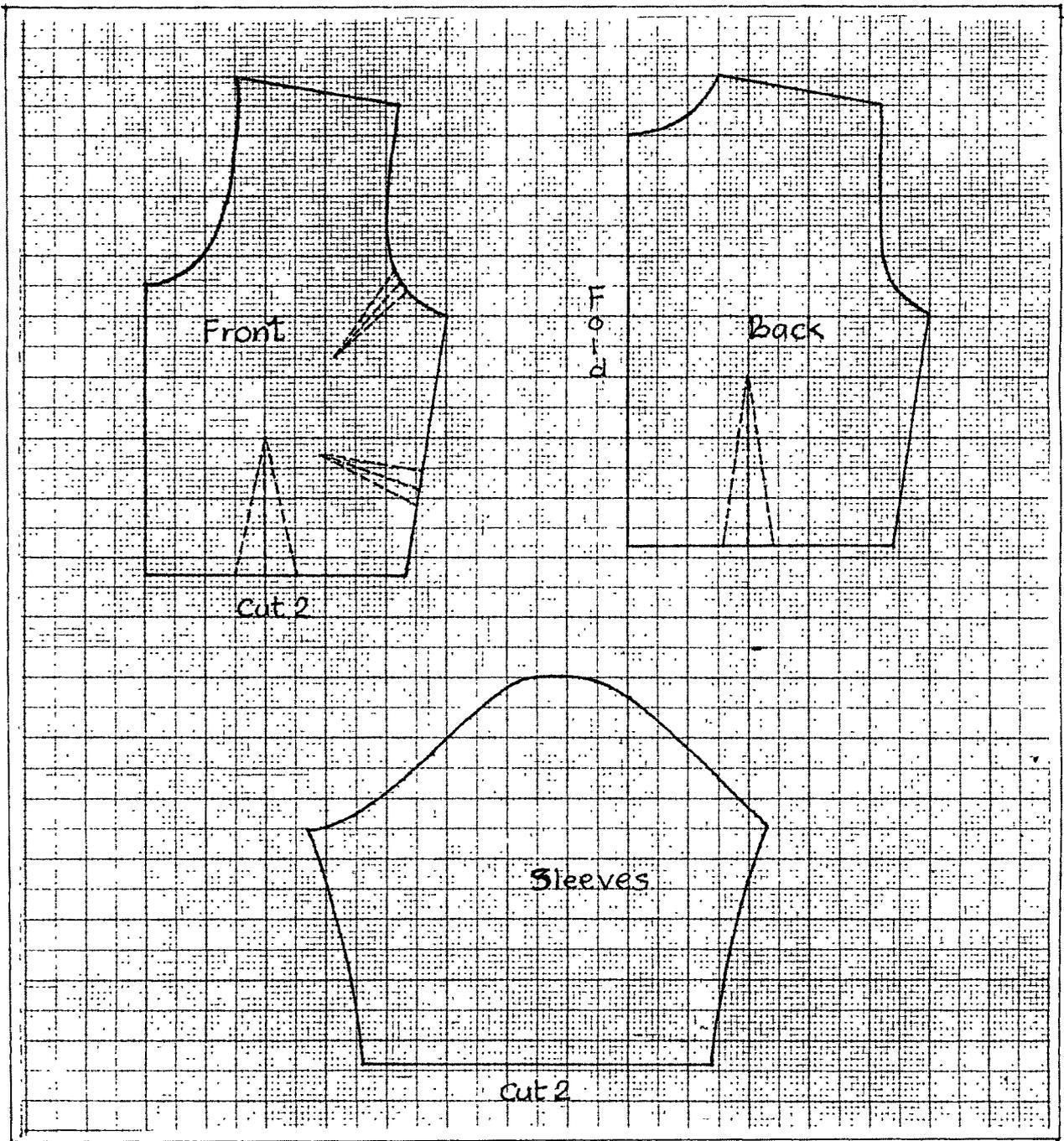
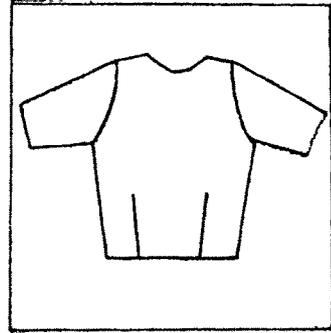
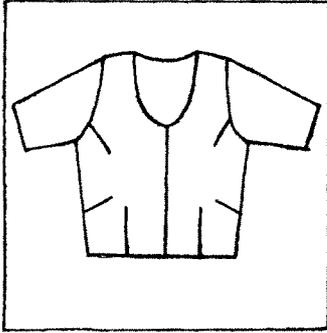


FIG. 17 Sari Blouse - set-in sleeves. (Bhil Women)

Scale - 1: 4 Cms.

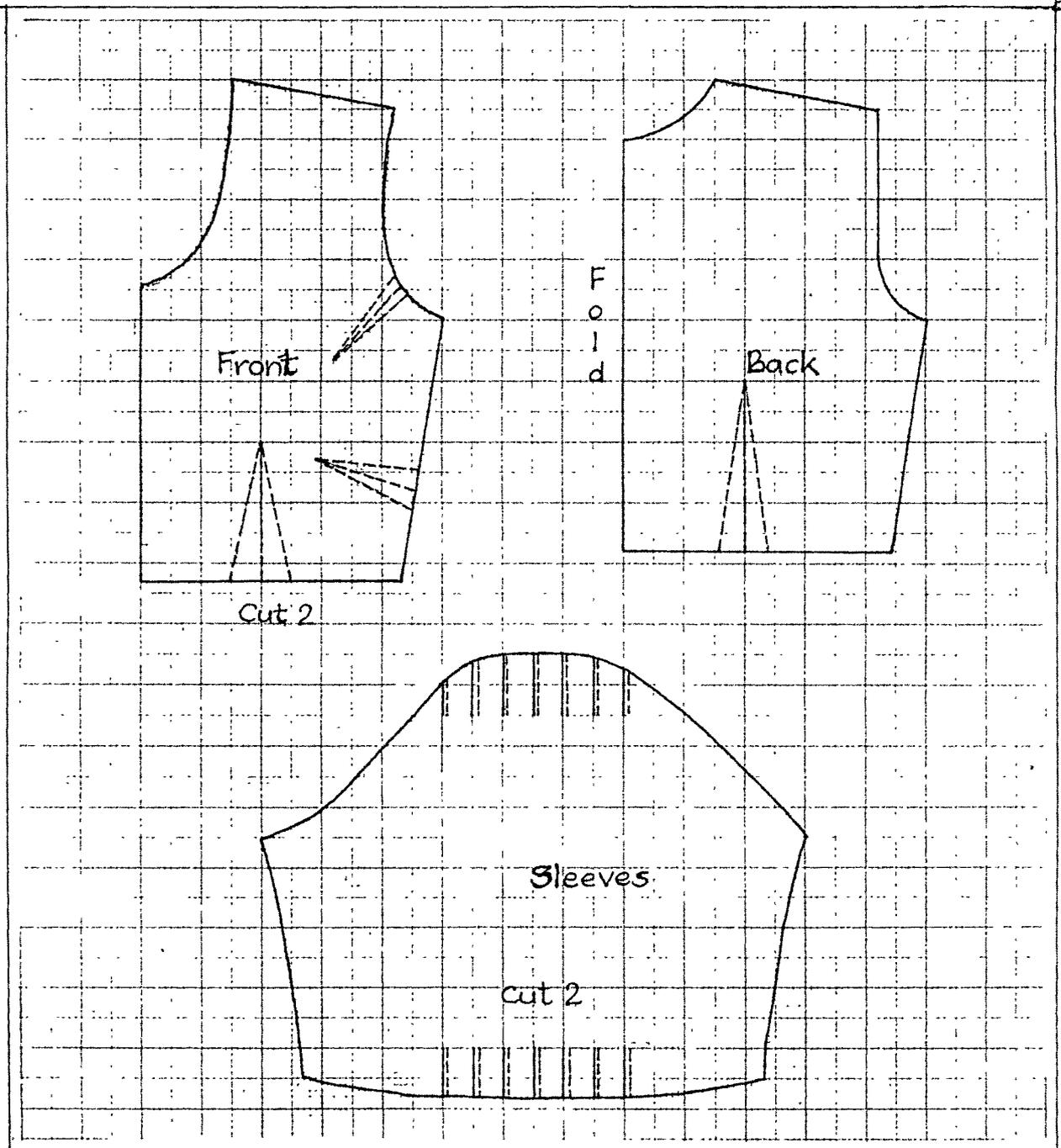
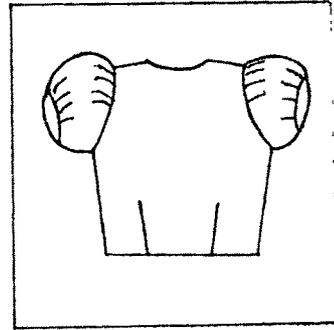
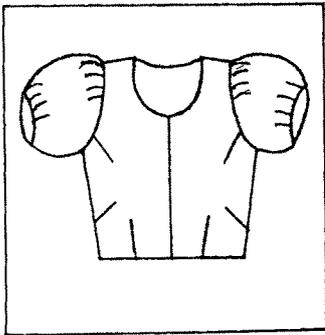


FIG. 18 Sari Blouse - puff Sleeves (Bhil Women)

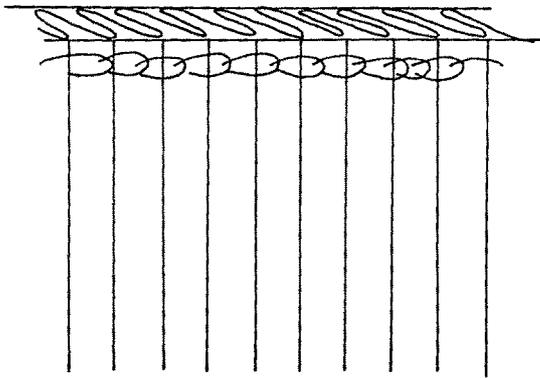
- 2 Knife pleats were made on the upper side of the fabric and the waist circumference of the garment was 15 to 20 cms. more than the actual round waist measurement.
- 3 The waist band of width 7 to 10 cms. was attached along the waist circumference.
- 4 Waist band. was attached from the wrong side of the garment keeping it cover the pleats(Fig.19c).
- 5 The same was then turned over on the right side of 'Ghagro', folded and stitched (Fig.19d) keeping the ready width 2.5 to 3.5 cms.
- 6 A row of chain stitch in striking colour was made on the right side of the waist band serving the purpose of durability and decoration.
- 7 The sides of 'Ghagro' were left unstitched.
- 8 A contrast coloured narrow continuous folded strip of fabric of about 1.25 to 1.5 cms. width was attached to the lower hemline of the garment.
- 9 The lower raw edge of 'Ghagro' was folded 1 cm. inward and kept over the narrow strip of fabric and top stitched, so that .2 to .3 cm; of coloured piping line was seen from the right side of the fabrics.
- 10 These days wide piece of fabric of about 2.5 to 3 cms. is attached to the lower hemline of the 'Ghagro' from the wrong side of the garment keeping it under the hemline.
- 11 The same was then turned over on the face side, folded and stitched. The ready band of about 1.5 to 2 cms. wide was the existing feature.



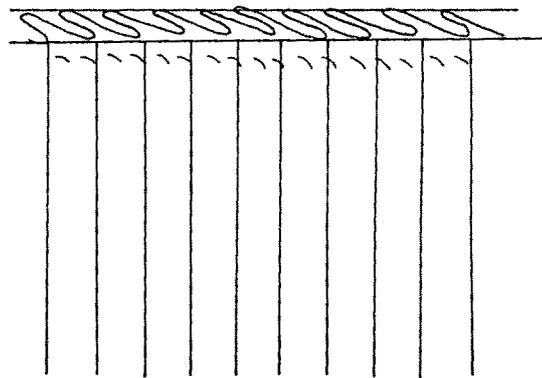
Fabric



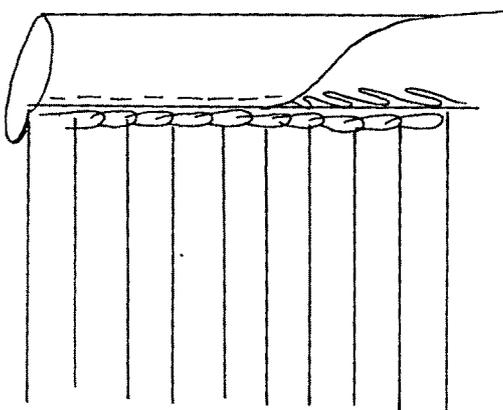
Waist band



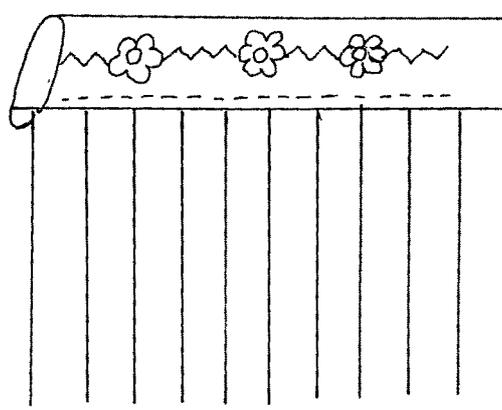
a



b



c



d

FIG. 19 Ghagro (Bhil women)

For special occasions decorations, over the waist band were also done. This was practised since last 4 to 5 years. Small ready made crochet flowers were stitched on the band at short distances and each of these flowers were joined by a zigzag line worked in stem or back stitches. These types of decorated ghagras were worn by young women.

Thick cotton fabric with bright large floral prints on either red, blue or black background was used for this garment. One 'ghagro' lasted for about 2 to 3 years and they possessed only 2 to 3 of them. About 8 to 10 metres of flare was made for adults 'Ghagras'.

The length of garment after draping varied between calf length to 8 to 10 cms. above ankles. 'Ghagro' was draped in different ways as follows:

METHOD 1

- 1 The 'Ghagro' was stitched from the sides leaving about 25 cms unstitched towards the hemline.
- 2 The 'Ghagro' was fastened around waist such that the seam was at the centre front (Fig.20a).
- 3 The right side corner of hemline was tucked in front at the centre waist (Fig.20b).
- 4 The excess fabric from the back was gathered up on either sides with both the hands (Fig.20c) the same brought in front about 25 to 30 cms. away from the open hemline corners.

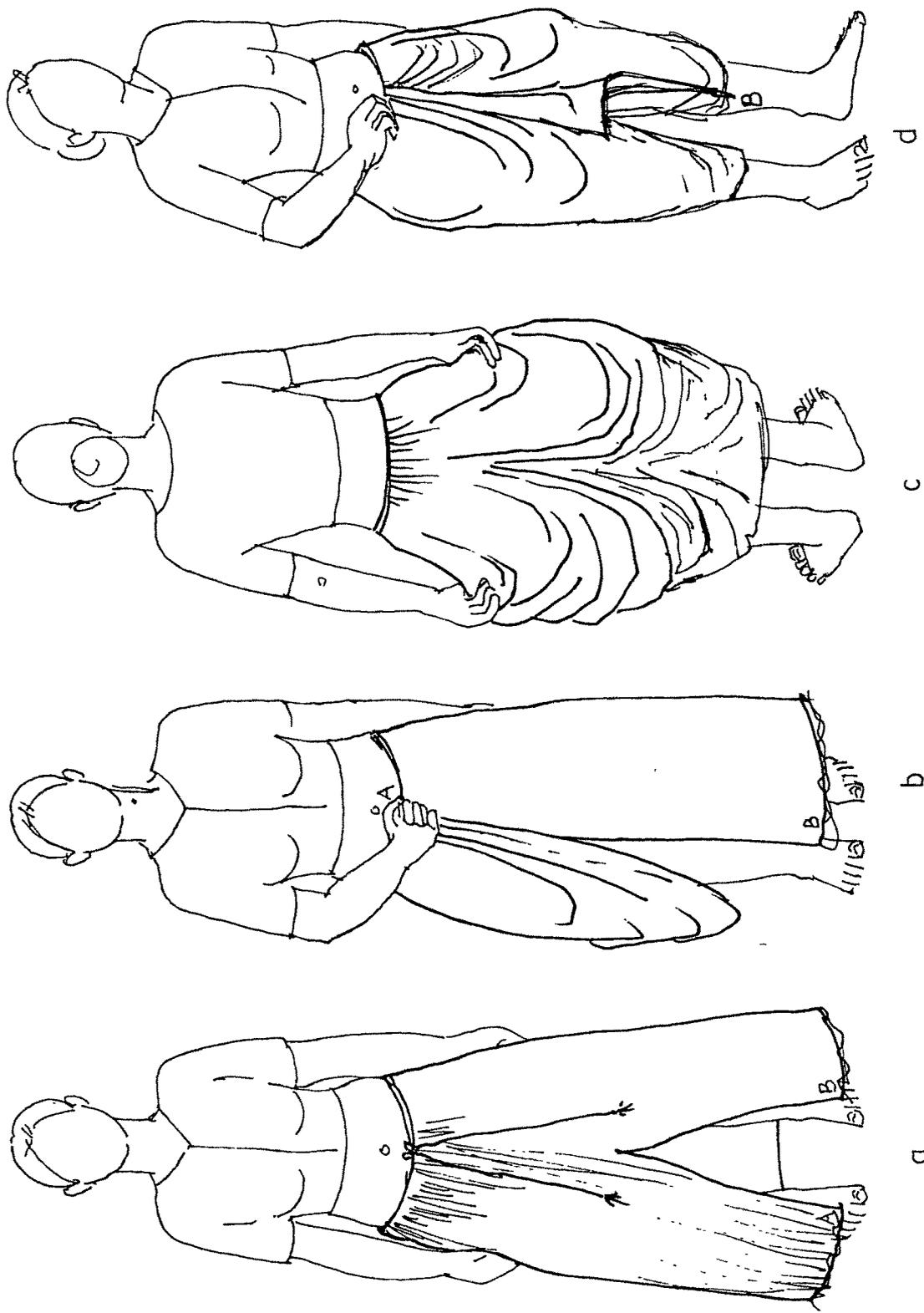


FIG 20 Ghagro Method.1. (Bhil women)

- 5 The gathered up fabric was then taken upward at the centre such that the fabric folds from both the sides crossed and secured in place by one hand (Fig.20d).
- 6 The left side hemline corner B hanging down was taken through the legs and tucked at centre back waist line(Fig.20e).
- 7 The fabric which was taken upward and crossed was released to fall loose (Fig.20f).
- 8 About 25 to 30 cms. lower to front waist band on left side, fabric was picked up and tucked on the right front waist (Fig.20g).
- 9 Similarly it was followed for the right side (Fig.20h).
- 10 The overlapping was done either left over right or vice-versa. This style of draping was particularly followed while working for heavy jobs like roads and building construction and also during menstruation.

METHOD 2

- 1 1st and 2nd step was followed of Method 1.
- 3 A point in the centre front at two third of the length was located, and a small stone or lump of fabric was placed on the face fabric and held firmly from the wrong side. This was tied with a tape. The practice of tying was to secure the tucking firmly and commonly practiced when the length of garment was short (Fig.21a).
- 4 The tape was then taken at the centre back waist through the legs and tucked in (Fig.21b, c).
- 5 The procedure of draping was same as for method 1 from step 4 onwards excluding step 6.

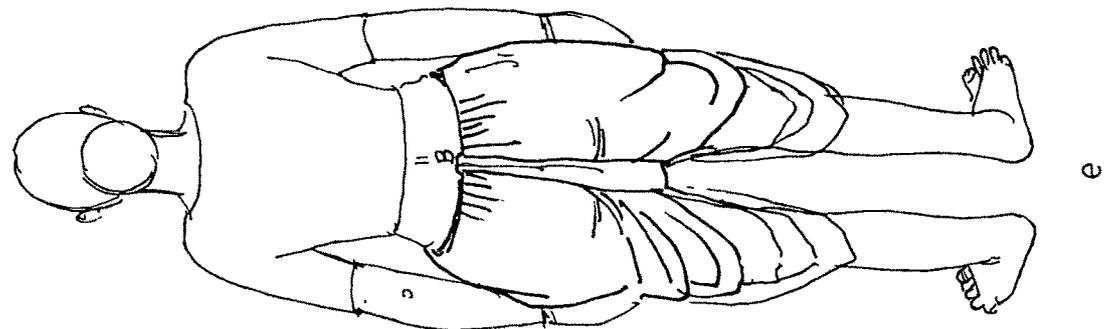
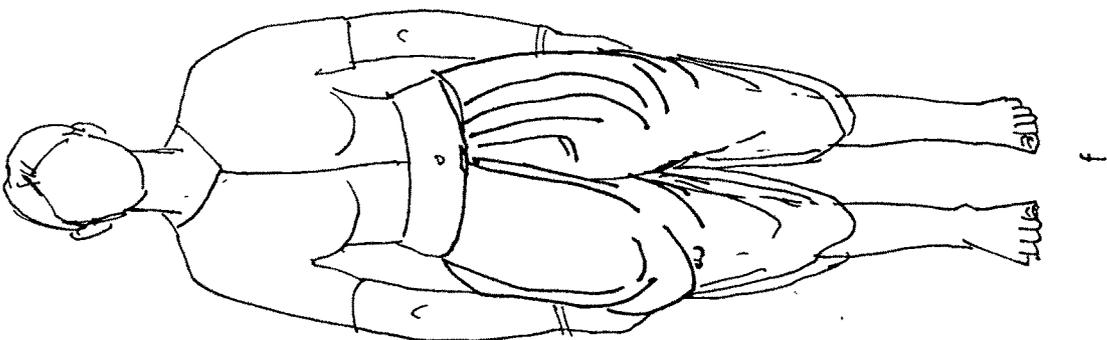
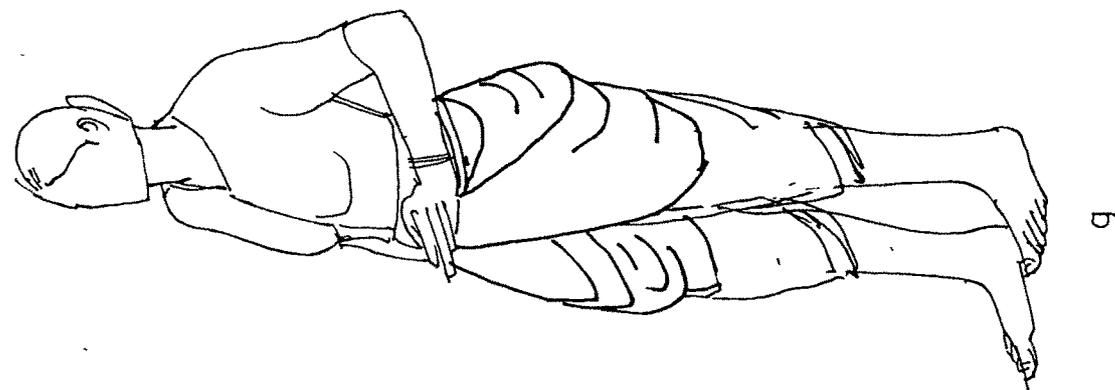
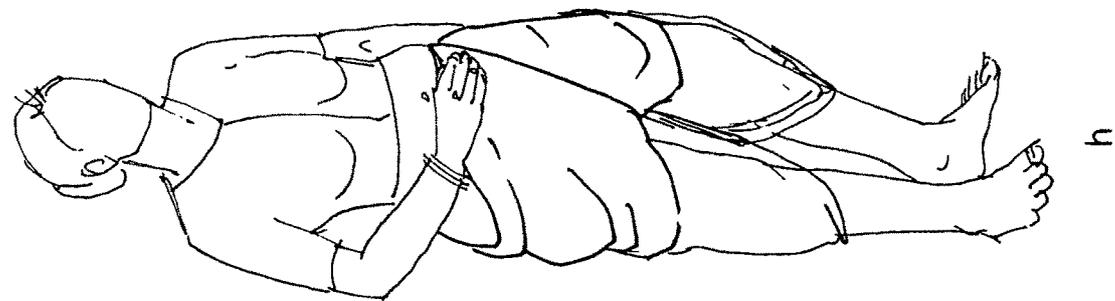


FIG. 20 (Contd.)

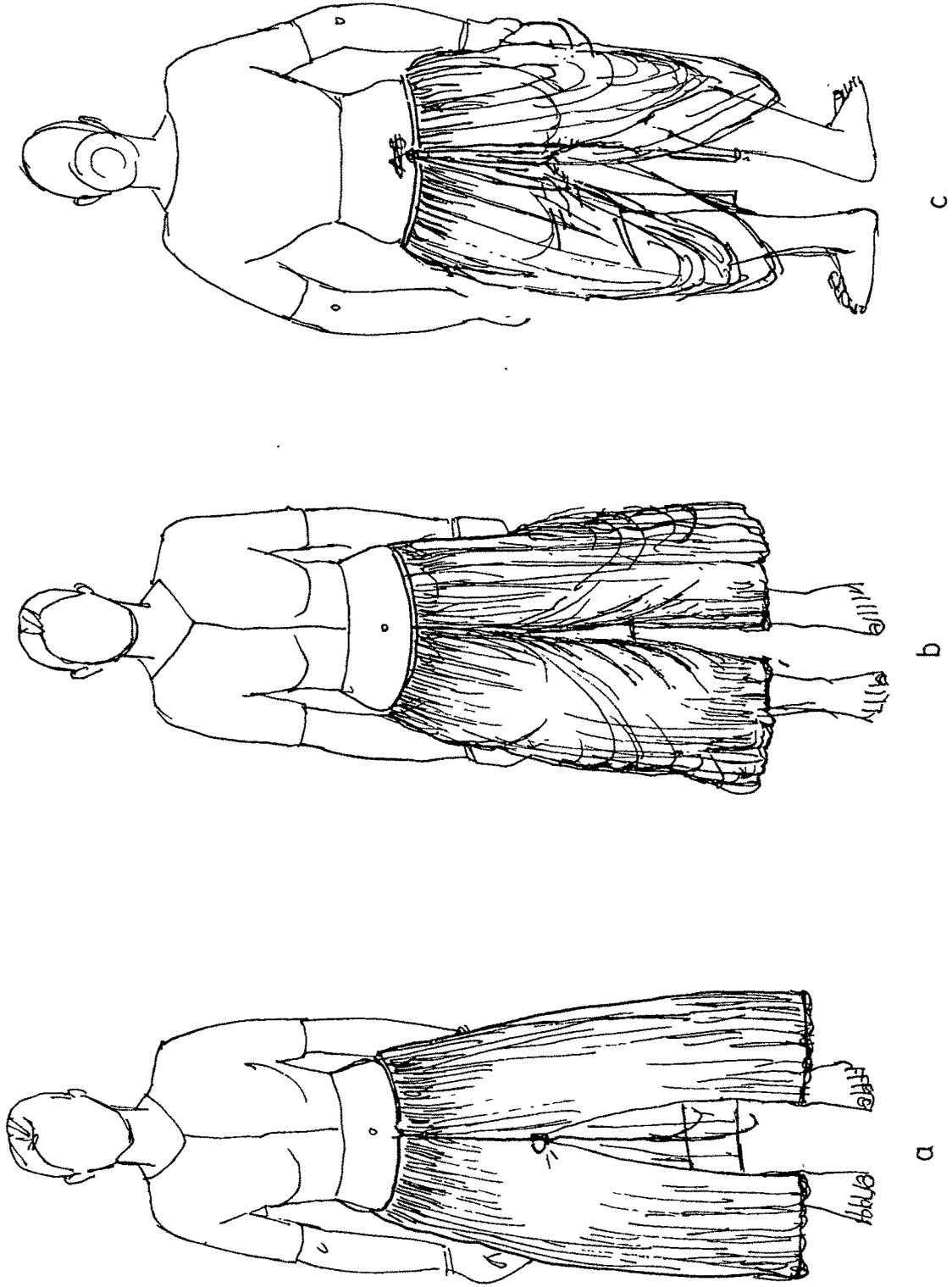


FIG 21 Ghagro Method .2 (Bhil women)



PLATE 6 : Bhil woman in
'Kobjo', 'Ghagro'
with 'Kabri odhani'



PLATE 7 : Bhil woman dressed
in 'Ghagro' with
'Juldi'

These days draping 'Ghagro' by this method is only used by old women.

METHOD 3

This draping method of 'Ghagro' was known as 'Fatiyo'.

- 1 The centre back point on hemline was located and brought in front through the legs and was inserted through the gap between waist band and seam and tucked in at centre waist (Fig.22a, b).
- 2 The two open hemline corners in front were tucked at the centre front waist (Fig.22c).
- 3 The rest of the draping procedure was similar to method 1 from step 4 onwards, excluding step 6.

FOTIYO :

This was stitched exactly in the same manner as 'Ghagro', except that it did not have any decoration done over the band. A frill of same material was attached at the bottom edge, decorated further usually with an artificial silver tape or braid.

METHOD OF DRAPING

- 1 The 'Fotiyo' was fastened by means of a cord around the waist below the navel (Fig.23a).
- 2 The seam of this garment was kept in the centre front.
- 3 The centre back point on hemline was located and was brought in front through the legs and was inserted through the gap between the waist band and seam and tucked in at centre waist (Fig.23b, c).

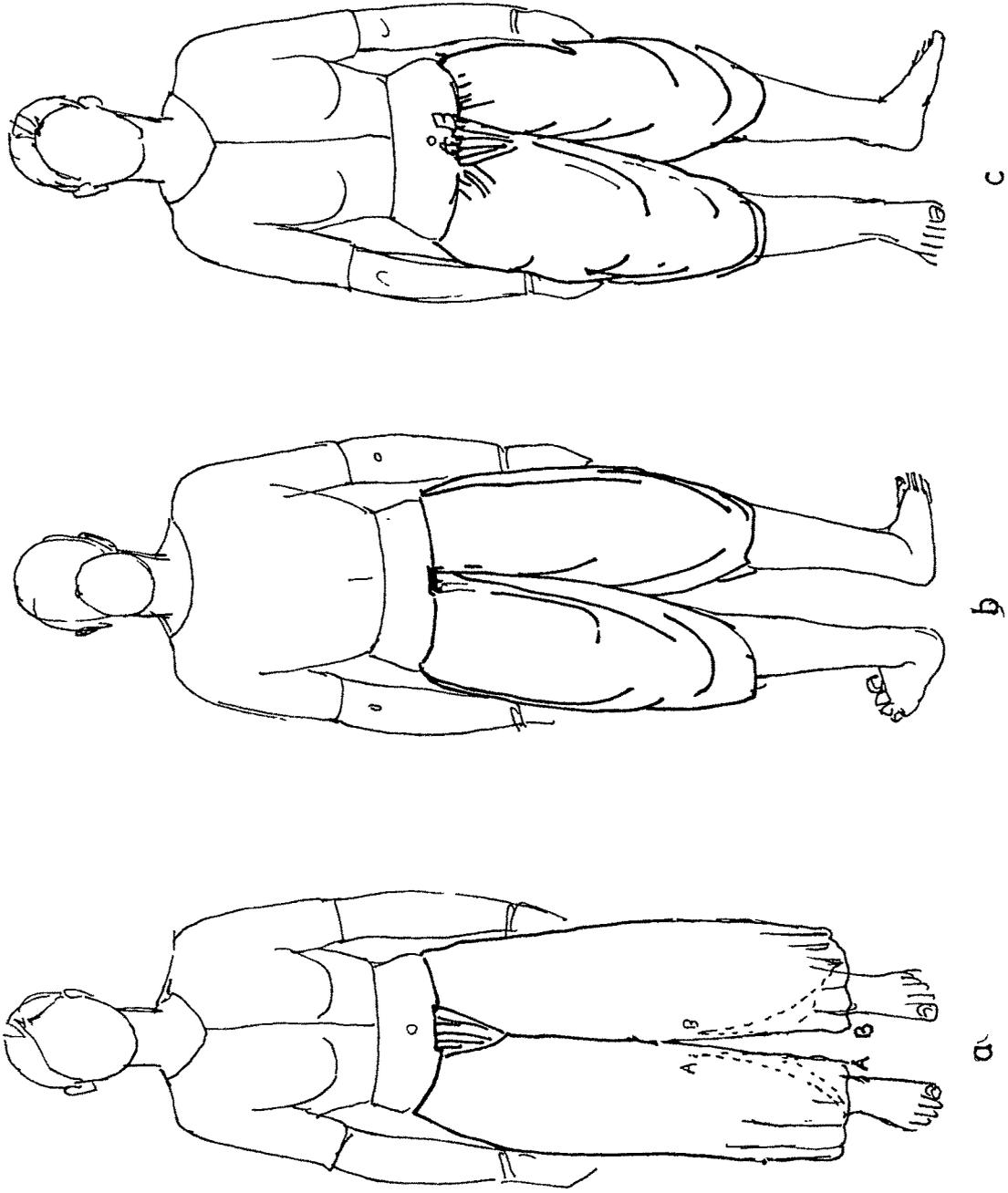


FIG.22 Ghagro Method 3 (Bhil women)

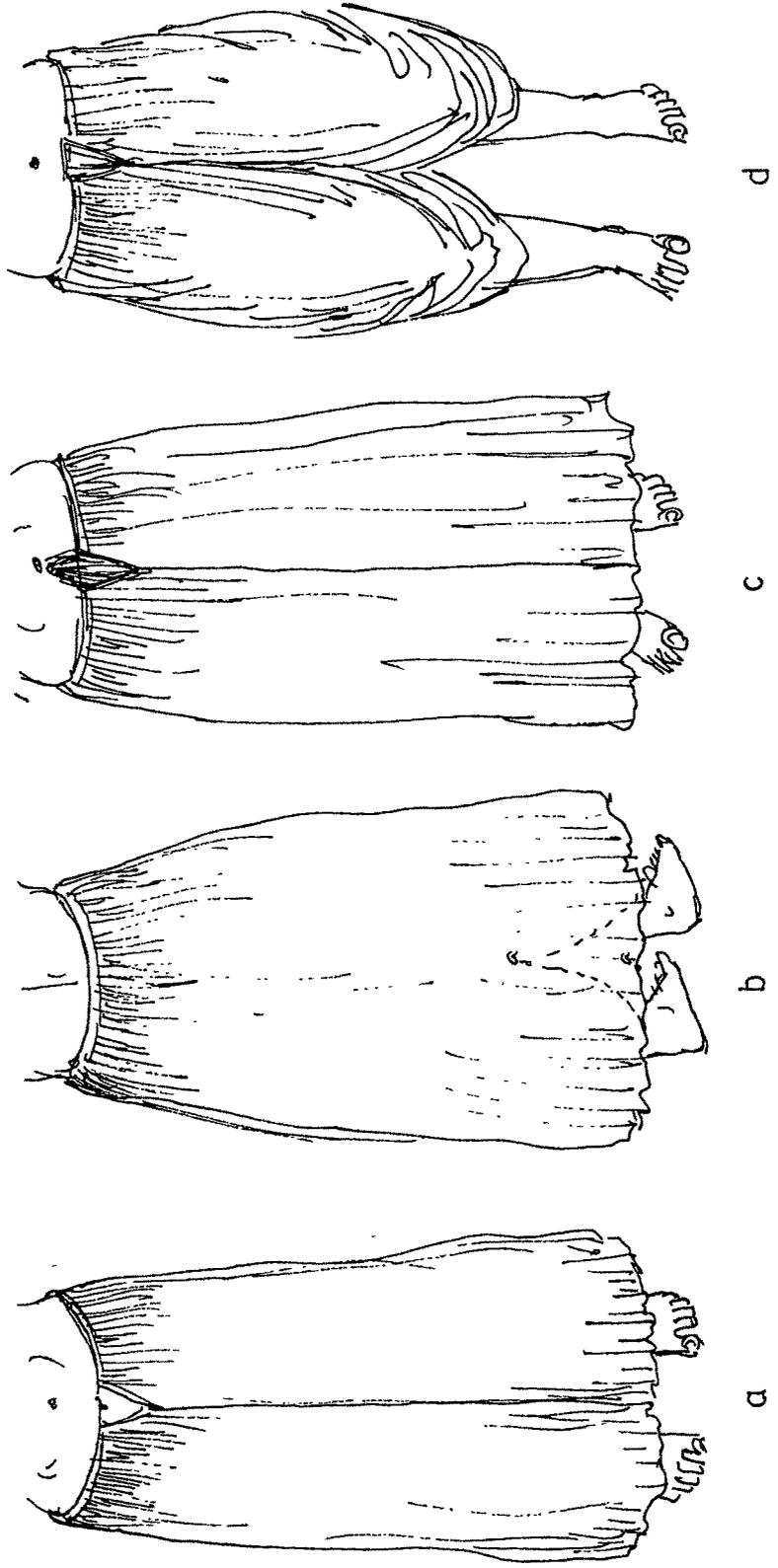


FIG. 23. Fotio (Bhil women)



PLATE 8 : Bhil woman with a head-dress

- 4 The centre front point of hemline was located and tucked in at centre back waist passing through the legs.(Fig.23d).

This method of draping was adopted by young women.

SARI PETTICOAT

- 1 This was made by joining 6 to 8 panels.(Fig.24).
- 2 Waist band was stitched to the upper portion with one or two small pleats on each panel.
- 3 The lower raw edge was finished with a frill of 4 to 6 cms. in width of same fabric.
- 4 A narrow strip of fabric about 1 to 1.5 cms. wide in white or striking colour was inserted between the raw edge and frill.

Any bright coloured cotton fabric was used for this garment. Brides always wore sari petticoat during marriage while younger women occasionally wore this garment.

ODHANI

'Odhani' was also known as 'Chunari' or 'Hadla' and was draped to cover the upper part of the body and the head. A part of it hangs loose from the centre waist, down over the lower garment. The 'Odhani' was used to indicate modesty and to protect head during all seasons. There were two types of 'Odhani' used for daily wear, namely, 'Nagari' and 'Kabri' (Plate 9 and 10). 'Chunari' was the third type worn only by brides and married women then after.

110



PLATE 9 : 'Nagari odhani' of
Bhil women



PLATE 10 : 'Kabri odhani' of
Bhil women

Scale - 1:4 Cms.

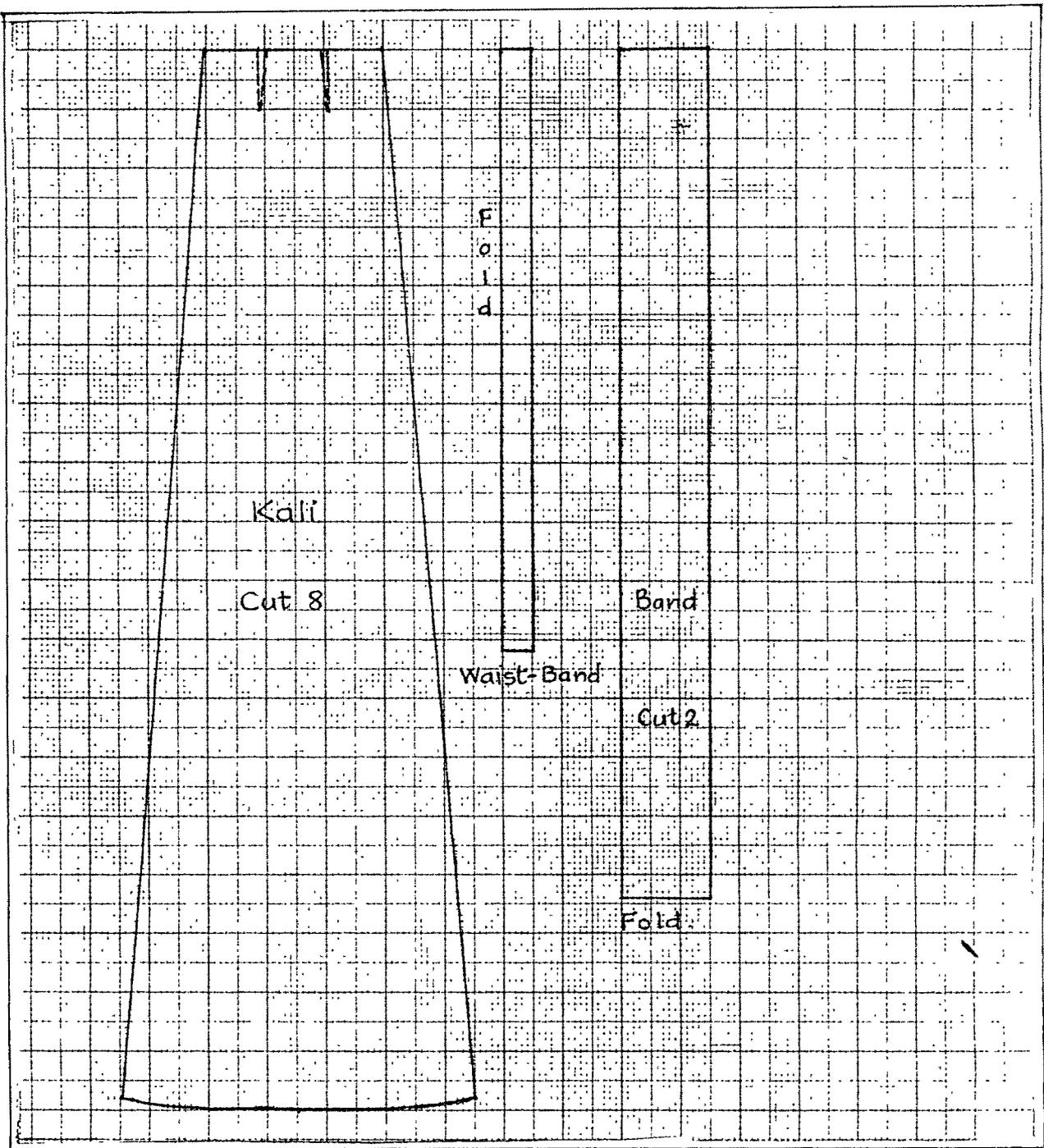
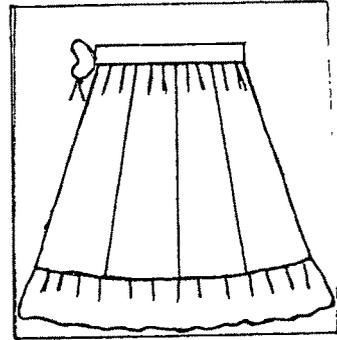
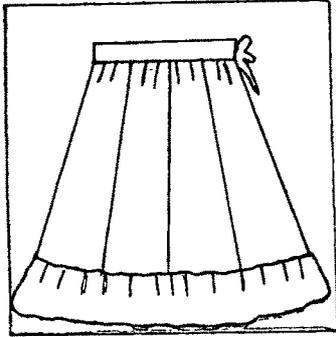


FIG. 24 Sari Petticoat (Bhil Women)

All these three were made of cotton fabric. 'Nagari' and 'Kabri' were of thick rough texture and measured 2 mts. x 1 mt. or 2.30 mts. x 1 mt. 'Chunari' was made from fine cotton fabric and measured 5 mts. x 1 mt. or 5.5 mts. x 1.1 mts. This was folded first lengthwise and then widthwise when it was draped as 'Odhani'.

'Nagari odhani' was in black colour with all over print in red. This was used by old women and widows.

'Kabri odhani' had off white base with diamond checked pattern all over the field in brick red colour. The either sides of 'Odhani' beautifully printed with large mango motifs in black. This was widely used by married and unmarried young women. 'Chunari' was in red colour with 'Chunari bhat'. The draping was as under:

METHOD 1

- 1 The centre of 'Odhani' was draped over the head and the two ends fell loose over the shoulders behind (Fig.25a).
- 2 The fabric falling loose over the shoulder was taken in front over the right shoulder.
- 3 The fabric brought in front from over the right shoulder was loosely draped over the left shoulder such that the 'Odhani' was close to the neck and partly covered the bosom (Fig.25c). This style of draping was used while working in fields to protect them from sun.

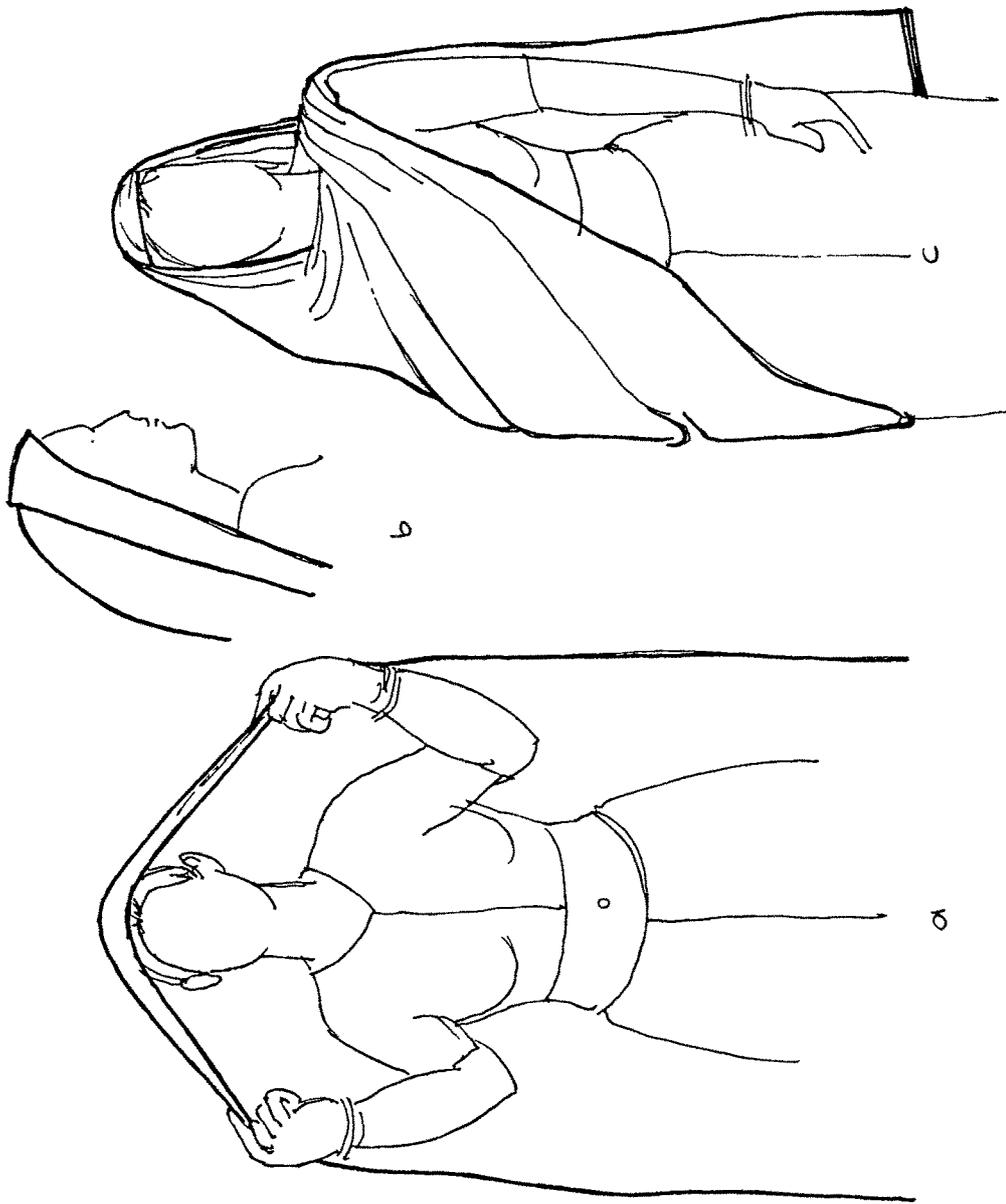


FIG. 25 Odhani Method 1 (Bhil woman)

Instructions of step 2 and 3 were only followed by women when they went out of their dwellings either shopping or otherwise.

METHOD 2

This method of draping covered the bosom, back and head.

- 1 The upper edge corner 'A' of 'Odhani' was tucked at the centre front waist (Fig.26a).
- 2 The same edge of the fabric was taken under the left arm, and draped over the heads such that a part of 'Odhani' hanged loose over the left hip (Fig.26b) for ease in movements.
- 3 The odhani falling loose over the right shoulder was taken in front (Fig.26c).
- 4 The corner 'B' of the same edge was tucked at the waist covering the left side of the bosom (Fig.26d).
- 5 The fabric falling over the right arm was draped on the same shoulder.

This style of draping was usually observed by married women while they went out to 'hats' or 'melas'.

SARI:

Earlier, brides wore plain sari and called as 'Odhani' but these days white sari was folded and just draped over the 'Chunari'. Sometimes this white sari was replaced by all over printed design in red colour with red pallav and bordered sari (Plate 3).

Many have adopted the 'Gujarati' style or 'Siddha Palla' sari and was worn for thirty days continuously without changing. This was a custom followed by women of Bhil tribe.

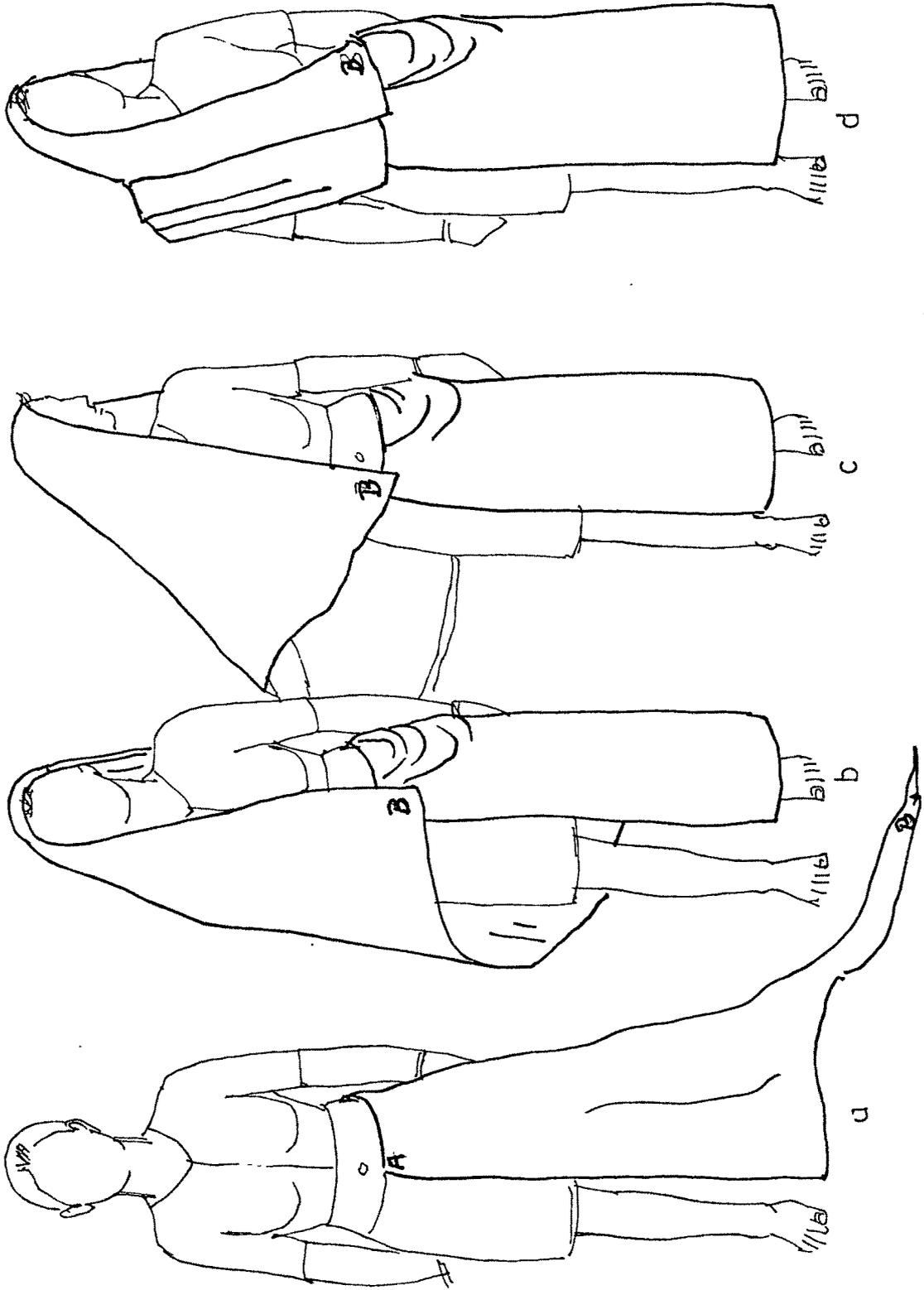


FIG. 26 Odhani Method 2 (Bhil women)

WRAPPER :

'Kamro' was used as a wrapper during winter or monsoon to protect them from cold. It was made from coarse wool and only in black colour. The same was also used as a blanket when required.

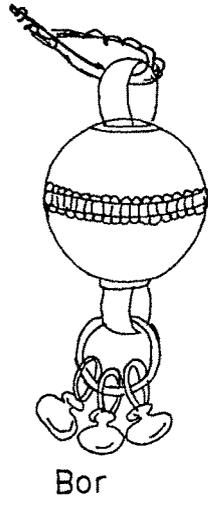
ORNAMENTS :

The Bhil women were very fond of adornment. In order to ornate all parts of the body, they wore all kinds of ornaments. They were never without ornaments. All women - married, unmarried or even widows wore some kind of ornaments.

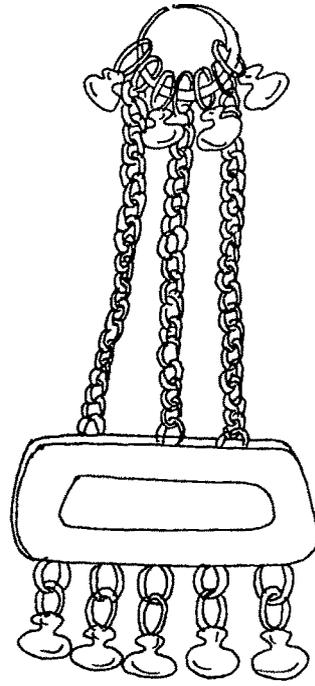
All Bhil women were very fond of silver ornaments. Some rich women also wore gold ornaments. Ornaments were also made of aluminium, white metal or a type of alloy known as 'Kathir'. Very poor women who could not afford either of these wore ornaments made of glass, beads and plastics of varied colours. The various silver ornaments were made of solid silver and were not hollow. Some of their ornaments weighed about 0.75 kg to 1 kg. It was found that Bhil women purchased silver ornaments as an investment. This was their only property. If they want to purchase cows, buffaloes or oxen and in case of no money Bhil men will mortgage their ornaments to borrow money from money lenders.

The various ornaments used by them are described as follows.

	Name	Shape	Material used	Designed for
1	Bor	Long and Round	Silver	Head
2	Rakhadi	Long and Round	Silver	Head
3	Loriya	Long dangling	Silver	Ear lobes
4	Karanful	Round	Silver	Ear lobes
5	Vedla	Round with triangular solid structure	Silver	Top of the ears
6	Tagli	Round, Thick and Flat	Silver	Neck
7	Hansdi	Round, Thick and Flat	Silver	Neck
8	Shid/Motiya	Flat and Round	Coloured beads	Neck
9	Kanto	Stud	Silver, Gold or Metals	Nose
10	Baihatiya	Round	Silver	Forearm
11	Bhoriya	Round	Silver or Kathir	Wrist
12	Kathirya	Round	Kathir	Wrist
13	Zela	Round	Kathir/Silver	Wrist
14	Patla	Round	Silver/Kathir	Wrist
15	Gol	Round	Silver/Kathir	Wrist
16	Karvatoya	Round	Silver/Kathir	Wrist
17	Kamriya	Round	Plastic	Wrist
18	Hanthful	Round with five chains with finger rings	Silver	Back of the hand
19	Kandoro	Chain and Long	Silver, Gold alloy	Waist
20	Visudo	Round	Silver	Toes
21	Kadla	Round	Silver/Aluminium alloy	Ankles



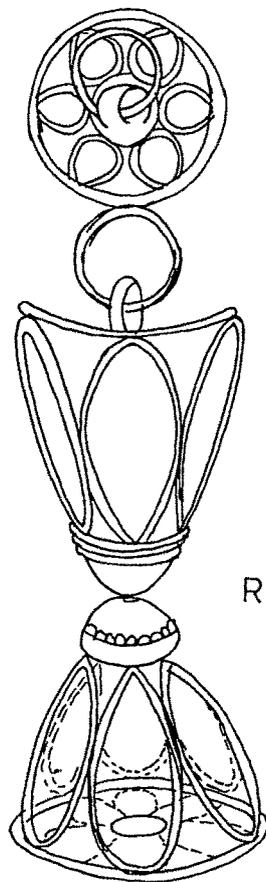
Bor



Bor



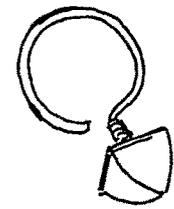
Kanto



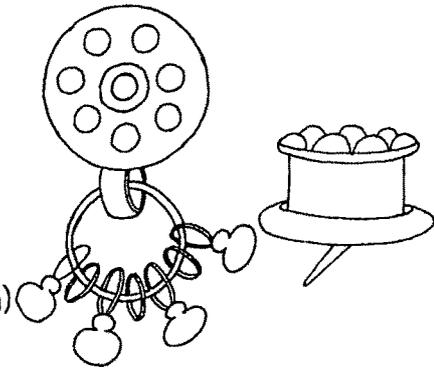
Rakhdi

FIG. 27 Ornaments

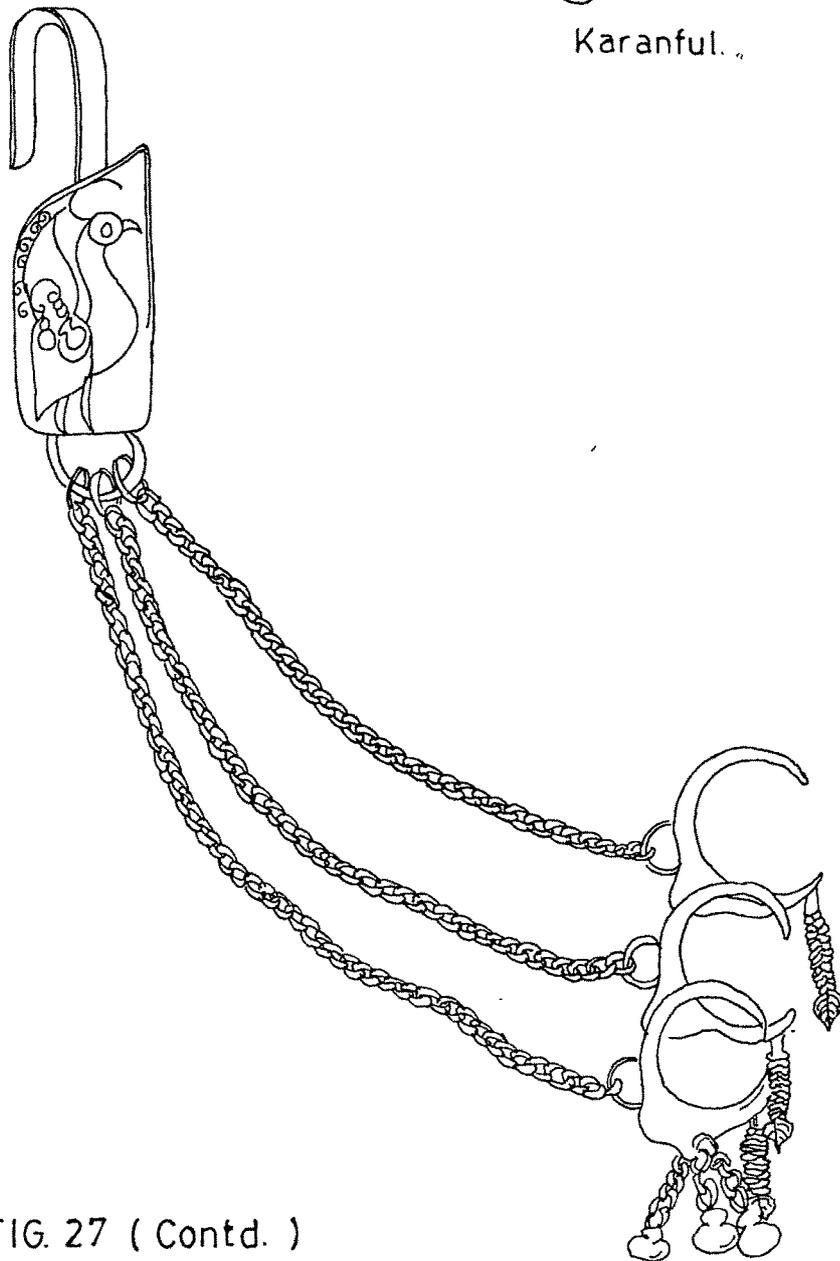
(Bhil women)



Vedla / Vitla
(Rathwa women)

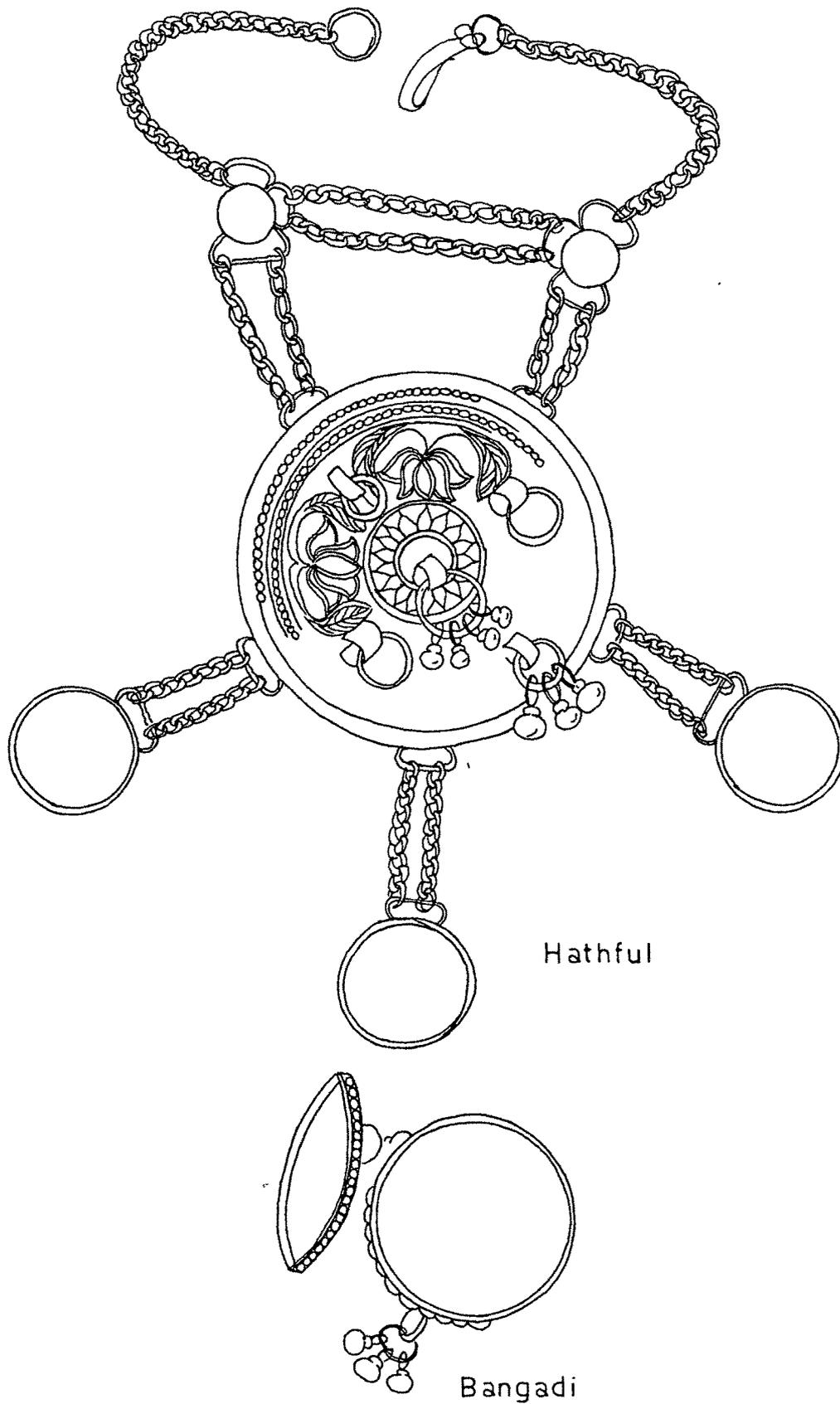


Karanful..



Loriya

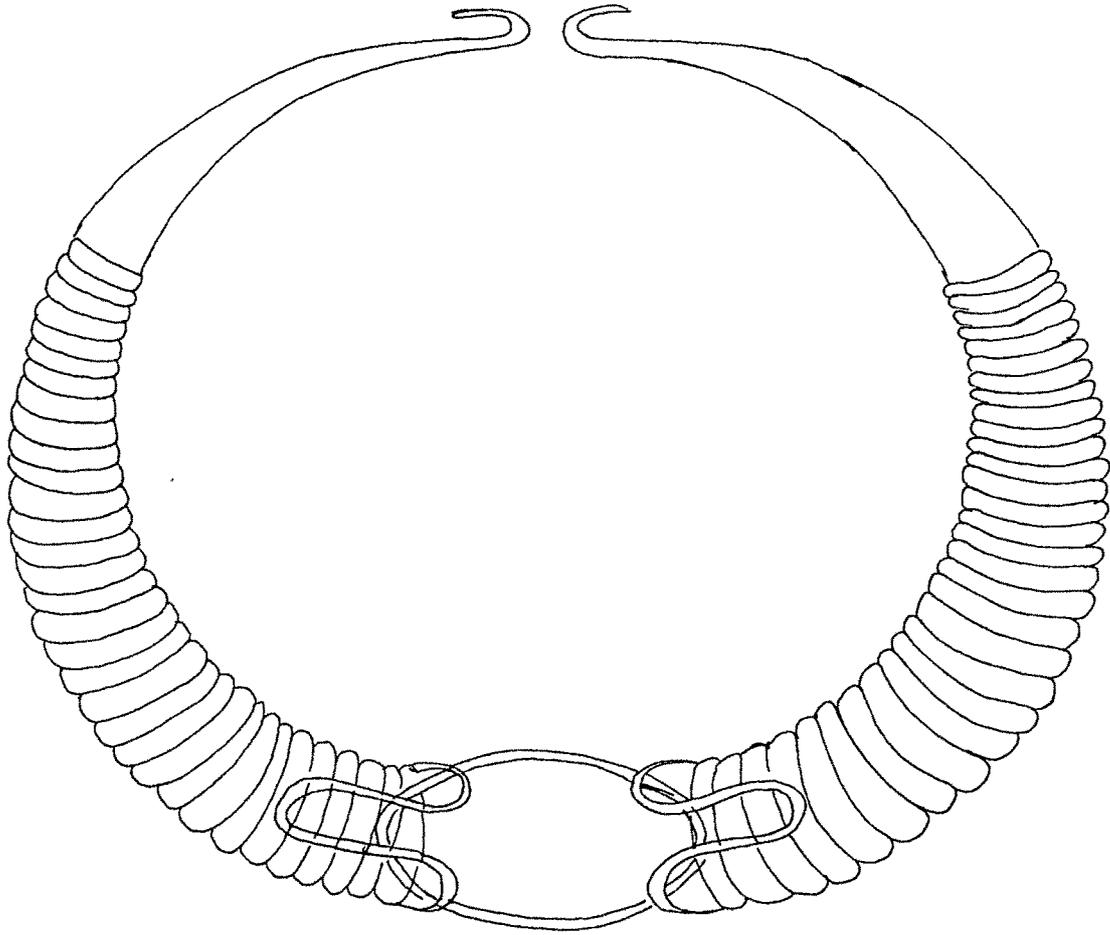
FIG. 27 (Contd.)



Hathful

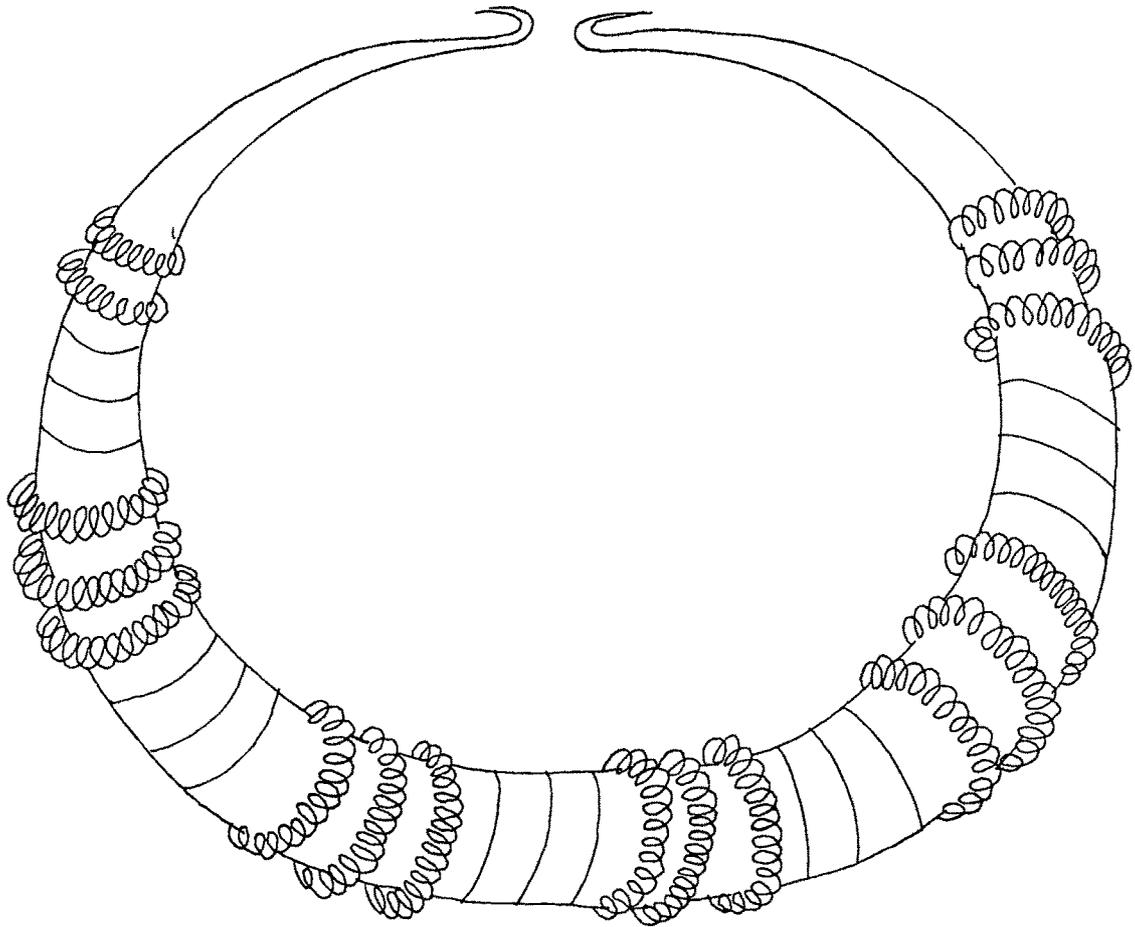
Bangadi

FIG. 27 (Contd)



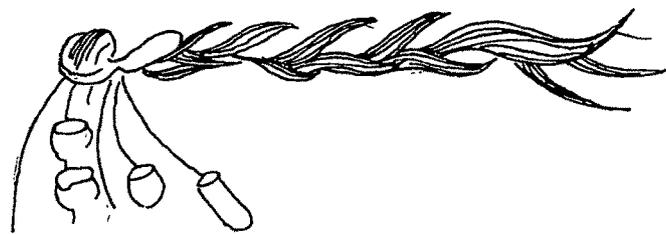
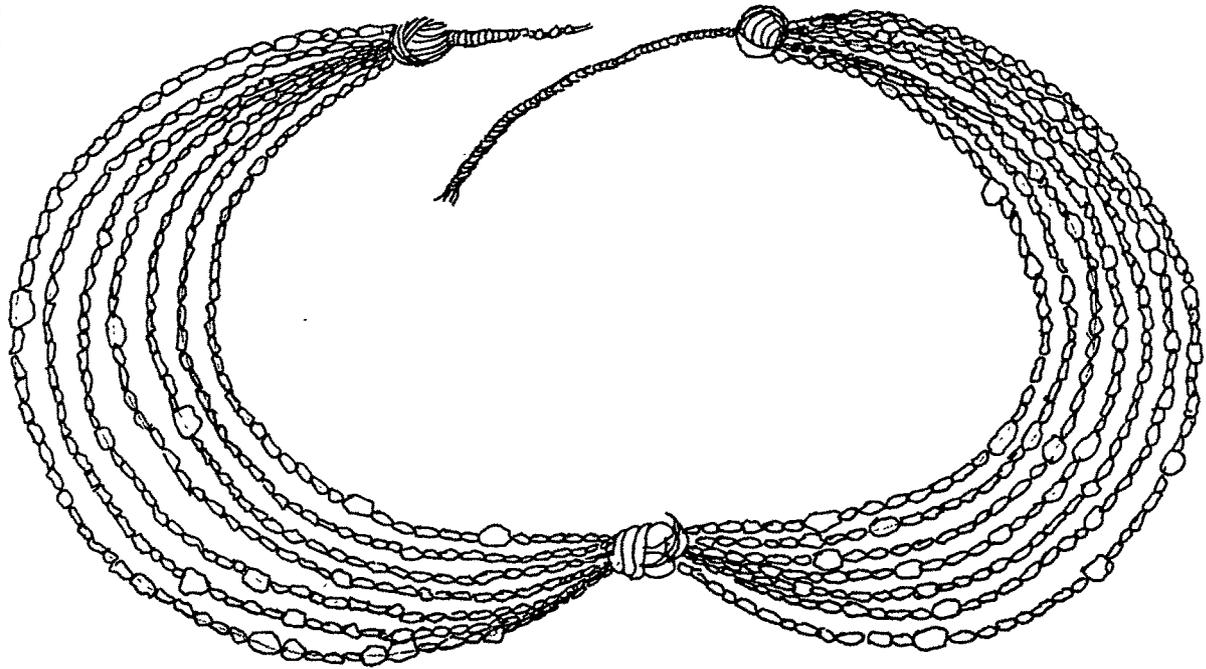
Hansadi .

FIG.27 (Contd.)



Tagli

FIG. 27 (Contd.)



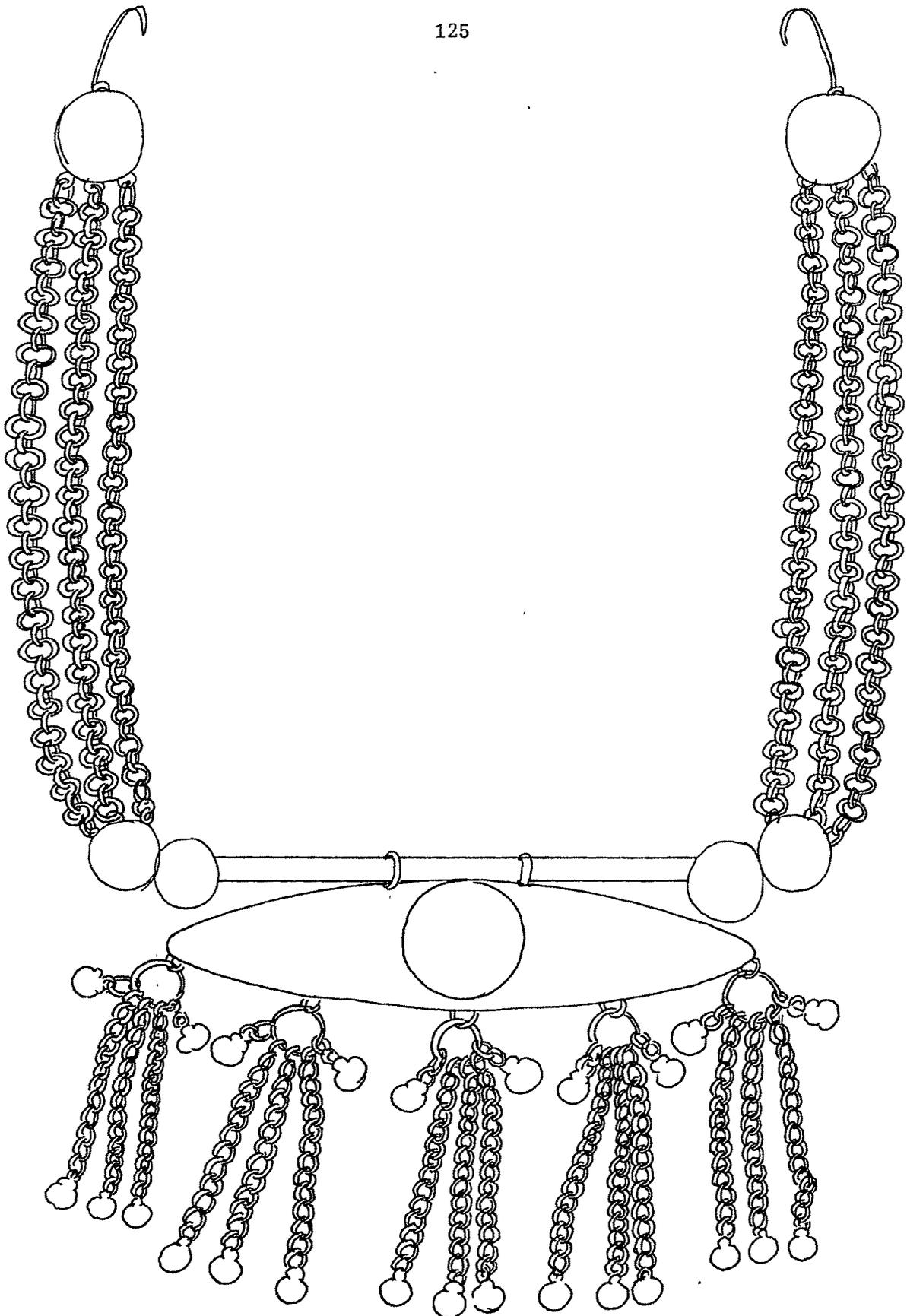
Shid / Motia

FIG 27 (Contd.)



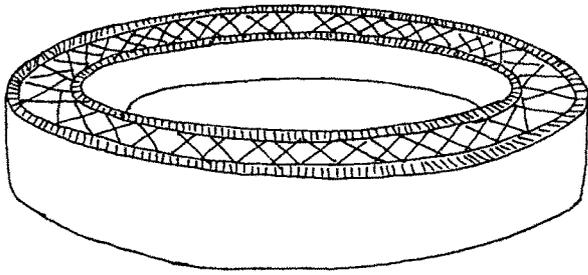
FIG. 27 (Contd.)

Sankari

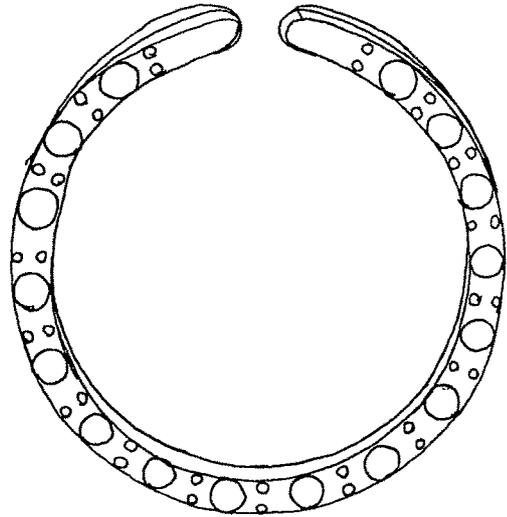


Sankari

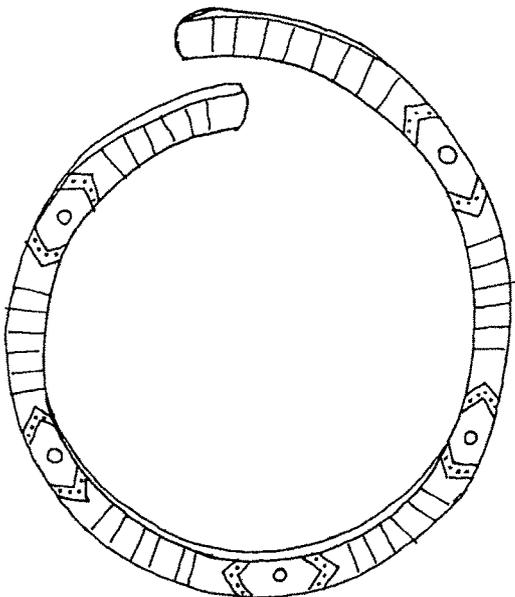
FIG. 27 (Contd.)



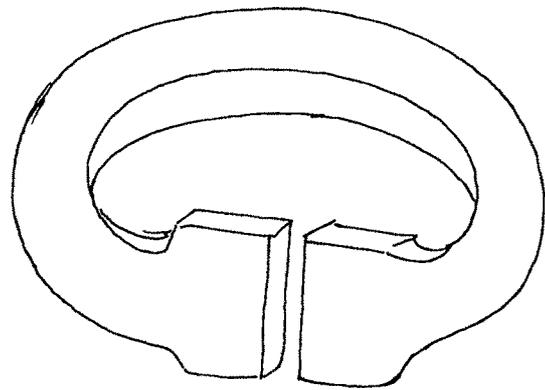
Patala (Patdi)



Baihatiya

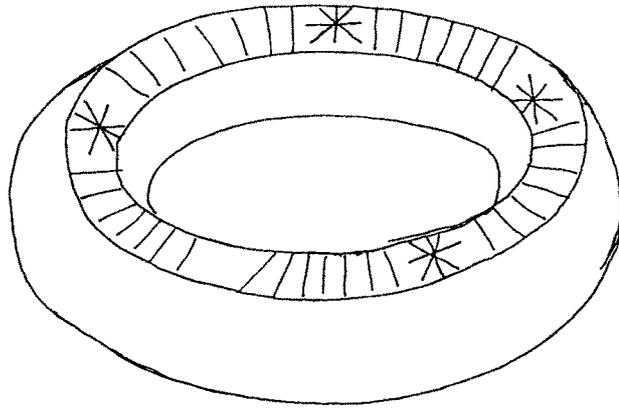


Zela

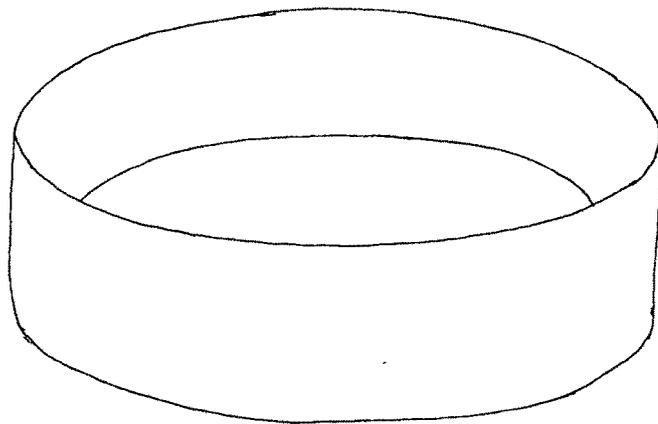


Kadla

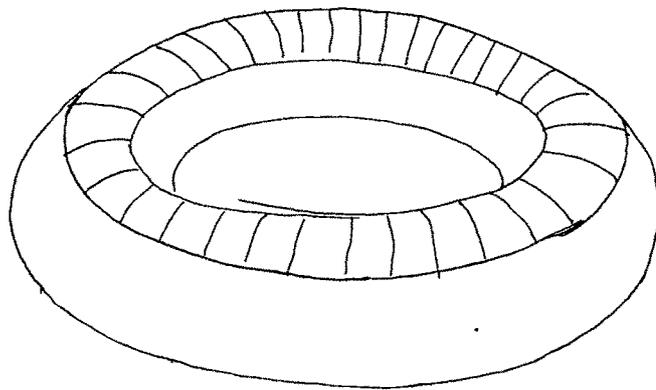
FIG 27 (Contd.)



Gol



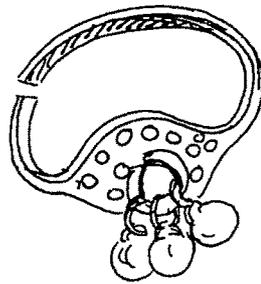
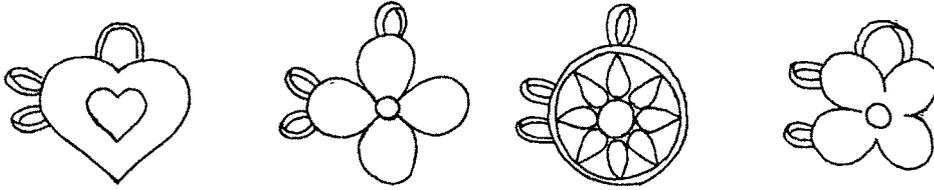
Kaithrya



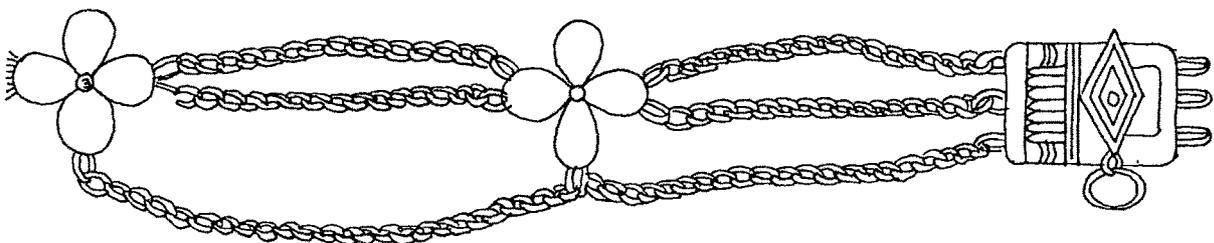
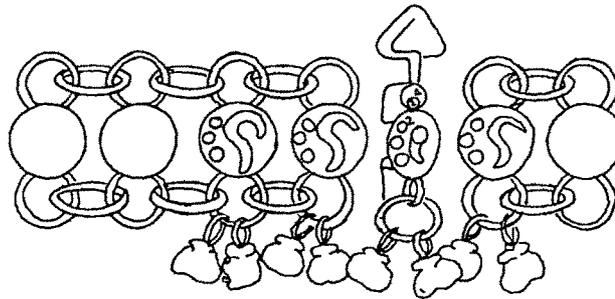
Bhoriya

FIG 27 (Contd.)

Different Shapes - Kandoro



Visudo



Kandoro

FIG. 27 (Contd.)



PLATE 11 : Ornaments of Bhil women

Of the above ornaments 'Bor' a head ornament, 'Loriya' an ear ornament, 'Baihatiya', 'Zela' and 'Hanthful' were the ornaments confined to only married women in the past, but these days there was no such reservation for the usage of these ornaments. All adolescent girls after attaining puberty had to wear a nose stud, i.e. 'Kanto' and their earlobes were increased by inserting sticks of Neem trees. Gradually 'Nar' was inserted in the earlobes to increase the holes of earlobes as large as 6-8 cms. in diameter. 'Nar' was made from 'Tumdu'. It was customary for widows to remove all the silver ornaments and bury them with their husbands body. It was further informed the residue of the metal was collected next day, and 'Kadlas' were made from that which widows wore for the rest of their lives. But now-a-days this custom is gradually being abandoned.

'Kamriya' the plastic colourful bangles and 'Har' were the present day ornaments worn by Bhil women of all age groups except widows.

FOOTWEAR ;

It was observed that even during these days footwear were used by only few women of younger age group. Rubber slippers were commonly used by Bhil women.

5.2.2 Costumes of Halpati Tribe

Halpatis were also known as 'Dubla' before independence. Halpati was a new nomenclature given to them(78). As stated by some aged respondents the word 'Halpati' was derived by the

synthesis of two words 'Hal' and 'Pati' which means one who owns to plough. Costumes worn by Halpati men and women were similar to non-tribals of Surat district.

COSTUMES OF MEN

Halpati men wore tailored as well as draped costumes. The different garments used by Halpati men were:

Upper Garments: Bandi, Banyan, Khameez, Shirt, T-shirt.

Lower Garments: Dhoti, Shorts, Lungi, Pyjama, Trousers.

Head-dresses : Feto, Topi, Rumal.

Accessories : Gatri, Chambar.

Ornaments

Footwear

It is evident from Table 11 that the above stated garments were worn in different ensembles.

BANDI:

Earlier this garment was known as 'Angirkhu'. The term 'Angirkhu' was derived by blending two words 'Ang' means body and 'Rakhu' means keeps or covers, i.e. something that covers the body.

'Bandi' was loose fitted garment and was about 4 to 6 cms. longer than the waist length. It was sleeveless, fully front open with a 'V' neckline.

Patch pockets were stitched on either side above the hemline. It also had an inner patch pocket on the left side above the

TABLE 11 : TRADITIONAL AND EXISTING ENSEMBLES OF MEN AND WOMEN
OF HALPATI TRIBE

ENSEMBLES	MEN	WOMEN
1	Bandi/Khameez, Dhoti, Feto/Rumal	Kapdi, Ghagro with Lugdu
2	Khameez, Dhoti/Khakhi Shorts with or without Topi	Kapdi/Dagli/Sariblouse Ghagro with Lugdu
3	Banyan/Shirt, Shorts/Lungi with or without Rumal/Topi	Dagli/Sariblouse, Ghagro with Sari
4	Shirt/T-Shirts with Pyjama/Shorts/Trousers	Dagli/Sariblouse, Sari petticoat with Sari
5	Khameez, Dhoti, Gatri with Feto (Bridegroom's ensemble)	

Scale - 1:4 Cms.

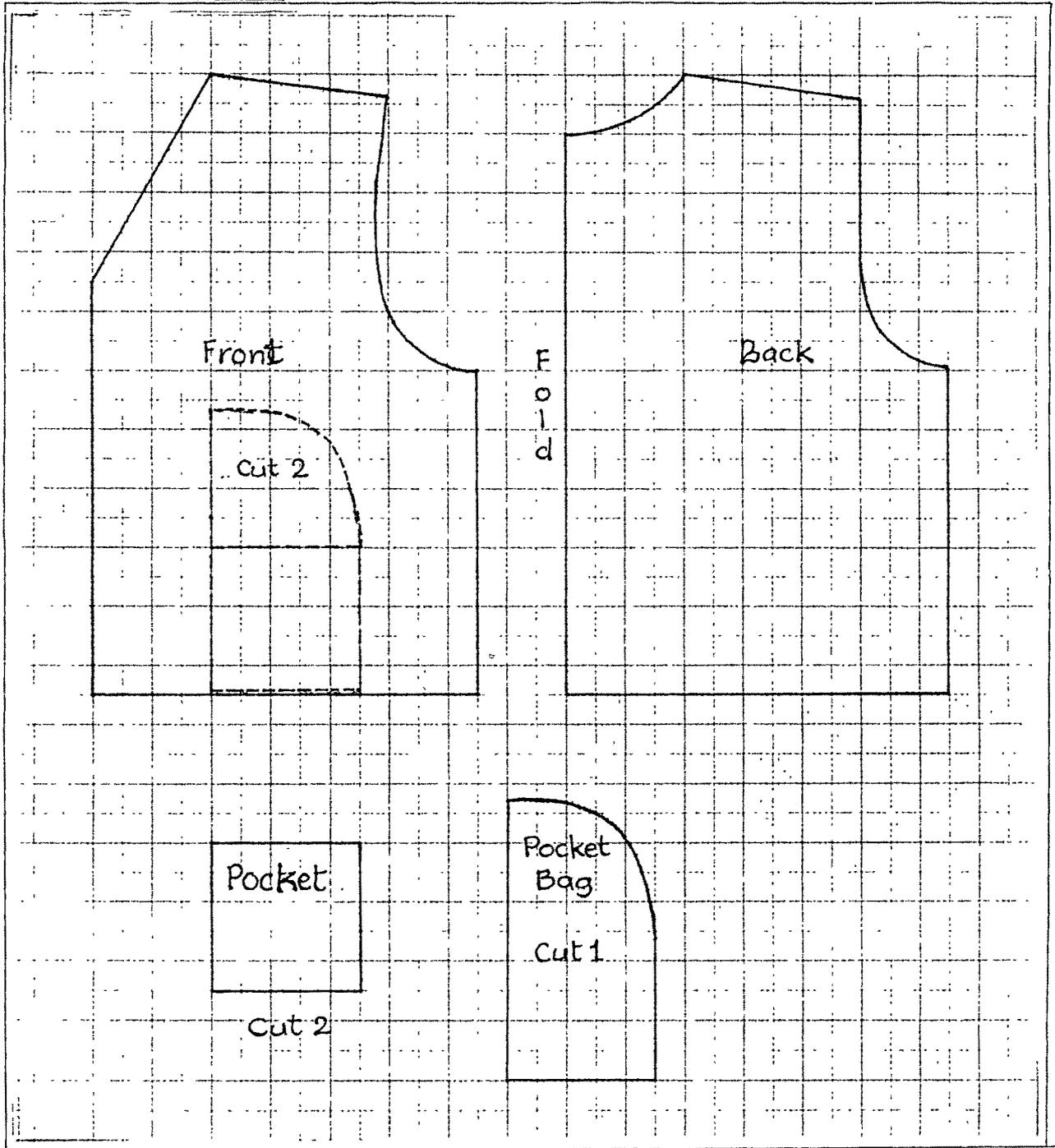
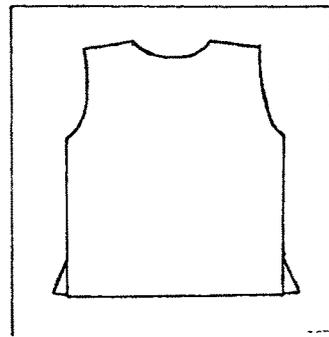
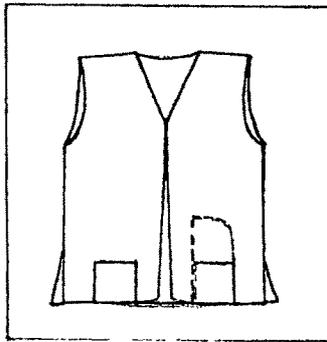


FIG. 28 Bandi (Halpati Men)

hemline. The stitching line of which was seen on the face fabric it had slits on the side seam of about 6 to 8 cms. towards the foldline. This was worn as an upper top garment and during cold as under garment for extra protection. Now-a-days this garment is worn by men of older age group and widowers for casual wear or when they went out for mourning (Fig. 28). Earlier, it was made from 'Doti' fabric which was white thick and rough. These days it is made of thick white cotton fabric.

BANYAN :

This was similar to non-tribal men's ready made under garment. It was made from cotton knitted fabric either sleeveless or with short sleeves, i.e. 5 to 8 cms. above the elbows. They were commonly available in white, blue, green or maroon colours. Men of 21 to 30 years of age group wore Banyan for casual wear.

KHAMEEZ :

'Khameez' was a loosely fitted tailored garment. This garment was about thigh length. It had full roll straight collar, centre front two piece placket till waist level and full sleeves with cuffs. A patch pocket on left side at chest level was also attached.

The back of the garment had straight yoke, a part of which formed the front (Fig. 29).

It had a slit at the side seam of about 8 to 10 cms. towards hemline. The hemline was in straight line folded and machined. Earlier 'Khameez' had a curved shape and did not have a slit

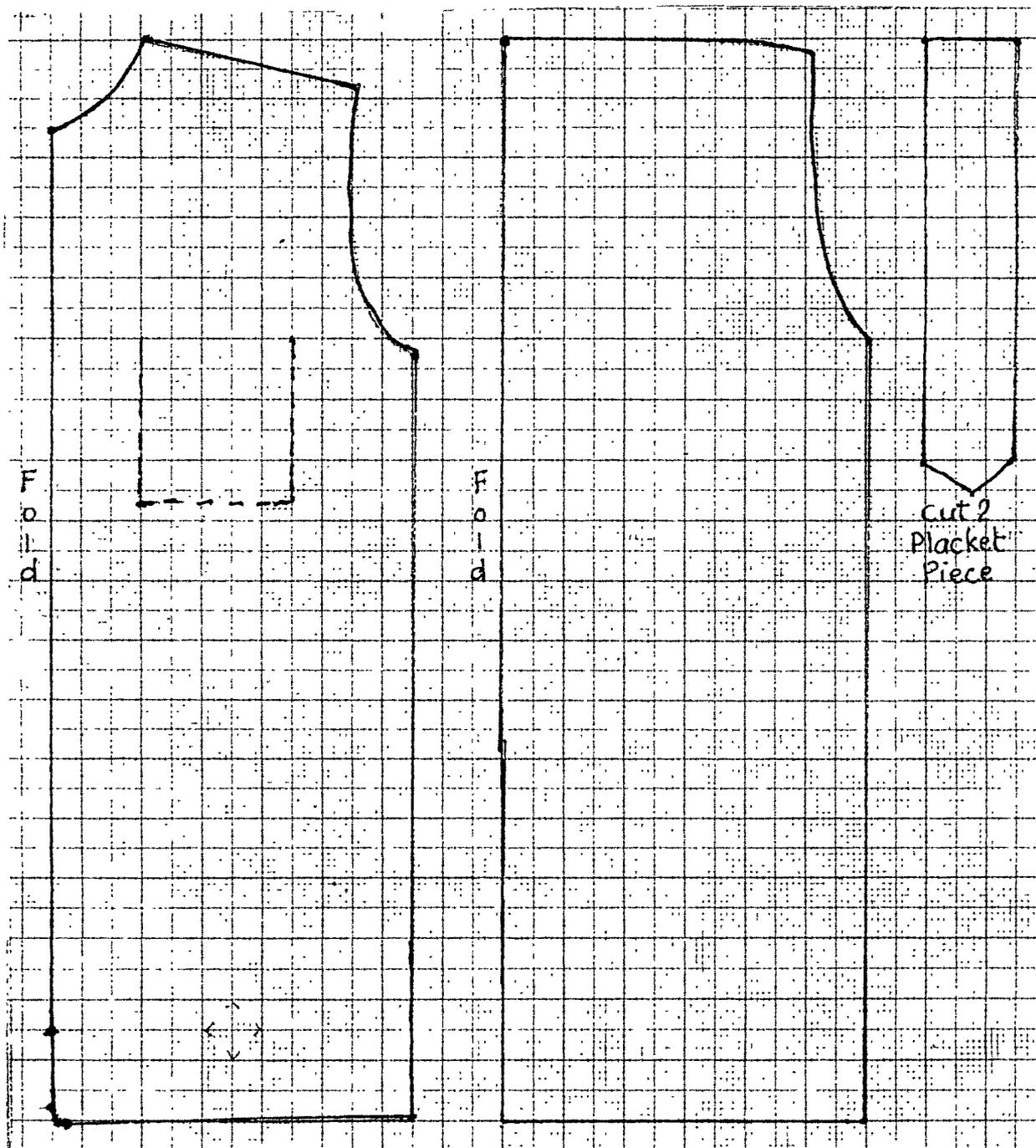
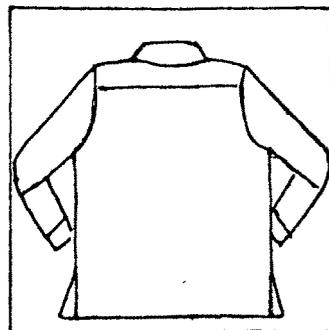
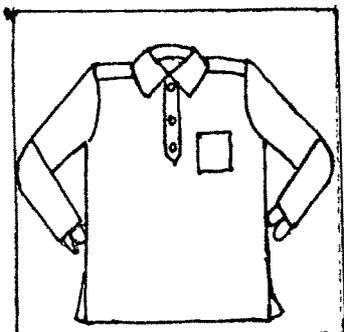


FIG. 29 Khameez (Halpati men)

Scale- 1:4 cms

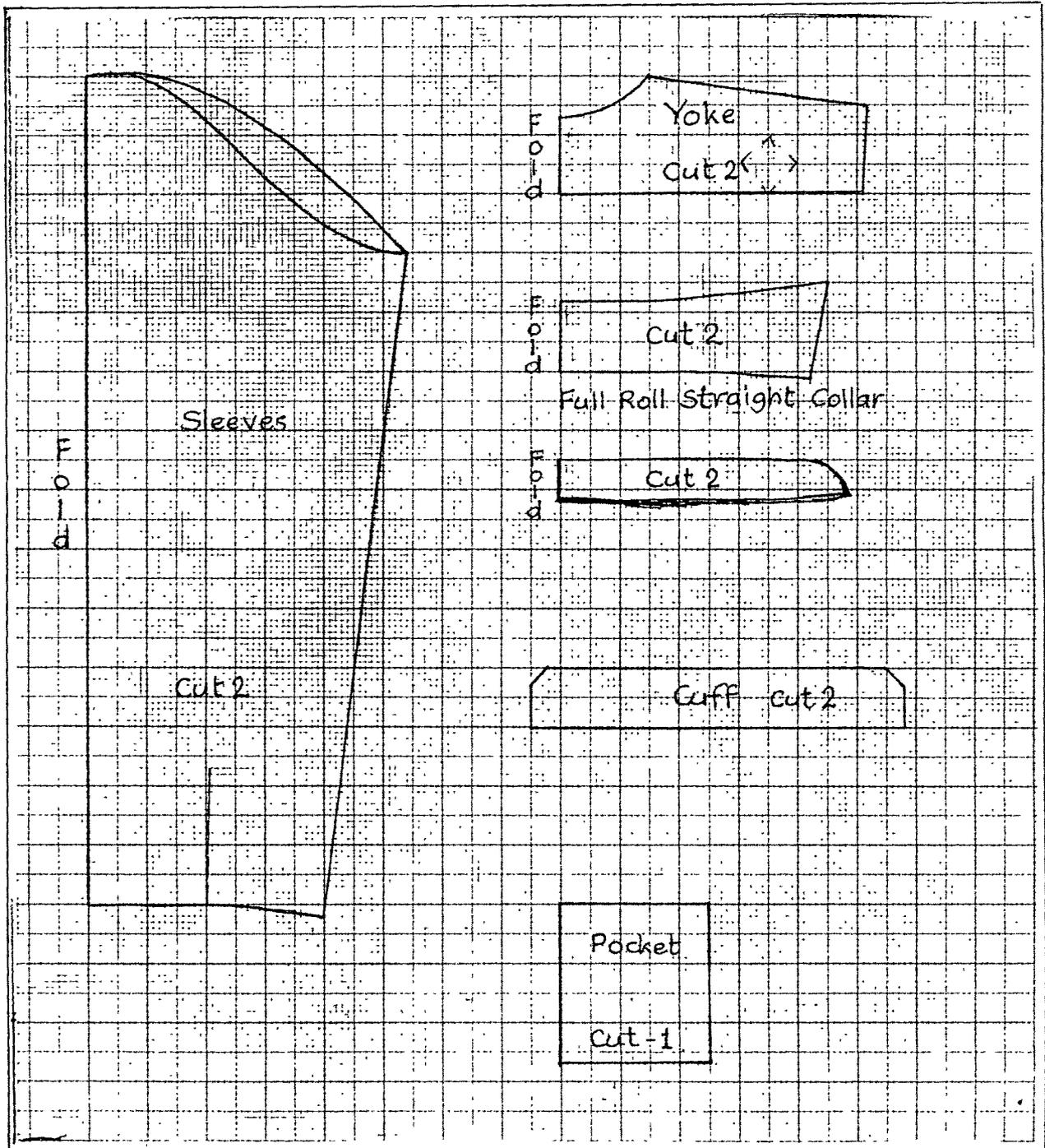


FIG.29 Khameez (Halpati Men)

at the side seam. This garment was always made from white cotton fabric. 'Khameez' was worn by middle aged and older men when they went out or during some ceremonies and festive occasions. Bridegrooms also wore khameez. However, these days shirts were widely used by bridegrooms.

SHIRT :

The constructional details of the shirt worn by Halpati men was similar to that worn by Bhil men. Younger men usually wore shirts.

T-SHIRT :

This was a cotton or manmade yarn knitted garment. It was about 8 to 10 cms longer than waist length. It had round close neckline with short loose sleeves. T-shirts were usually in dark colours worn by younger men while going for fairs and festivals. Younger age group men were usually chessed in T-shirts.

DHOTI :

'Dhoti' was also termed as 'Potyu' by Halpati men. It was available in white cotton fabric with or without kinari and measured 3.25 mts to 4 mts in length and about 1.10 mts in width. 'Dhoti' was used during religious ceremonies, marriages and formal occasions by middle aged and old men. Bridegrooms wore dhoti as their dress. Now-a-days trousers are also used by bridegrooms for the occasion.

Method of draping:

- 1 'Dhoti' or 'Potyu' was draped around waist from left to right (Fig.32).
- 2 Keeping the centre of fabric at the centre back, the fabric was draped such that the fabric fitted (Fig.32) snugly around the waist and A_1B_1 were tightly twisted and tucked in the centre (Fig.32a, b).
- 3 A_1 to A was pleated and tucked in the centre front similarly B_1 to B was pleated and tucked in centre (Fig.31c).
- 4 The corner D of the left side, hanging loose was taken at the back through the legs and D_1 was tucked 4 to 5 cms. left of the centre back (Fig.31c). The fabric D_1 to D_2 was tucked till the side waist allowing corner D to hang loose and the red 'Kinari' (Fig.31f) of 'Dhoti' also thereby hanging down.
- 5 The length of 'Dhoti' or 'Potyu' after draping was about calf to ankle length for formal wears and about knee length for casual wear (Fig.32g).

SHORTS:

Shorts were known as 'Khakhi chaddi' by Halpati men. This was a tailored bifurcated garment. The length of shorts varied between mid thigh to knees. For constructional details follow instructions on page Khakhi fabric was used for this garment, but now-a-days coloured cotton fabric is also used. Younger age group men wore shorts. Middle aged men also wore them at home or while at work.

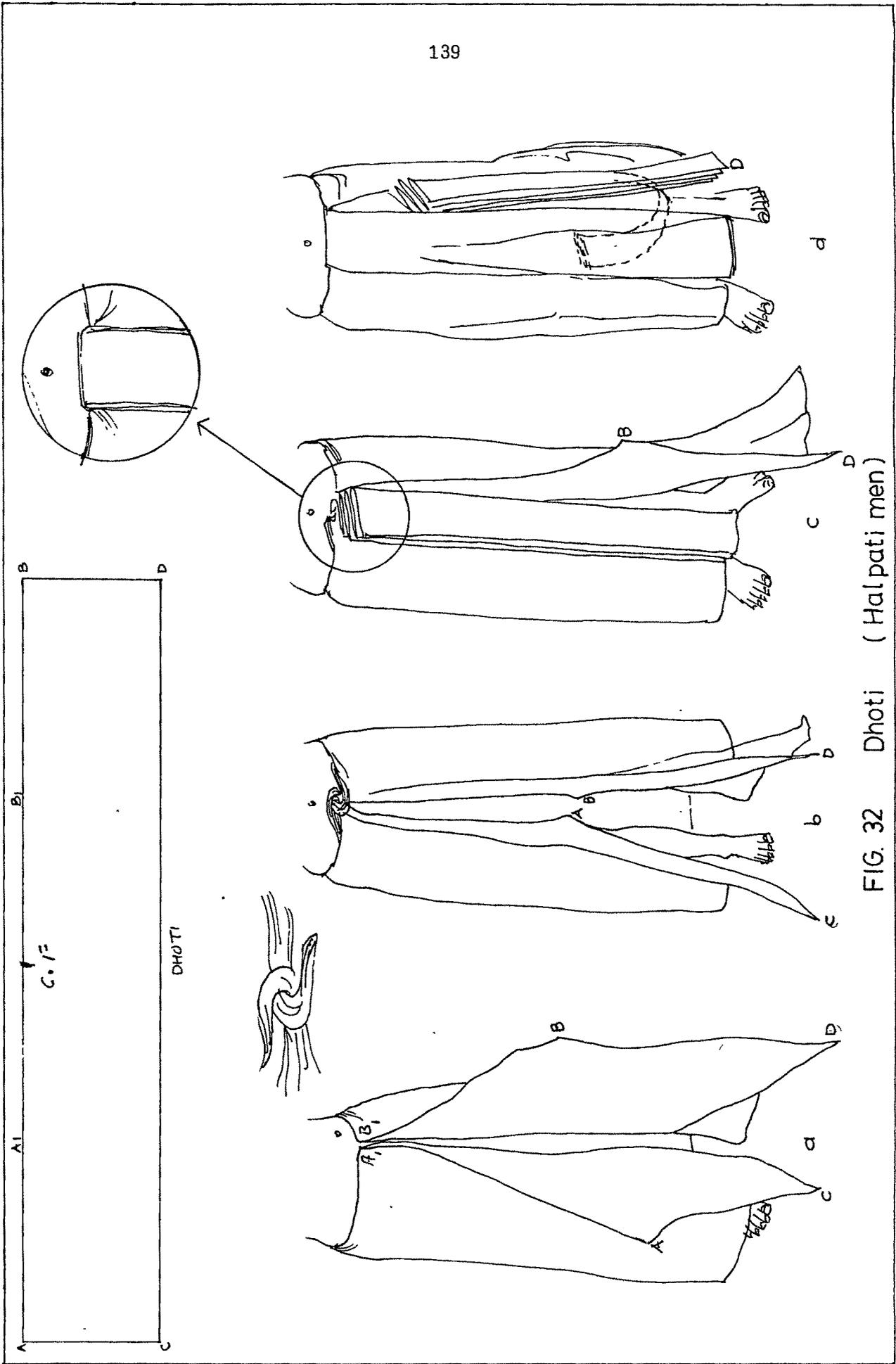


FIG. 32 Dhoti (Halpati men)

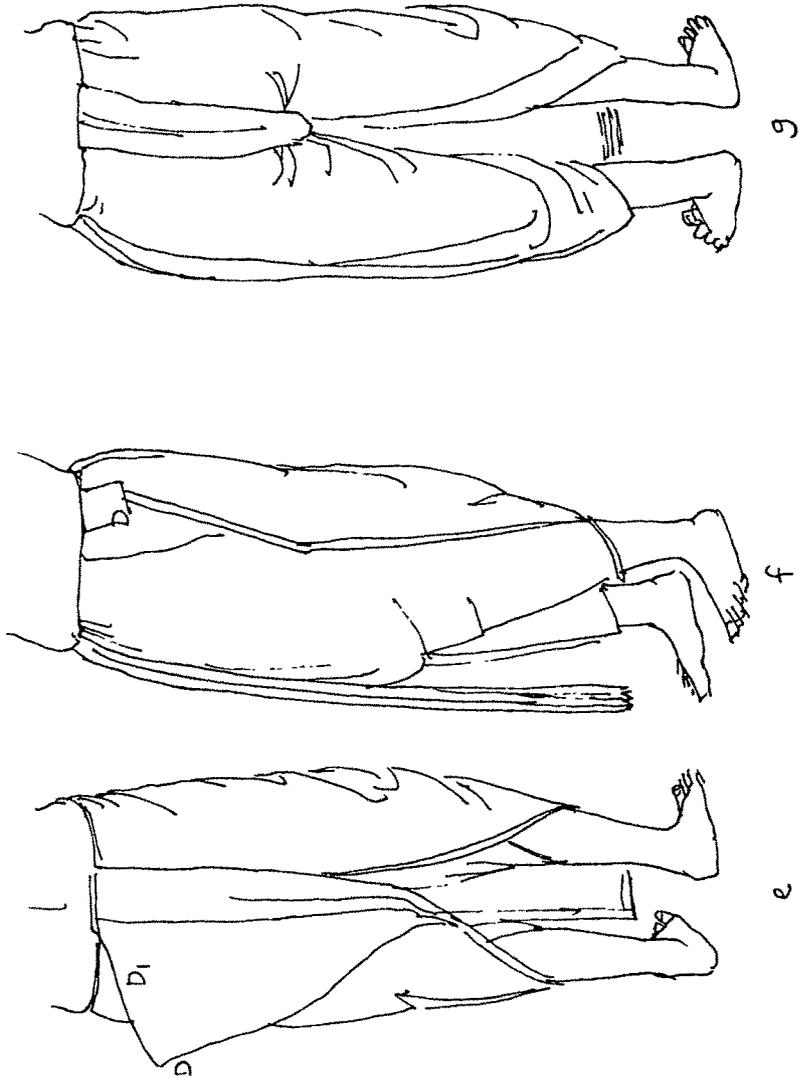


FIG. 32 (Contd.)

LUNGI:

This was draped in a similar method to that of non-tribal men (refer page 196).

PYJAMA

Pyjama was a very loose fitted garment. It was fastened by means of a tape around the waist. Blue striped cotton fabric was usually used for this garment.(Fig.30).

TROUSER:

It was a full length bifurcated garment loosely fitted around the thigh. Trouser had four darts; one on either sides in front and back as shown in Fig.31. Two patch pockets at the back about hip length were stitched. Waist belt was cut in two pieces, i.e. centre back to centre front. Usually plastic buttons were used as fasteners instead of zipper. The flare of the bottom was wider than the trousers generally worn by non-tribal men. It was made from cotton and terycotton fabric in dark colour, maroon and blue were commonly used colours by Halpati men.(Fig.31).

FETO:

'Feto' was a draped head-dress used by Halpati men for formal occasion and by bridegrooms. White cotton fabric of the size 12 to 13 mts. in length and 1.12 to 1.20 mts. in width was used for 'Feto'. Red colour 'Feto' was used by men from well-to-do families. 'Feto' was worn by the bridegroom and during ceremonies and festive occasions by middle aged and older men.

Scale- 1:4 Cms.

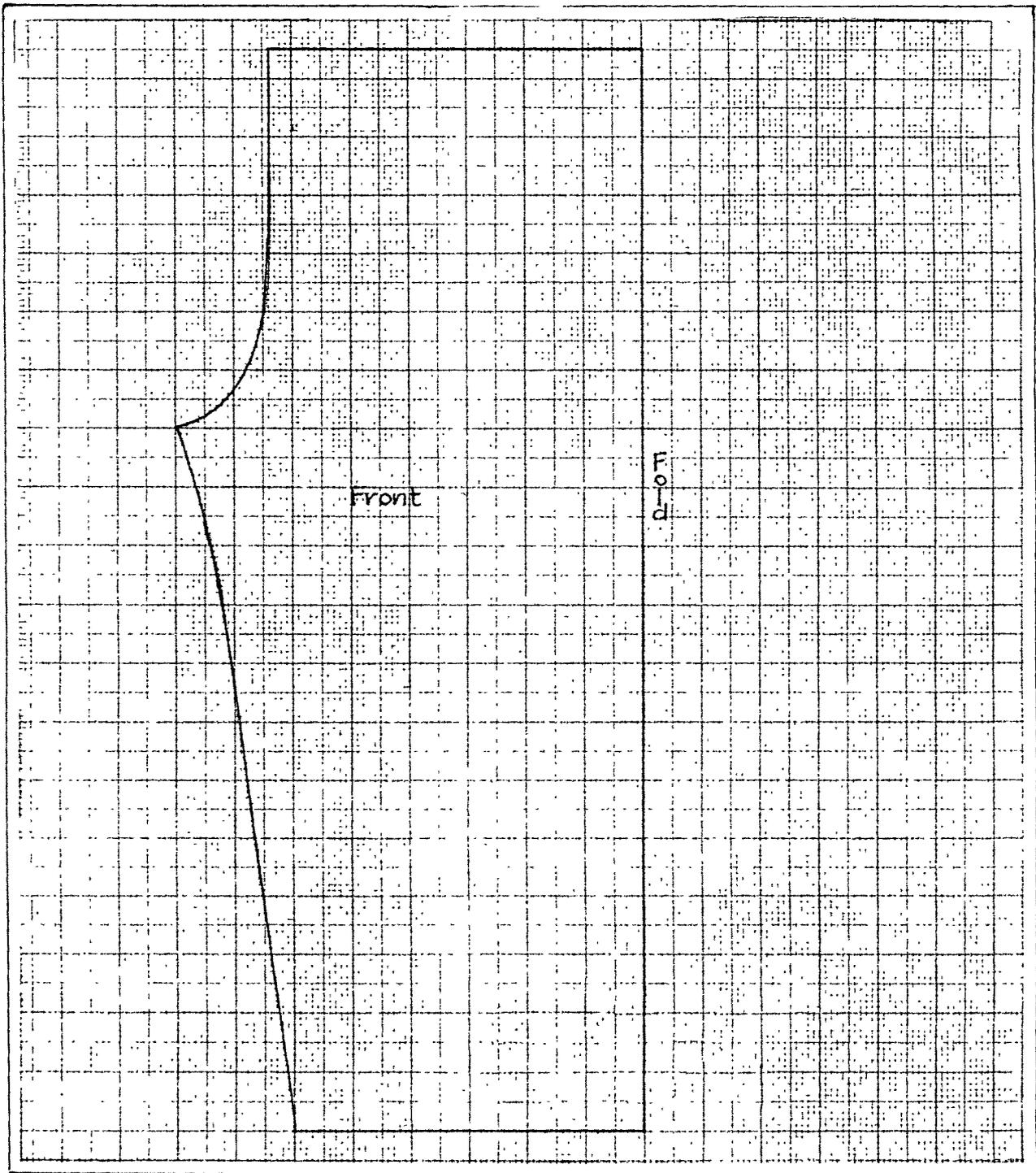
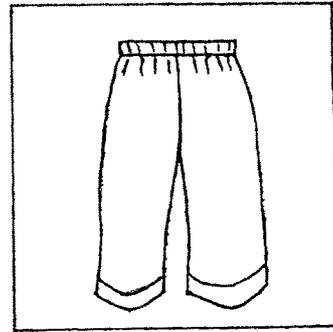
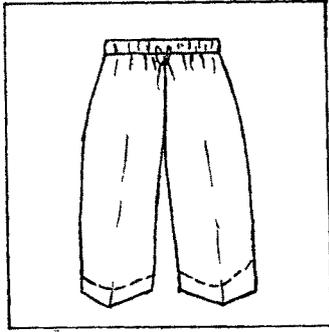


FIG. 30

PYJAMA (HALPATI MEN)

Scale - 1.4 cms

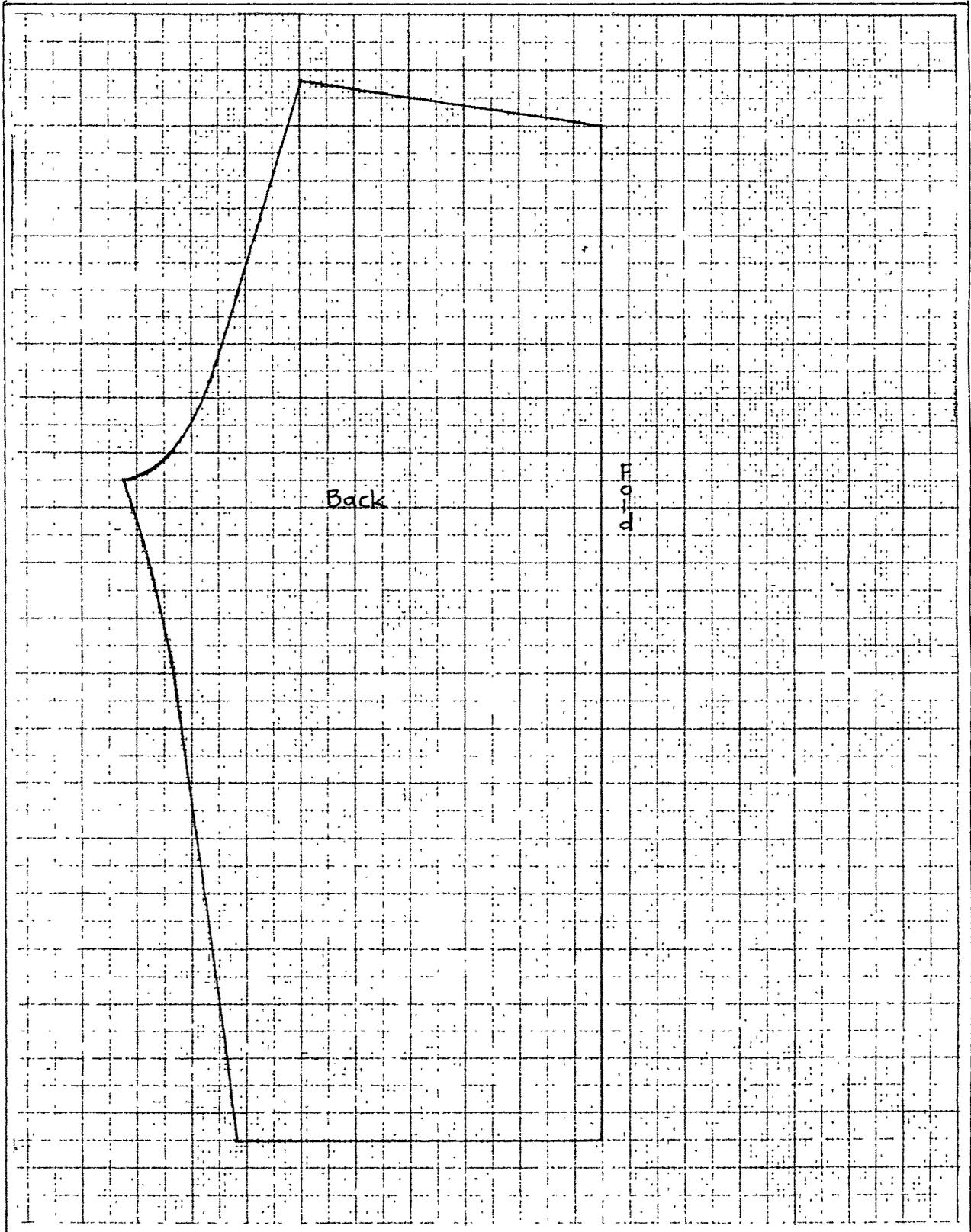


FIG. 30 (contd.)

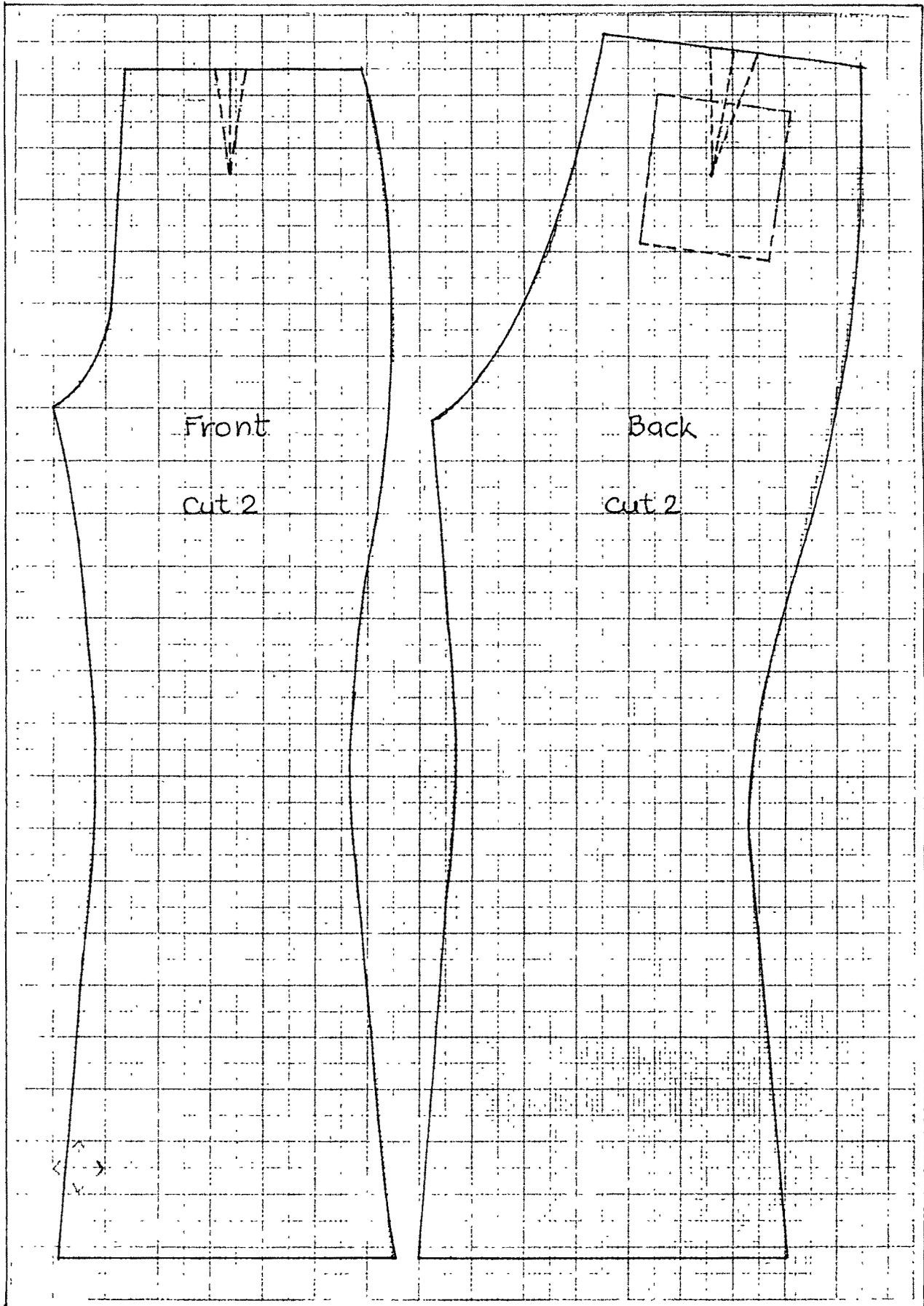


FIG.31

Trousers (Halpati Men)

Scale - 1 : 4 Cms.

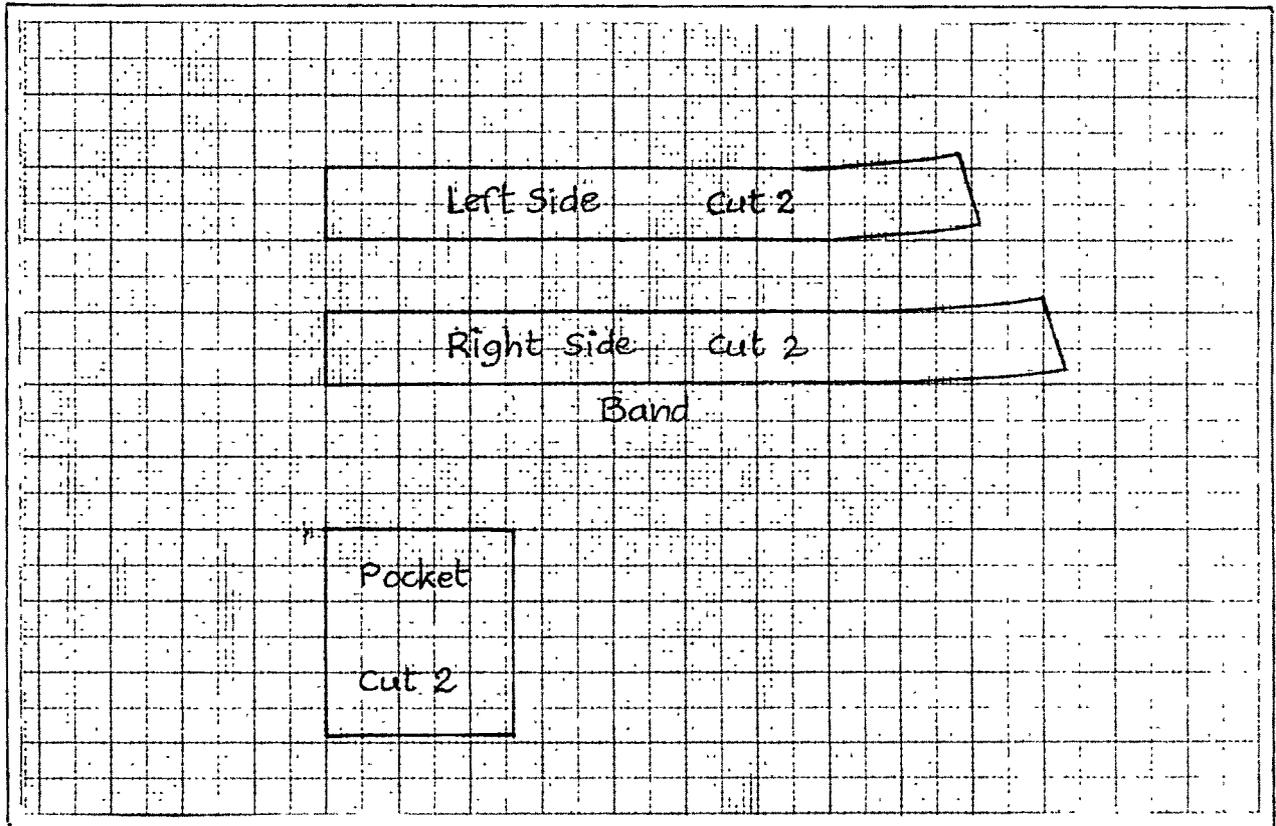
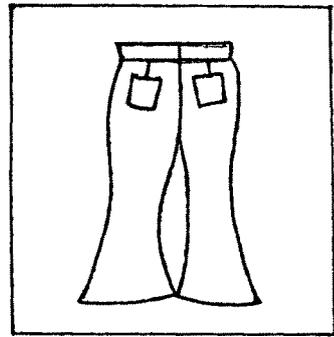
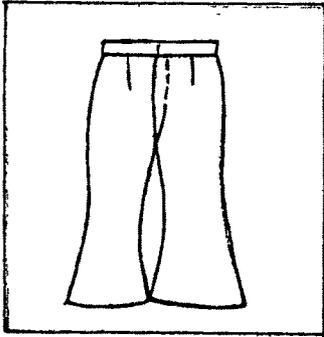


FIG. 31 (Contd.)

Method of draping:

- 1 This was a head-dress encircled around the head along the hairline in a systematic method.
- 2 The fabric was folded widthwise and twisted lightly to drape.
- 3 One end of fabric was put over the right ear, held firmly and wrapped around the head. Each turn was placed one overlapping the other such that head was thoroughly covered from all sides. (Fig.33a, b).
- 4 The turns were taken till about a metre and a half of the fabric was left.
- 5 The remaining fabric was inserted through the folds formed at the back of the head, and pulled out. The end of the fabric was allowed to hang down. The length of the fabric reached about waist level. The long end of fabric hanging was known as 'Chhogu'. (Fig.33c).

TOPI:

White colour 'Gandhi topi' was worn by old men. Middle aged men wore 'Topi' only during religious ceremonies.

RUMAL:

'Rumal' was used to cover the head by men of Halpati community. All men used 'Rumal' to protect their head from heat while they were at work. When men went for mourning or to attend funeral, they draped 'Rumal' round their head. 'Feto' or 'Topi' was never worn.

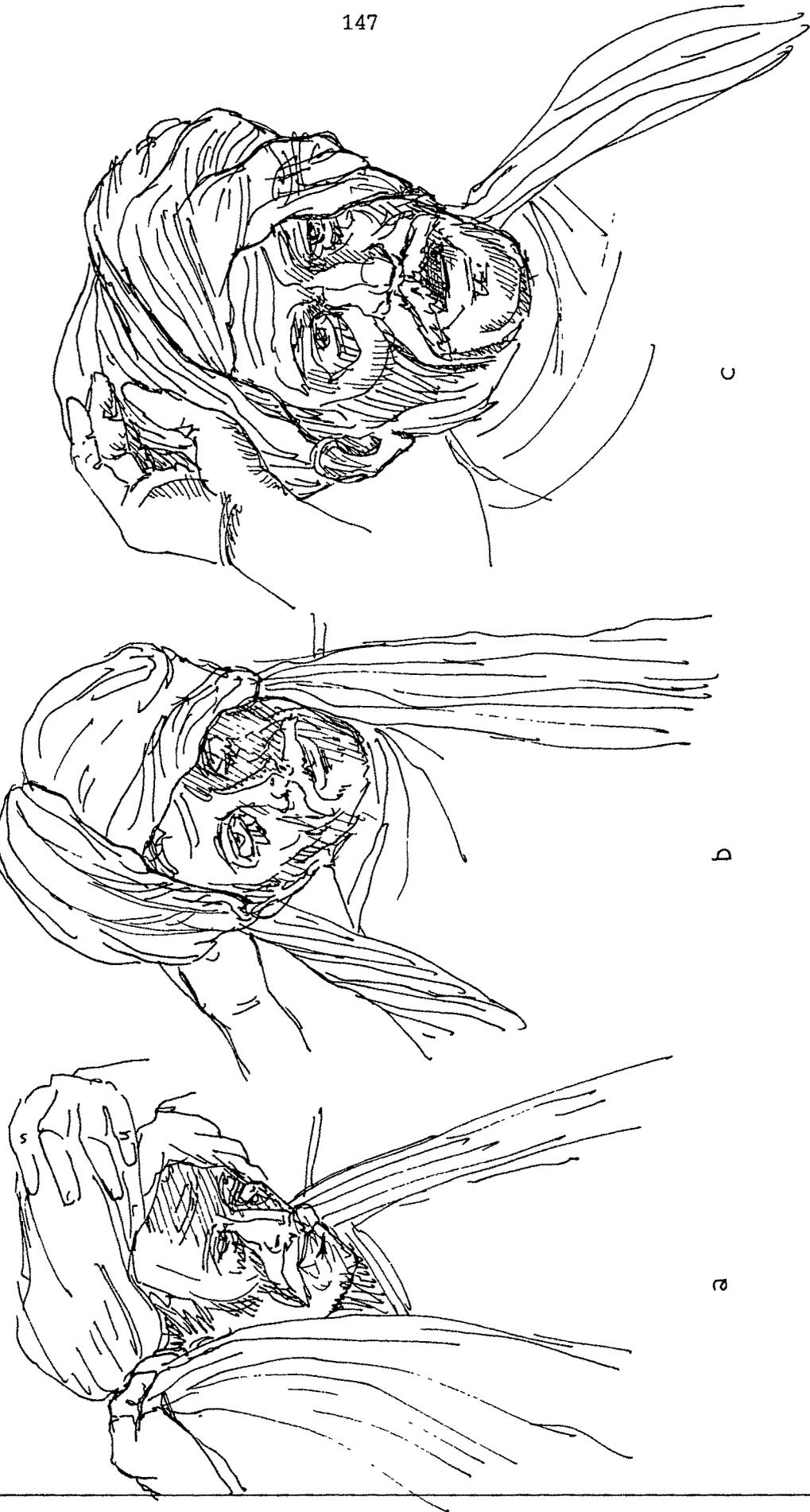


FIG. 33 Feto (Halpati men)

GATRI:

'Gatri' was an essential bridegroom's accessory. A long piece of white cotton fabric or 'Dhoti' was folded lengthwise into a narrow fold of about 13 to 15 cms. This was then draped over the 'Khameez' or now-a-days it is draped even over the shirts.

Method of draping:

- 1 The folded fabric was draped around neck such that, the centre of fabric was at the cervical bone. (Fig.34a)
- 2 Both the ends of fabric were placed over the shoulders and brought in front.
- 3 The two ends were crossed at the chest level and taken across back where the two ends were knotted around waist. (Fig.34b, c)
- 4 One end of this was then tied to bride's 'Lugdu'.

CHAMBAR:

'Chambar' was an essential accessory used only by bridegrooms. This was a broach-like decorative article made of fabric with peacock feathers. 'Chambar' was pinned to the left side of 'Feto'. Now-a-days artificial feathers are used and 'Chambar' was pinned to the shirt on left side by bridegroom who did not wear a 'Feto'.

ORNAMENTS:

Earlier Halpati men wore few ornaments. These days they wear any ornament. The following ornaments were worn by them.

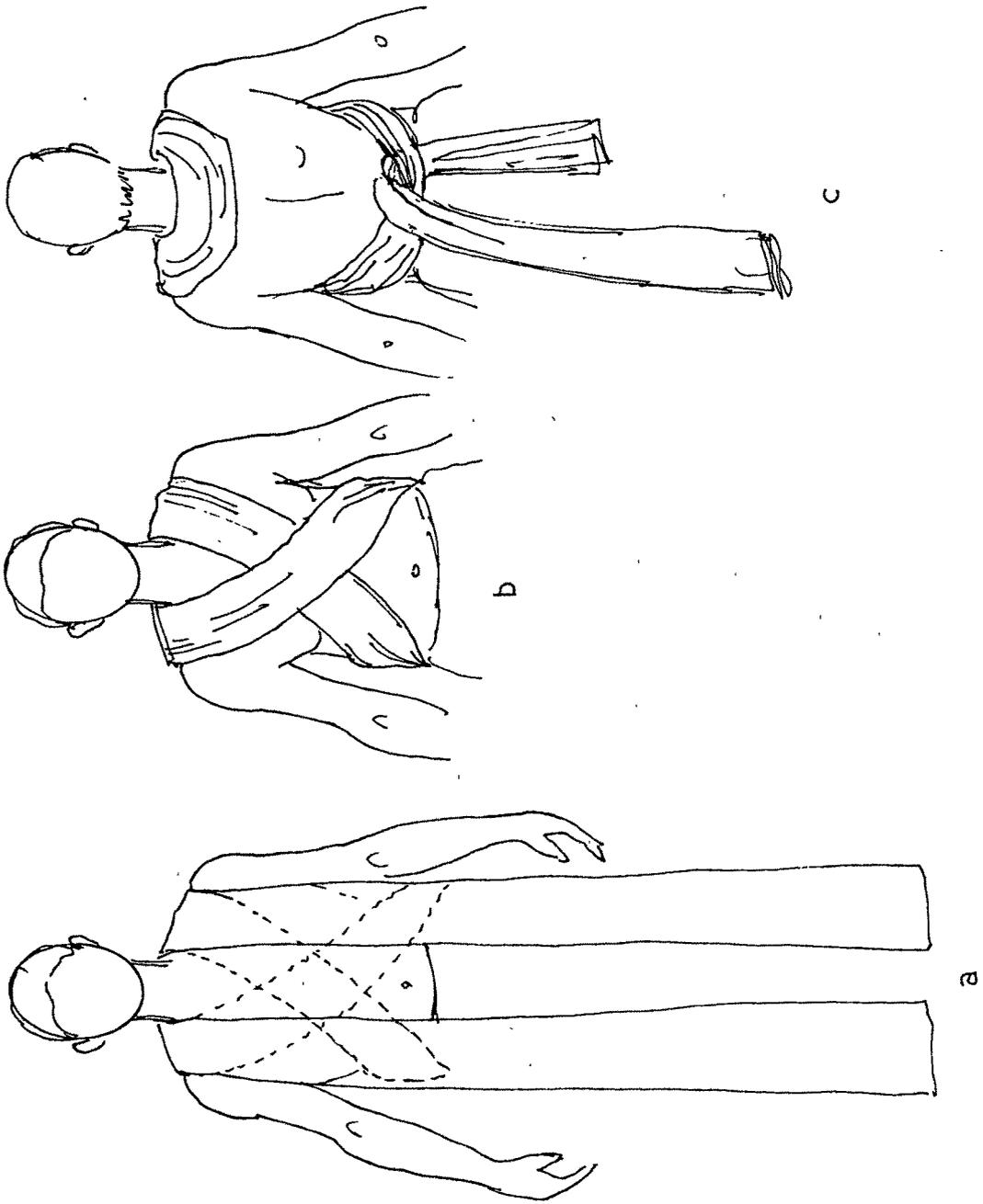


FIG 34 Gatri (Halpati men)

<u>Name</u>	<u>Shape</u>	<u>Material used</u>	<u>Designed for</u>
Kadi	Round	Silver plated	Ear lobes
Pochi	Round flat Pendant with double chain.	Silver plated	Wrist
Sankri (waist band)	Thick flat	Silver	Waist

Halpati men wore the above mentioned ornaments only as a sign of status symbol. Men from well-to-do families wore 'Pochi' during marriage ceremony whereas Sankri was used regularly to secure dhoti in its placé.

FOOTWEAR

Rubber slippers or plastic chappals were used by Halpati men.

COSTUMES OF WOMEN

The various types of garments worn by Halpati women were:

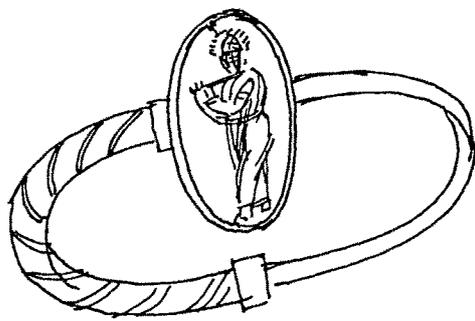
Upper garments - Kapdi, Dagli, Sari blouse.

Lower garments - Ghagro, Lugdu, Sari petticoat, Sari.

Halpati women wore above garments in different ensembles-- as mentioned in Table 11.

KAPDI:

Kapdi was a tailored upper garment worn by brides earlier. It had a deep round neckline and short magyar sleeves. The back was bare except a meagre piece covered either side when Kapdi was tied



Pochi

FIG. 35 Ornament (Halpati men)

around neck and cage level at the back. It consisted of twelve pieces in all. All these pieces were stitched together as shown in Fig.36 and the raw edges were finished by a striking coloured narrow fabric. Wherever two pieces were joined together, a narrow folded strip of fabric was inserted between the two layers. A small narrow patch pocket on the left side at chest level was generally used to put in some coins and 'bidis'. The garment was very short keeping half of the bust uncovered.

Multi-coloured cotton pieces were used to make 'Kapdi' for casual wear and red 'Gajji' fabric was used for the brides. These days it was used occasionally by only some old women whereas it is no longer used by brides.

DAGLI:

'Dagli' a type of blouse, was a loose fitted waist length garment, also known as 'Kabjo'. Five pieces were required to stitch this garment. It had two pieces each, for front and sleeves and one piece for back. 'Dagli' had round neckline with centre front opening always fastened with metal or plastic round buttons and button holes.

Neckline was finished with a facing of the same fabric. Waist-line darts were also made. It had two patch pockets on the right side of the wearer. One pocket was stitched about the hemline on the face fabric. This pocket usually had some gathers on the top as shown in Fig. 37, whereas, the second pocket was attached to the wrong side of the fabric which was ultimately known as

Scale - 1 : 4 cms

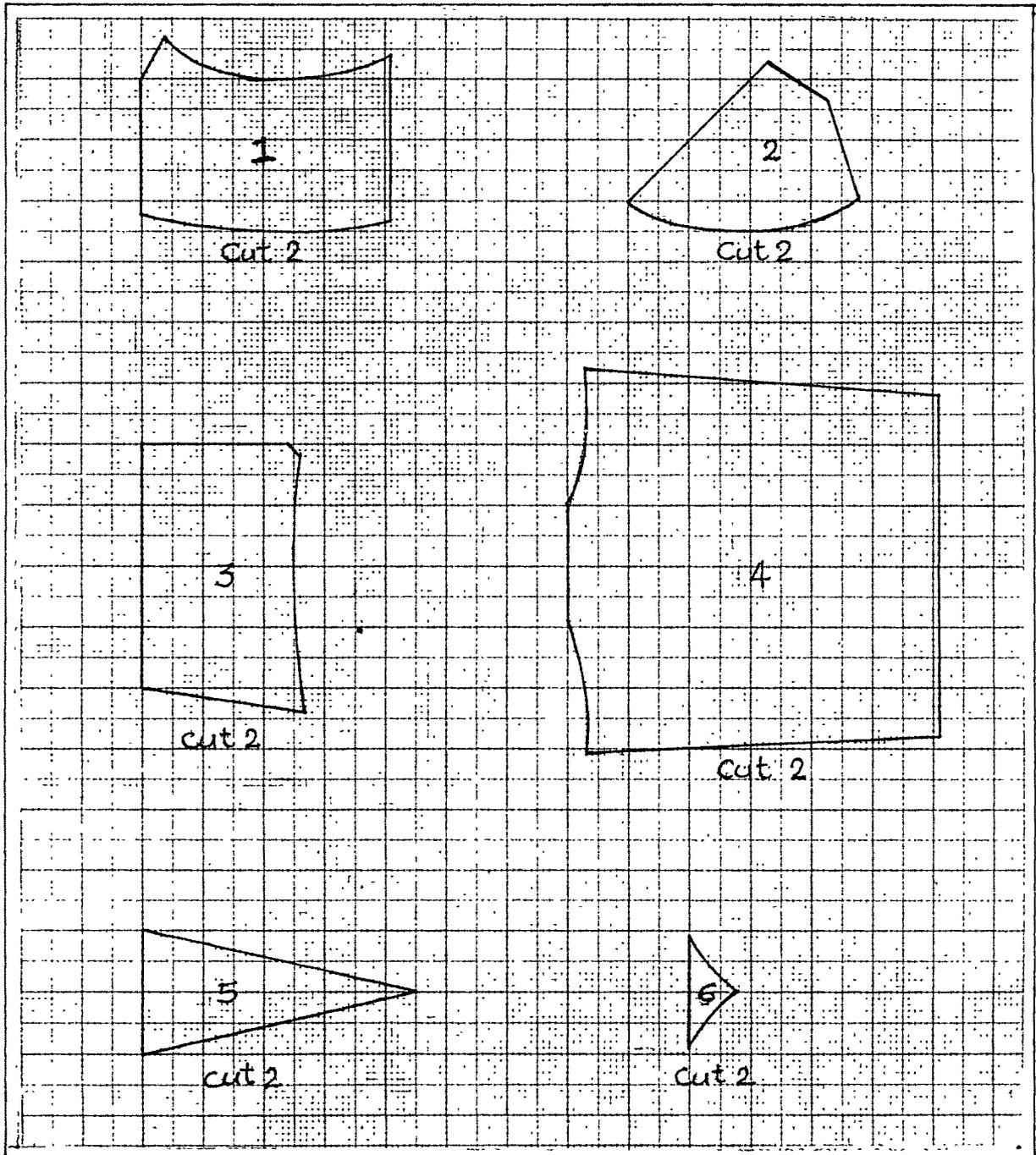
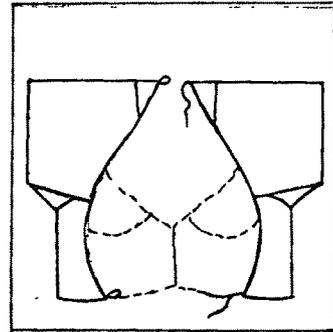
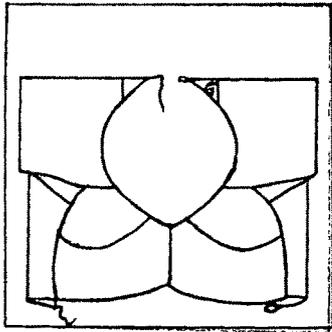


FIG. 36

Kapdi (Halpati Women)

an inner pocket. The stitching line was visible on the face fabric as lining was not used for the garment.

This garment had set-in short sleeves which had fine pleats at the round arm till the armhole. The hemline of sleeves was finished with facing of same fabric. These sleeves were known as 'Dadar Bai'.

'Fugga Bai', i.e. puff sleeves were also used for the same garment. Gathers were made on both the sides of the sleeves, i.e. around the cap and round arm. These gathers were evenly distributed around the centre of the sleeves and finished with piping of same coloured fabric. Now-a-days plain set-in long sleeves were widely used by younger age group women, i.e. 21 to 30 years, whereas 'Dadar Bai' were used earlier only.

Plain or printed cotton fabric was used for this garment. Bright coloured prints were common amongst Halpati women, e.g. yellow, green, red, blue, orange. Yellow coloured 'Dagli' was usually used by brides only. These days plain cotton fabric was used.

SARIBLOUSE:

Sarib blouse was known as 'chori'. It had round or 'V' neckline and centre front full opening. The neckline was finished with facing or piping. This had waistline, side seam and centre front darts in the front, and back had only waistline darts. It had set-in sleeves about four to five cms. above elbows. The length of sarib blouse was same as worn by non-tribal Hindu women. Cotton fabric

Scale - 1:4 cms.

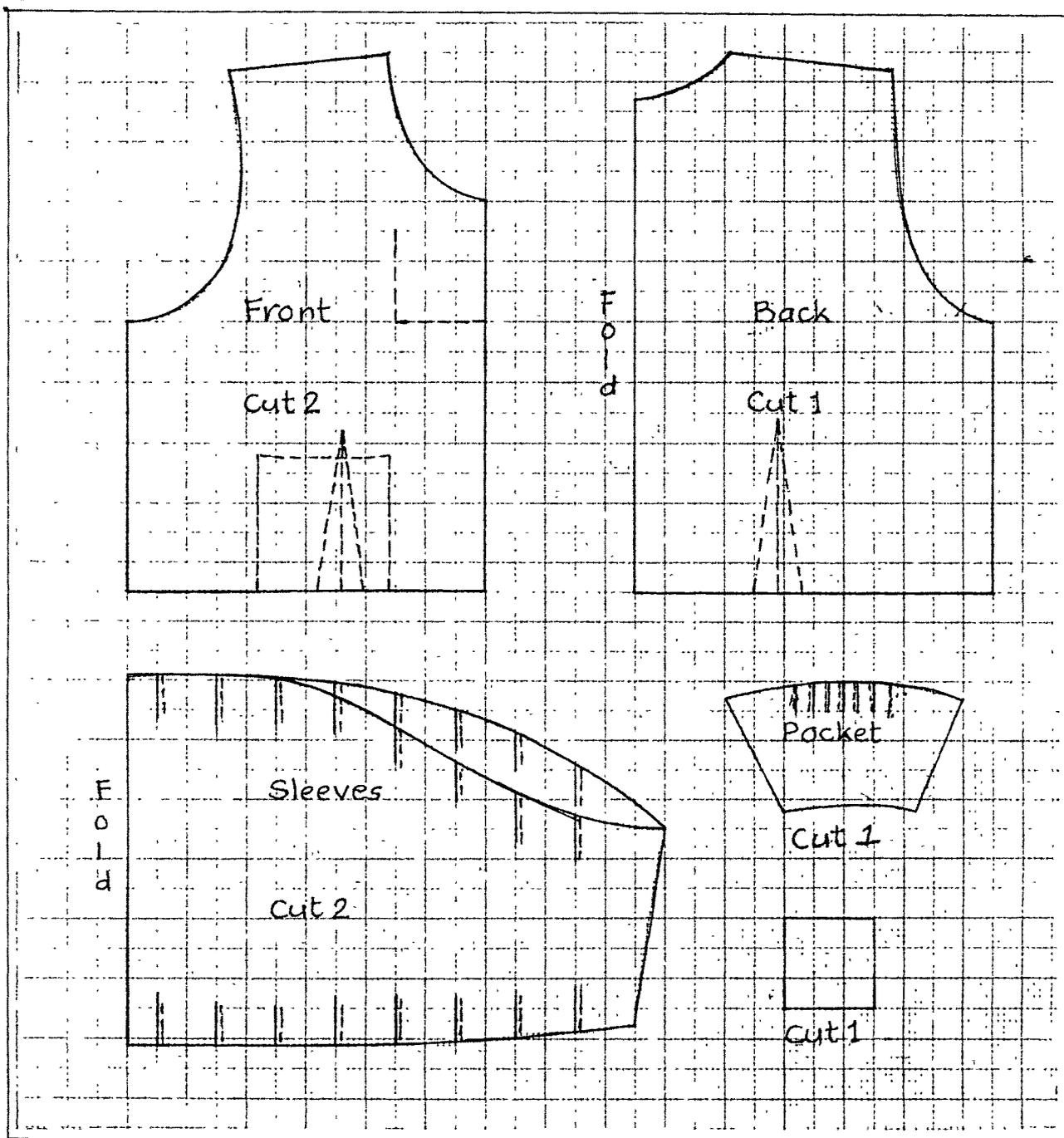
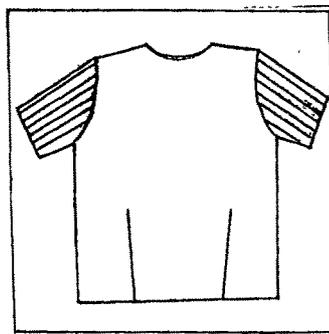
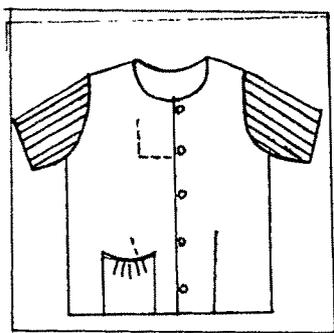


FIG. 37 Dagi 1 (Halpati Women)

Scale - 1.4 cms.

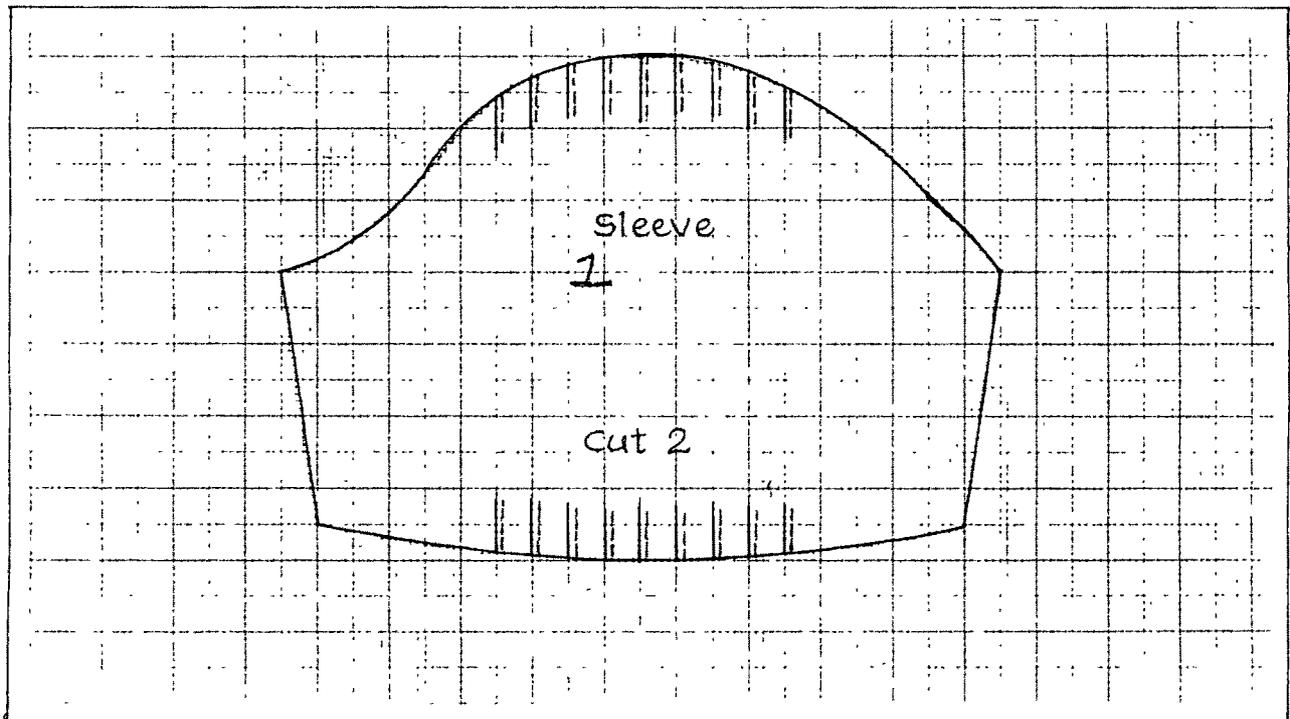
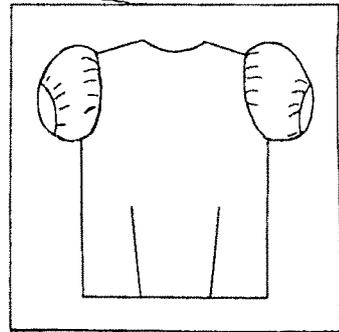
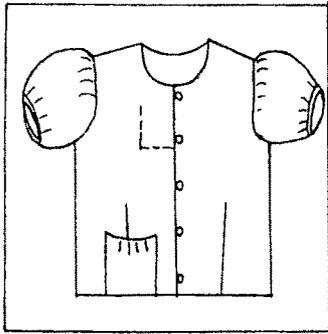


FIG.38 Dagli-2 (Halpati Women)

Scale - 1.4 Cms

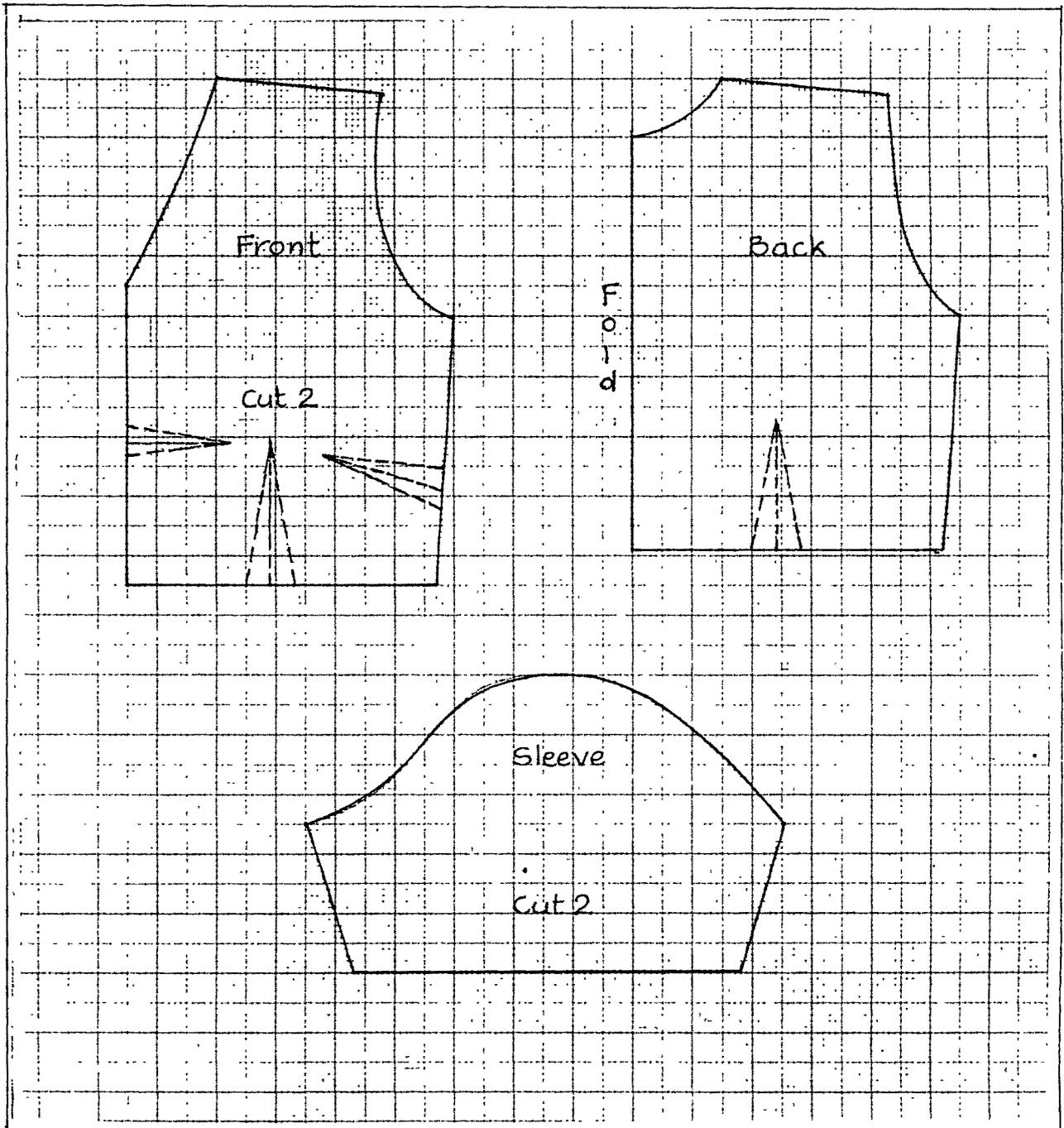
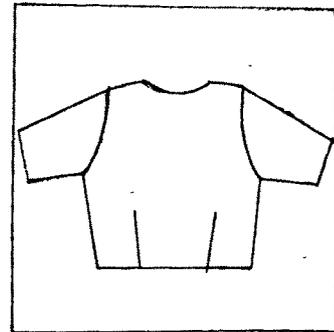
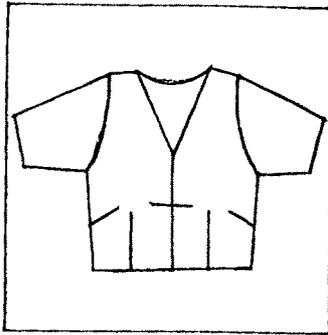


FIG. 39 Sari Blouse (Halpati Women)

in dark colours were used. Sari blouse was widely used by younger married women.

GHAGRO:

'Ghagro' when tied around the waist covered the lower body from waist to ankle or less. This was cut and stitched on widthwise grain. The selvedge of the fabric was along the circumference of the garment. Gathers were made on the upper side of the fabric and waist band was attached to it. The round waist of 'Ghagro' was more than actual round waist measurements. The width of waist band was about 5 cms. The hemline was folded and machined. The sides of the garment were not joined together. The fabric used for this garment was about 1.10 to 1.20 mts. in length and 85 to 90 cms. in width.

Cotton printed fabric in dark colours was used for 'Ghagro.' Dark prints were usually made on off white background. Earlier brides wore red Ghagro with small dots which was known as 'Bangara-no-ghagro'. Now-a-days this type of fabric is not woven.

The length of the garment after draping was about thigh to knee length.

Method of draping:

1. Keeping point 'E' (Fig.40a) at the centre back waist and the backside material snugly fitted around the hips, 'Ghagro' was draped right over left tucking 'A' and 'B' at the back, i.e. 4 the 5 cms. away from the side seams (Fig.40b,c,d)

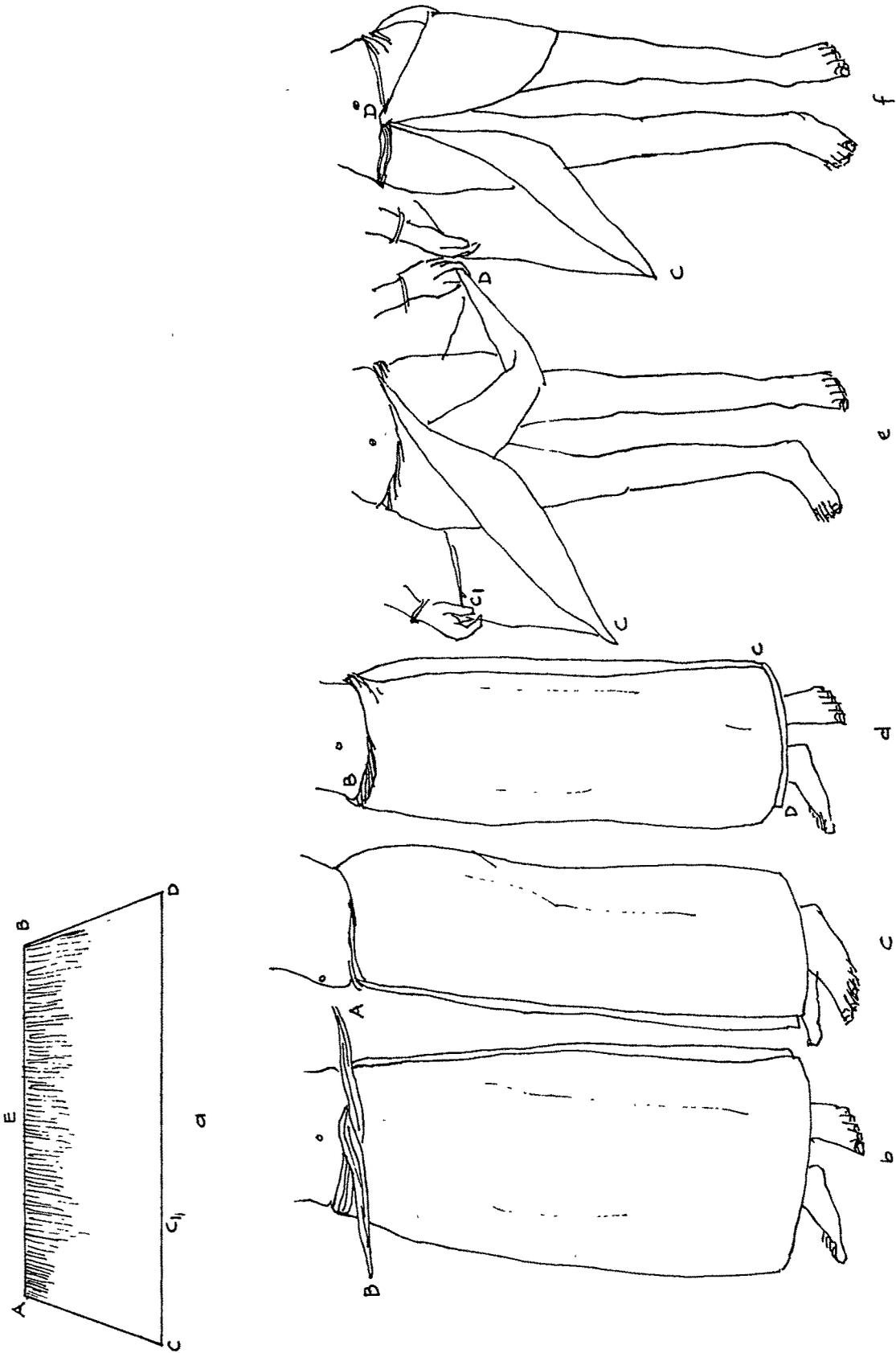


FIG. 40 Ghagro (Halpati women)

2. The hemline was taken upwards outwardly, till the waistline and corner 'D' was tucked in at the centre front waist (Fig.40e, f).
3. The hemline taken upward around the waist was so adjusted that the excess hemline fabric was brought in front tucked in at the centre over the corner 'D' leaving the corner 'C' hanging down in the centre (Fig. 40g).
4. The loose end of fabric corner 'C' was taken at the back through the legs and tucked in at centre back waist (Fig. 40h).

LUGDU.

'Lugdu' measured 4.30 to 5.00 mts. in length and 1.17 to 1.22 mts. in width and covered both the lower and upper part of the body. When required it also served the purpose of covering the head. It was draped over the ghagro. In olden times 'Ghagro' with 'Dagli' was worn for all times both at home and while at work in farms whereas 'Lugdu' was worn only while going out or when a visitor visited them. Now-a-days 'Lugdu' was used mostly by all women. 'Lugdu' commonly in use were of two varieties. It had small checks in the field with a border. Borders were of two types - real jari border known as 'Hachi kor' and tested jari border known as 'Juthi kor'. 'Hachi kor 'Lugdu' was only used for the casual wear. This 'Lugdu' was known as 'Channa chokdi' and was worn by women of older age group. Widows used purple

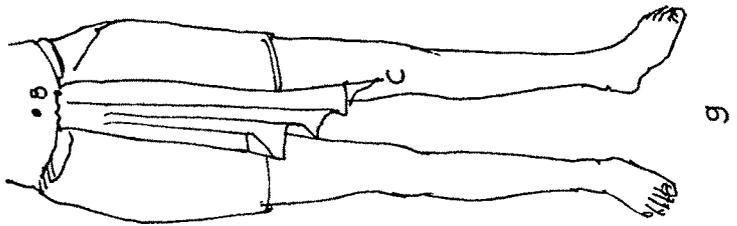
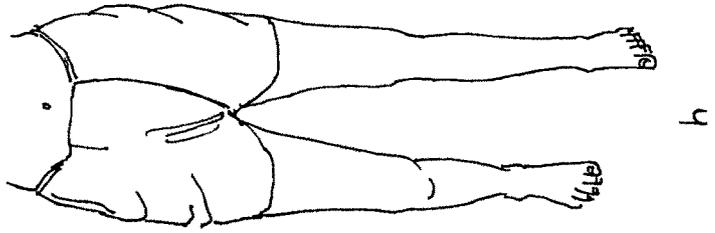
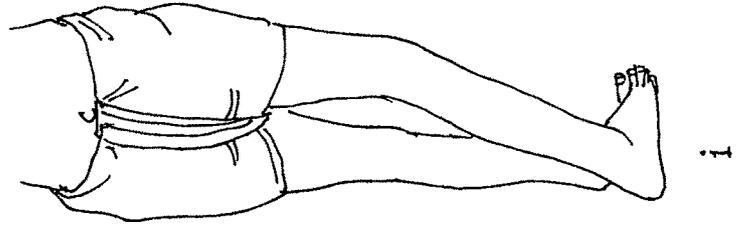


FIG 40 (Contd)

coloured 'Lugdu' known as 'Kari bhuri' chokdi. The second variety of lugdu had plain field with a border known as 'Garo'. This was usually in green, red, blue and black background widely used by younger married women. Green bordered 'Garo' was worn by brides for their marriage. Earlier red or green 'Channa' chokdi 'Lugdu' was worn by brides. The border was known as 'Gandevi kinar'.

Method of draping:

1. 'Lugdu' was draped from left to right such that the top edge corner was tucked in centre and the same edge was tucked all round the side waist and back over the hips and brought in the centre front (Fig.41a,b).
2. The left side front fabric was picked up 9 to 10 cms below the navel and tucked in the centre front to reduce the length (Fig.41c, d).
3. The 'pallav' was taken over the right shoulder from behind, such that the fabric over the left hip falls loose, known as 'Fant'. This was used to cover the head (Fig.41e).
4. On the right side of 'Lugdu' fabric point was picked up 9 to 10 cms below the navel and tucked up to reduce the length. (Fig.41f).
5. The excess fabric in the front was pleated and tucked in the centre front (Fig.41g, h, i).
6. Leaving the top most pleat hanging loose, the other pleats were twisted and taken at the back through the legs and tucked in at the centre back waist (Fig.41j).

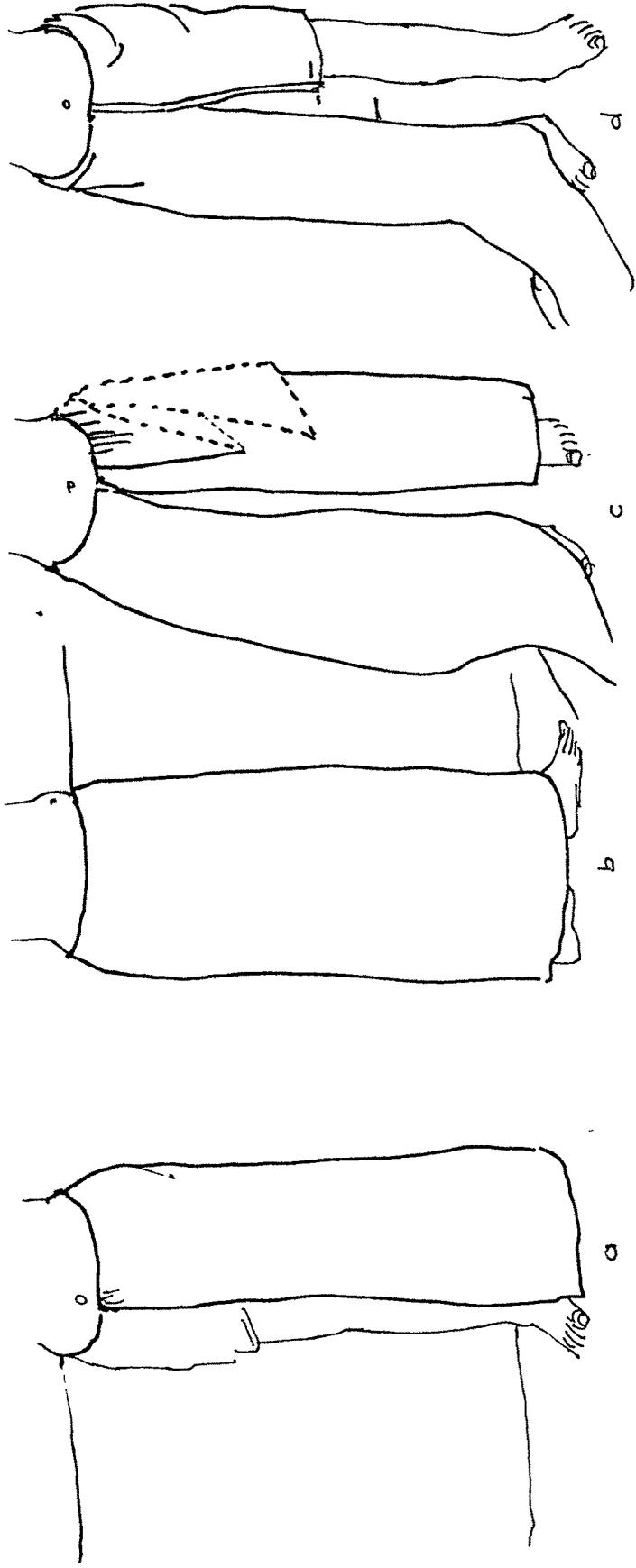


FIG41 Lugdu (Halpati women)

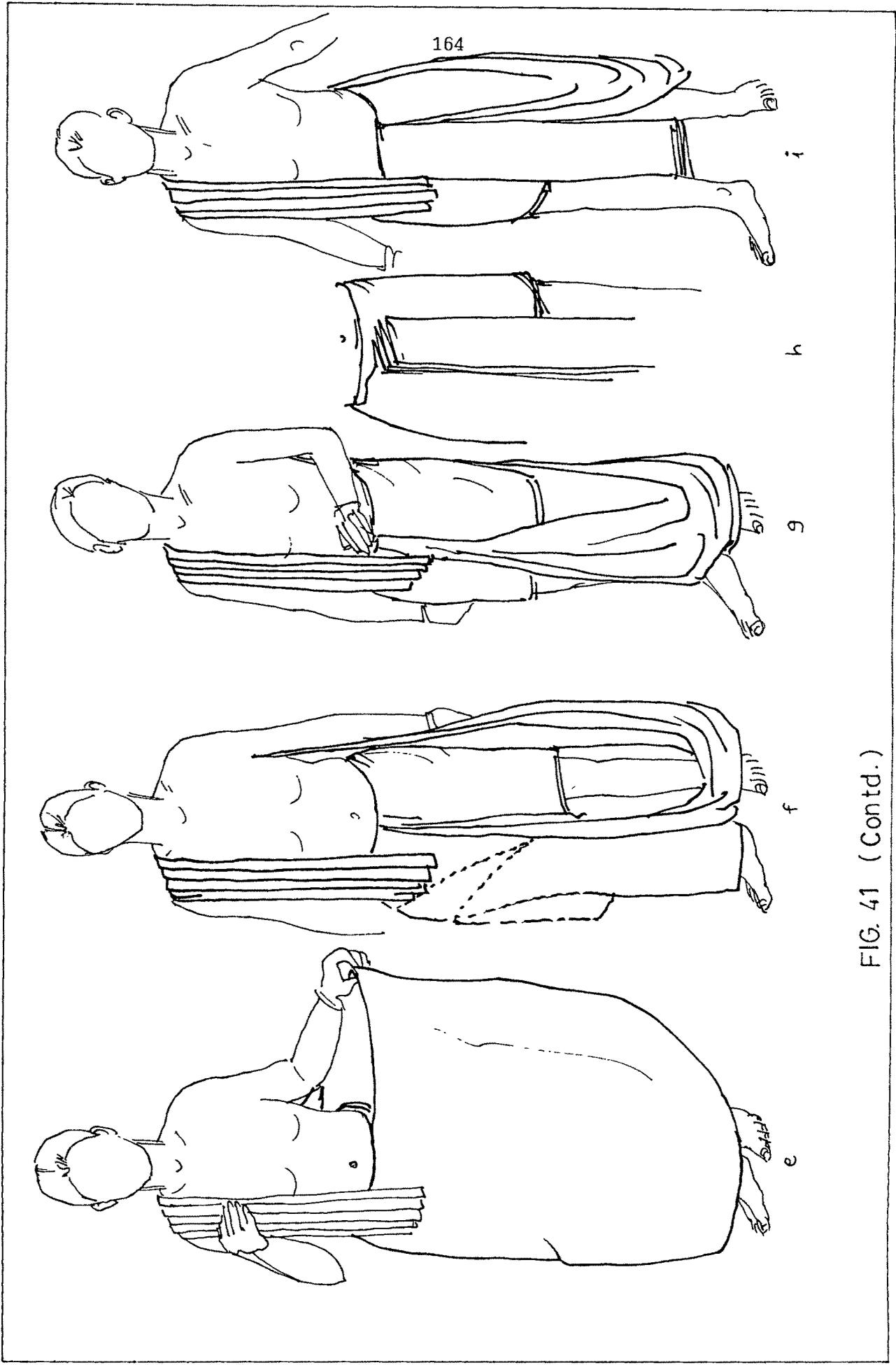


FIG. 41 (Contd.)

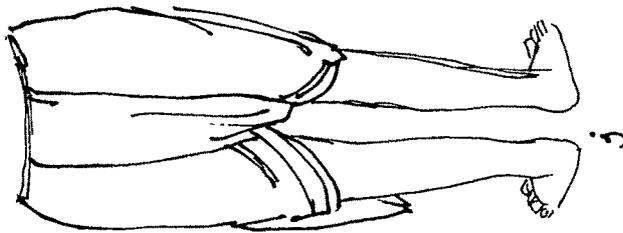
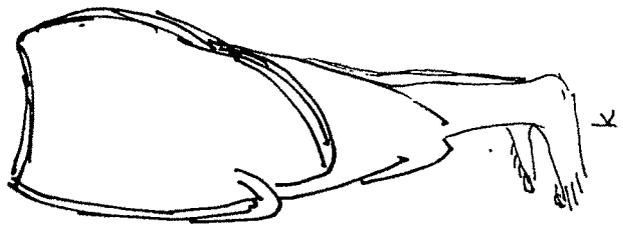
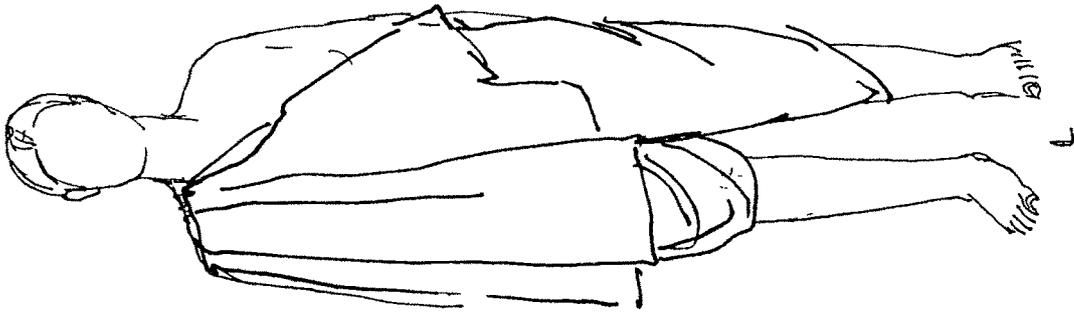
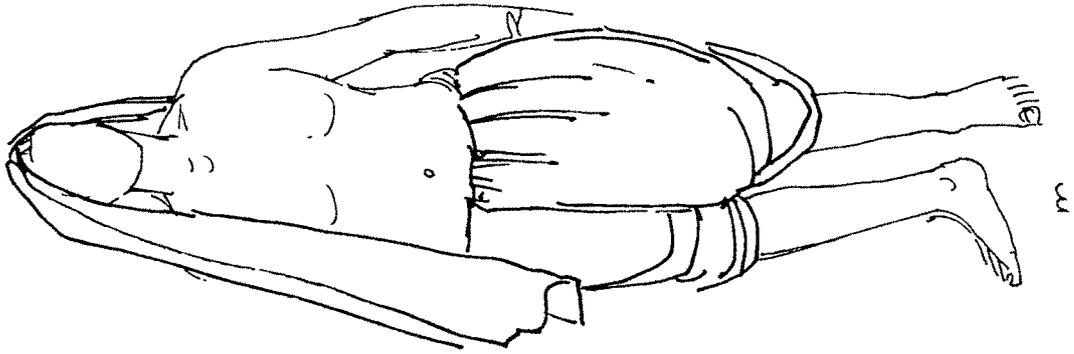


FIG. 41 (Contd.)



PLATE 12 : Ensembles of Halpati women

7. The left side leg was covered more than the right side leg (Fig.411).
8. The head was covered with 'pallav' sometimes only by older women (Fig.41m).

SARI:

Sari was same as that worn by non-tribal women but the draping method was similar to that of 'Lugdu'. This was worn by daughter-in-laws and young ladies.

Sariblouse, sari petticoat with sari draped in Gujarati style was worn by only younger women when they went out of their village or during some occasions. The method of draping the sari was same as that worn by non-tribal Hindu Gujarati women.

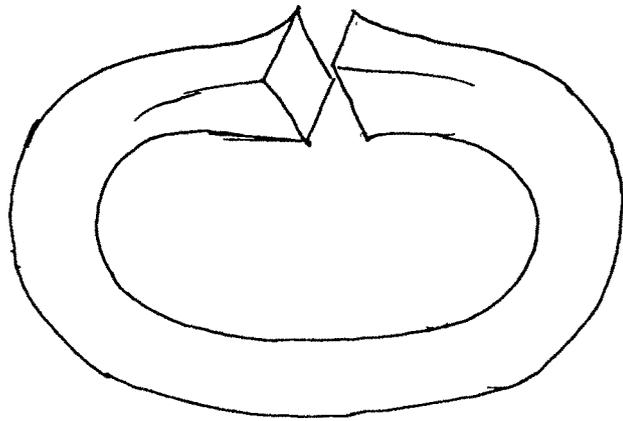
ORNAMENTS:

Halpati women were fond of ornaments. As they always worked for patidars as slaves, their economic condition was very poor and could however, manage only some ornaments which were essential to wear. They could not even dream of wearing silver ornaments. Ornaments worn by them were commonly made of brass, zinc alloy and silver plated.

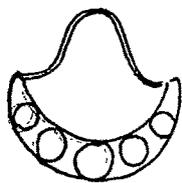
<u>Name</u>	<u>Shape</u>	<u>Material used</u>	<u>Designed for</u>
Kaap	Stud	Zinc alloy, Brass	Ear lobes
Rings	Round	Brass, Plain with white stone engraved	Ear lobes

<u>Name</u>	<u>Shape</u>	<u>Material used</u>	<u>Designed for</u>
Jad	Stud	Brass	Nose
Kari	Round	(a) Black lacquer beads	Neck
Gathi	long	in black thread	
		(b) Black lacquer with red glassbeads in black thread.	Neck
Kadu	Thick oblong round with snake face on both sides	Nickel	Wrist
Kawdi	Thin round	Brass, glass or plastic	Wrist
Chuddo	Wide round	Red lacquer with a silver like strip engraved in the centre.	Wrist
Challi	Wide round plain surface bangle	Brass	Wrist
Bangadi	Round thin	Plastic or glass	Wrist
Nakhali	Crescent shaped	Gold studded with stones	Top of the ear
Daniyu	Long	One gold bead with 2-3 black lacquer beads	Neck (married)

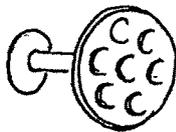
169



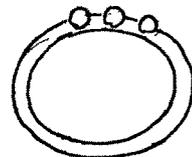
Kalla



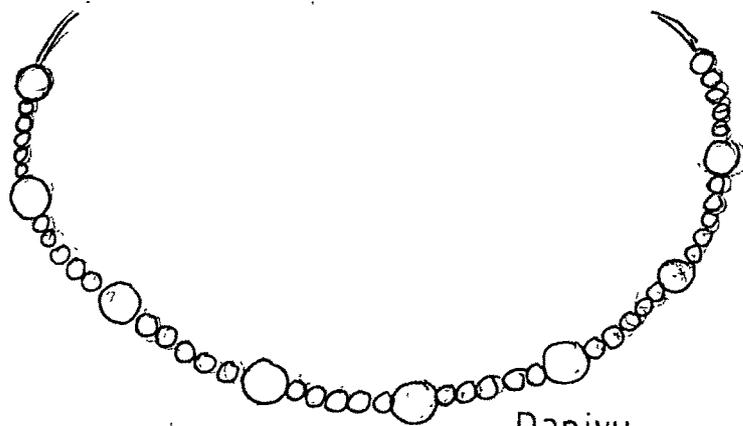
Nakhali



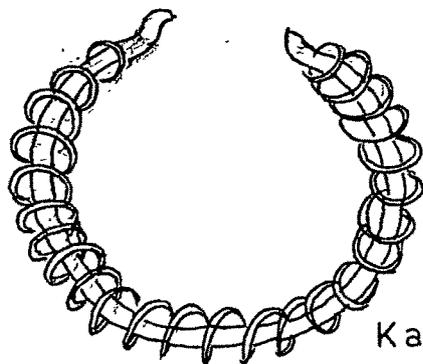
Kaap



Vita



Daniyu



Kadu

FIG 42 Ornaments (Halpati women)

<u>Name</u>	<u>Shape</u>	<u>Material used</u>	<u>Designed for</u>
Kalla	Wide, thick raised or long round	Nickel	Ankles
Vita	Raised oblong round	Nickel	Toes (married)

'Nakhali' and 'Daniyu' were used by well-to-do people during British rule. It was essential for a bride to wear 'Kaap', 'Kari ganthi', 'Chuddo', 'Kawdi', glass, 'Vita' and 'Kalla'. All these ornaments were given to bride by bridegroom's family which was a must to be worn during marriage as these were symbols of marital status. The widows had to remove all the ornaments and were expected to wear only metal 'Kaap' and 'Kawdi' made of brass. She can never use 'Kari ganthi' and 'Kalla' or 'Sankra'. On the twelfth day after her husband's death, her brother gets 'Kaap' and 'Kawdi' which she wears for rest of her life.

Footwear:

Footwear were only sometimes used by women of the age group 21 to 30 years. They only wore rubber slippers.

5.2.3 Costumes of Rathwa Tribe

'Rathwa' tribe is said to be the native of 'Rath' region of Chhota Udaipur taluka and Vindhyaachal region of Madhya Pradesh. According to Tadvi the tribal traditions and life style are conserved by the Rathwas more than the other tribals of Gujarat.

COSTUMES OF MEN

The different garments worn by Rathwa men were:

Upper garments: Bandi, Bodice, Khamis, shirt.

Lower garments: Kohtu, Kedhatiyu, Dhoti, Potdi, Hajurio, Lungi.

Head dresses : Fariyu, Feto, Rumal (Scarf, handkerchief)

Accessories : Charho, Galgatro, Kohda.

Ornaments

Footwear

The garments were worn in different ensembles as shown in Table 18.

BANDI:

'Bandi' was a tailored upper garment worn both as an under garment and also as a top garment. This garment was worn by middle aged and old men of Rathwa community. 'Bandi' was of waist length or 5 to 7 cms longer.

Plain, printed or striped handwoven cotton fabric was used for this garment. It was a six piece garment as shown in Fig.43 . It had short set in sleeves and a welt pocket located at the waist

TABLE 18 : TRADITIONAL AND EXISTING ENSEMBLES OF MEN AND WOMEN
OF RATHWA TRIBE

ENSEMBLES	MEN	WOMEN
1	Kohtu with Feto/Fariyu	Ghagro with Odhanu
2	Kohtu, Kedhatiyu/Hajurio/ Dhoti/Potdi/Bandi/Khamis with Feto/Fariyu	Kanchru/Angarkhi, Ghagro with Odhanu
3	Kohtu, Dhoti/Lungi, Bodice/Shirt with Fariyu/Rumal	Kabjo/Sariblouse, Ghagro with Odhanu/Sari
4	Kohtu, Potdi, Feto with Charho (Bridegroom's ensemble)	Angarkhi/Kabjo/Sariblouse Fotio with Odhanu
5	Kohtu, Potdi, Khamis/ Shirt, Charho/Galgatro with Feto/Rumal (Bridegroom's ensemble)	Sariblouse, Fotio/ Sari petticoat with Sari

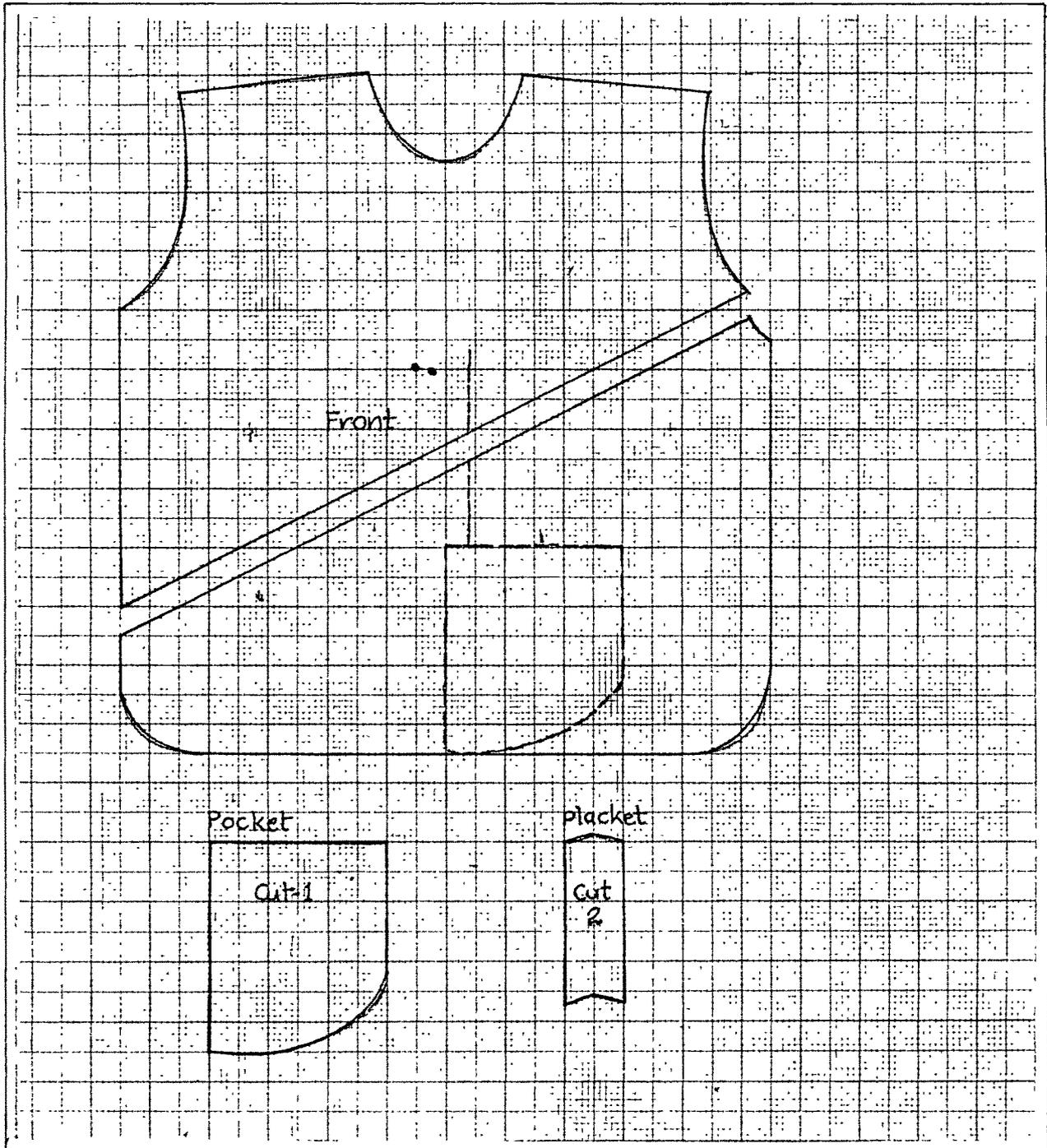
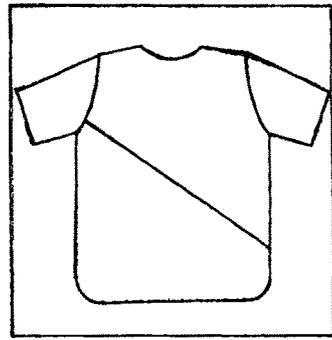
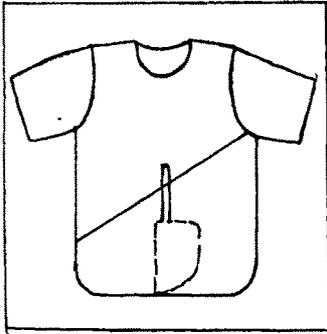


FIG.43

Bandi (Rathwa Men)

Scale - 1:4 Cms

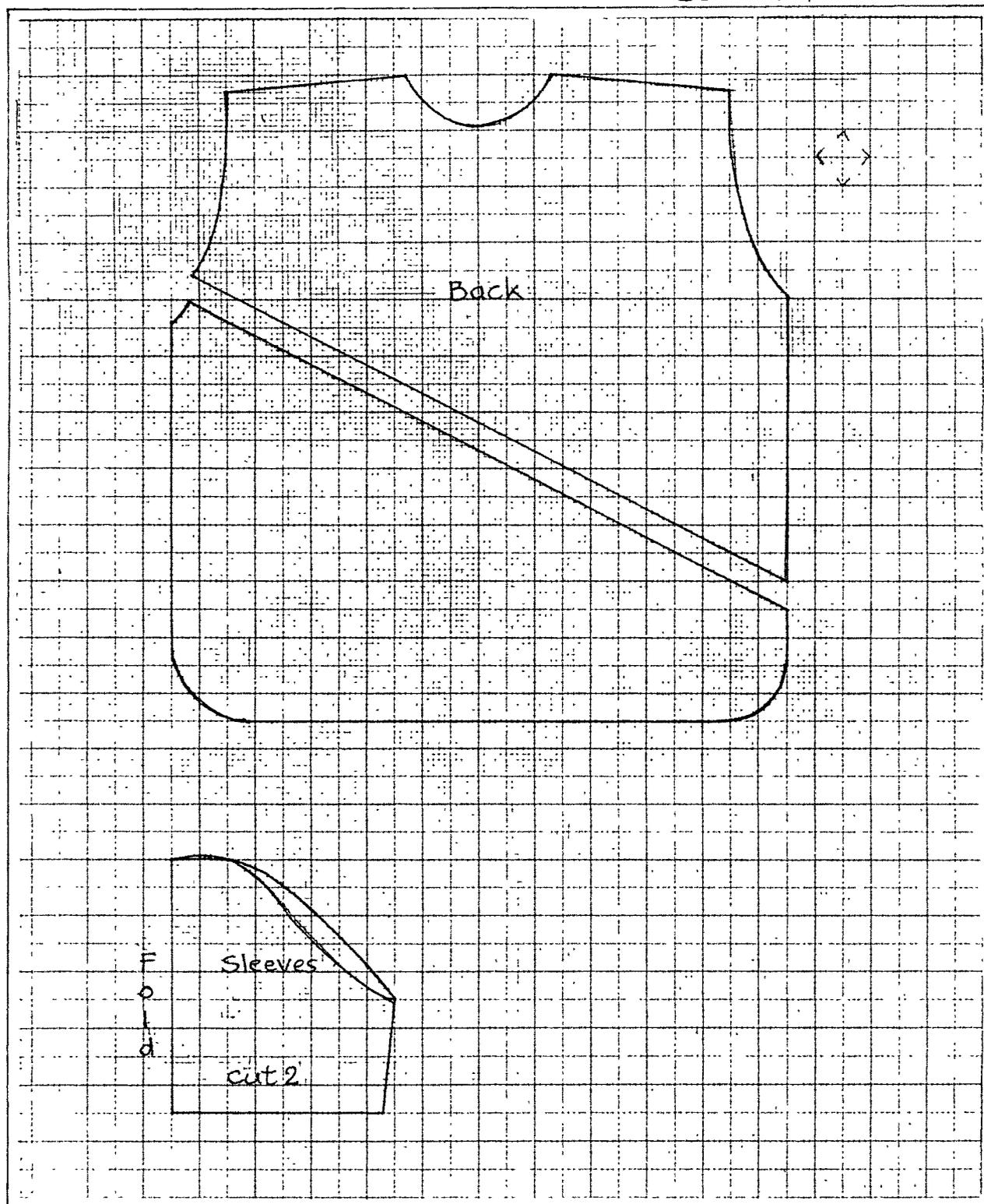


FIG.43 (Contd.) . (Rathwa Men)

level in centre front. The bag of the pocket reached till the hemline, stitching of which was visible on the face side of the fabric (Fig. 43). Lower edge of Bandi was finished by folding and machining.

BODICE:

Another style of 'Bandi' commonly known as 'Bodice' was used by adolescent boys and young men. This was sleeveless and made from cotton knitted material usually in dark colours, i.e. maroon, blue, red, green, etc. It has a round neckline and the length of the garment was till the waist. 'Bodice' was worn both as an upper top garment and also as undergarment during winter season for extra warmth. This was readily available in the market.

KHAMIS:

'Khamis' was worn only by Rathwa men. The distinguishing features of this garment were: A shoulder flap with a big button, large patch pocket with a box pleat in the centre and a triangular flap over the pocket (Fig. 44). The garment length varied between hip to thigh length.

The garment had full roll straight collar, set in sleeves of elbow length the round arm of which was finished by folding and machining. 'Khamis' had centre front opening till waist length or four to six cms. shorter. It had a kurta opening/placket and the overlapping end was either rectangular or triangular in shape and finished by top machining. Patch pocket was stitched on either side of the placket. A third pocket of the same kind was stitched

Scale - 1 : 4 Cms .

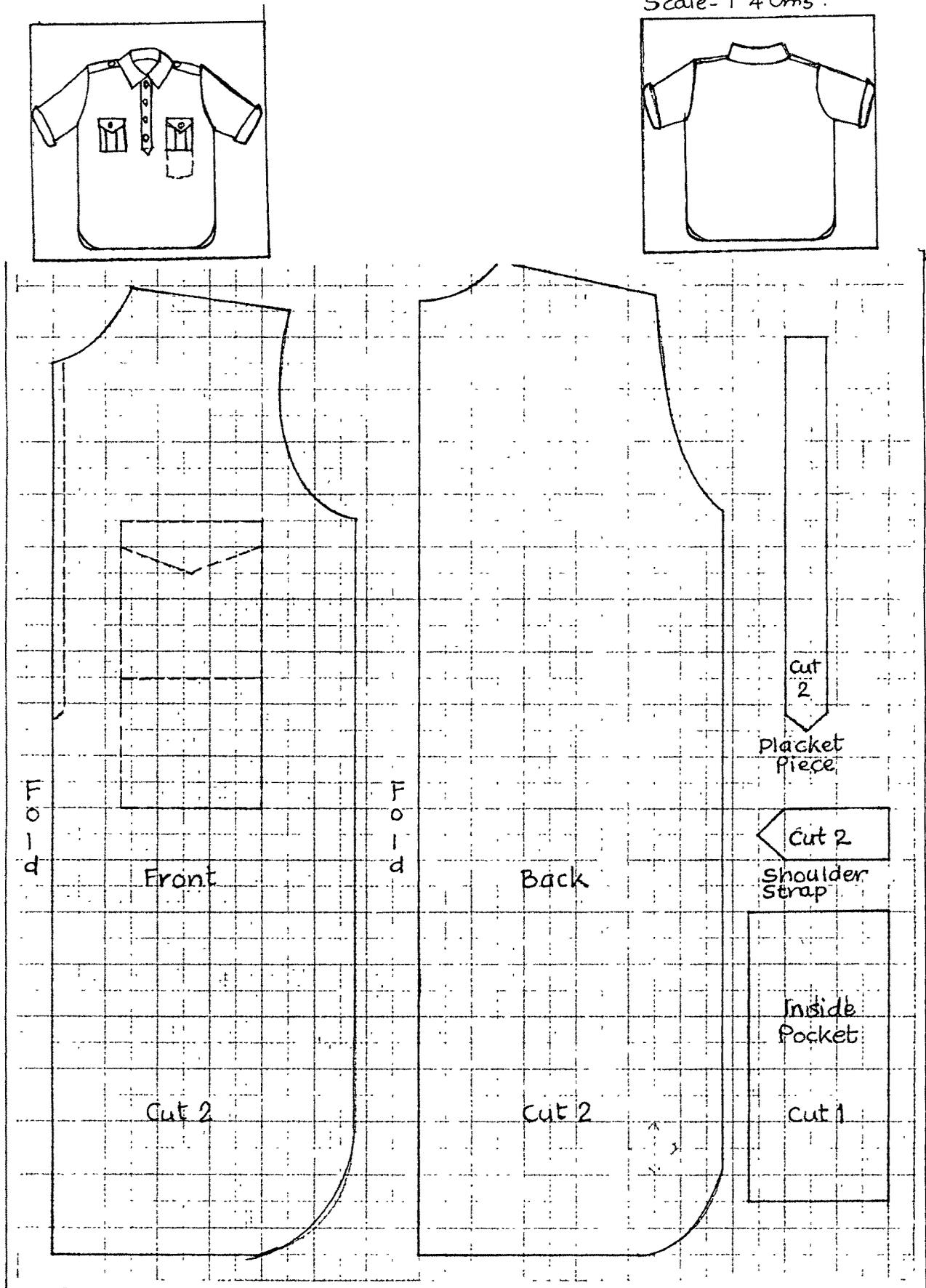


FIG.44 Khamis (Rathwa Men)

Scale - 1.4 Cms.

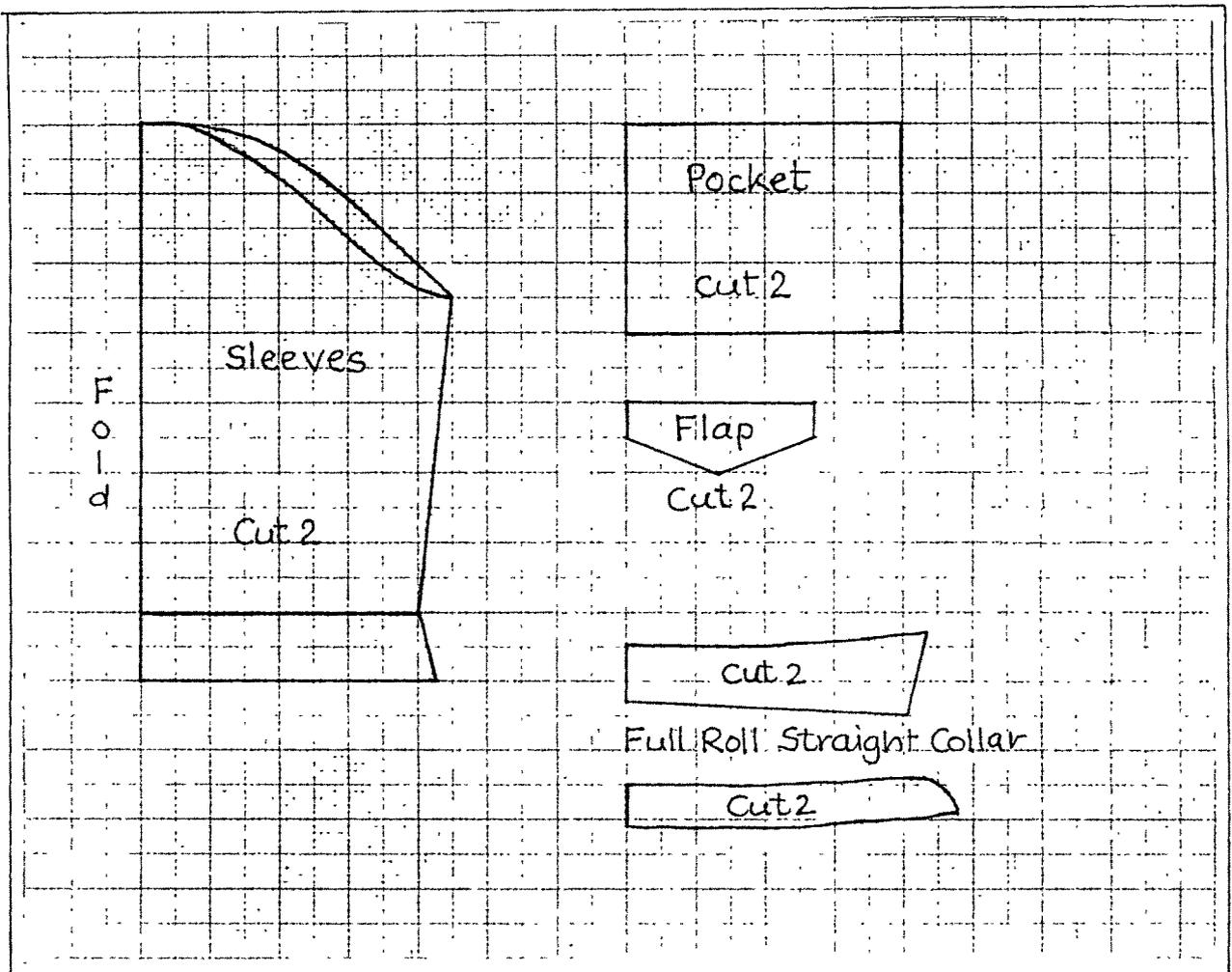


FIG. 44 (Contd.)

at the inner left side of the 'khamis', and the stitching line was seen on the right side of the garment. The lower end was shaped and finished by machining. Cotton fabric in maroon, blue or green colour was used by Rathwa men for 'Khamis'.

SHIRT:

The constructional details of the shirt worn by Rathwa men were similar to that worn by Bhil men. Usually cotton printed fabric was used for shirt.

CHARHO:

This was draped by the bridegroom over the shoulders during the marriage ceremony. 'Charho' was a rectangular piece of thick cotton fabric in red or maroon colour, with all over diamond design in black and orange combination. It measured 1.5 to 2.5 metres in length and 1 metre in width.

Method of draping:

1. 'Charho' was draped over the left shoulder, one end of which was loose in front across the chest as shown in Fig.51a and the other at the back.
2. The 'Charho' fabric at the back was then wrapped around the waist and knotted with the front piece towards the right side of the waist (Fig.51c, d).
3. Bride's Sari 'pallav' was tied to any one end of Charho for seven feras (seven steps of marriage rituals).

GALGATRO:

'Galgatro' was another variation of 'Charho' used by the

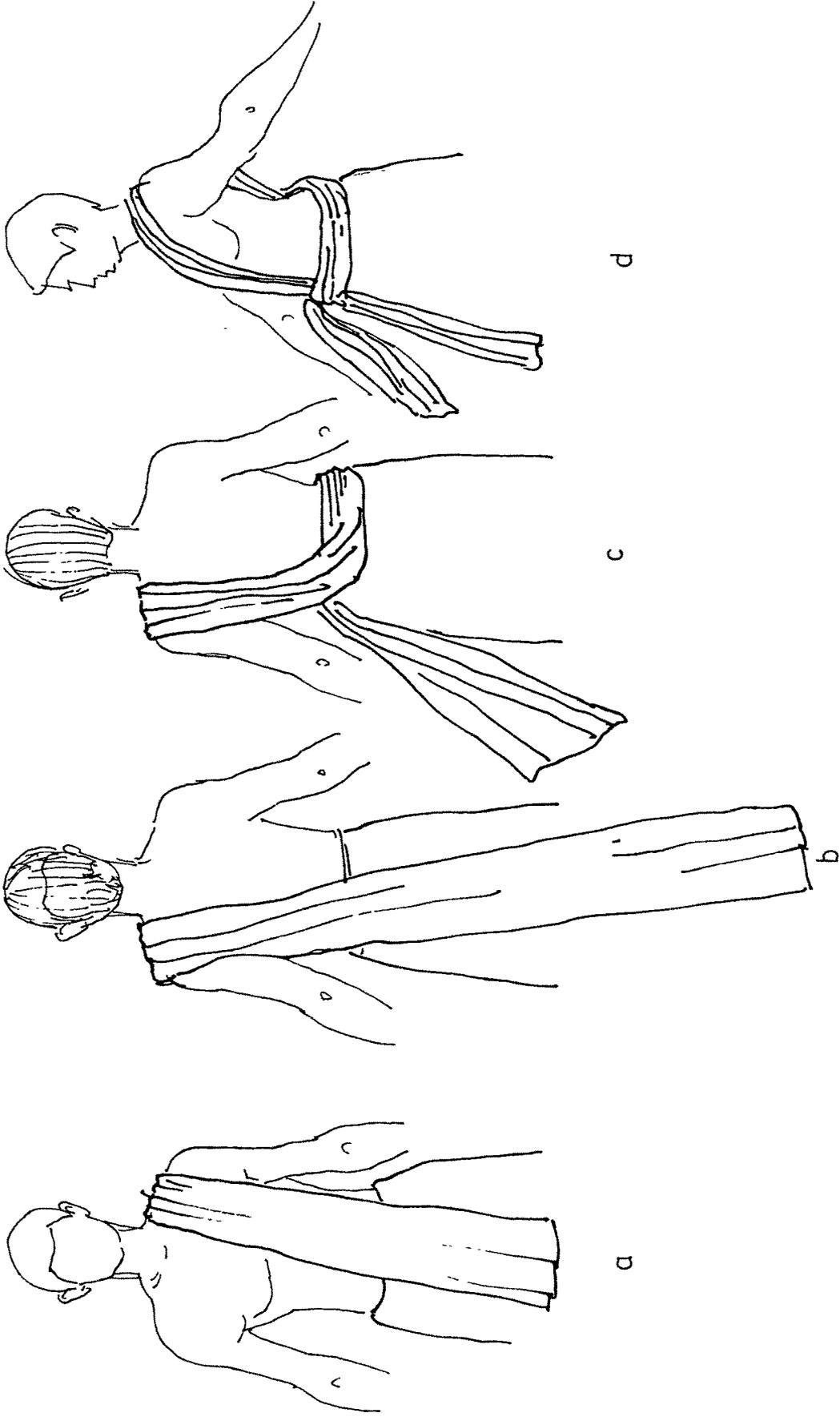
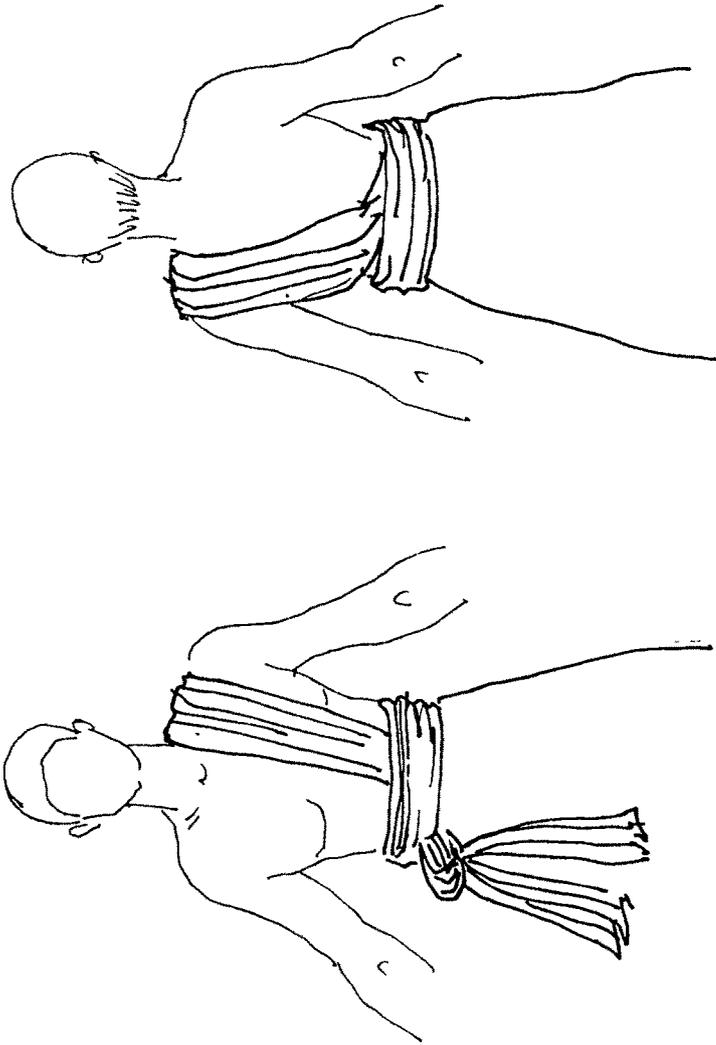


FIG. 51 Charho (Rathwa men)



e

f

FIG 51 (Contd.)

bridestroom for the same purpose. Fine cotton fabric was used and the size varied between 4 metres to 5 metres in length and 1 meter to 1.25 meters in width.

Method of draping:

1. The centre of the fabric was adjusted at the centre back and the two ends of it were brought in front, at the centre front waist over side waist.(Fig.52a).
2. Fabric end brought in front from right side waist was draped over left shoulder, such that it fell loose at the back. Fabric end which was brought in front over left waist was draped over right shoulder in the same way.(Fig.52b).
3. Both the ends were passed within the centre back fabric and tied together.(Fig.52c).
4. One end of it was then tied with 'Pithi Kor' of the bride during the even feras of the ceremony.

KOHTU:

'Kohtu' known as loin cloth was a handwoven piece of fabric. This was usually woven by 'vankars' of Chhota-Udaipur, on pit looms. 'Kohtu' was 130 cms. x 32 cms. Both the sides of it were woven in colourful geometrical design in red, green and saffron, leaving the centre part in plain off white. The designs on both the sides measured about 43 to 45 cms. Earlier, smaller size 'Kohtu' was used. It covered just the private parts of the body.(Plate 13).

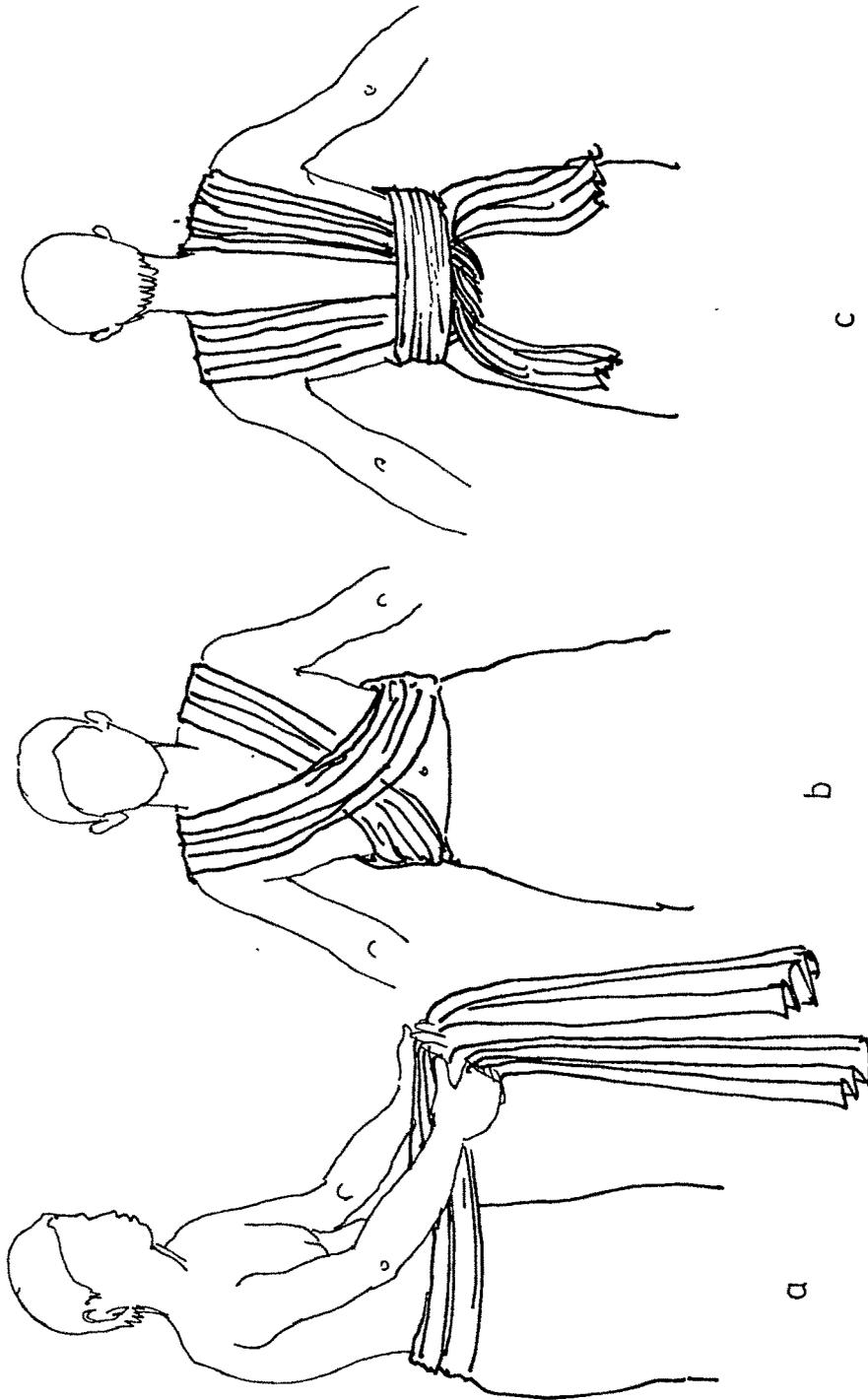


FIG. 52 Galgotro (Rathwa men)



PLATE 13 : 'Kohtu' of Rathwa men

Method of draping:

1. A specially made string called 'Kohda' was tied around waist. 'Kohtu' was folded or pleated from selvedge to selvedge (Fig.45a,b).
2. One side of 'Kohtu' was inserted under the 'Kohda' in the centre front and left hanging loose (Fig.45c).
3. The remaining fabric was then passed between the legs and taken backward and inserted under the back 'Kohda' as in front (Fig.45d).
4. The front loose piece of 'Kohtu' was kept longer than the back
5. The 'Kohda' was thus only visible on the sides of the waist as the front and back of it was covered by 'Kohtu'. (Fig.45f).

KOHDA:

'Kohda' a waist string was tied around the waist, and served the purpose of a belt to drape 'Kohtu' and keep it in place.(Fig.45a).

Method of Making:

1. 'Kohda' was made from cotton yarns, twisted together to form a smooth round cord of 3 to 4 mm in diameter.
2. The length of 'Kohda' was about 2.25 metres, and the ends were knotted so that they do not open up.
3. Normally, four to six such 'Kohdas' were tied around the waist.
4. The 'Kohdas' were always folded from the centre to reduce the length into half of its original length measuring 1.10 metres before tying.

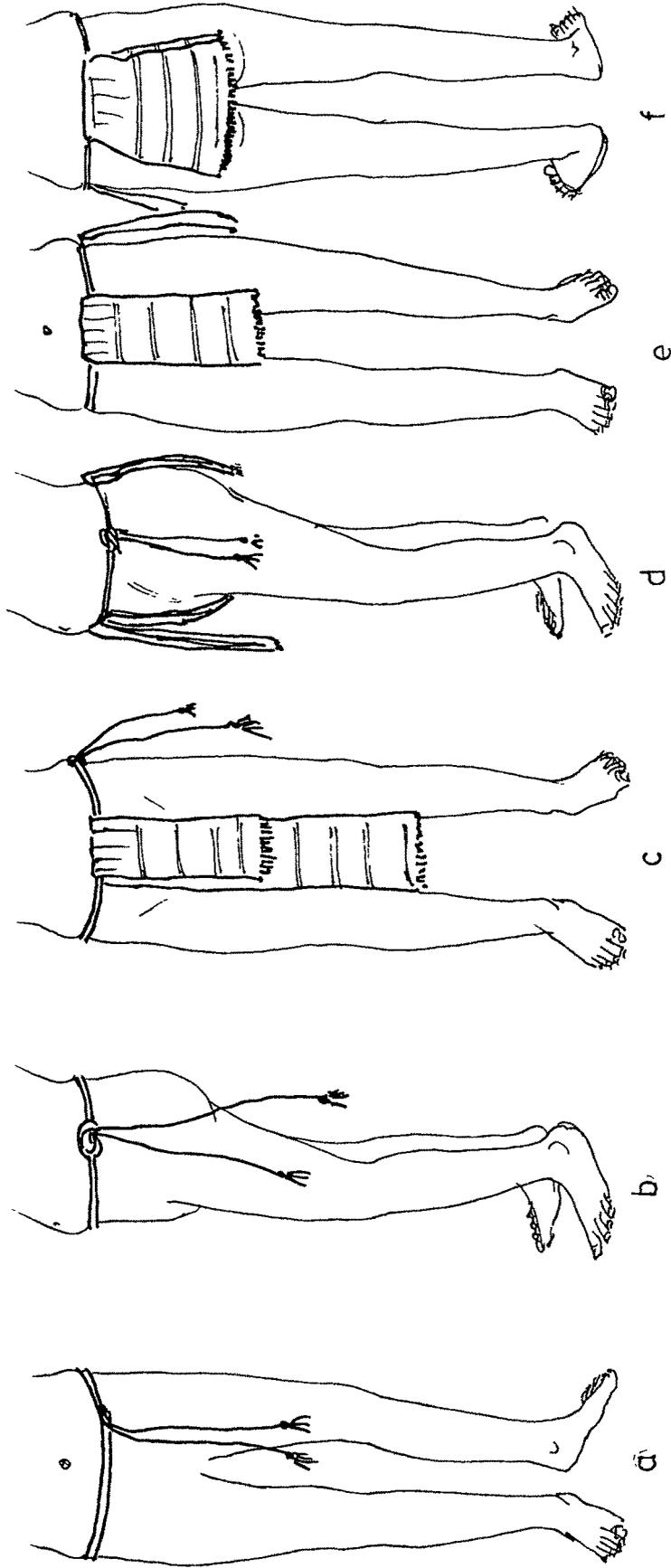


FIG.45 Kohtu (Rathwa men)

5. For formal wear both the ends of 'Kohdas' were decorated with colourful artistic pompom like trimming made from threads.

The latter type of 'Kohdas' were only used during auspicious occasions and festivals.

Method of tying 'Kohda' around waist:

1. The 'Kohda' was folded into half and knotted at the left side of the waist. (Fig.45a).
2. The ends were knotted so that the two raw ends of 'Kohdas' were inserted in the loop formed earlier (by folding the Kohda into half before tying).
3. Both the raw knotted ends were then left hanging down at the left side of waist.

KEDHATIYU:

The word 'Kedhatiyu' means 'for the waist'. 'Ked' meaning waist and 'Hatiyu' meaning for. A white cotton fabric measuring 1.5 metres x 50 cms. was used for 'Kedhatiyu'. The worn out 'Potdi' was cut into desired size and used as 'Kedhatiyu'. This was worn over the 'Kohtu'.

Method of draping:

1. The right side fabric overlapped the left side, thereby side BD was overlapped (Fig.46a).
2. The two top corners AB were pulled tightly in opposite direction in the centre front and were rolled up within the waist all around (Fig.46b, c).
3. The length of 'Kedhatiyu' varied between mid thigh to knee.

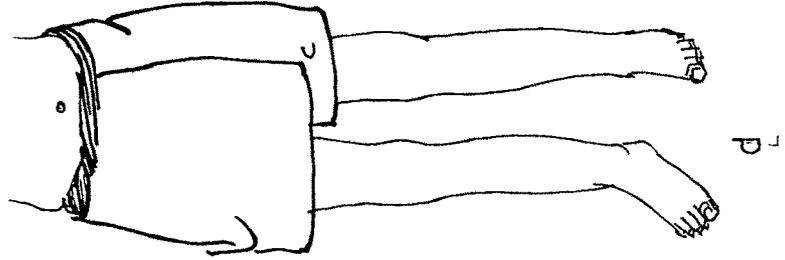
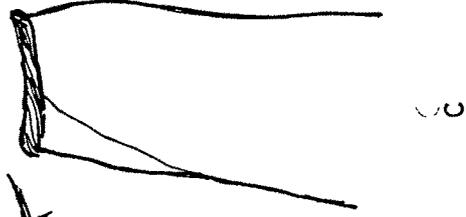
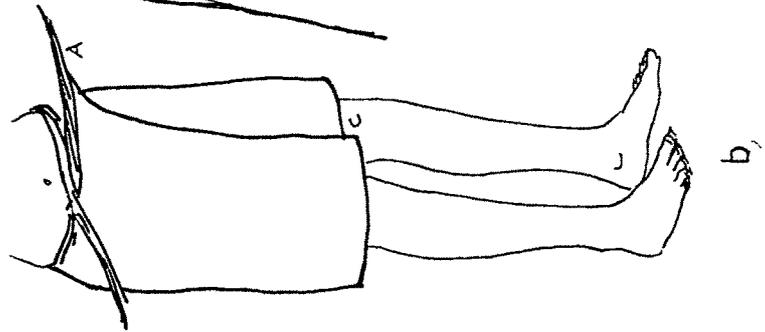
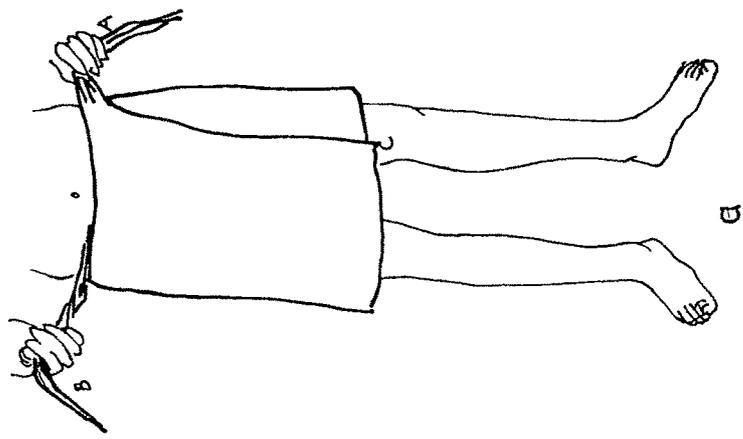
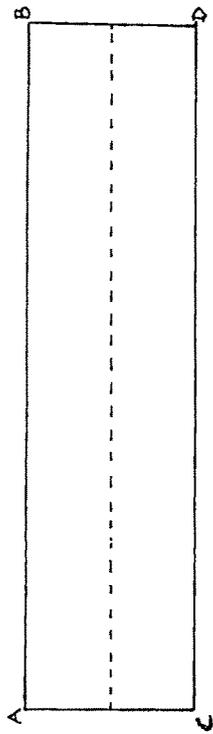


FIG.46 Kedhatiyu (Rathwa men)

The length adjustment was done by pulling up and rolling in the fabric (Fig.46d).

DHOTI:

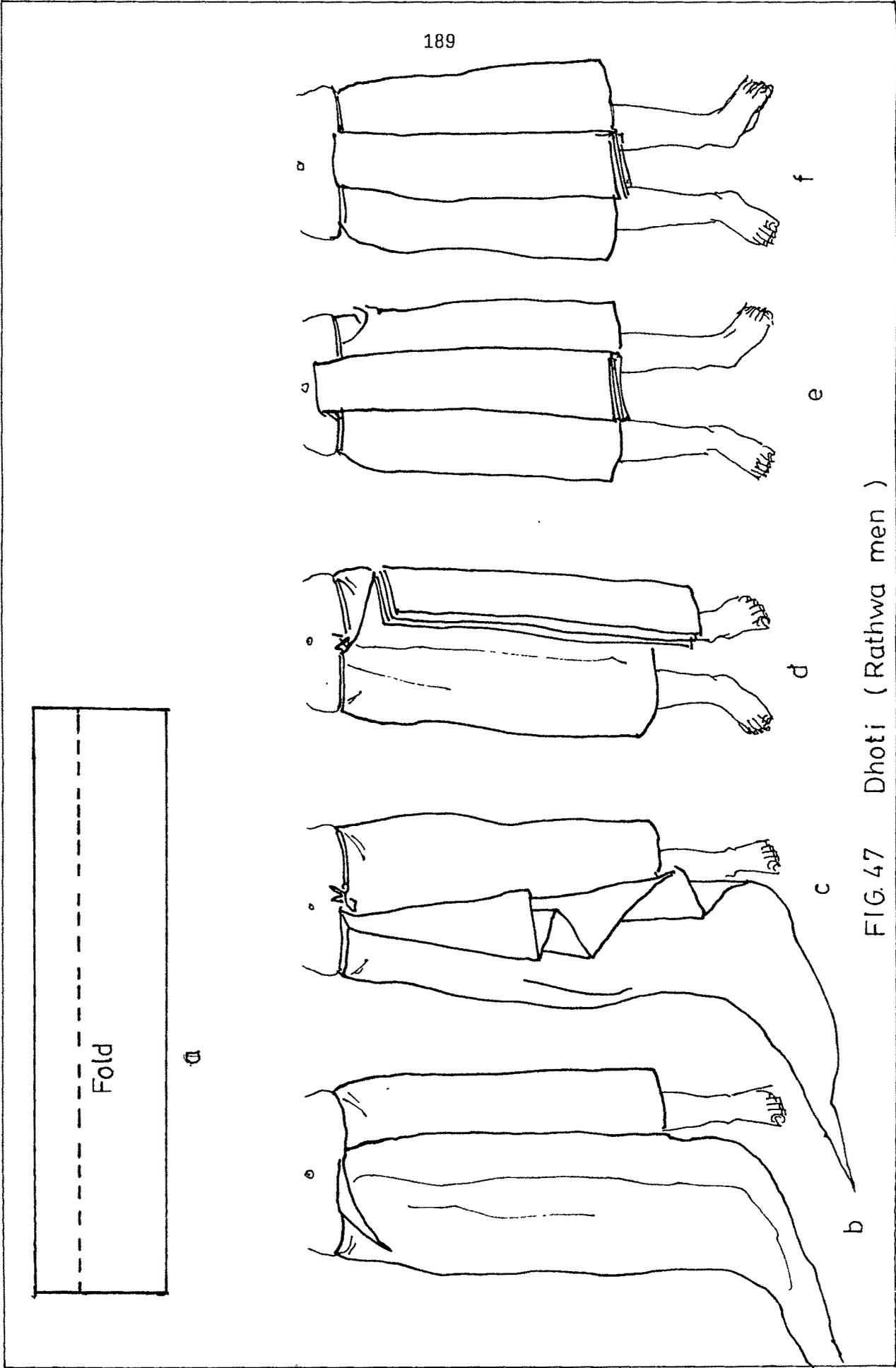
'Dhoti' was a draped lower garment used by Rathwa men. 'Dhoti' measured 4 x 1.4 metres to 5 x 1.75 metres, white cotton fabric was used for 'Dhoti'. Along the length it usually had red or blue plain woven border.

Method of draping:

- 1 The fabric was folded lengthwise reducing it to half size, i.e. 2 mts.x 1.5 mts. to 2.5 mts.x 1.75 mts.(Fig.47a).
- 2 The folded fabric was wrapped around the waist from left to right or right to left, depending upon the wearer but fitted snugly around the hips. It was either tucked around the waist or knotted at the centre waist(Fig.47b, c).
- 3 Remaining fabric in the front was pleated into three to four pleats and was tucked in at the centre waist(Fig.47d, e).
- 4 After draping 'dhoti' was about knee or to calf length(Fig.47f).

POTDI:

'Potdi' was also known as 'Potiyu'. This was a draped lower garment used as formal wear by bridegrooms and men to attend marriages, religious function and ceremonies. 'Potdi' was of white cotton fabric and measured six to eight mts. in length and 1.2 mts. in width and had blue, black or red narrow woven border of .5 cm along the length on both the sides.



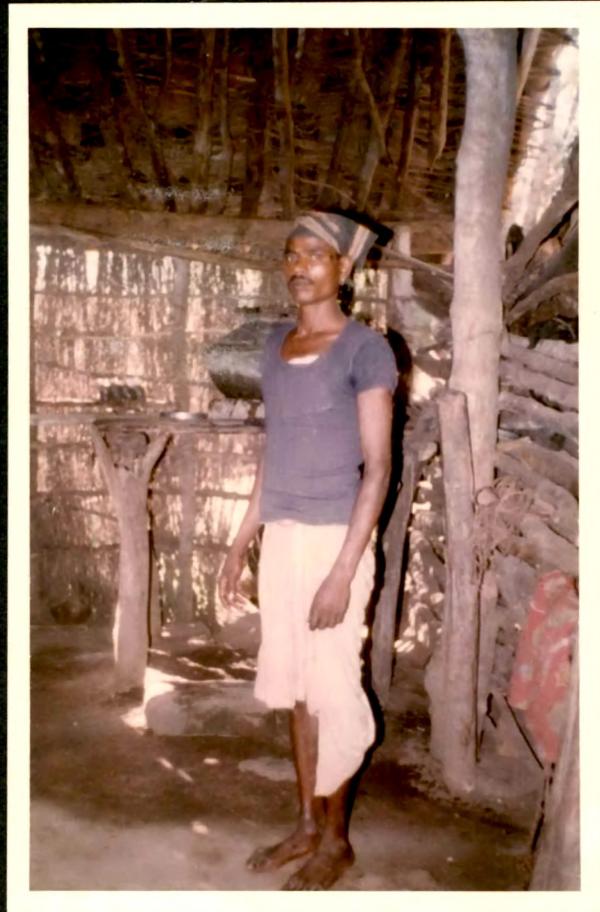


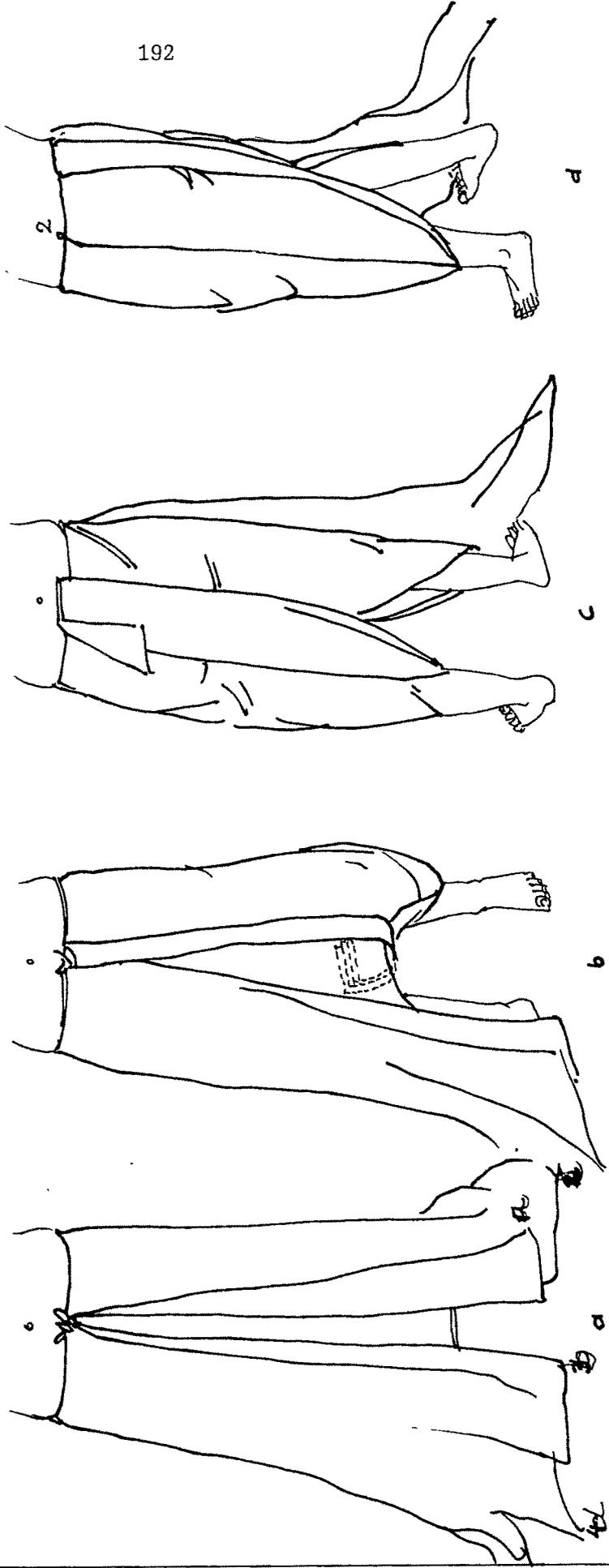
PLATE 14 : Existing ensemble of Rathwa men

Method of draping:

- 1 Keeping one of the selvedge around waist and the two ends in front 'Potdi' was draped so that equal fabric was left on both sides and it fitted snugly around the hips.
- 2 Keeping left over right, the two top edges of 'Potdi' were tied together as shown in Fig.48a.
- 3 The left side fabric was passed between the legs and the top corner was tucked at the centre back (Fig.48b, c).
- 4 The long trail hanging below at the back was taken to one side, pleated and tucked 5 to 6 cms. left of centre back waist (Fig.48d).
- 5 The top edge corner B of the right side fabric was held straight and the lower edge corner D of the same side was joined with each other. (Fig.48c).
- 6 This was then pleated and tucked in at centre front. In doing so the 'Potdi' was draped shorter over the right leg (Fig.48f, g).
- 7 At times the lower corner D of right side fabric was not joined with top corner B instead only the top edge was pleated and tucked in at centre waist. (Fig.48j, k).
- 8 The corner D was then taken behind between the legs and tucked in at the centre back waist. This way both the legs were equally covered in length. (Fig.48l, m).

HAJURIO:

This was a handloom towel with multi-coloured woven designs. Men of 21 to 30 years of age wore 'Hajurio' instead of 'Kedhatiyu'.



(Rathwa men)

FIG. 48 Potdi

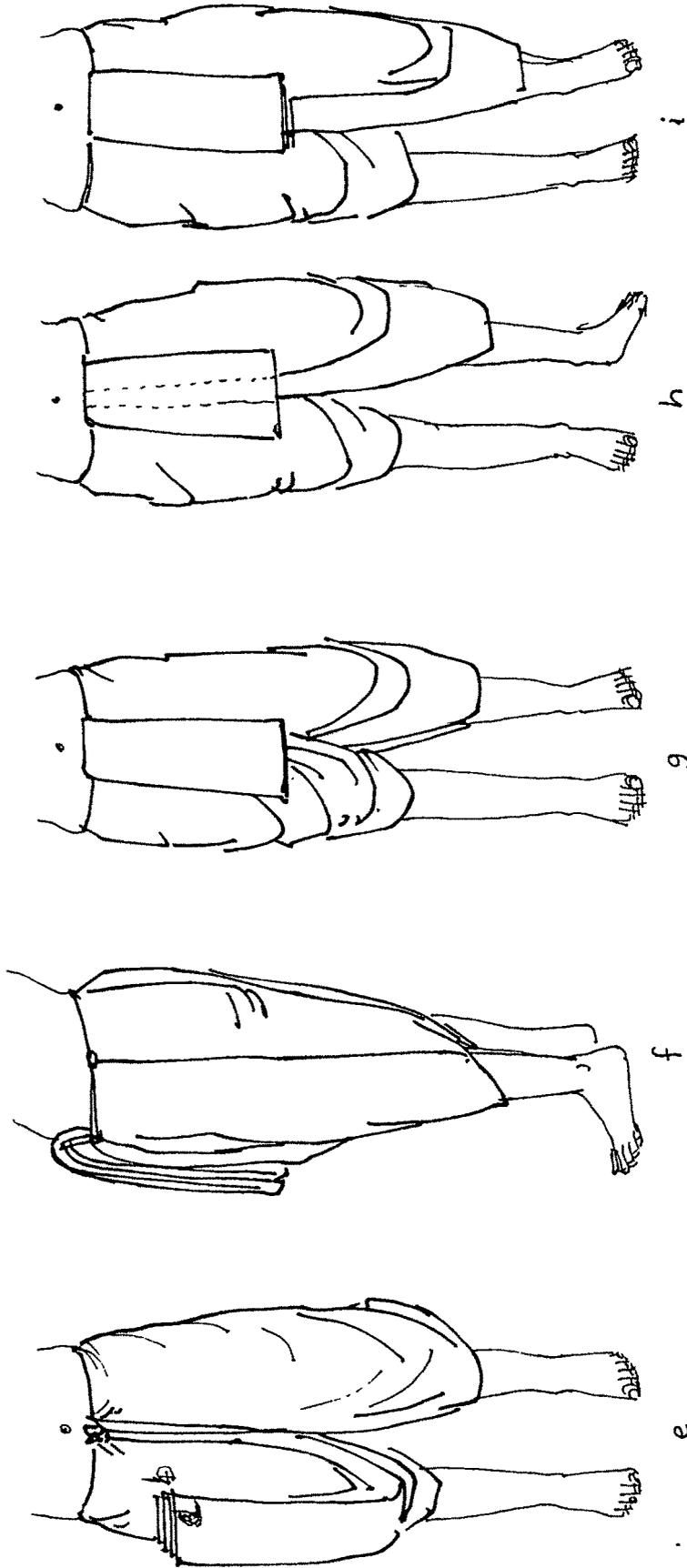


FIG. 48 (Contd.)

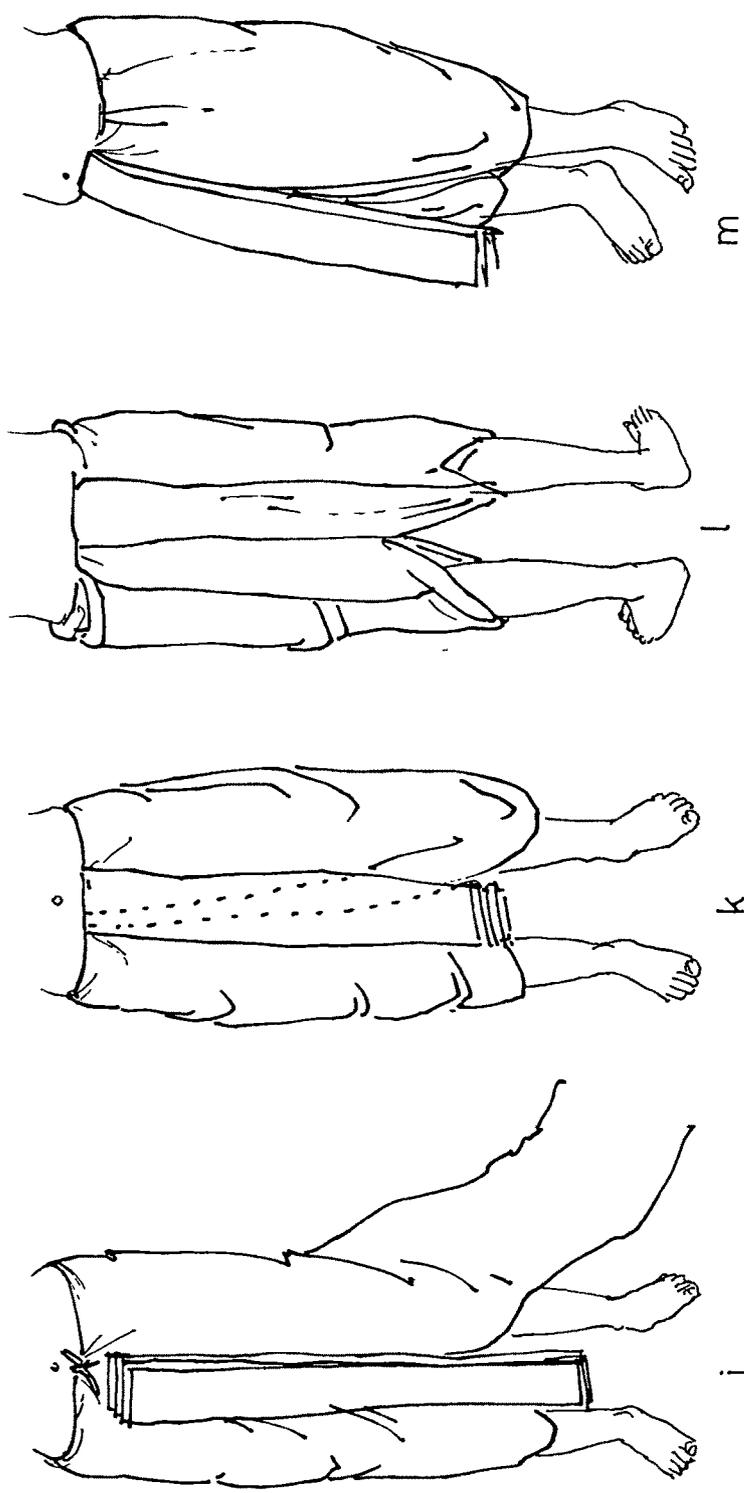


FIG.48 (Contd.)

This was wrapped over the 'Kohtu' around the waist, covering the hips when they worked on the farms or when a visitor visited them since they were very conscious of wearing 'Kohtu' as the only lower garment.

Method of draping:

- 1 The towel was draped left to right.
- 2 The right side top edge corner was tucked in at centre waist and rolled up within the fabric to secure in its place.

LUNGI

'Lungi' was a lower draped garment commonly used by young married men. This was not their traditional garment but was worn by them since a decade as reported. 'Lungi' was used when they went to towns or cities for jobs or labour work. Checked or printed cotton fabric was used for 'Lungi'.

Method of draping:

- 1 Sides AB and CD of the Lungi fabric were stitched together (Fig. 49a).
- 2 'Lungi' was either slipped over the head or pulled up over the legs and was tightly secured around the waist so that the seam was in the centre front, and it fitted snugly around the hips by holding two points A and C. (Fig. 49a).
- 3 Points A_1 and C_1 were twisted together and tucked in at the centre waist. (Fig. 49b).
- 4 The remaining fabric in the front was pleated and tucked in at centre waist (Fig. 49c).

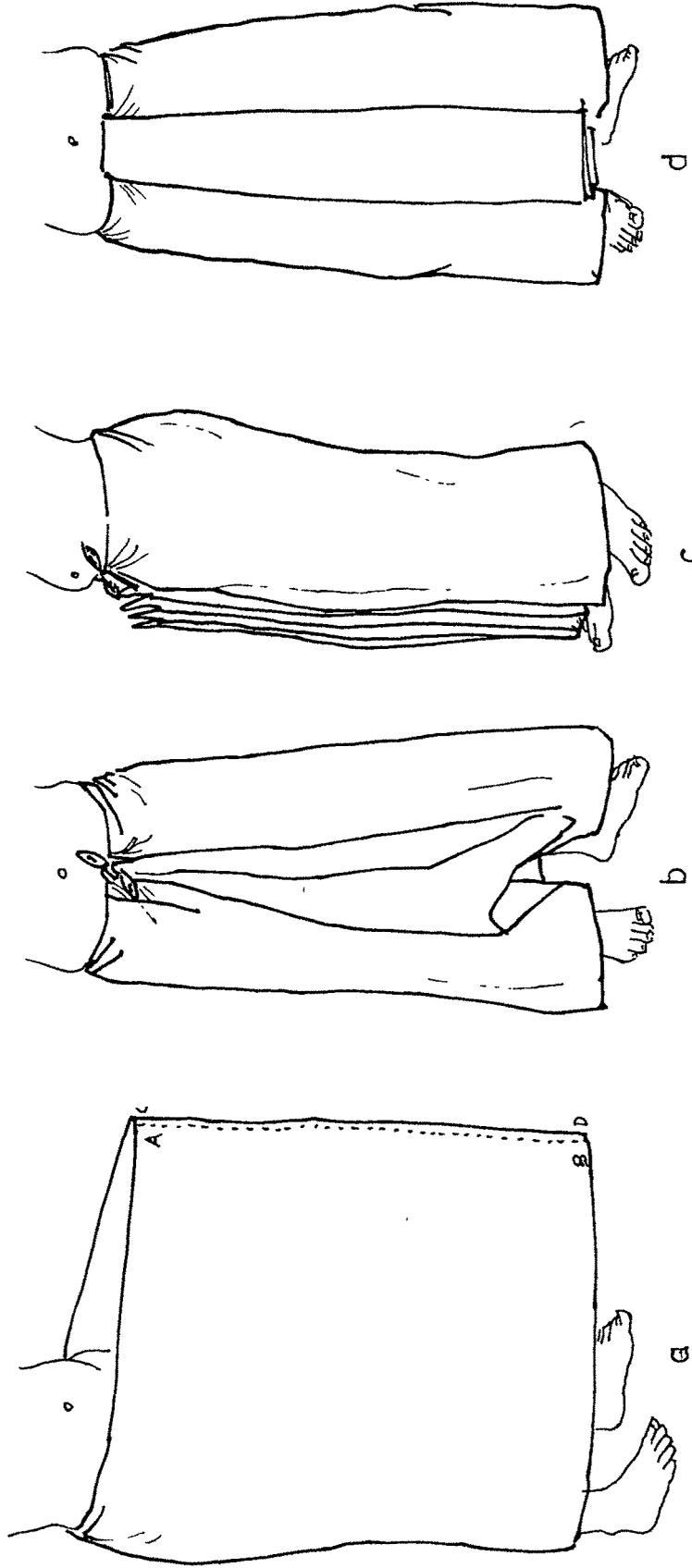
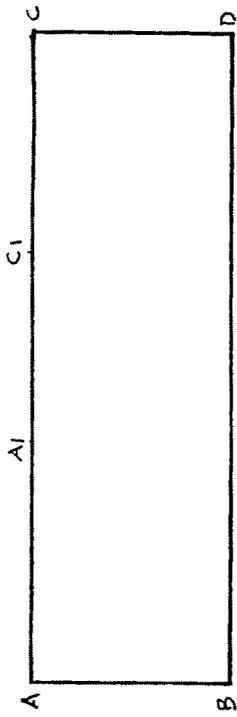


FIG. 49 Lungi (Rathwa men)

5 The length of 'Lungi' after draping was till ankles or seven to eight cms. shorter.(Fig.49d).

Head-dresses:

The head-dresses used by Rathwa men were 'Fariyu', 'Feto' and 'Rumal'. 'Fariyu' and 'Feto' were draped in the same way as that of 'Fatki' and 'Feto' by Bhil men (Refer Fig.11). Among Bhil tribe 'Fariyu' was known as 'Fatki' whereas 'Feto' is called by the same name.

RUMAL(Scarf) :

'Rumal' was a square piece of fabric measuring 40 cms. x 40 cms. to 45 cms. x 45 cms. and had colourful tassels stitched on all four sides. Most of the men of the age group 21 to 30 years tied it around the head and some tied around the neck as a scarf. Instead of elaborate head-dress Rathwa men used 'Rumal'.

Method of Tying:

- 1 The two opposite ends of the 'Rumals' were put together to make a triangle (Fig. 50).
- 2 The longer side, i.e. AC was put on the forehead and was draped along the hairline and tied at the back of the skull with a knot(50a).
- 3 Corners BD fell loose over the back head (Fig.50b).

When tied around the neck the longer side AC was adjusted around the back neck such that centre of AC was at the centre back neck. Both the corners A and C were brought in front and knotted loosely. The loose ends were tucked in the 'Bodice'(vest) shirt or left hanging loose in front. (Fig.50,c,d).

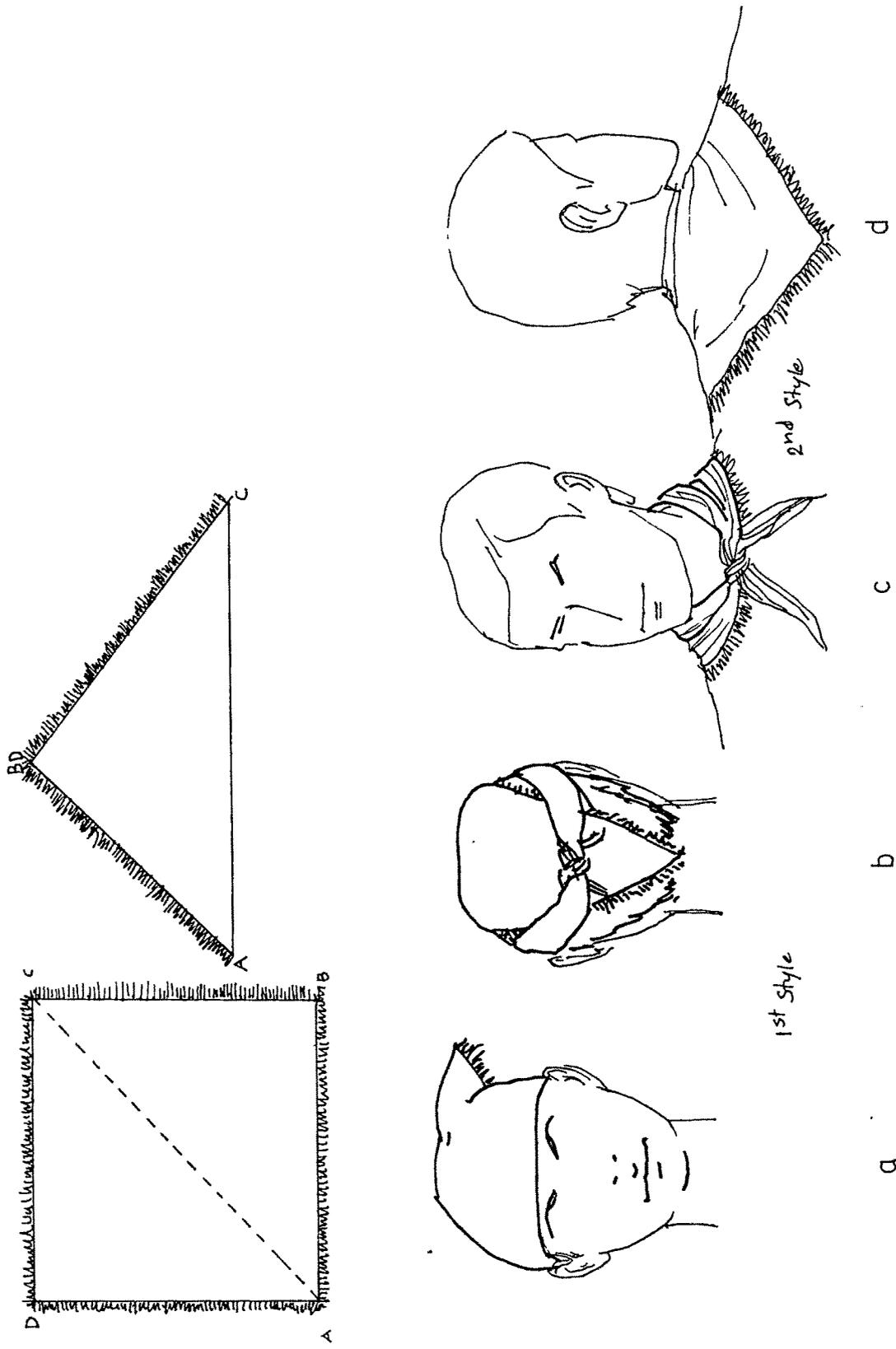


FIG. 50 Rumaal (Rathwa men)

Ornaments:

'Rathwa' men wore few ornaments. These ornaments were similar to the ornaments worn by Bhil men with regard to design, shape and material used except that the names were different.

<u>Name</u>	<u>Shape</u>	<u>Material used</u>	<u>Designed for</u>
Kikri or Kakariyu	Small } round }	Silver	Ear lobes
Bhoriya	Round	Silver/Kathir	Wrist
Kahdo	Flat	Silver	Waist band

'Kikri' an ear ornament was also known as 'Kakariyu'. It was worn by all men right from the age of four to five years and even the poorest man would wear it. Earlier 'Bhoriya' and 'Kahdo' a waist band was regularly worn by married men but these days they did not wear these ornaments, only older men wore 'Bhoriya' and 'Kahdo' occasionally.

Footwear:

Earlier, 'Rathwa' men moved around bare footed but these days men of younger age group have started wearing plastic chappals or rubber slippers.

COSTUMES OF WOMEN

The different garments worn by 'Rathwa' women were

Upper garments : Kanchru, Angarkhi, Kabjo, Sari blouse

Lower garments : Fotio, Ghagro

Head-dresses : Odhanu, Sari

Ornaments

Footwear

Table 18 reveals that the various garments were worn in different ensembles by Rathwa women.

KANCHRU:

Plain and printed fabrics mostly in combination were used for 'Kanchru'. 'Kanchru' worn by Rathwa women was similar to that worn by Bhil women except that Rathwa women always had some decoration in the centre front. Usually embroidery was done or braid was used. This was the distinguishing feature of the garment.

ANGARKHI - Type 1

'Angarkhi' a type of blouse was a tailored garment used by all Rathwa women after puberty. Plain or printed cotton fabric in bright colour was used. Now-a-days plain polyester fabric was also used by some women of the age group 21 to 30 years.

'Angarkhi' had a straight silhouette and was of the waist length. It was stitched by assembling nine pieces in all, namely, front and back (3 pieces), sleeves (4 pieces), waist band (1 piece) and pocket (1 piece). Front and back did not have a shoulder seam. The front, through mid shoulder to back was cut out in one piece as shown in Fig.54. After stitching, this appeared like a princess line. 'Angarkhi' had a round neckline with a full front opening. The opening was made by slitting the centre of the front piece from neckline to hemline. Placket pieces were separately attached for extension of the placket on right and left side. Left side of placket overlapped the right.

The right side front piece was slit vertically as shown and a pocket was made. The stitching line of the pocket was visible

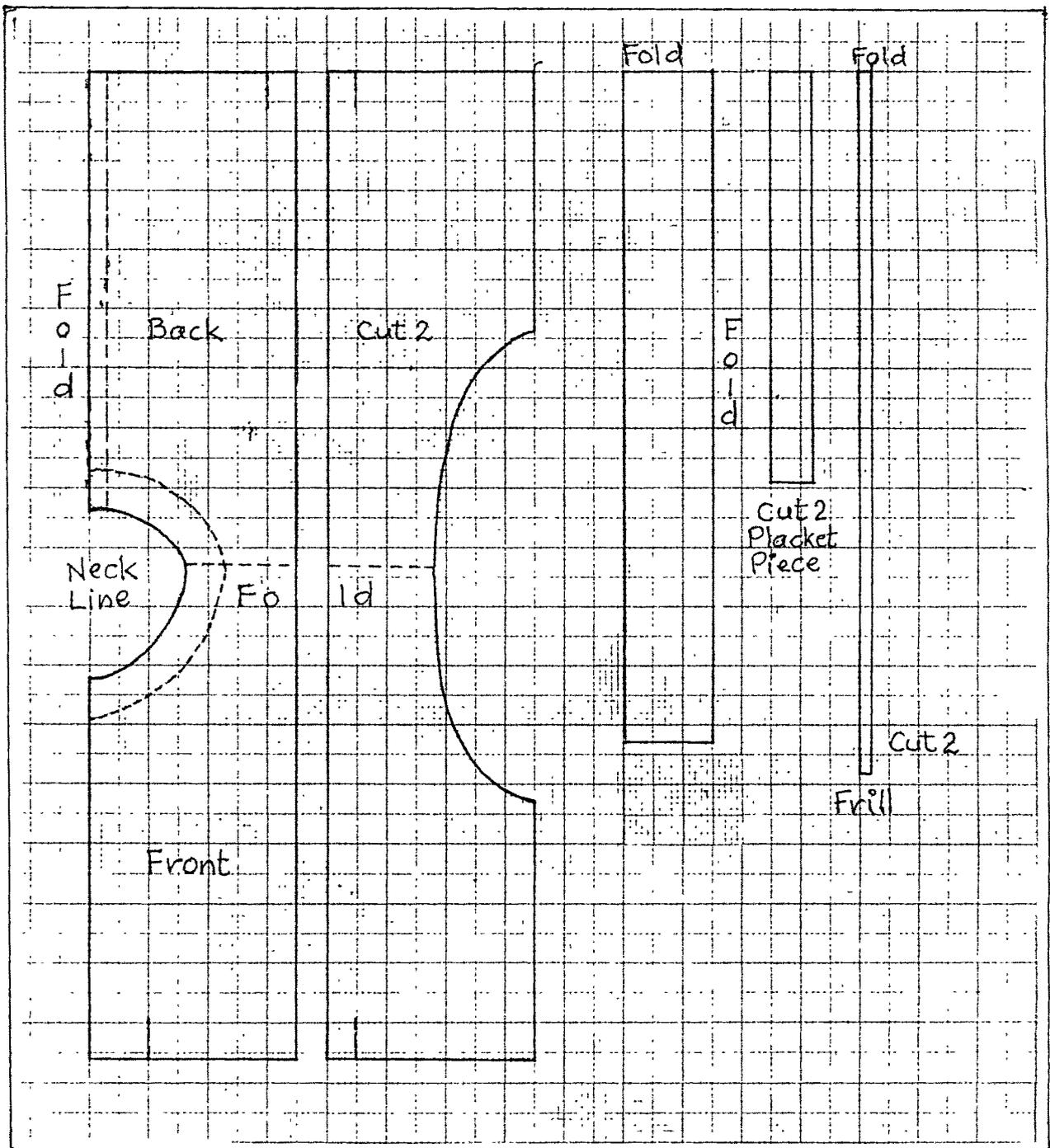
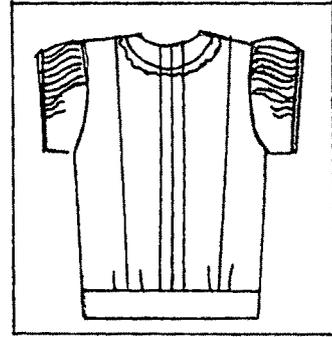
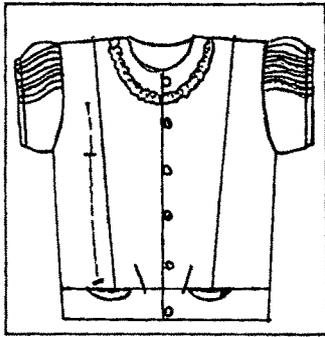


FIG. 54

Angarakhi (Rathwa Women)

Scale - 1:4 Cms.

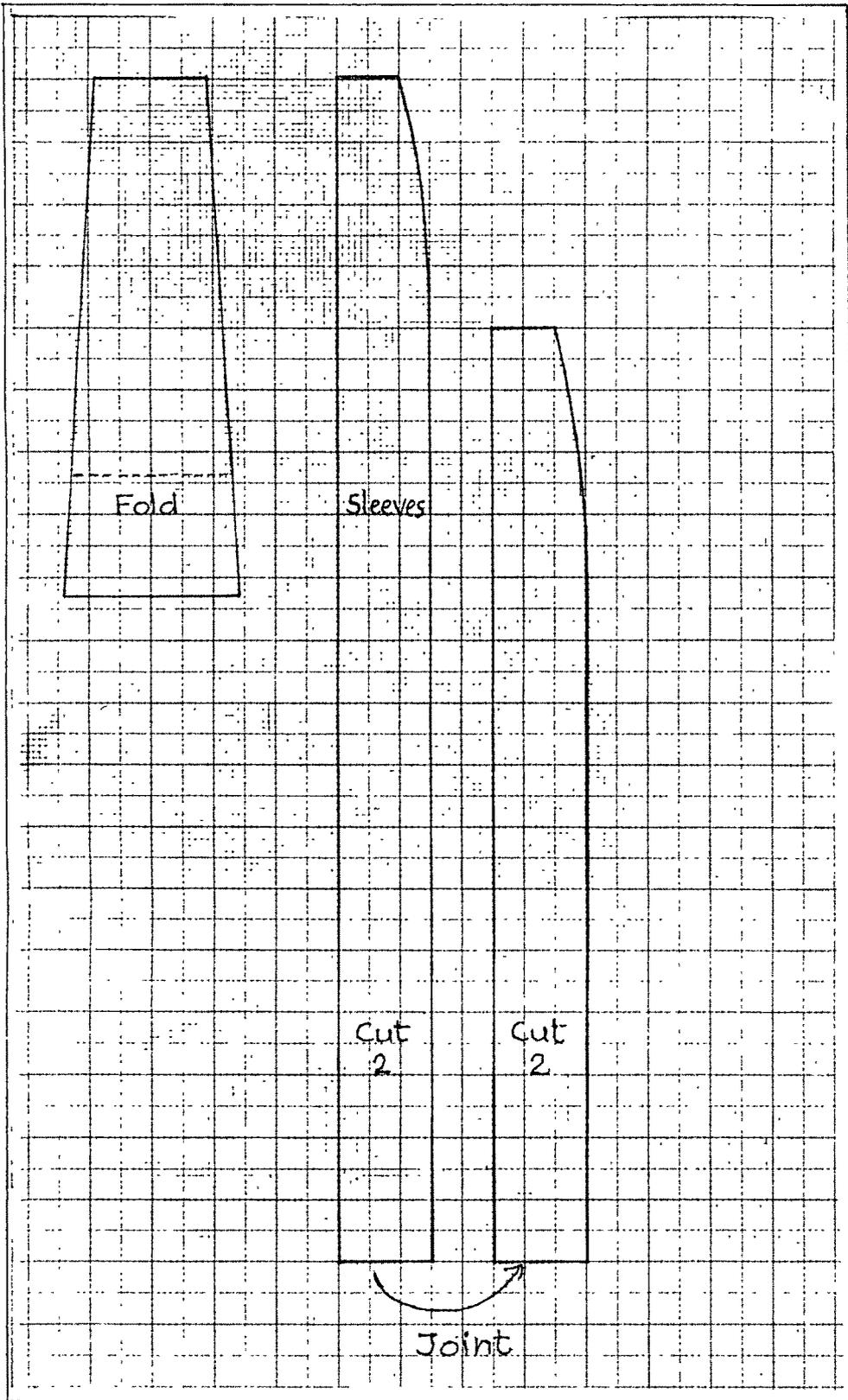


FIG. 54 (Contd.)

on the face side of the fabric. The pocket was of welt type. A band of 7.5 cms to 9 cms. was attached at the lower hemline of the garment.

Two more pockets were made at the waist band seam line on either side of the placket. The depth of the pocket was same as the width of the waist band.

Three pin tucks were made from centre back neckline to waist band. Narrow pleats were taken at the front and back while joining the waist band.

'Angarkhi' had magyar sleeves measuring 10 cms. to 12.5 cms. in length. The sleeves had fine vertical knife pleats very close to each other from armcye to round arm as shown in Fig.54. The amount of fabric consumed for pleats was about 136 cms. These pleats were made only till 3/4 of the armhole, the under arm did not have pleats. Striking coloured narrow folded strip of fabric was inserted between the seams and wherever finishing of garment was required such as at neckline, round arm, waist band and placket.

ANGARKHI - Type II

This was used by women of 21 to 30 years of age group. It was stitched in similar method as type 1 with an additional decorative feature around the neckline.

Narrow piece of fabric was pleated and a frill was made. This was then attached creating an illusion of a yoke (Fig.54). Striking coloured straight tape of 1.25 cms. to 1.5 cms. width was attached 5 cms. to 6.5 cms. below the neckline. The edge of the frill was also finished with the same tape.

KABJO:

'Kabjo' meaning blouse was widely used by young married women. It had full centre front opening, set-in sleeves with some gathers at the centre of the cap and waist line darts in front and back. The neckline was finished with straight or bias facing. Any bright coloured synthetic fabric was used for 'Kabjo'. The length of this garment was 6 cms. to 7.5 cms. above waist line. 'Kabjo' was worn when they went out of the village to a nearby town for visiting fairs or for labour jobs. The garment was similar to the sariblouse worn now-a-days.

SARIBLOUSE:

The constructional details being same as sariblouse worn by Bhil women, refer instructions on page

GHAGRO:

'Ghagro' though tailored, was also draped in a particular method. Thick cotton fabric with bold bright floral print in wide range of colours was used. About 8 to 12 metres of fabric with 96 cms. width of fabric was required to make one 'Ghagro' but now-a-days some women used 'Ghagro' having flare of about only 6 to 8 metres.

Method of Construction:

- 1 'Ghagro' was stitched widthwise and the two sides were not stitched together but left open.
- 2 The fabric around waist was gathered and these gathers were distributed only around the hips.
- 3 The waist band measured 15 cms. to 20 cms. more than the round waist measurement of the wearer.

Scale - 1:4 Cms.

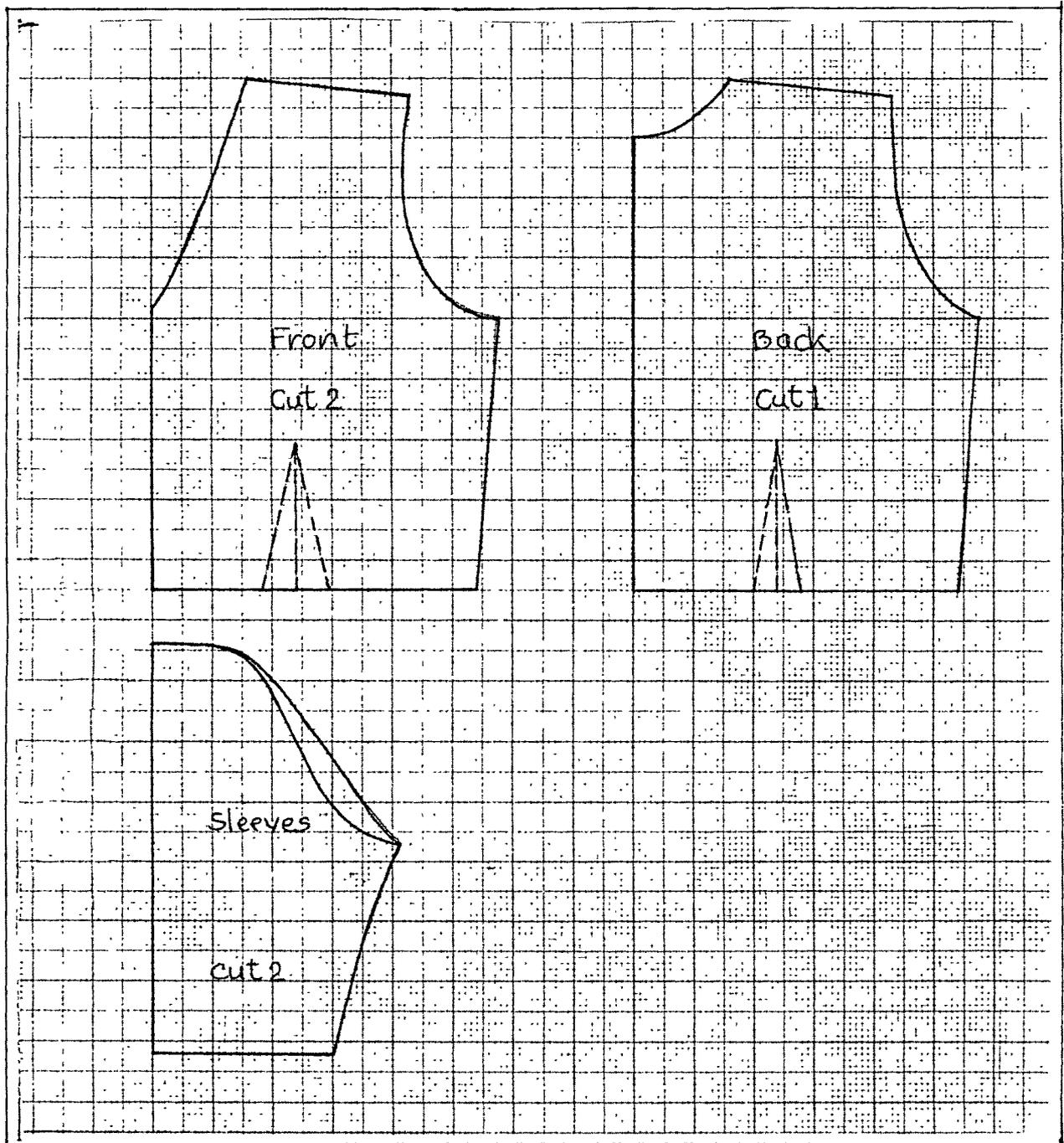
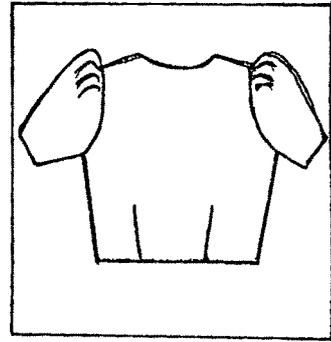
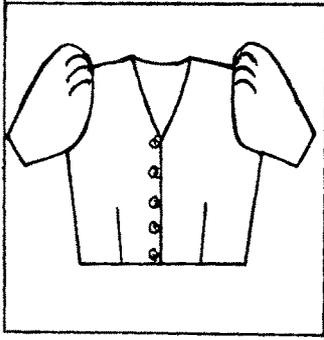


FIG. 55 Sari Blouse (Rathwa Women)

- 4 This garment was stitched by hand at home using small running stitches.
- 5 A waist band of about 2.5 cms. to 3.5 cms., ready width (i.e. when cut it measured 7 to 9 cms.) was attached.
- 6 On either side of waist band 'Kohda' a string was attached for fastening and unfastening the garment.

Method of draping:

- 1 'Ghagro' was wrapped and tied around the waist slightly above the hip bones. The two open sides were in the centre front. (Fig.56a).
- 2 While tying right side was wrapped over the left side and fastened with the cord on left side waist. The cord of left side was pulled from under the waist band of right side, towards right waist. The same then was taken across back and tied on the left side with the cord of right side, which was pulled across the front waist. (Fig.56b, c).
- 3 To follow draping, both the open sides were held together, 5 to 7 cms. below the waist band and was then picked up and tucked in at the centre waist(Fig. 56d, e).
- 4 The hemline edge corners A and B were held together and the length of both the sides were equally adjusted. (Fig.56f).
- 5 Corners A and B were held together and raised upward about the waist level perpendicular to the floor and held with the left hand.
- 6 With the right hand, point A_1 was then located about 40 to 45 cms. away towards the right side of corner A on the hem-

line. This was picked up and tucked in at the centre waist (Fig.56g).

- 7 Similarly point B_1 was located on left side of corner B and was inserted at the centre waist leaving the corners hanging in the centre. (Fig.56h).
- 8 Since the stitched in gathers at the back part were greater, lot of flare still existed downwards.
- 9 Lower back hemline was held and taken upwards till the waist, the sides were extended equally to right and left such that all the gathers at the back spreaded apart. (Fig.56i).
- 10 The left side extended fabric was neatly adjusted and tucked in front on right side (Fig.56j).
- 11 Similarly right side fabric was tucked in front on the left side (Fig.56k).
- 12 Both the corners A and B hanging loose in the centre front were taken through the legs and tucked in at the centre back waist (Fig. 56l,m).

The length of garment after draping varied between thigh to mid thigh level.

FOTIO:

'Fotio' was a gathered long skirt resembling a sari petticoat of today. This was worn by women of younger age group.

The flare of 'Fotio' was less than 'Ghagro'. It measured 3 to 3.5 mt\$, in circumference and had a small frill of 2 to 2.5 cms. in striking colour. The frill was attached to the hemline.

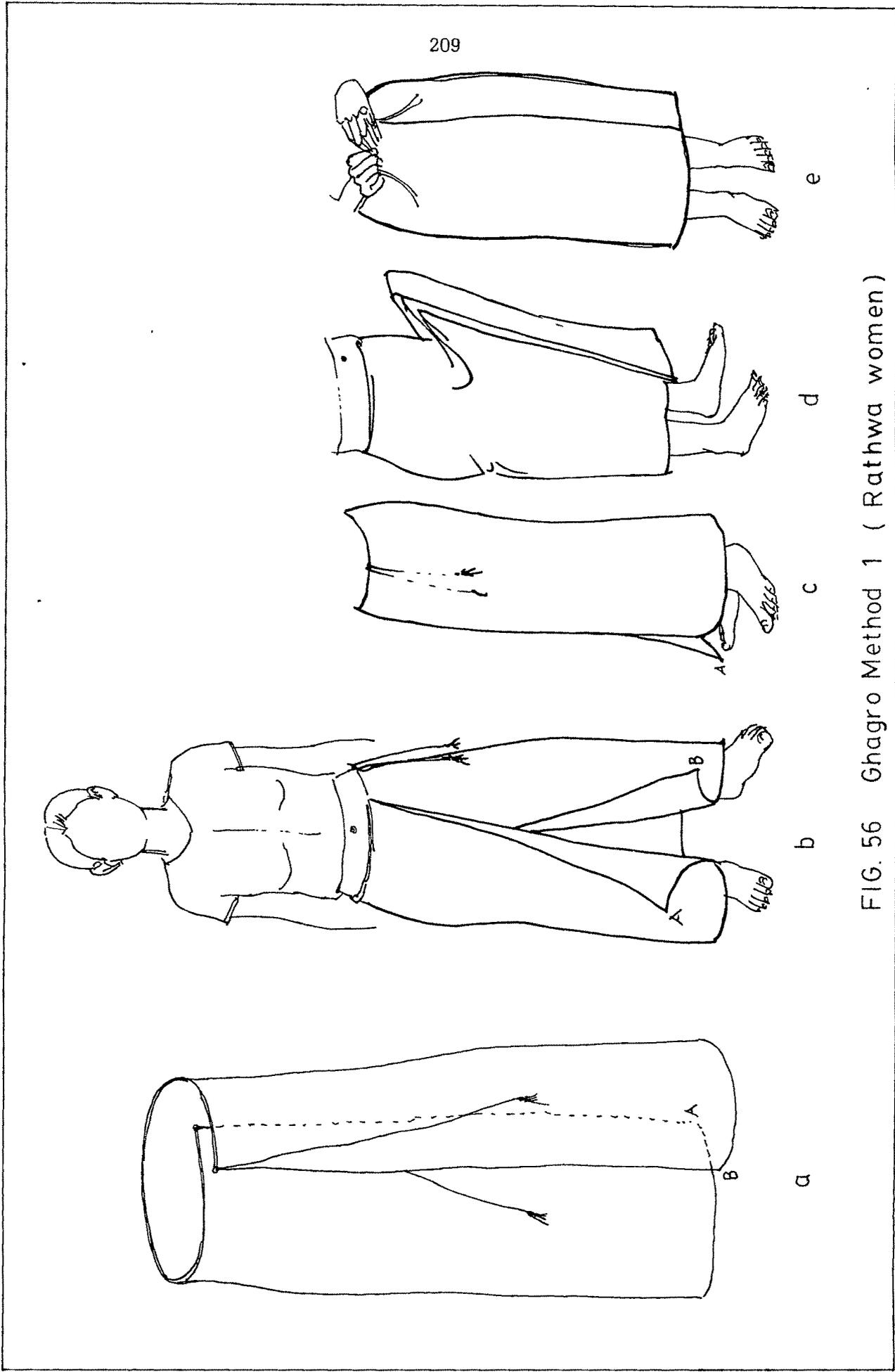


FIG. 56 Ghagro Method 1 (Rathwa women)

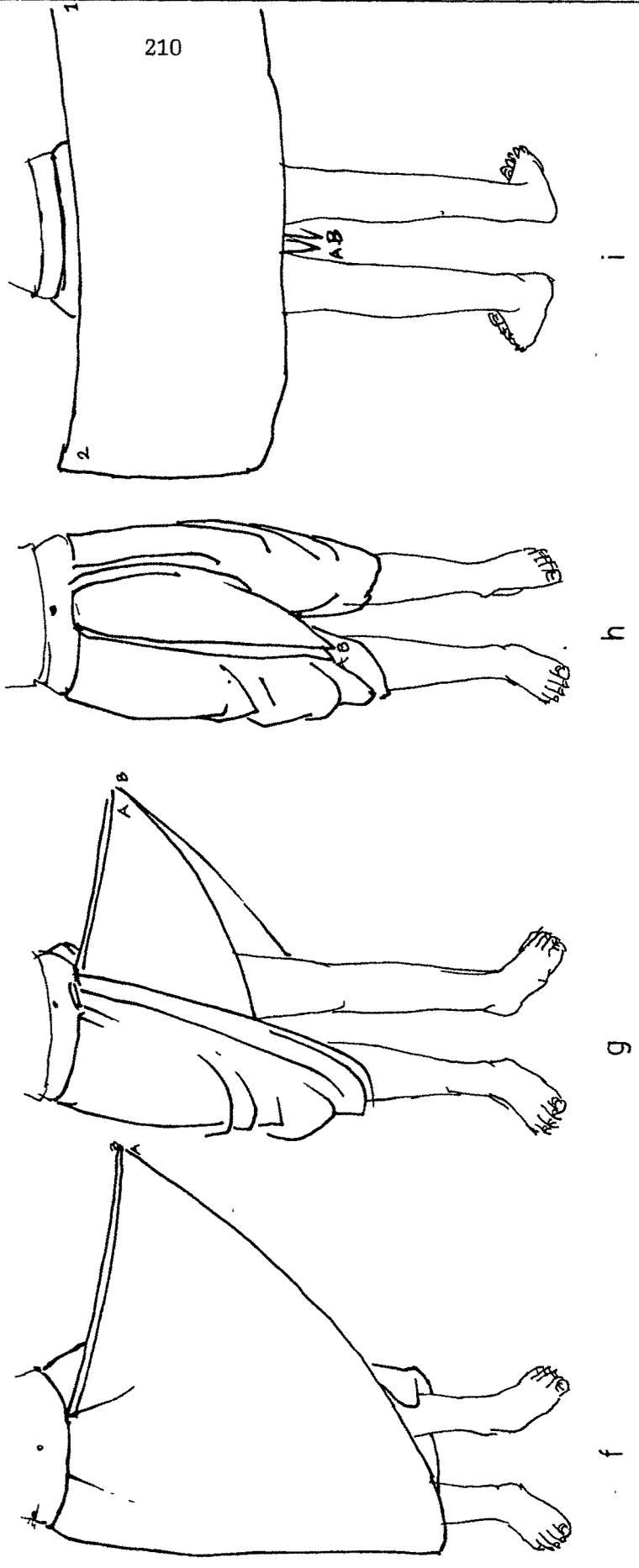
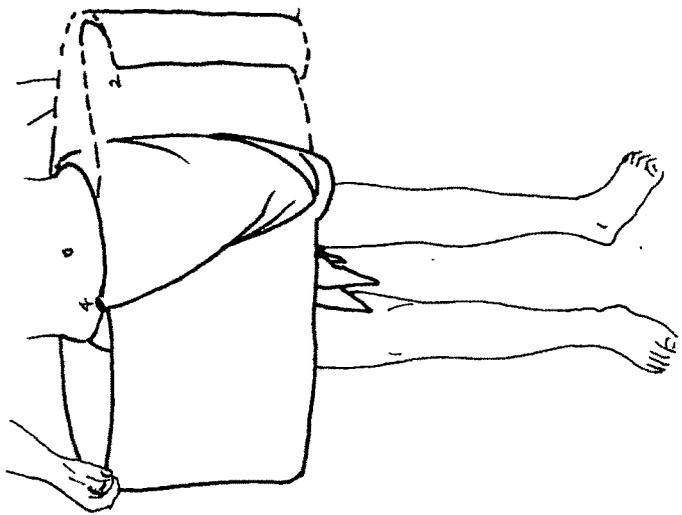
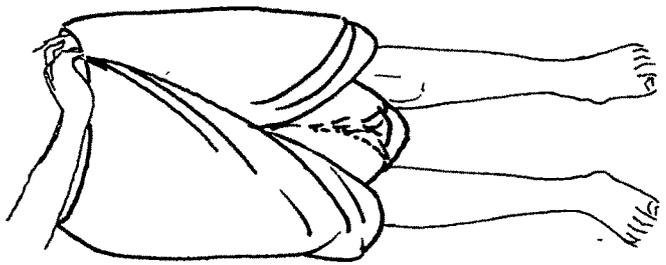


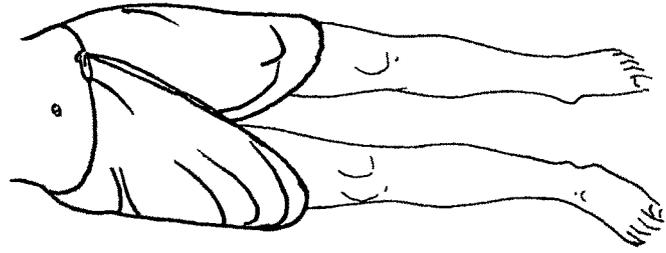
FIG. 56. (Contd)



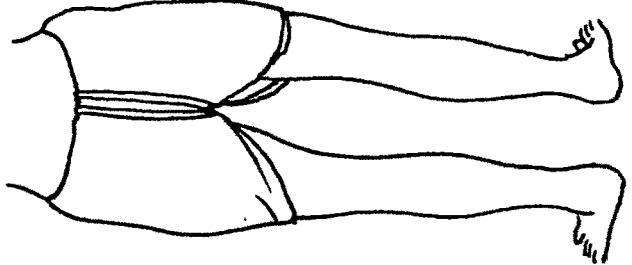
j



k



l



m

FIG. 56 (Contd.)



PLATE 15 : Ensembles of Rathwa women



PLATE 16 : Existing ensemble of Rathwa women

'Fotio' was draped in a systematic way and was never left hanging loose as the sari petticoat.

Method of draping:

- 1 The garment was knotted in the centre front. (Fig.57a).
- 2 The fabric 5 to 7 cms. below the centre front waist band was held and tucked in at the centre front. The length of the sides would be longer than the front (Fig.57b, c).
- 3 The centre of the back hemline was brought in front through the legs, pulled forward in front such that both left and right side were comfortable for movement. This was then tucked in at centre front waist. (Fig.57d).
- 4 On tucking the fabric at the centre waist, the frill faced opposite to each other as shown in Fig. 57e, f.

Head -dress:

ODHANU :

'Odhanu' was a very essential garment for women's costume in Rathwa tribe. 'Odhanu' was draped in two different ways. Soft printed mill-made cotton fabric was used for 'Odhanu'.

Method of draping:

The size of 'Odhanu' varied between 2 mts. x 1 mts. to 2.5 mts. x 1.10 mts. Rathwa women were fond of dark multi-coloured 'Odhanu'.

The centre of the 'Odhanu' was adjusted over the head. The 'Odhanu' was kept low over the forehead and then the edge of it was turned back over the head along the hair line. (Fig.58a, b)

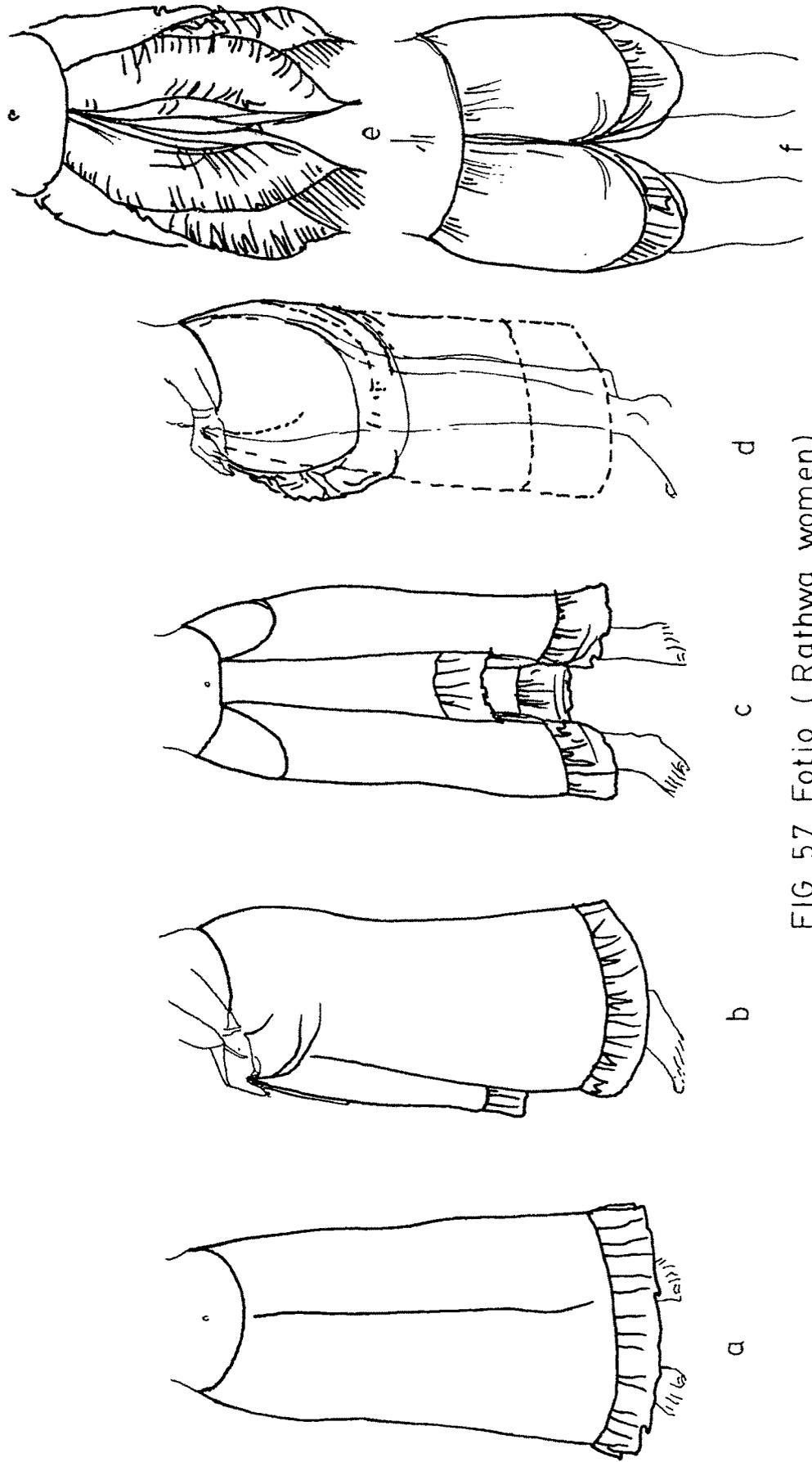


FIG. 57 Fotio (Rathwa women)

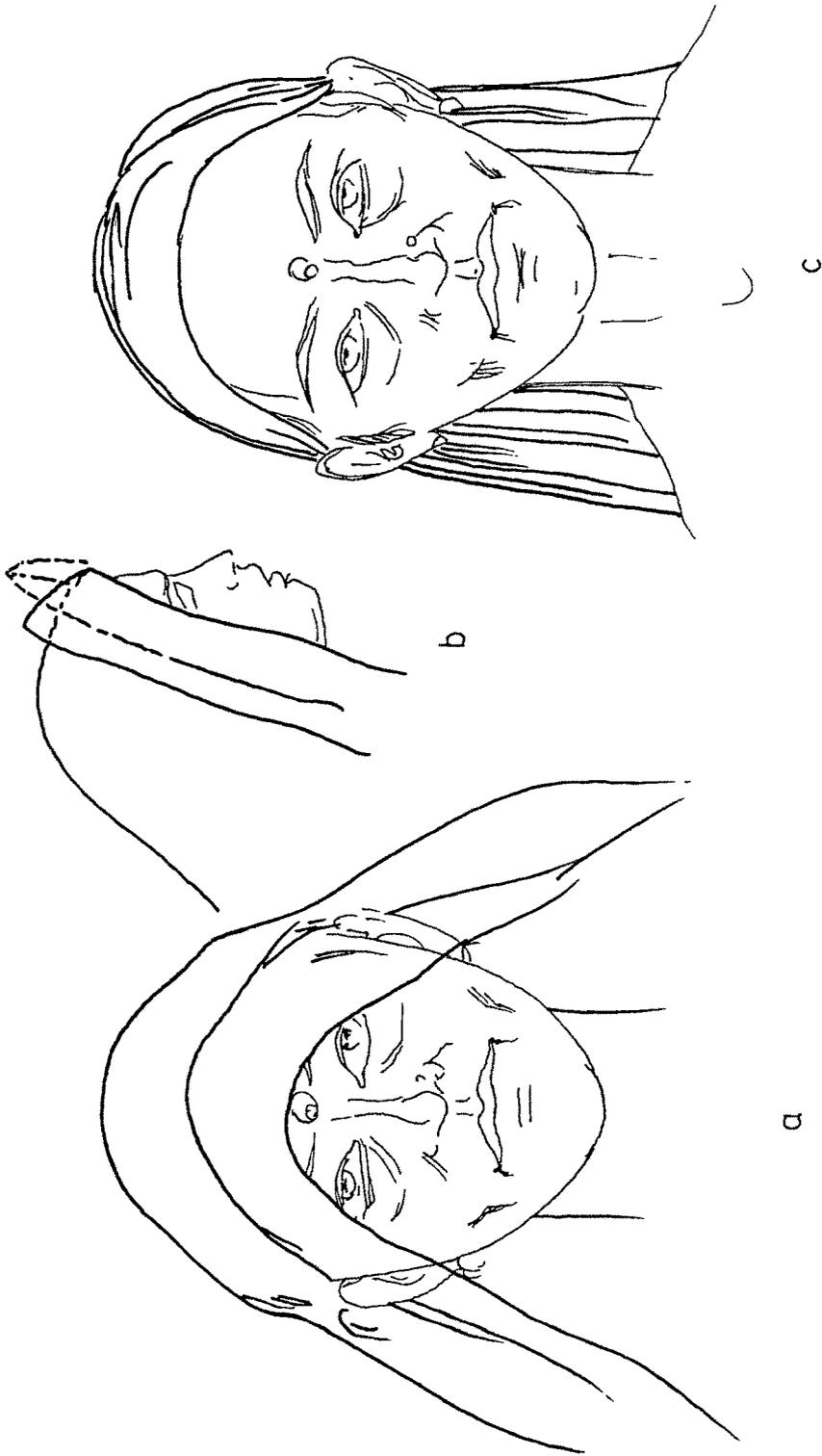


FIG. 58 Odhanu Method 1 (Rathwa women)

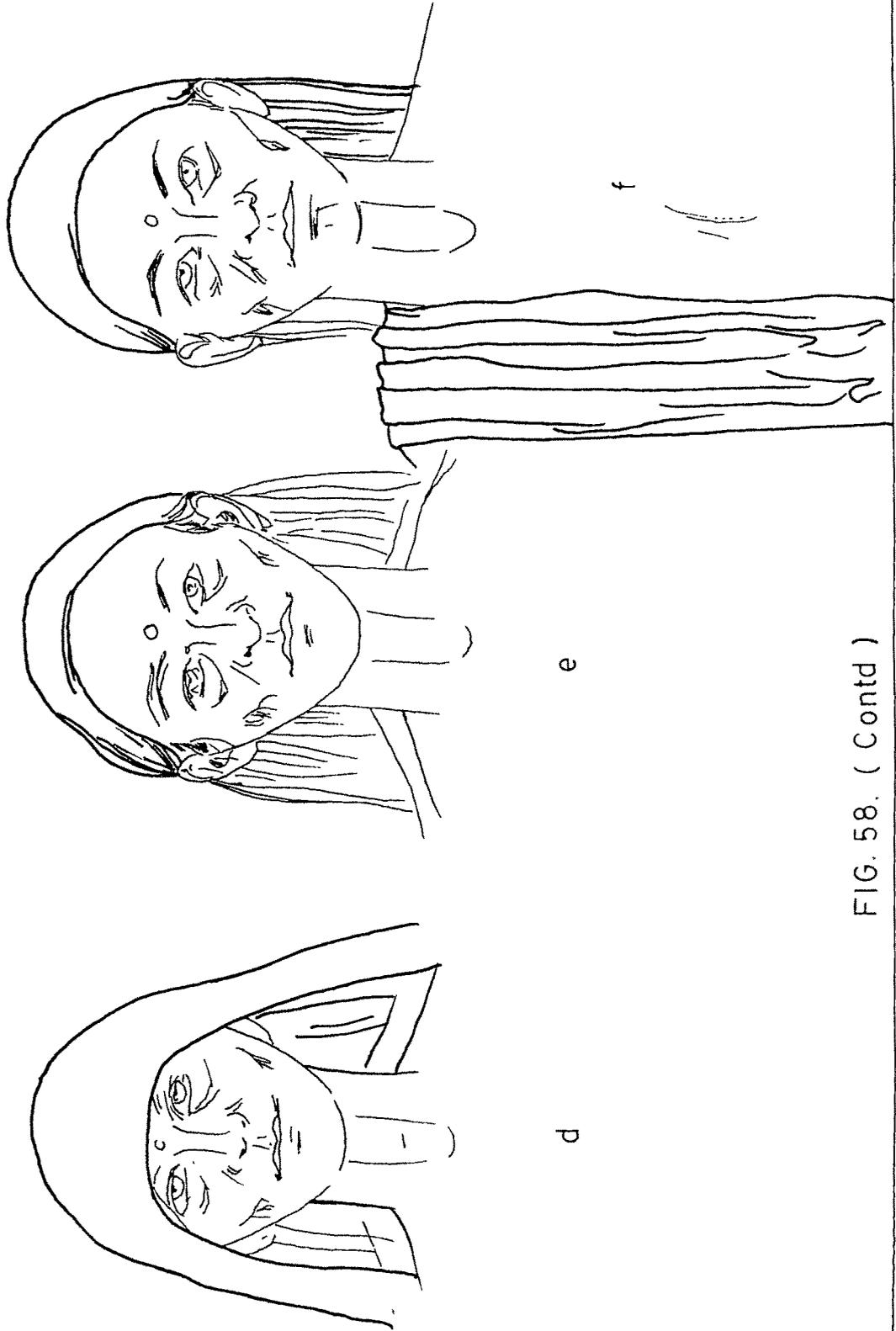


FIG. 58. (Contd)



PLATE 17 : Ensemble of Rathwa woman on field

- 3 Both the sides of 'Odhanu' were left hanging down behind the shoulders while working on the farms. (Fig.58c).
- 4 Sometimes only the left side fabric hung loosed down at the backside while the right side fabric was brought in front over the right shoulders and it hanged loose in front partly covering the bosom. This method was used by women in Gondaria, i.e. Semi-urban village specially in presence of a stranger. (Fig.58d).

Method 2:

- 1 One end corner of 'Odhanu' was tucked in centre front. (Fig.59a)
- 2 To follow draping, the same edge of rest of the fabric was draped around the left waist covering the hips completely at the back side and was passed under the right arm and thrown over the left shoulder covering the bosom (Fig. 59)

This method of draping was followed by women of Rathwa tribe in Tundwa village.

ORNAMENTS

'Rathwa' women of all age groups were very fond of jewellery specially made of silver. Women of this community purchased silver ornaments as an investment .

This was only the property they possessed. They wore ornaments on different parts of the body from head to toe. Ornaments made of 'Kathir', brass, aluminium alloy and multi coloured beads were also used by women. Ornaments were a symbol of their social and economic status.

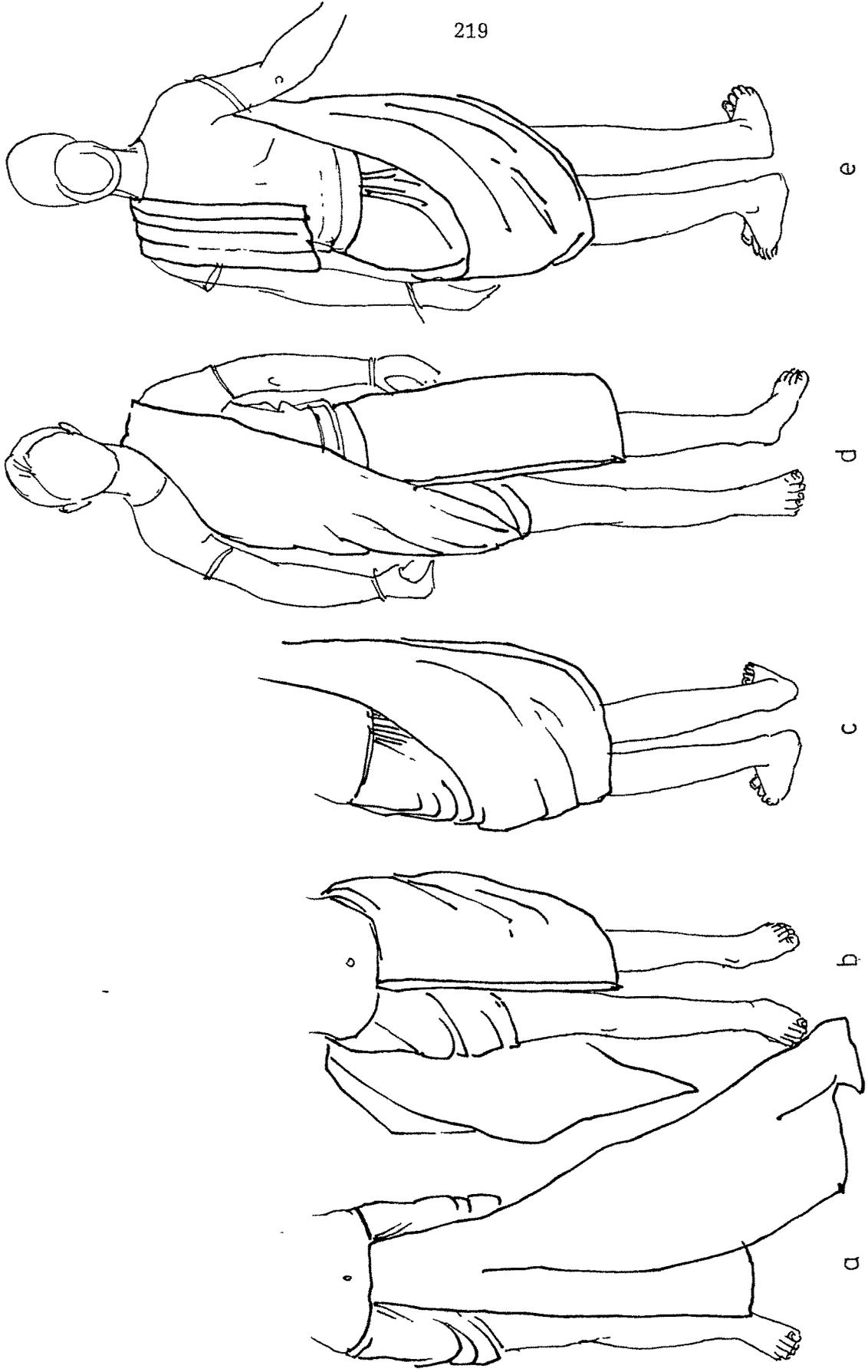
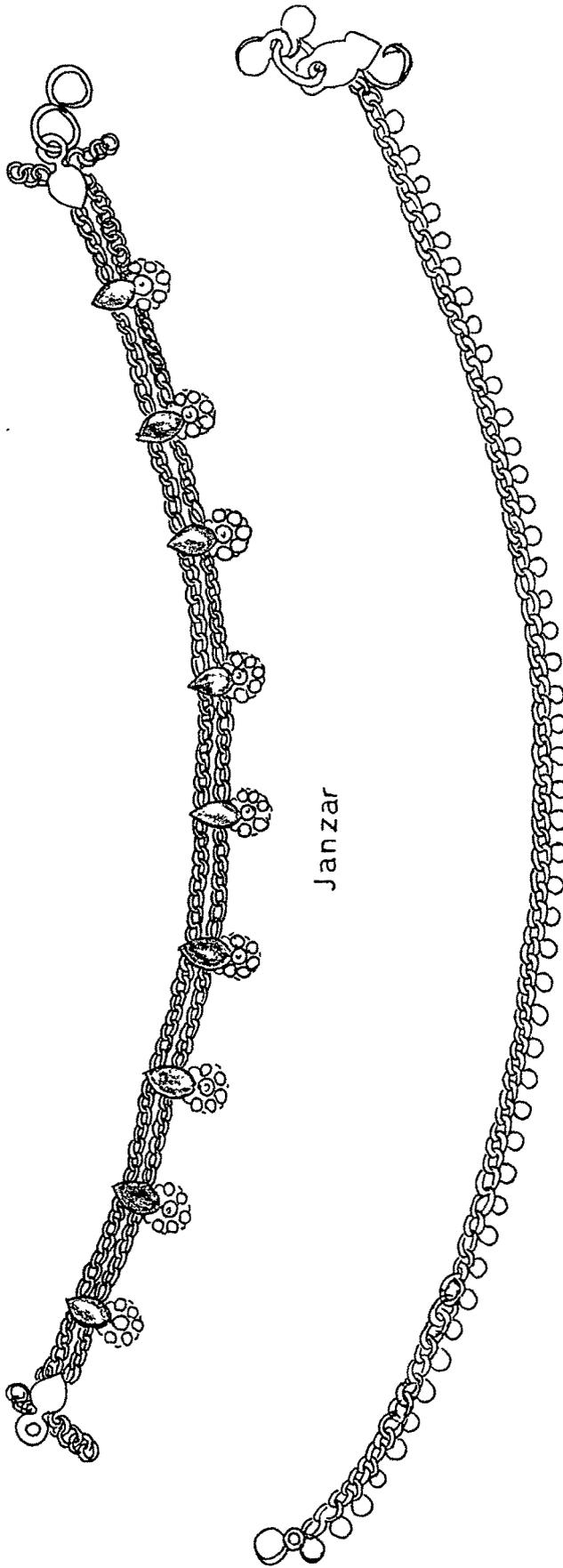


FIG. 59. Odhanu Method. 2 (Rath wa women)

With regard to material used, design and shape, most of the ornaments worn by Rathwa and Bhil women were similar but some of them were termed differently. The different ornaments used by them were as follows:

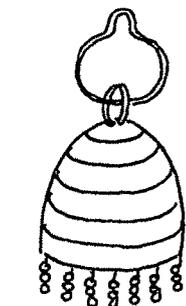
<u>Name</u>	<u>Shape</u>	<u>Material used</u>	<u>Designed for</u>
Vitla	Round with triangular solid structure	Silver/Brass	Top of the ears
Tokariya	Round and dangling	Silver	Earlobes
Loriya	Long and dangling	Silver	Earlobes
Kanto	Stud, round or triangular	Gold, Silver, Brass	Nose
Haidi	Round and flat	Small colourful beads	Neck
Tagli	Oval thick	Silver	Neck
Hansdi	Oval thick	Silver	Neck
Kantheni (Mangal-sutra)	Long chain	Black beads silver or with brass beads	Neck
Munda	Round	Brass	Earlobes
Binddu	Round and dangling	Brass	Earlobes
Baihatiya	Round	Silver	Forearms
Foriya	Round (set of four)	Silver	Wrist
Bhoriya	Round	Silver	Wrist
Kathirya	Round	Kathir	Wrist
Chipiya	Round	Brass	Wrist
Kamri	Round	Plastic, glass	Wrist
Ghugharo	3-4 rows with pendant	Coloured beads and Silver	Neck



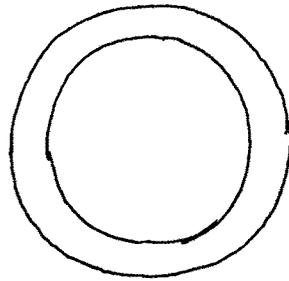
Janzar

Janzar

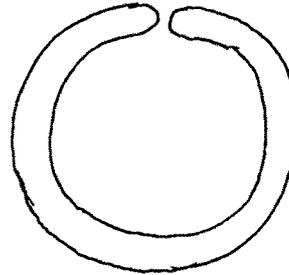
FIG. 60. Ornaments (Rathwa women)



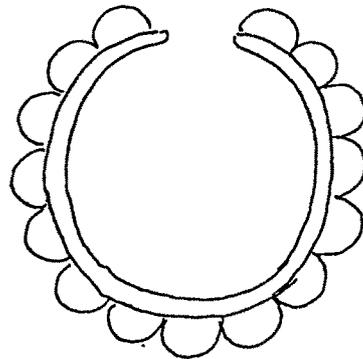
Tokariya



a

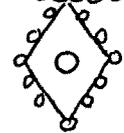
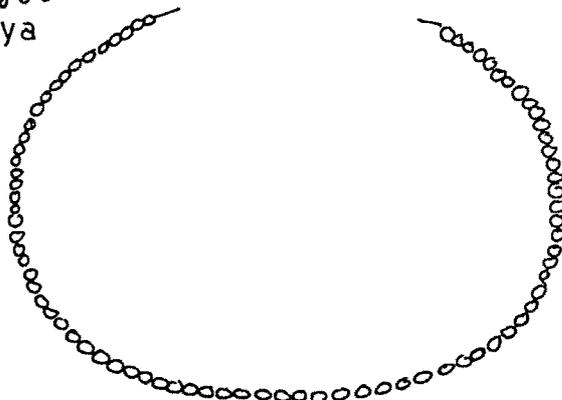


b



c

Chipya (a,b,c)



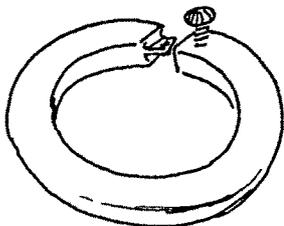
Haidi



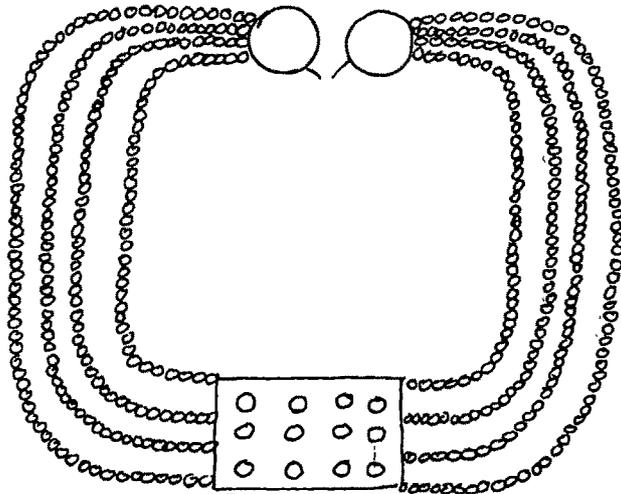
Kanto



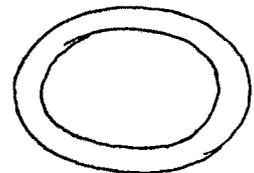
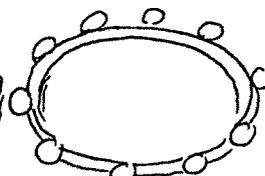
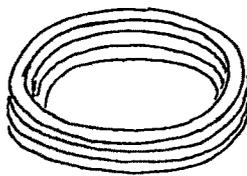
Kanto



Aathda

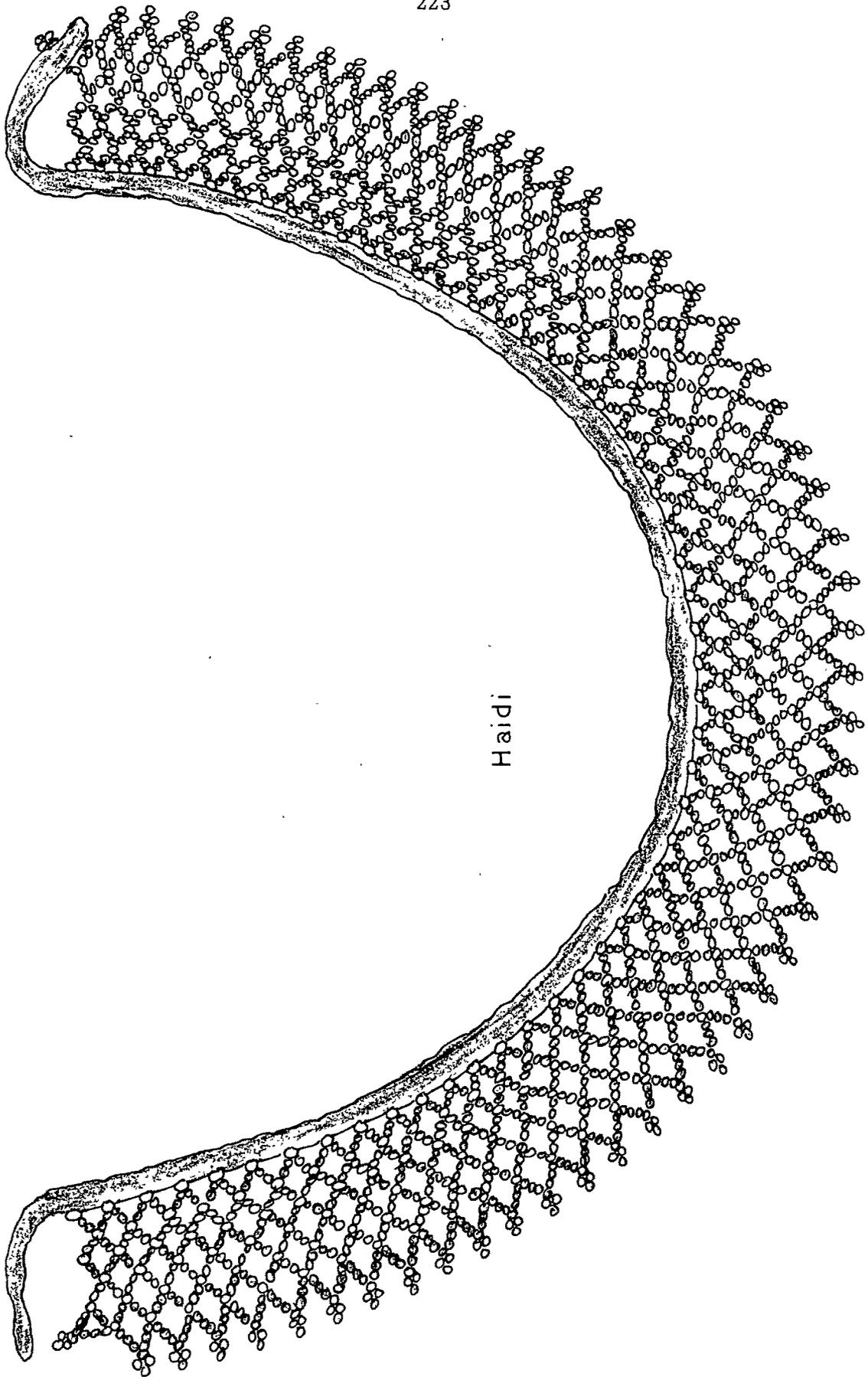


Ghugharo



Foriya

FIG. 60. (Contd.)



Haidi

FIG 60. (Contd)

<u>Name</u>	<u>Shape</u>	<u>Material used</u>	<u>Designed for</u>
Har	Long with pendant	Silver	Neck
Kadi/ Kadio	Round	Silver	Anklet
Aathda	Oval with screw	Silver	Anklet
Kalla	Round	Silver/ Aluminium	Anklet
Janjar	Flat chain studded with stones	White metal	Anklet
Kahdo	Stones	Silver	Waist band

'Vitla' an ear ornament was worn after puberty by all women. 'Vitla' were similar to vedla worn by Bhil women. Earlier 'Tokariya' or 'Loriya' 'Kanto' 'Kathirya', 'Foriya', 'Baihatiya', 'Kalla' or 'Aathada' were ornaments to be worn by only married women and were the symbol of marital status. 'Tokariya' an ear ornament was only worn by women of rural village 'Tundva' whereas 'Loriya' were worn by women of semi-urban village, i.e. Gondaria. But these days some of these ornaments were even worn by unmarried women. Women who could not afford silver ornaments wore same ornaments made of 'Kathir' or even brass. Women had to remove all the ornaments worn after marriage and were given a pair of 'Kathirya' and 'Kalla' by her parents or brothers after the death of her husband. This custom was still observed amongst this tribe.

Now-a-days 'Kanthi' was widely worn instead of 'Tagli' by brides and married women. It was similar to mangal sutra. Munda, 'Bindu', 'Chipiya', 'Kamri', 'Har' and 'Janjar' were the different types of ornaments worn these days by Rathwa women.

FOOTWEAR

Earlier footwear were never used by 'Rathwa' women. Now-a-days also only some women wore rubber slippers while going on job work. They were not at all comfortable with footwear while walking.

5.2.4 Costumes of Kotwaria Tribe

'Kotwaria' tribe was also known as 'Vitolia' and had been identified as a primitive tribe by the tribal sub plan, Government of Gujarat(78). People of this tribe were very poor and were extremely backward.

COSTUMES OF MEN

Costumes of 'Kotwaria' men were very simple and they used clothes to bare necessities. The garments worn by 'Kotwaria' men were:

Upper garments: Bandi, Daglu, Bodice, Khameez and Bushirt.

Lower garments: Langoti, Dhoti, Lehangu and Trousers.

Head-dress: Topi.

Ornaments

Footwear

The various types of garment ensembles worn by them are enlisted in Table 25.

BANDI

'Bandi' made was stitched from coarse thick handloom white fabric. It was slightly longer than waist length. The two common styles prevalent have been described below:

Type 1:

'Bandi' was sleeveless fully front open with a chinese collar

TABLE 25 : TRADITIONAL AND EXISTING ENSEMBLES OF MEN AND WOMEN
OF KOTWARIA TRIBE

ENSEMBLES	MEN	WOMEN
1	Daglu with Langoti	Chori, Kahti with Tongra
2	Khamis, Bandi/Daglu, Langoti, Dhoti/Lehangu with Topi	Dagli, Kahti with Tongra
3	Bodice, Shirt/Bushirt with Lehangu	Polka, Kahti/Bhotiya/ Pater with Tongra/Lugde
4	Shirt/Bushirt with Trousers	Aangdi, Bhotiya/Fodki with Tongra/Lugde



PLATE 18 : Ensembles of Kotwaria men and women

Scale- 1: 4 cms.

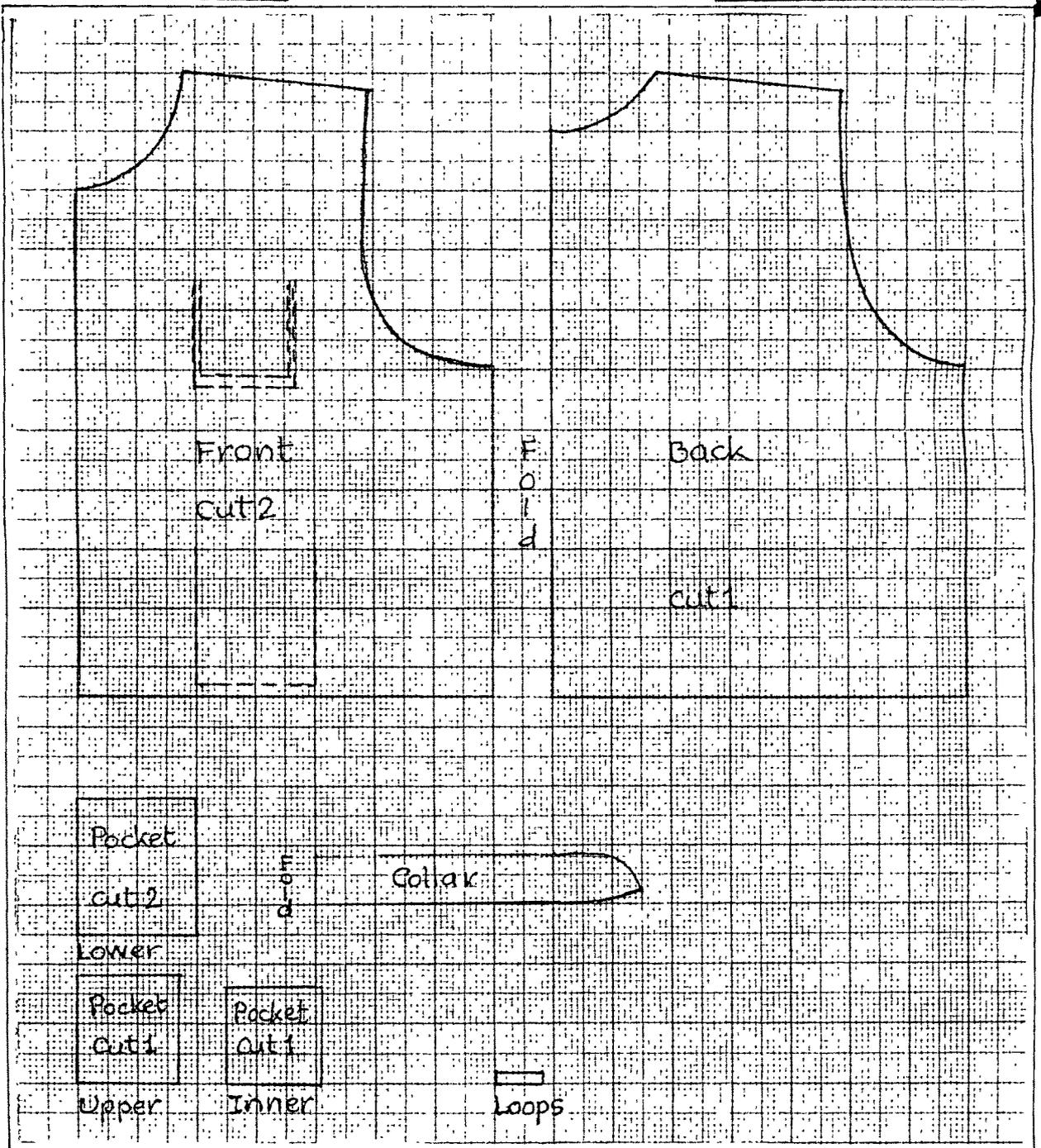
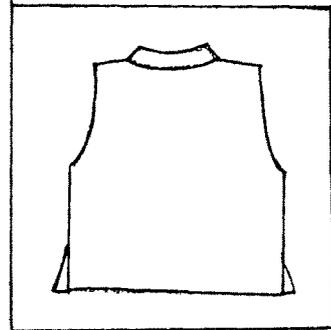
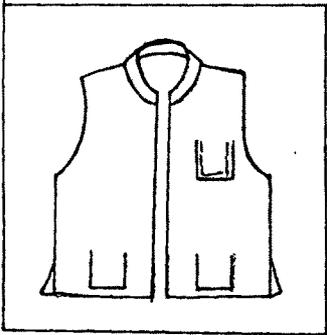


FIG. 61. Bandi-1 (Kotwaria Men)

Scale+1: 4 Cms

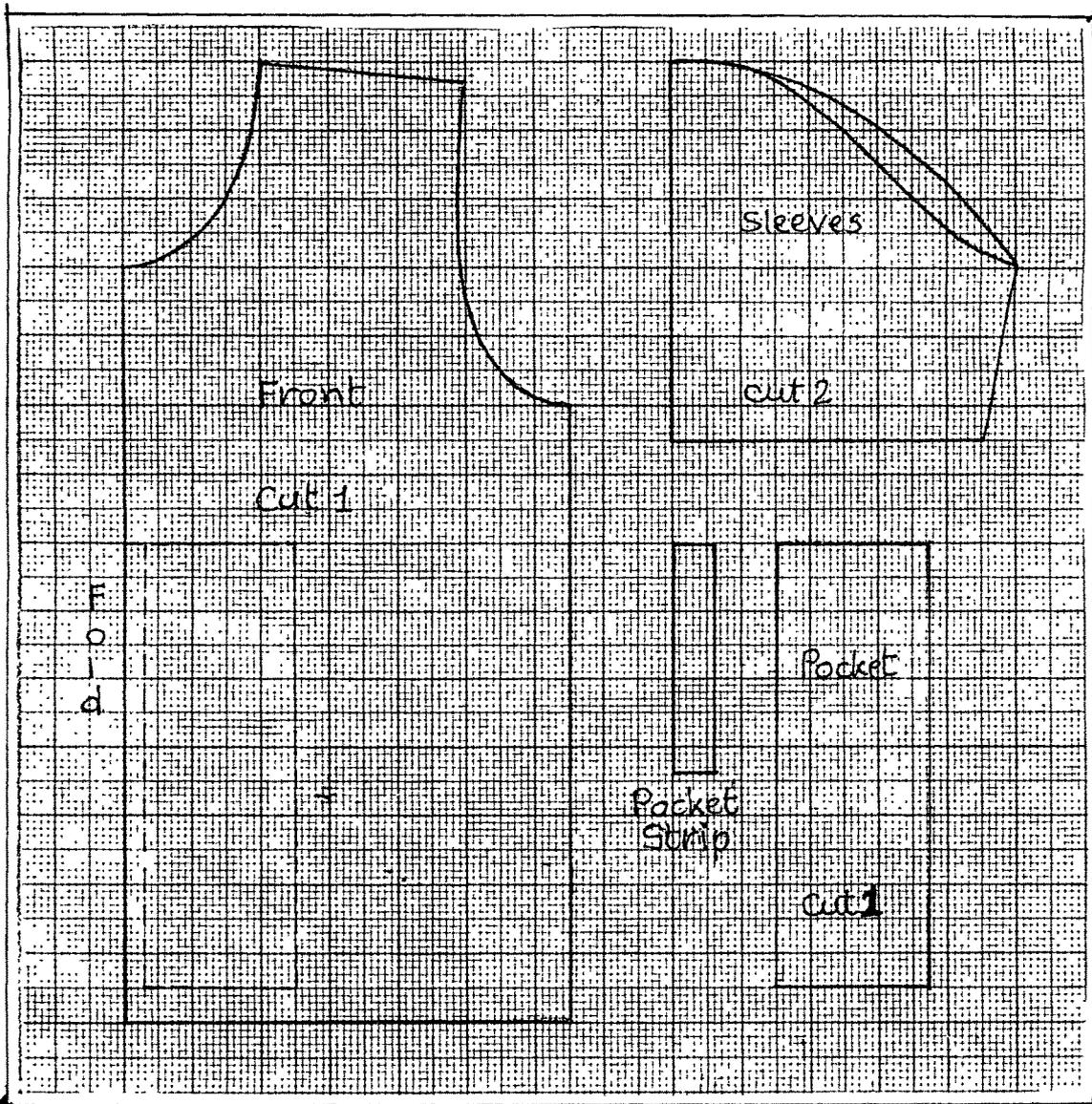
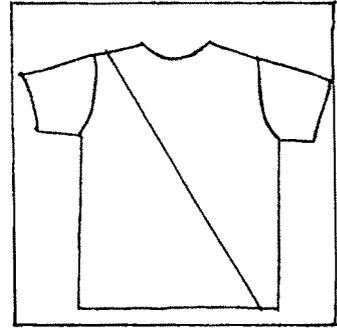
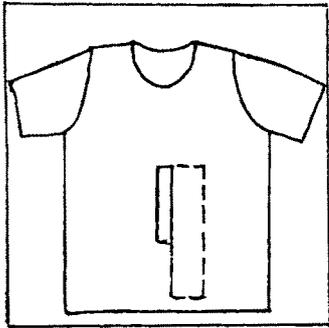


FIG. 62 Bandi-2 (Kotwaria Men)

Scale - 1:4 Cms.

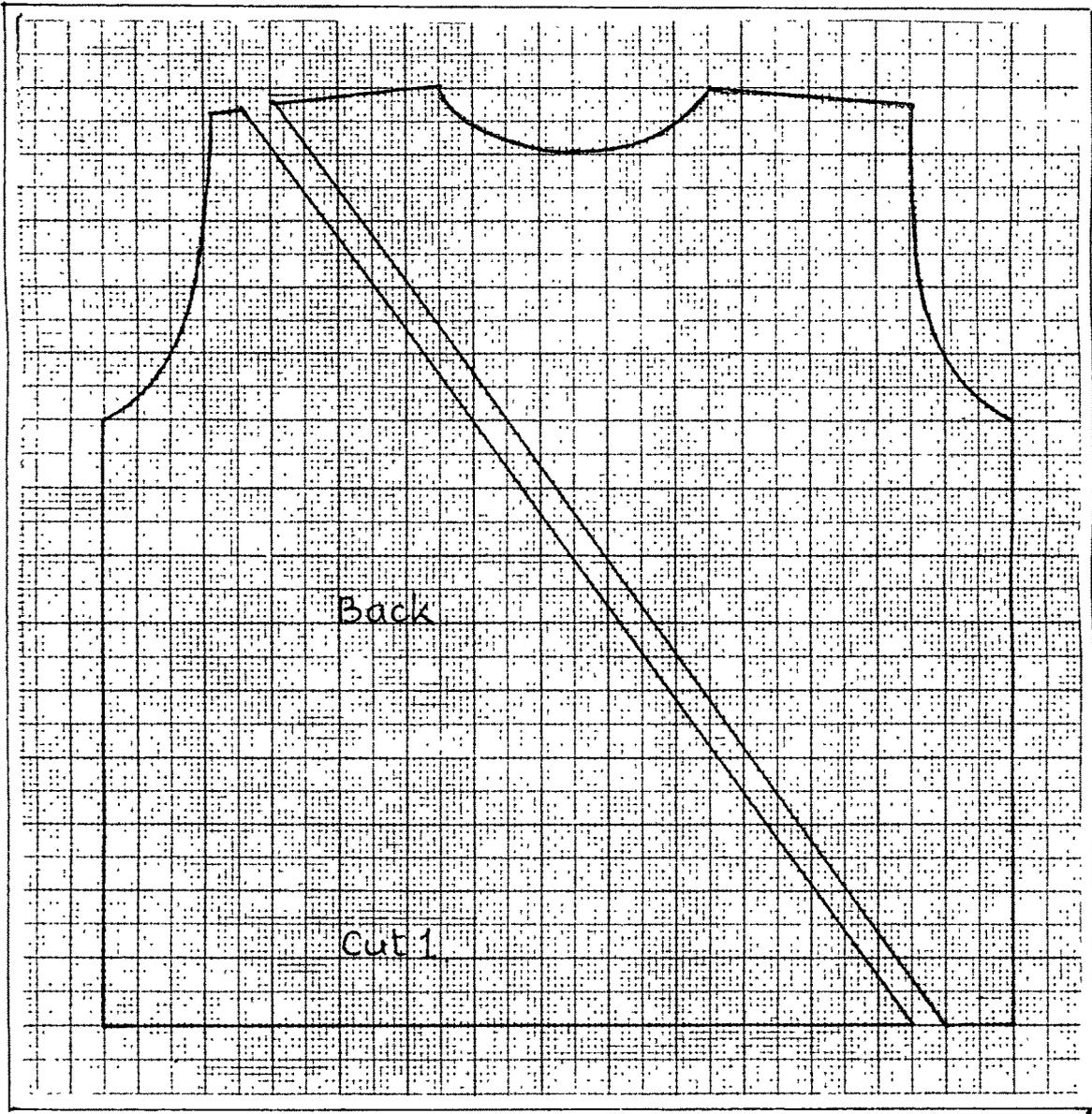


FIG. 62 (Contd.)

and had four pockets. One was stitched on either side at waist above hemline third at the chest level on the left side and fourth was stitched on the left inner side at chest level, with a loop of about 1.5 cms. x 4 cms. and a button to fasten the pocket. This pocket was used mainly to put valuables. 'Bandi' had a slit at the side seams of about 5 cms. to 7 cms. towards the hemline. This was worn as a upper top garment in summer whereas in winter it was worn under a 'Khameez' or a Bushirt for extra protection. Middle aged and older men wore this garment.

Type 2:

This type of 'Bandi' was quite different from that of type 1. It had loose short set-in sleeves, round neckline and a type of a welt pocket in centre front. The front was cut on straight grain while the back was cut on bias. The neckline, sleeves and lower fold line were finished by folding and machining the same 'Bandi' fabric. This 'Bandi' had no side slits and was longer than the type mentioned before.

DAGLU:

'Daglu' was stitched exactly in the same manner as type 1 'Bandi', but only 'Khakhi' fabric was used to make this garment. Widower or middle aged men of the age group 41 years and above wore 'Daglu'.

BODICE

'Bodice' was made from cotton knitted material mostly in yellow, maroon, red or blue colours. It had a round neckline and was with or without set-in sleeves. The neckline and armcye

were finished with a decorative braid. This was a close fitted garment. Men of 21 to 30 years of age wore 'Bodice' with 'Lehangu' (shorts).

KHAMEEZ :

'Khameez' was a loosely fitted top garment having length varying between hip to thigh level. It had centre front opening till waist level. It had short set-in sleeves. A shirt collar and a patch pocket on left side or on both sides at chest level was also common. The lower hemline had a curved shape, which was folded and machined. Cotton fabric in khakhi colour was mostly used. Young men used printed fabric in bright colours. This garment was used when they went out of their village or during ceremonies and festive occasions.

BUSHIRT:

This garment was same as that worn by men of 'Rathwa' and 'Bhil' tribe (Fig. 6)

LANGOTI:

This was a square piece of muslin about 75 cms. x 75 cm.s to 85 cms to 85 cms in size.

Method of draping:

- 1 The square piece ABCD was made into a triangle ABC by putting together two opposite corners of the fabric. (Fig.64b).
- 2 These two corners were again folded inwards in a manner so that the corners AD met in the centre of the foldline of the triangle. (Fig.64c).

Scale - 1:4 Cms

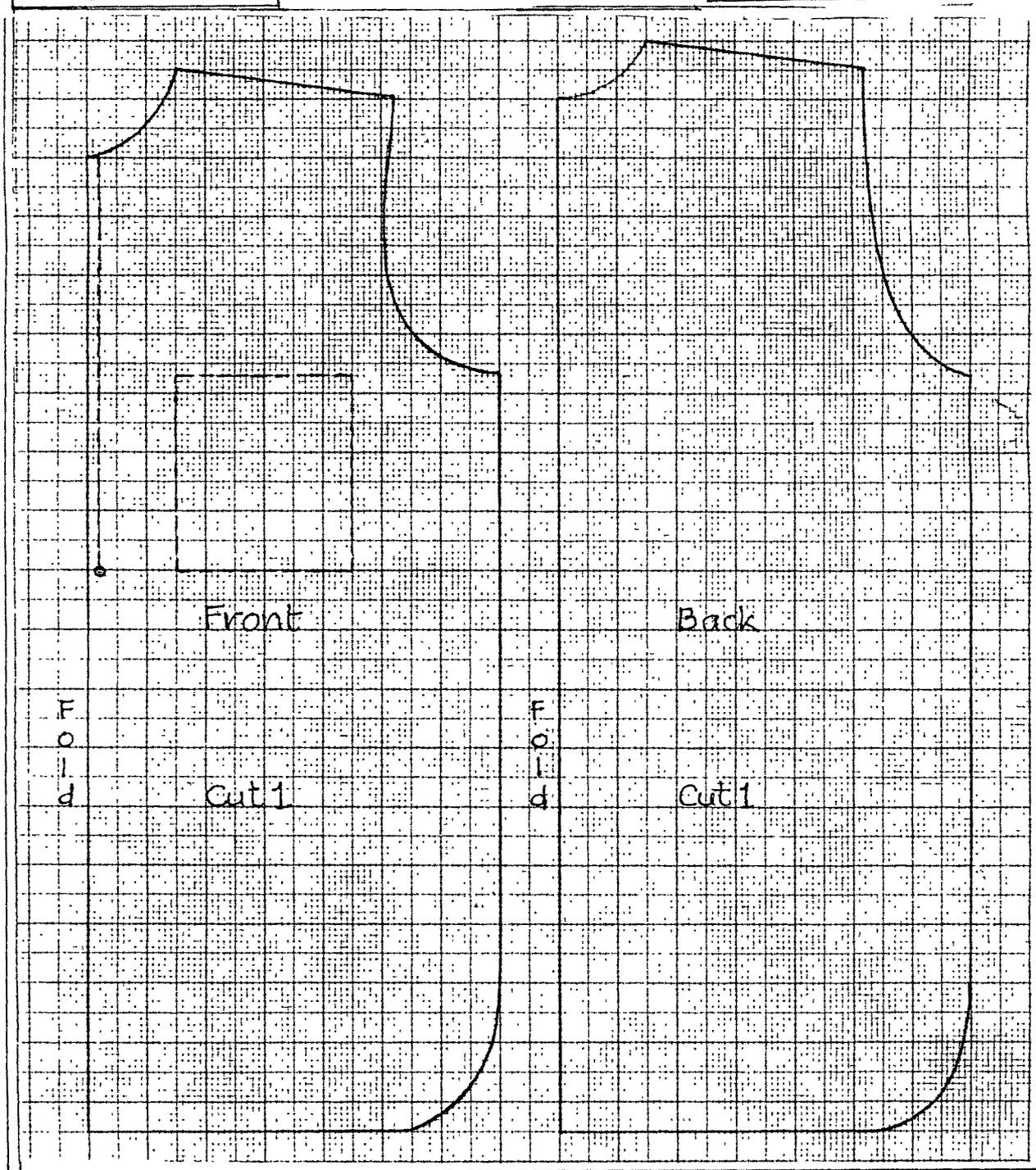
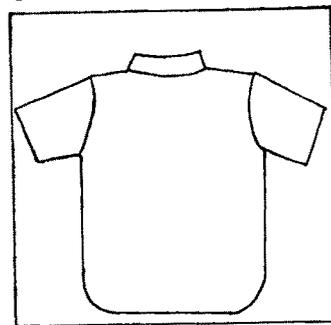
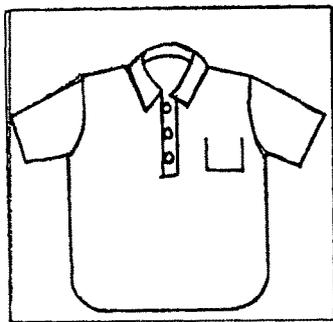


FIG. 63 Khameez (Kotwaria Men)

Scale - 1:4 cms

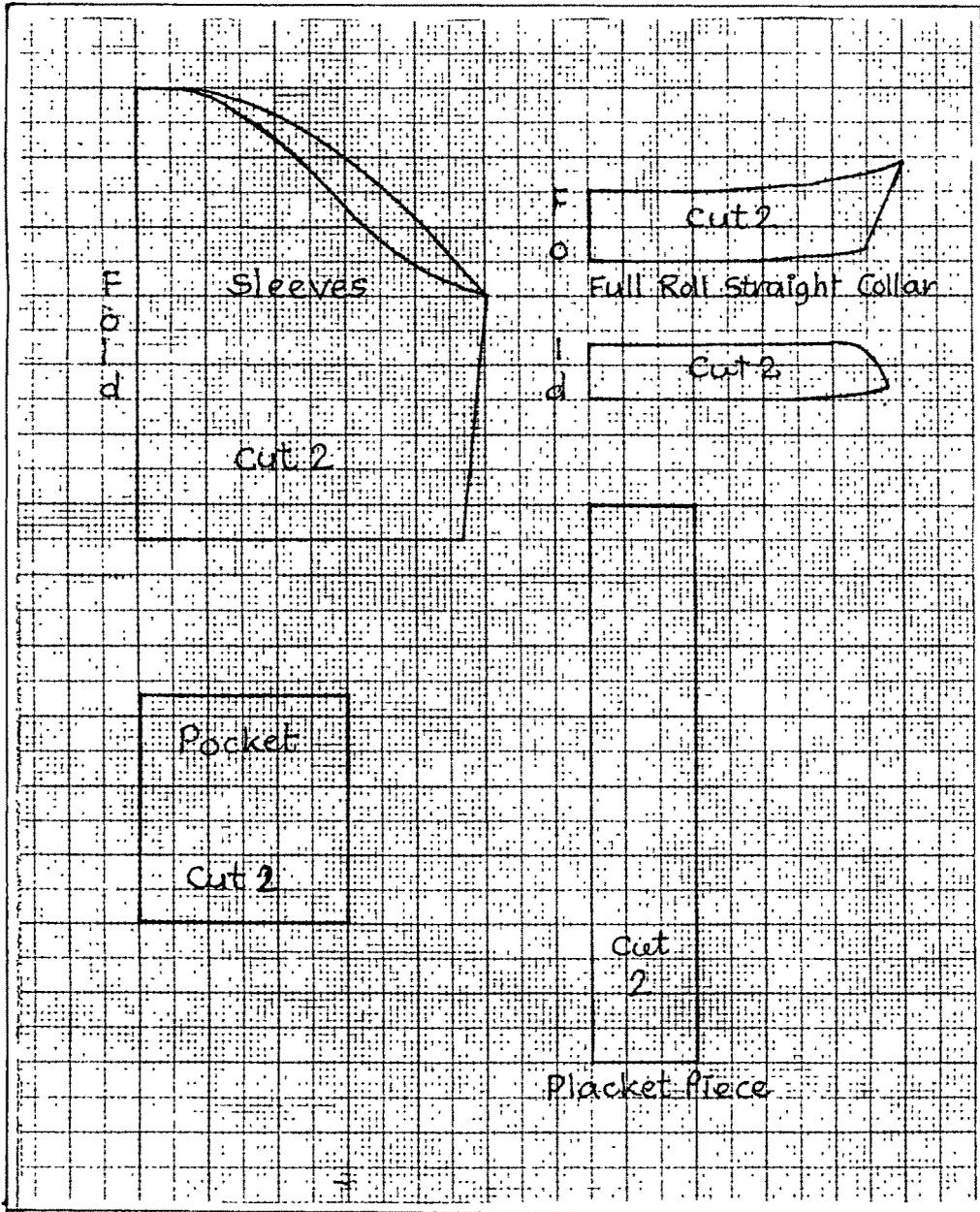


FIG. 63 (Contd.)

3 This was passed over the waist cord at centre front and drawn between the legs and the other end was tucked behind taking under the waist cord to fall loose about 15 cms. to 18 cms. of fabric at back. (Fig.64d, g).

4 Any excess looseness was adjusted in front.

Earlier this was worn by all men, now-a-days only some old men use 'Langoti'.

DHOTI:

The fabric used for 'Doti' measured 3 mts, x 85 cms. or 3.5 mts. x 90 cms. Earlier 'Dhoti' fabric was used for 'Dhoti'. These days white cotton fabric with narrow lengthwise border of about .4 cm termed as 'Kinari' is used. Fabric used was of a thicker variety. 'Dhoti' was draped about thigh to knee length.

Method of draping:

1 Keeping point E' at the centre back waist and the backside material snugly fitted around the waist and hips, the side waist points A, B, of 'Dhoti' were taken towards the centre front and tied firmly with knot around the waist. The two widths AC and BD were hanging loose in front(Fig.65a).

2 The left side edge, around waist was pleated i.e. B,B and these pleats were tucked in at the centre front over the knot.

3 The corner D falling loose below was drawn through the legs and tucked behind at the centre waist.(Fig.65c).

4 Similarly, the right side edge A,A was pleated and corner C was tucked 7 cms. to 10 cms. away from E towards right.

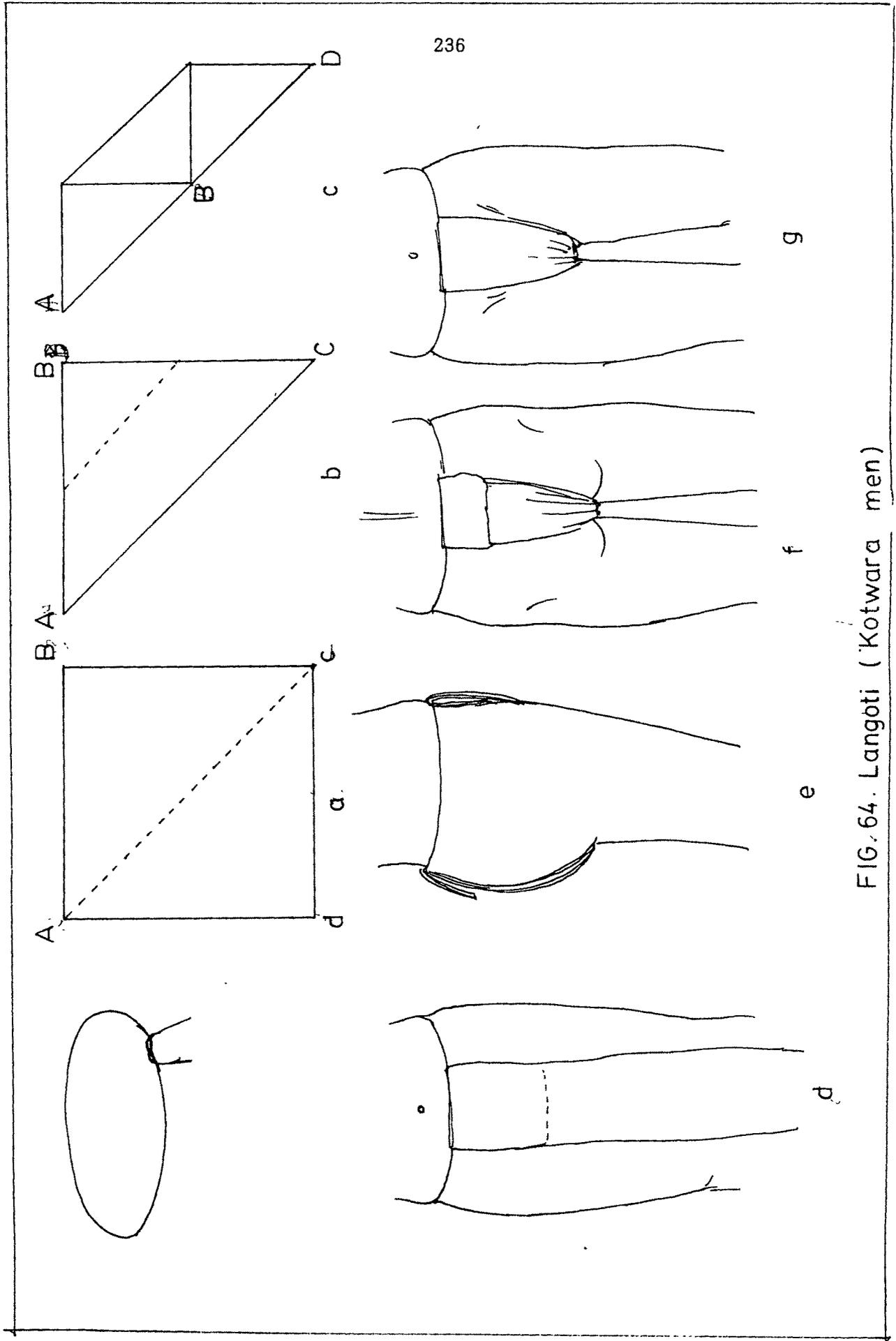


FIG. 64. Langoti (Kotwara men)

- 5 The fabric was 'neatly draped behind by taking 2-3 pleats along the same edge of corner C. (Fig.65g).
- 6 Sometimes the corner C falling loose below was tucked at the centre front(Fig.65g).
- 7 The length of 'Dhoti' was reduced by taking up the fabric around hips and tucking it at side waist.

This method of draping was used by 'Kotwaria' men during ceremonies and festive occasions.

Method 2:

The length and width of fabric was same as that of 'Dhoti' but method of draping deferred.

Method of draping:

- 1 The fabric was folded widthwise, i.e. AB was joined with CD.
- 2 Then it was folded lengthwise.
- 3 The 'Dhoti' was wrapped around waist from left to right two to three times and then corner 'A' was tucked in at centre or at side waist.

Earlier method 2 of draping 'Dhoti' was used by men for casual wear but these days 'Dhoti' is not worn by men for casual wear or ceremonies and festivals. Only two men of the age group 50 years and above wore 'Dhoti' for only ceremonies and festivals.

LEHANGU

'Lehangu', i.e. shorts was a tailored lower garment. It was a loose fitted bifurcated garment. The length varied between mid

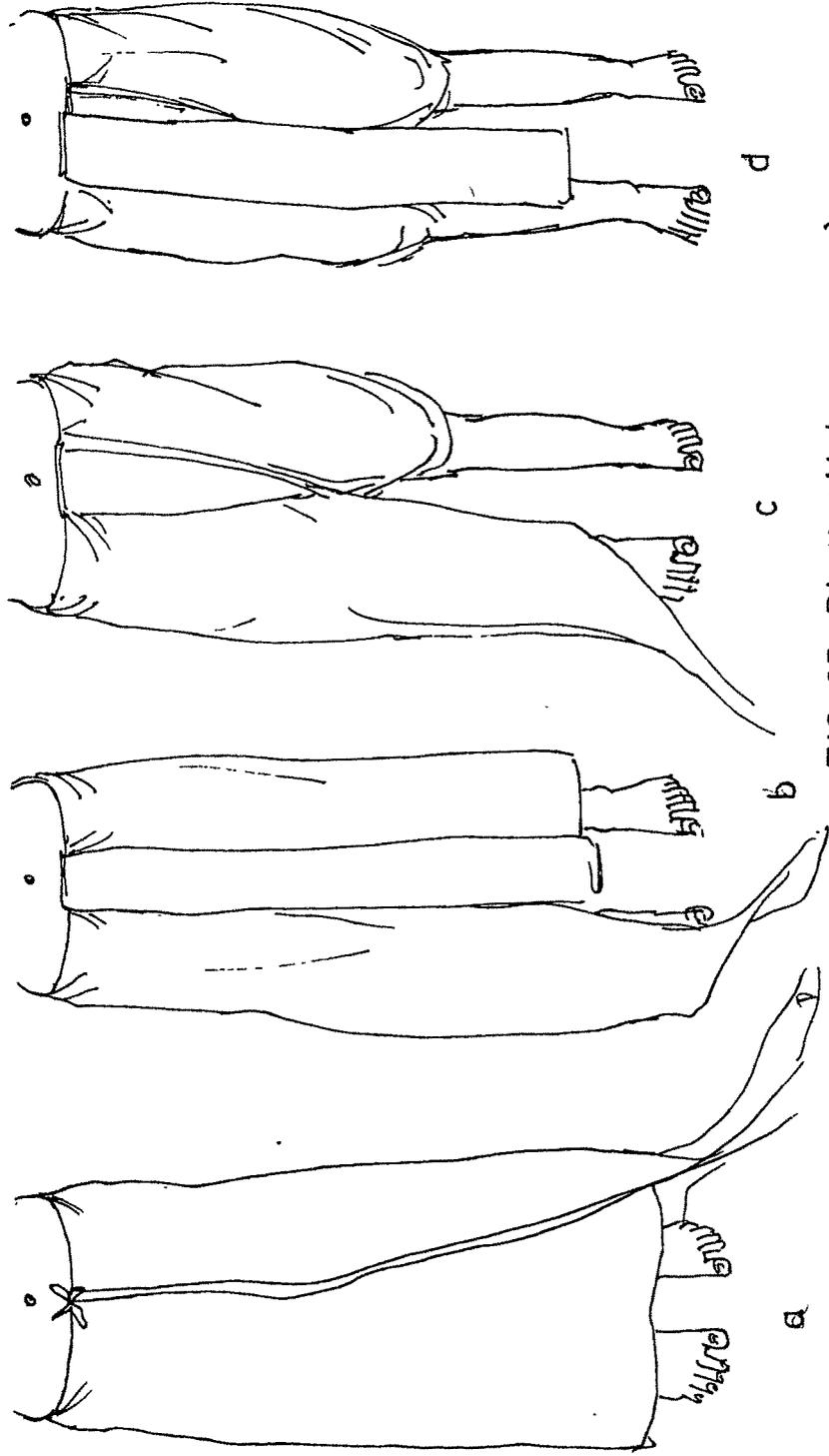


FIG. 65. Dhoti (Kotwara men)

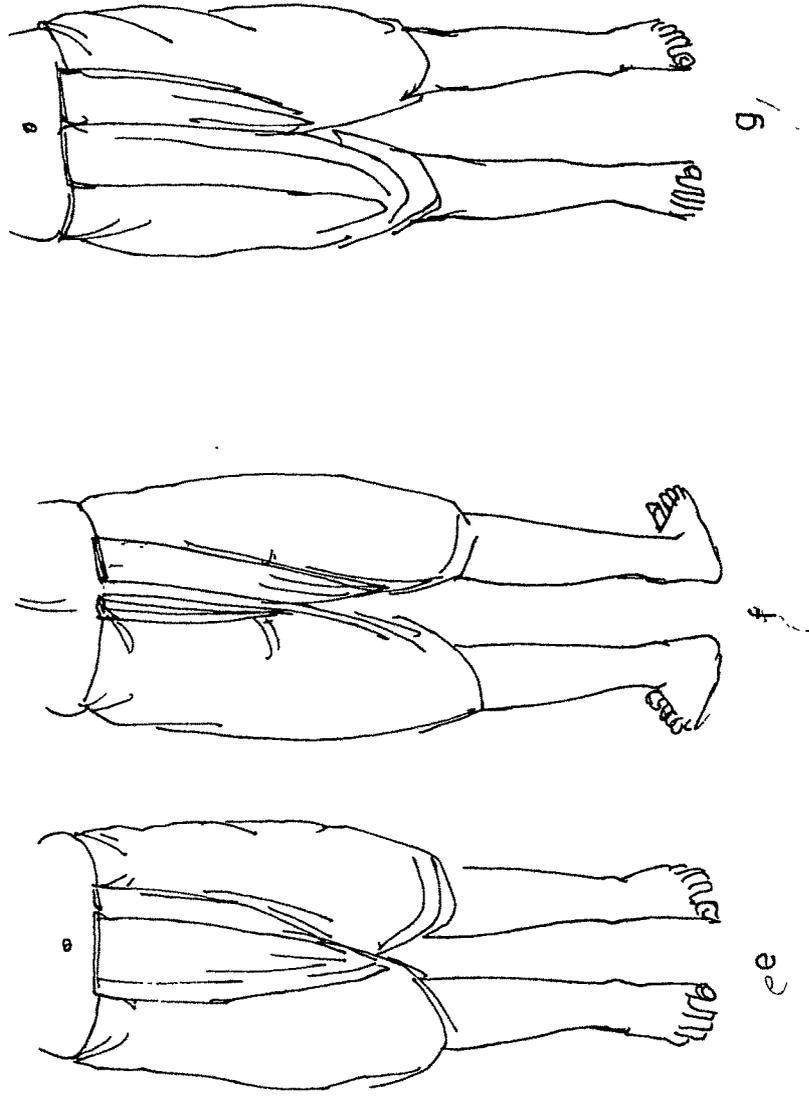


FIG. 65. (Contd.)

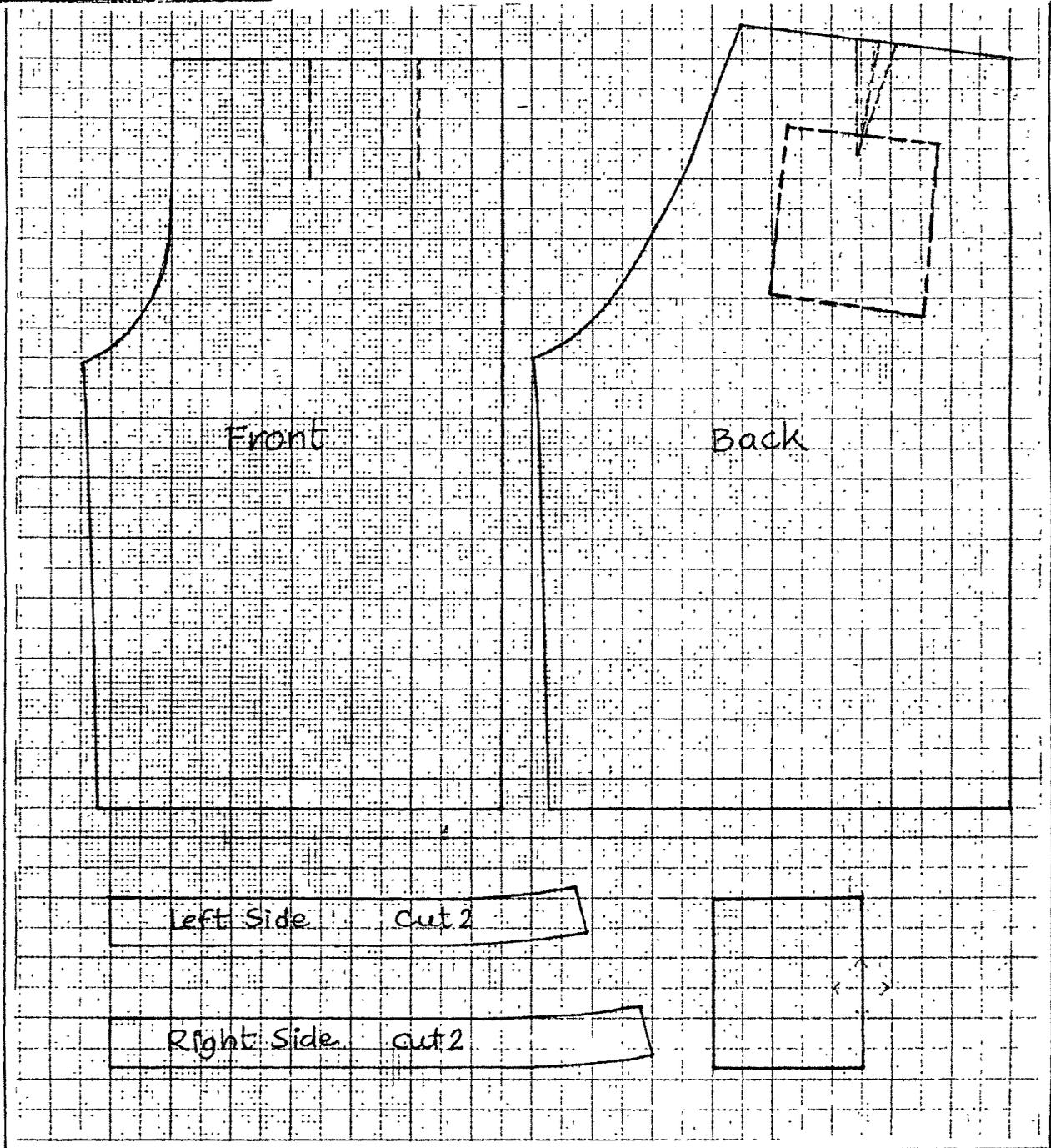
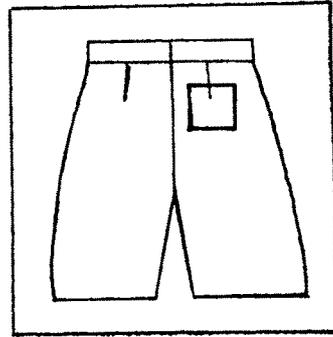
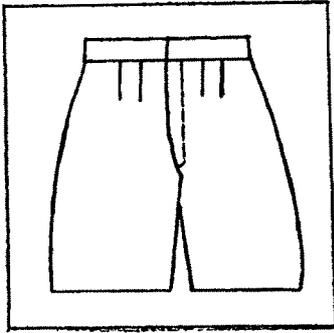


FIG. 66

Lehangu (Kotwaria Men)

thigh to 4 cms. to 5 cms. above knee level. The constructional details of 'Lehangu' were as follows:

It had front piece, back piece and a waist band. The two fronts and back were stitched together at crotch line. Two darts each in front and back were stitched on either side, before joining the front and back pieces. It has a front opening in the centre and buttons were used as fasteners.

A patch pocket was also another feature of 'Lehangu'. It was stitched on the right side at hip level. A waist band of about 4 cms. to 5 cms. width was attached at the waist line. The bottom was loose fitted.

Earlier only 'Khaki' fabric was used for 'Lehangu' but now-a-days coloured cotton fabric is used and some well to do men also wore 'Lehangu' made of terycot fabric. Blue was the commonly used colour for this garment by younger men. All the respondents possessed 'Lehangu'.

TOPI :

'Topi' was also known as 'Pagodi' in local language and was used as a head-dress. It was made from Khakhi or white handloom cotton fabric.

ORNAMENTS

'Kotwaria' men used only an ear ornament, which was known as 'Kudgi' or 'Mundra'. This was a small silver ring of oval shape, was broader in the centre and thinner at the sides. It was solid in structure. This ornament was purchased by the wearer from his own income and was never removed, even after his death. The ornament was cremated along with the body.

Scale - 1:4 Cms.

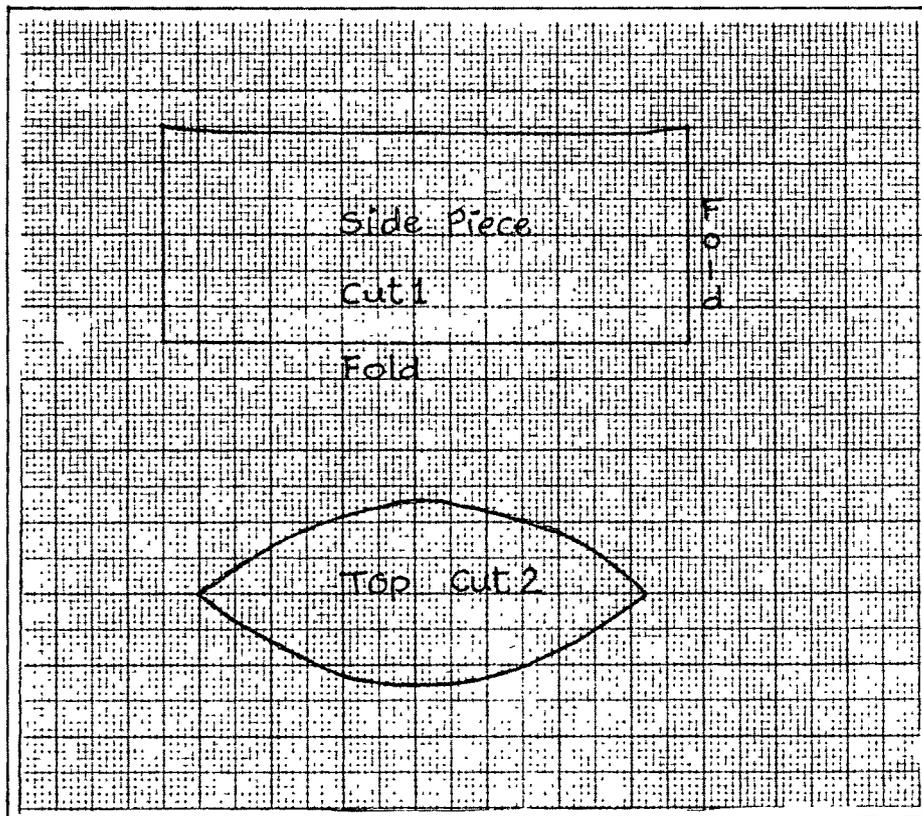
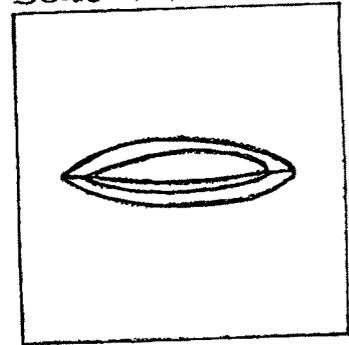
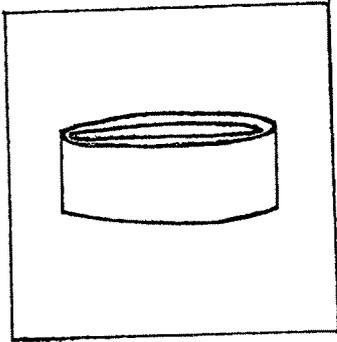


FIG. 67 Topi (Kotwaria Men)

FOOTWEAR

Usually 'Kotwaria' men went bare footed, but for past four to five years some younger age group men have started using rubber slippers while they go out of the village.

COSTUMES OF WOMEN

Women of 'Kotwaria' tribe wore tailored as well as draped garments. The upper garments worn by them were all tailored and the lower garments were in draped styles. The various type of garments worn by them were:

Upper garments - Chori, Dagli, Polka, Aangadi.

Lower garments - Bhotiya, Kahti, Fadki, Pater and Fadke.

Head-dresses - Lugde, Tongre

Ornaments

Footwear

These garments were worn in different ensembles as shown in Table 25.

CHORI:

'Chori' meaning blouse (Fig. 68) had a round neckline finished by machining and had front opening with a single button and a button hole at the neckline and the lower ends of 'Chori' were knotted together. It always had an inner patch pocket on the right side at bust level and the garment was of waist length.

Cotton fabric with small woven checks was used for 'Chori' which had contrasting border of about 8.5 cms. to 10.0 cms. width. The fabric was termed as 'Khan'. Colours such as blue, green, brown and maroon were widely in use. Women above 55 years of age wore this garment.

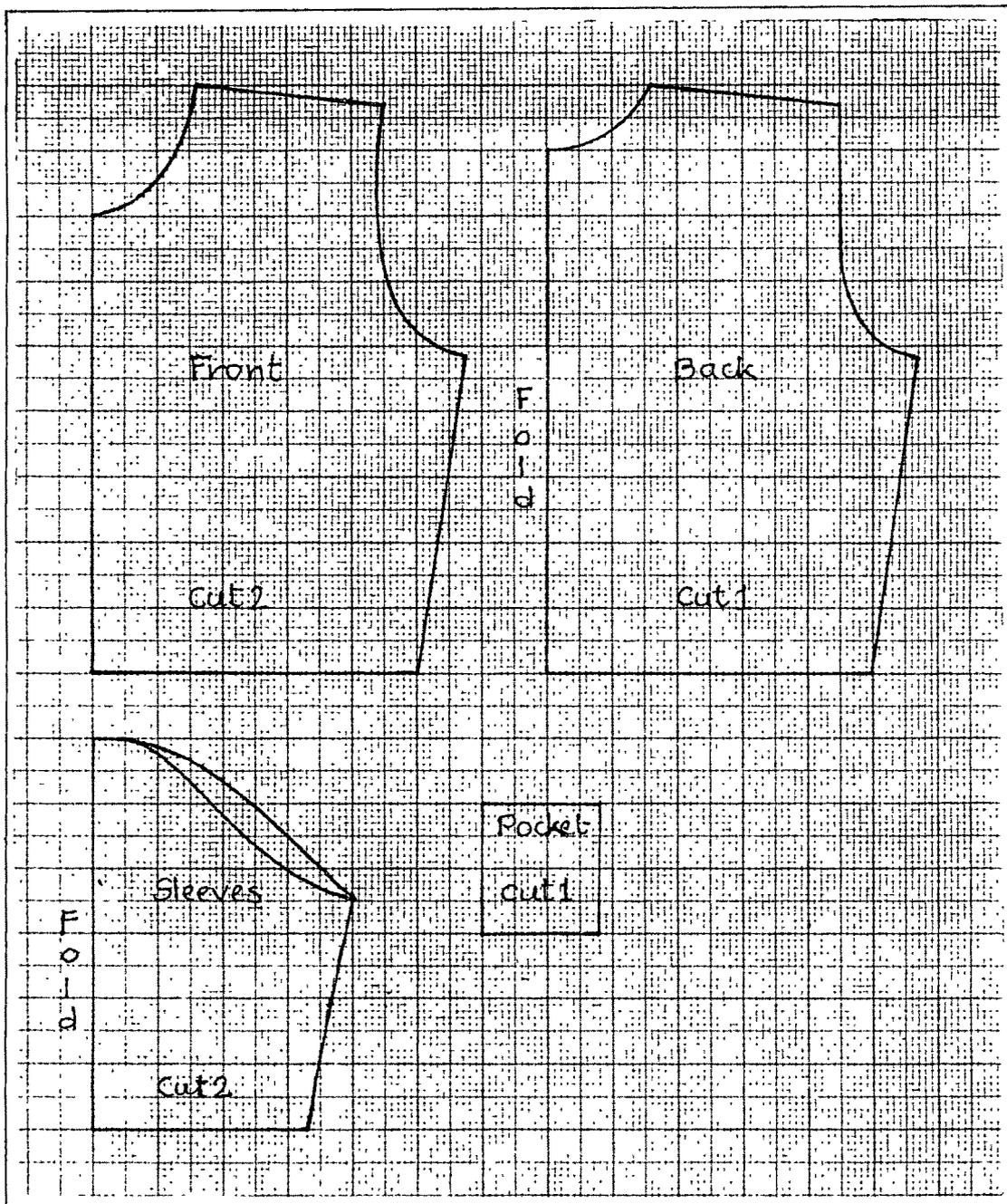
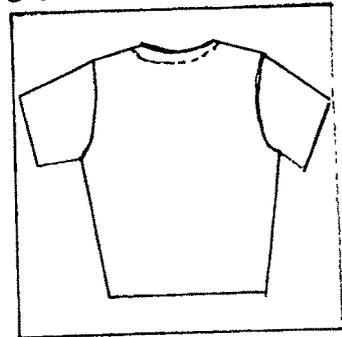
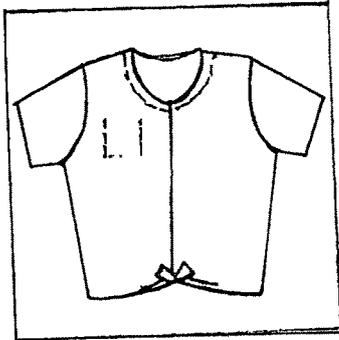


FIG. 68. Chori (Kotwani Women)

DAGLI:

'Dagli' was an upper garment worn by women of all age groups with some variations in its constructional details. There were three types of 'Dagli' which were used by 'Kotwaria' women.

Type 1:

This was a loosely fitted waist length garment. It had a round neckline with convertible collar and had front full opening. Two lines of pin tucks were made in the front from shoulder to waistline and pocket had welt was an indispensable feature of their upper garment. The pockets measured about 8 cms. to 10 cms. in length and were made on either side of the placket above hemline. The sleeves were the variation of puff sleeves. It had narrow pleats close to each other stitched at the centre of cap and around the mid area of round arm. The sleeves, waistline and placket were finished with a contrast coloured piping (Fig. 69).

The back of the garment had three pin tucks in the centre as shown in Fig. 69 and a contrast coloured piping on either side from shoulder to waist, was an added decorative feature of this garment.

Printed cotton fabric in light colours was used. Women of 41 years of age and above wore this type of 'Dagli'.

Type 2:

This type of 'Dagli' was stitched exactly in the same manner except that it had a flat collar, a side seam slit of 6 cms. to 8 cms

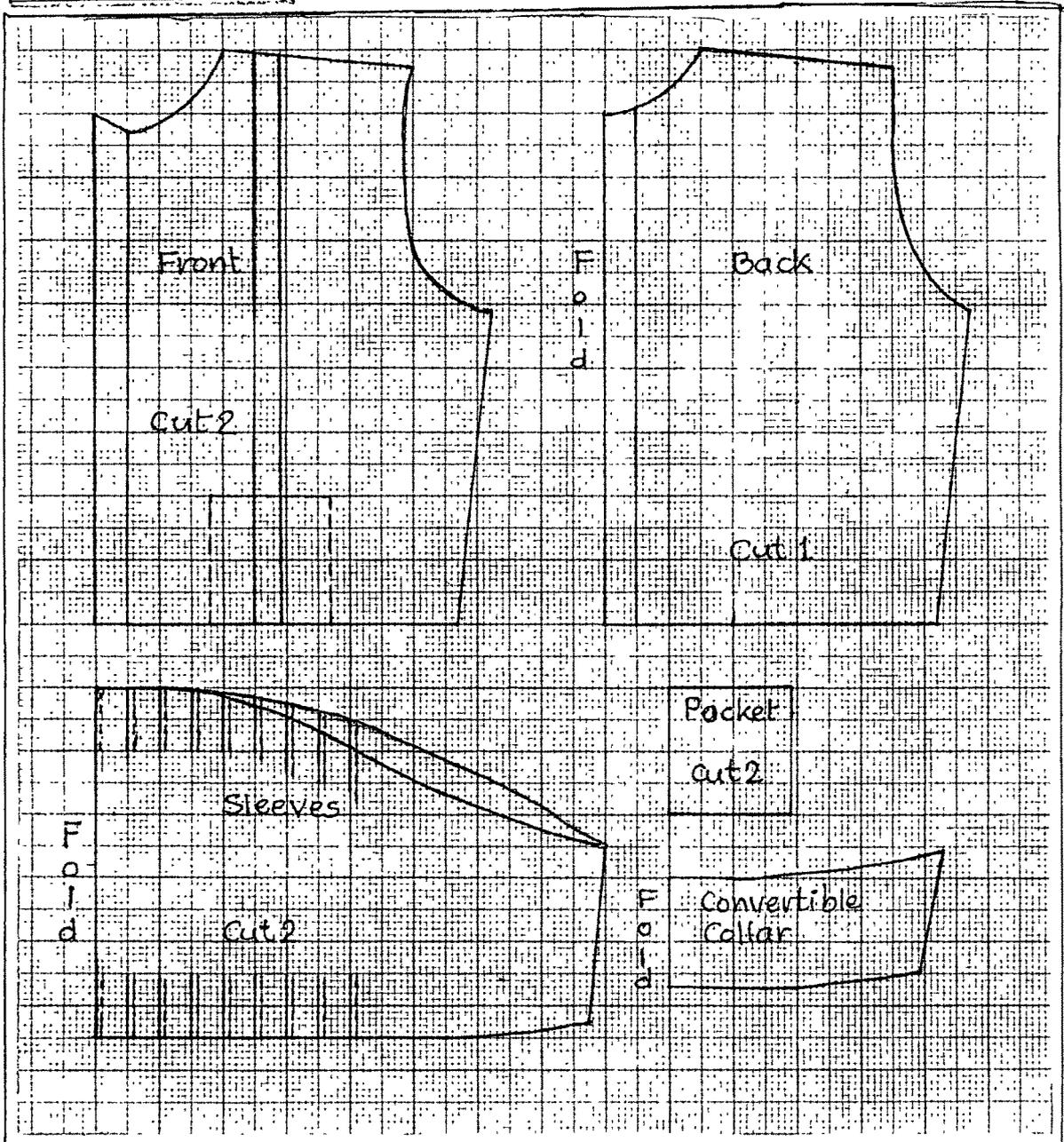
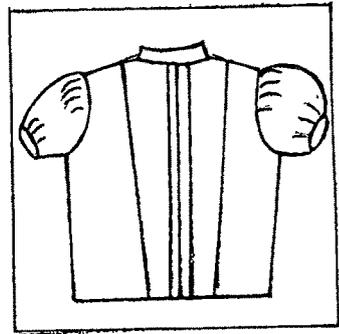
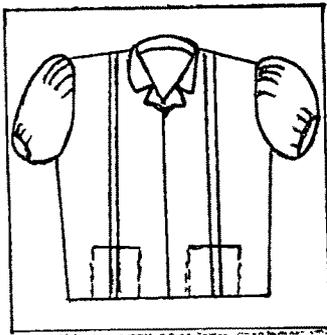


FIG. 69 Dagli-1 (Kotwaria Women)

Scale - 1: 4 Cms.

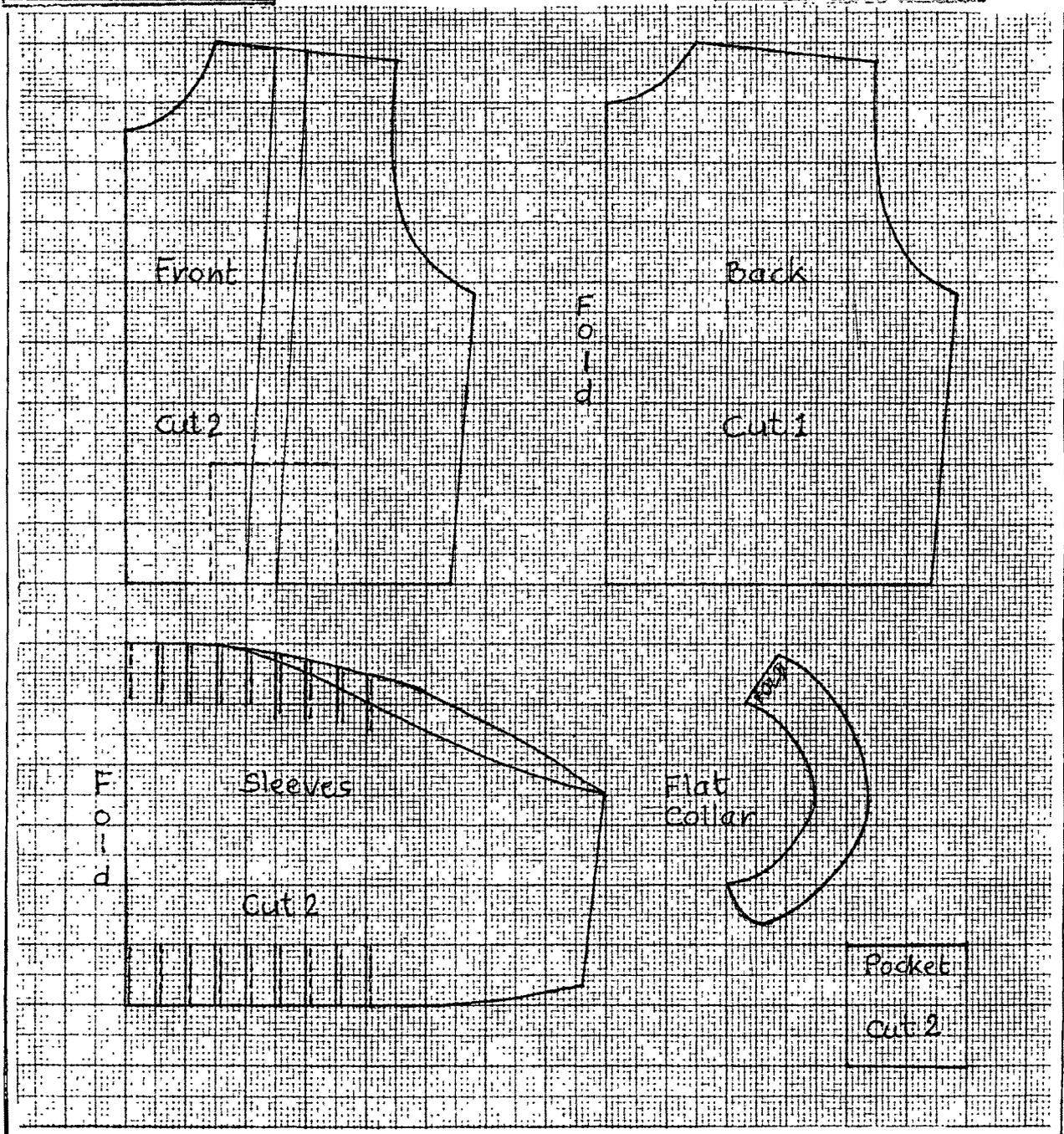
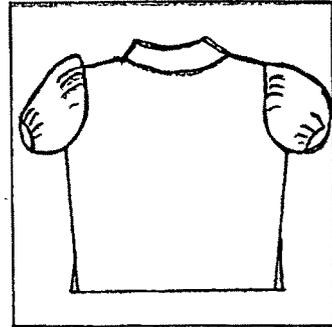
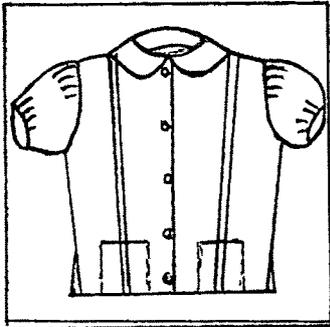


FIG- 70 Dagle-2 (Kotwaria Women)

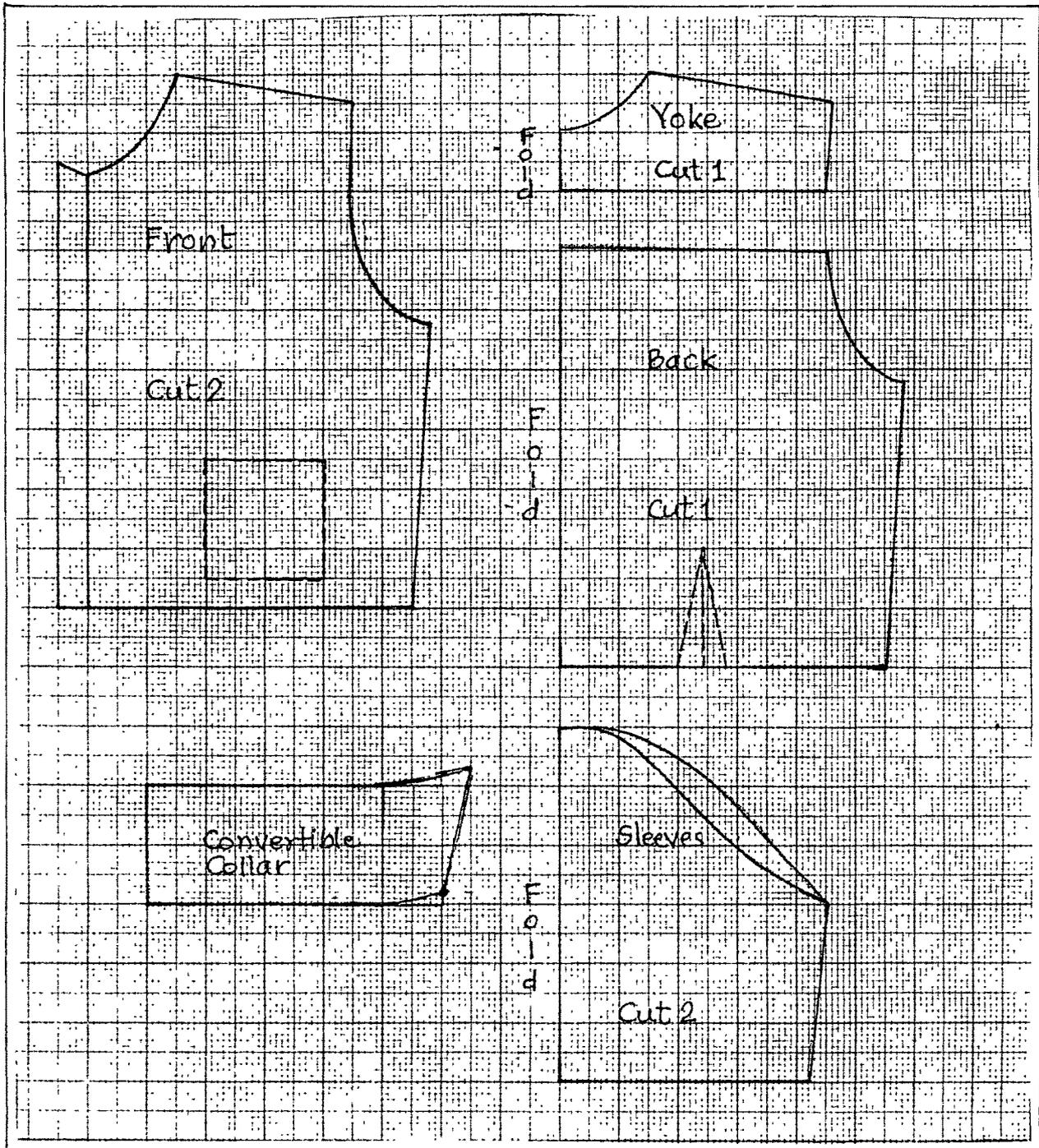
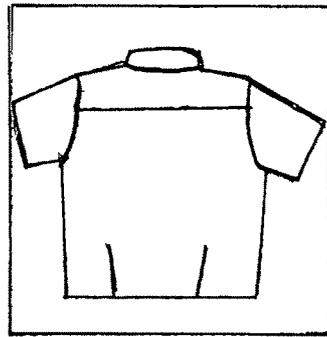
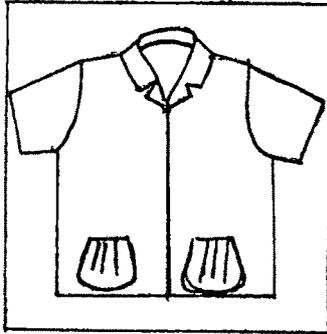


FIG. 71. Dagli-3 (Kotwaria Women)

towards the hemline. Pin tucks from the centre back were eliminated. Fabric and colours used were same as of 'Dagli' Type 1 (Fig.70).

Type 3:

'Dagli' of this type was shorter in length than Type 2. It had set-in sleeves, convertible collar and patch pocket made on either side of the placket 2 cms. to 3 cms. above hemline(Fig.71) The pockets had variation in shapes and were with or without pleate at the opening.

The back of the garment had a straight yoke and waistline dart, on either side (Fig. 71). A contrast coloured piping was stitched between the yoke and back bodice. Bright shades in cotton fabric were used but few wore 'Dagli' made of printed cotton fabric, Polyester fabric was also common. Young married women wore this type of 'Dagli'.

POLKA:

'Polka' was a local term used for sari blouse. It was 5 cms. to 6 cms. above the waist length. 'Polka' had front opening and 'V' neckline finished with facing. This was a well fitted garment with four darts viz. waist line dart, side seam dart, centre front dart and armhole dat. It had set-in sleeves about 5 cms. to 6 cms. above the elbow length. Dark coloured cotton fabric was used by the 'Kotwaria' women for this garment,yet some well to do families also used polyester fabric for this garment (Fig. 72).

AANGADI:

This garment was similar to 'Polka' but was a loose fitted garment and all the darts were eliminated. 'Aangadi' had two

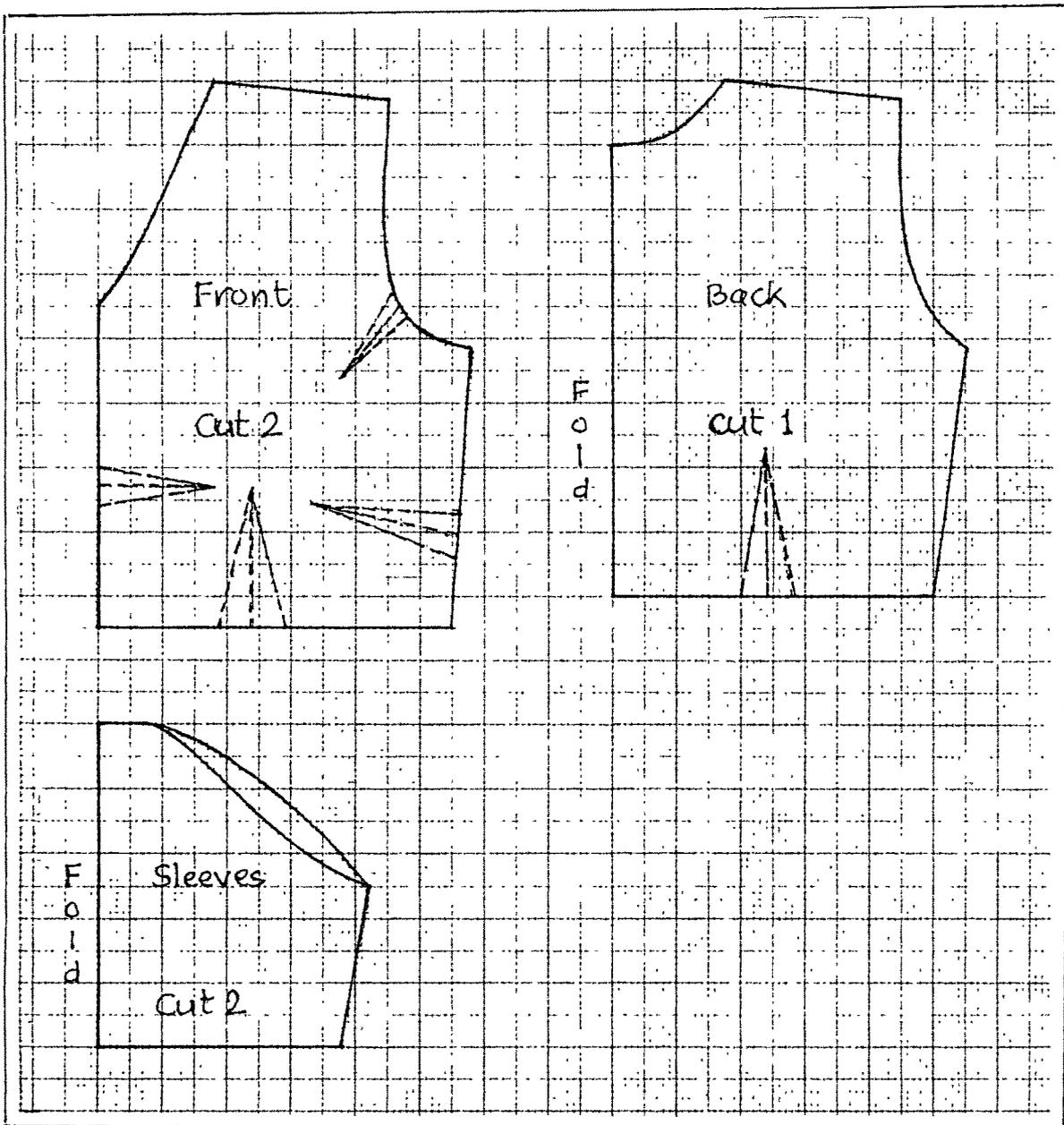
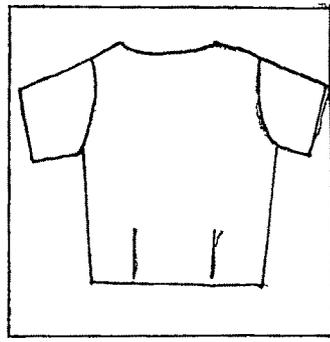
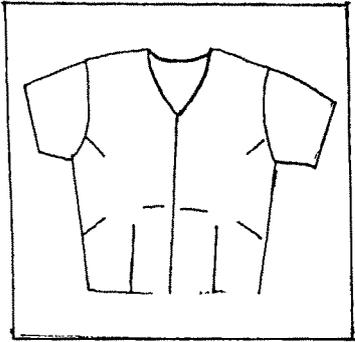


FIG. 72 POLKA (Kotwaria Women)

Scale - 1: 4 Cms.

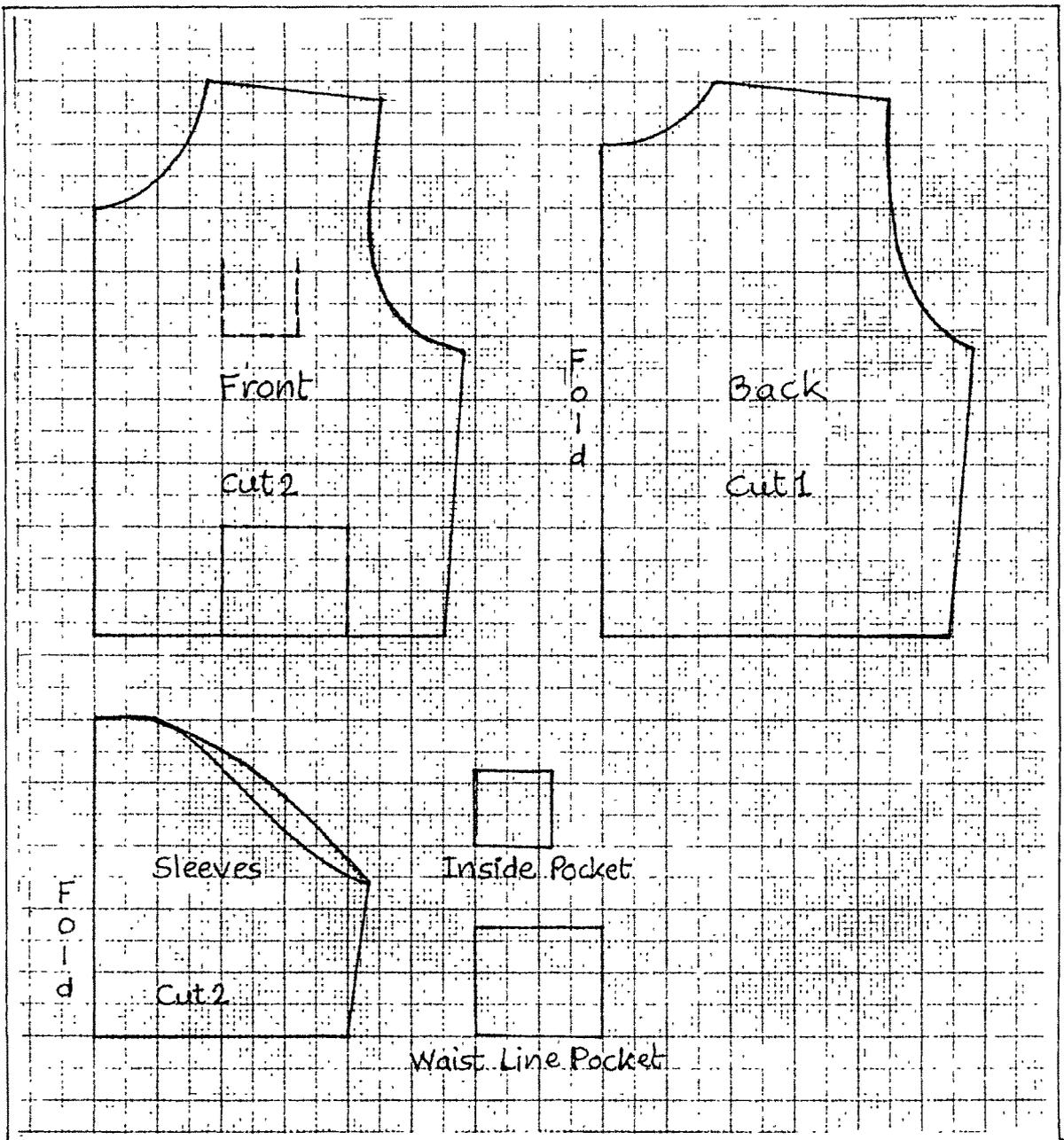
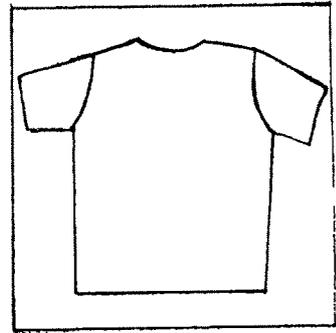
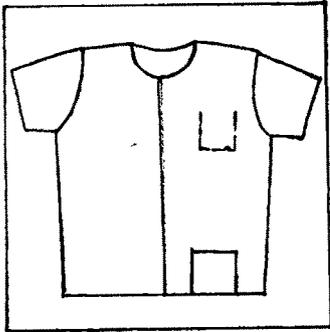


FIG. 73 Aangadi (Kotwaria Women)

patch pockets on the left front. One was on the face side of the fabric at waist level and another was an inner pocket above the bust level (Fig. 73). 'Khan' fabric in maroon, green, blue and brown were used for 'Aangadi' by older women.

BHOTIYA:

'Bhotiya' was draped in two ways: 'Tight Bhotiya' and 'Loose Bhotiya'.

Tight Bhotiya

'Bhotiya' measured 4.30 mts. to 4.50 mts. in length and about 1.10 to 1.20 cms. in width. Cotton fabric with all over small checks and coloured border was used. The border was locally known as 'Kanth' which sometimes had gold zari also. Most commonly used colours for field and border were green with pink, green, with dark green, green with maroon, red with white and red with blue.

Method of draping

- 1 Both the sides AC and BD were stitched together along the width of the fabric (Fig.74a).
- 2 'Bhotiya' was slipped over and adjusted around the waist such that the seam was at the centre front waist and the wrong side of fabric faced outside (Fig.74b).
- 3 Keeping the backside material snugly fitted around the hips, the side waist points of 'Bhotiya' A_1 and B_1 were taken towards the centre front and tied firmly with a knot around the waist and the seam was hanging loose at bottom (Fig.74b).

- 4 The centre back point 'G' of the lower side was brought through the legs and tucked in at the centre front over the knot(Fig.74c).
- 5 The fabric which was falling down at the sides was taken upwards outwardly, till the waistline such that the lower end of the seamline(Point CD) was tucked in at the centre front waist(Fig.74f).
- 6 The fabric which was then hanging at the bottom (Fig.74g) 'AB' was taken at the back through the legs and tucked in at the centre waist (Fig.74h) such that the border draped on the either sides from the centre front(Fig.74i).
- 7 The loose fabric falling on either side of the centre back waist was pleated and tucked on both sides of centre back such that the body contours were well defined(Fig.74j).

After the 'Bhotiya' was completely draped it reached almost the calf length.

- 8 To reduce the length of 'Bhotiya' the border which draped on either sides from the centre front (Fig.74j) was pulled upwards and tucked in the front.

Loose Bhotiya:

This 'Bhotiya' was same as previous as far as the length, width and type of fabric was concerned one but the method of draping was simpler.

Method of draping

- 1 Keeping point 'E' at centre back waist and the backside material snugly fitted around the hips, the side waist points

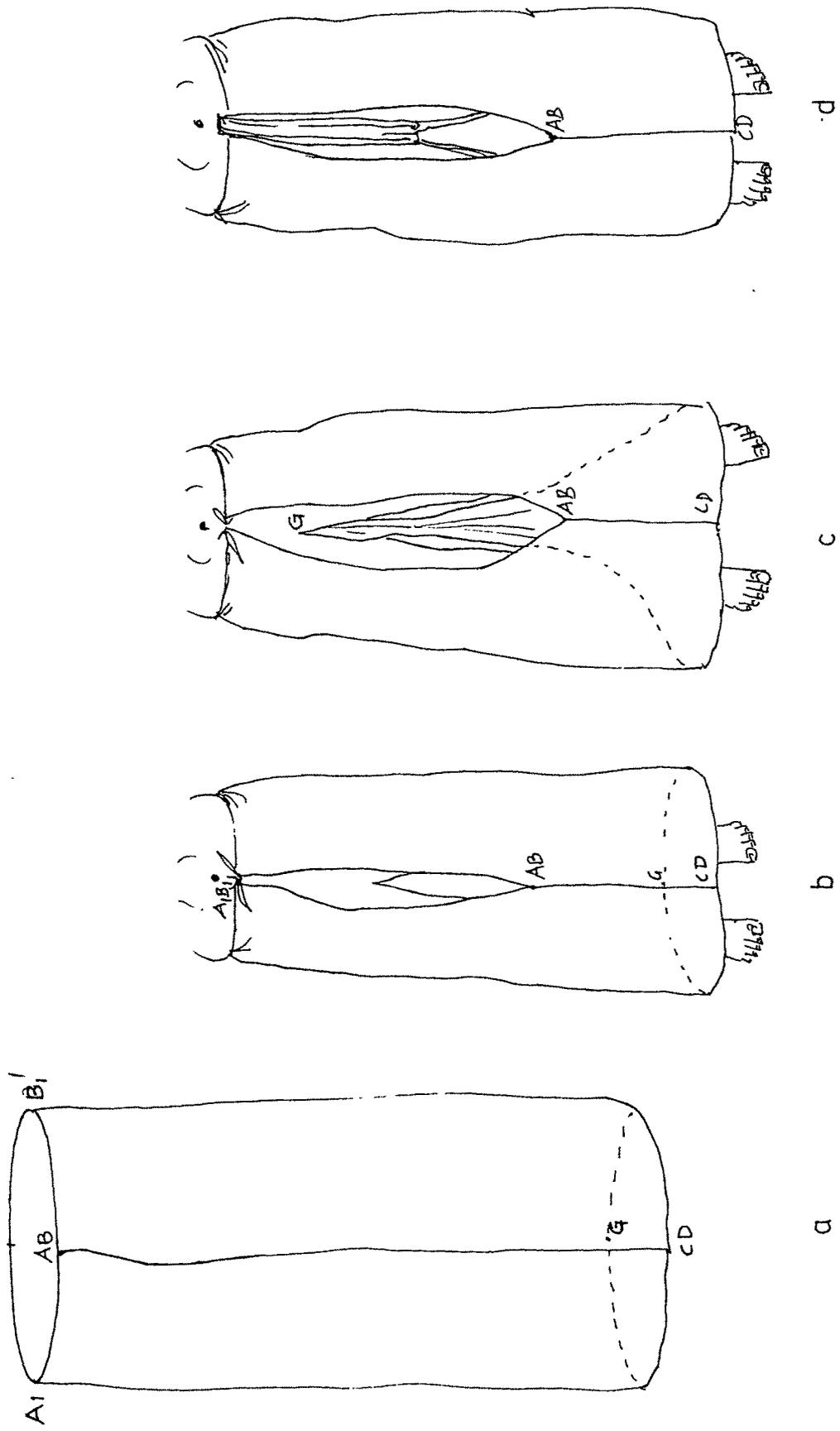


FIG. 74 Tight Bhotiya (Kotwaria women)

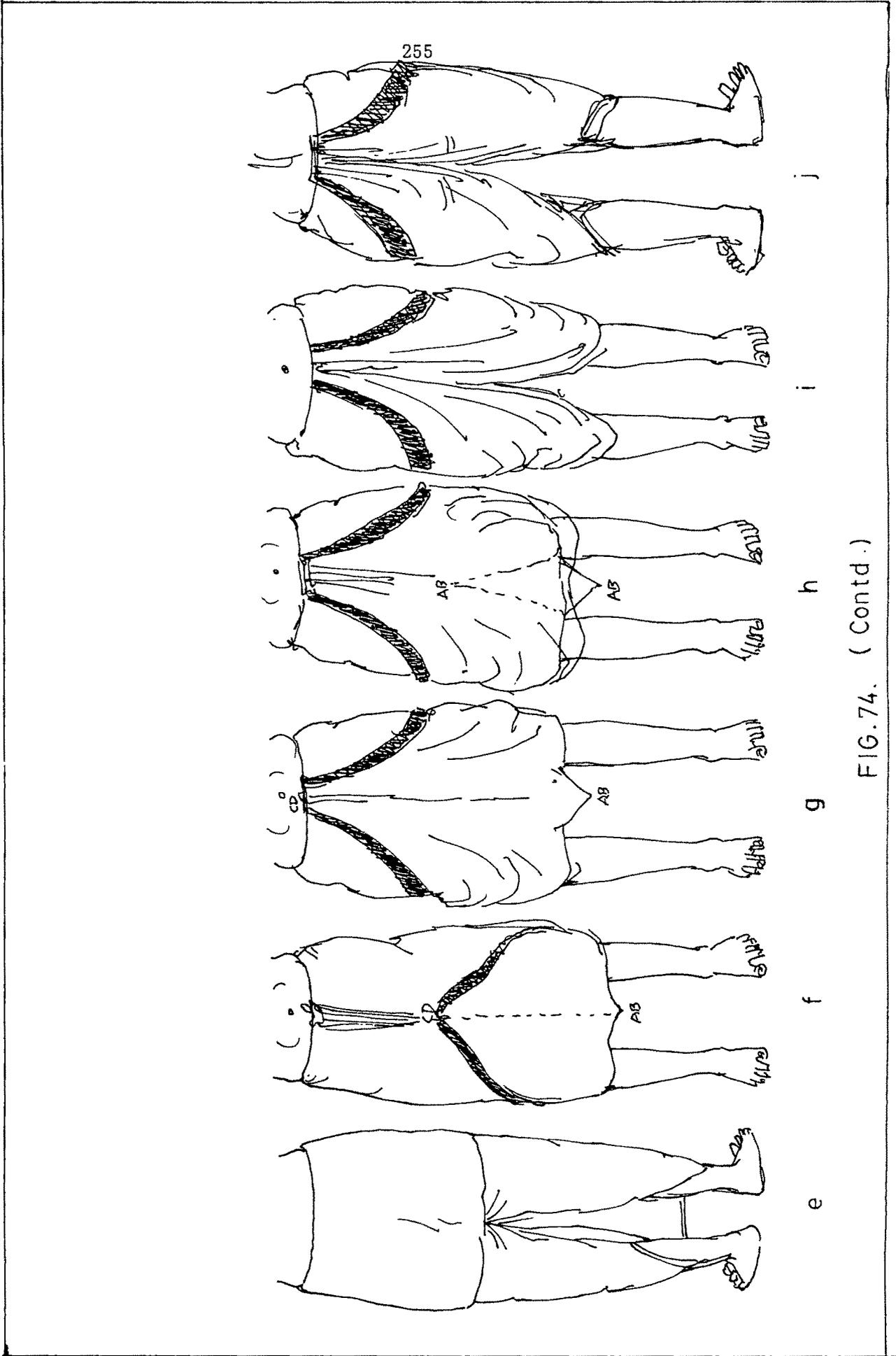


FIG. 74. (Contd.)

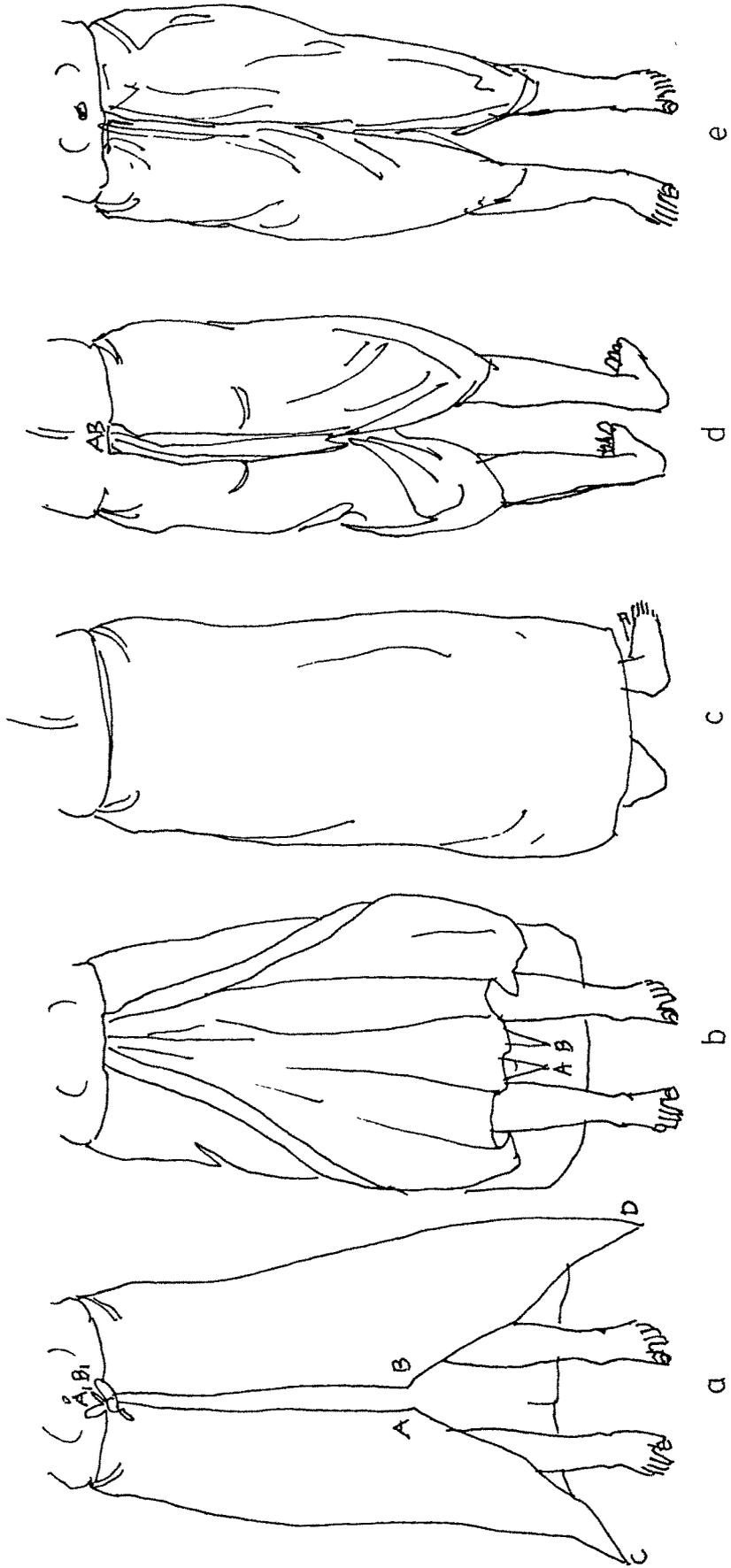
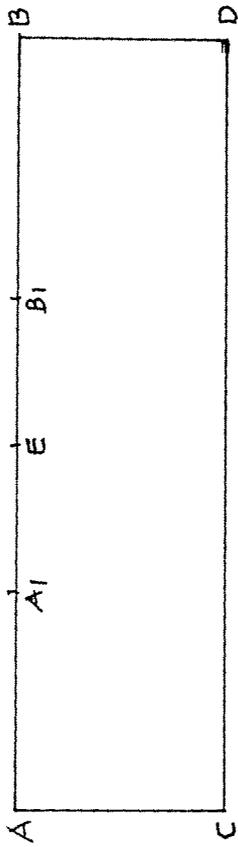


FIG. 75. Loose Bhotiya (Kotwaria women)

of the 'Bhotiya' AB were taken towards the centre front and tied firmly with a knot around the waist. The two sides of the width AC and BD were hanging loose in front as shown in Fig. 75a.

- 2 The bottom corners CD of the width hanging loose in front were held together and tucked in at the centre waist over the knot (Fig.75b).
- 3 The upper two corners A and B of the width which were falling loose in front were taken at the back through the legs and tucked at centre back waist (Fig.75d).

Women of the age group 21 to 30 years wore 'Tight Bhotiya' whereas older women wore 'Loose Bhotiya'. Some women of 21 to 30 years of age group used a piece of fabric during mansturation but others did not as 'Bhotiya' served the purpose

KAHTI:

The fabric and colours used were similar to that of 'Bhotiya' and measured 2.25 mtrs. in length and 1.15 mtrs. to 1.20 mtrs. in width. 'Kotwaria' women wore 'Kahti' for casual wear and even otherwise. Since 'Kahti' required less amount of fabric, from one 'Lugde' four such 'Kahti' pieces could be made.

Method of draping

- 1 'Kahti' was draped right to left around the waist and secured in place by a knot (Fig.76a). The knot was known as 'Vati'.
- 2 The left side had a long piece of fabric hanging loose downwards. The top corner 'A' of the left side was tucked over

the knot (Fig. 76b) whereas the lower corner 'B' of the same side was taken upwards and tucked 10 cms. to 12 cms. away from the centre back waist point towards leeft (Fig. 76c).

- 3 The lower right side corner 'C' was tucked at centre front (Fig. 76d).
- 4 The loose fabric which hanged around the back was pulled outwards and stretched on both the sides as shown in Fig. 76e
- 5 Both the side folds C_1B_1 were brought in front and tucked in at the centre front such that C_1 was overlapped by B_1 (fig. 76e, f).
- 6 Loose end 'E' hanging in front was tucked at the centre back between the legs which in local term was known as 'Kanchdo'. The tucking was done in such a way that the border 'Kanth' of the fabric was left loose at the side of the back i.e. back over the hips as shown in Fig. 76h . After draping, the length of kahti varied from mid thigh to 7 cms. to 8 cms. above the knee. At times when the fabric was cut short the garment was draped as shown as just thigh length.

FADKI:

Fadki was draped exactly in the same way as 'Kahti'. Mill-made printed cotton fabric was used instead of handloom checked cotton fabric. It measured 2.25 mts. in length and 1.15 mts. to 1.20 mts, in width. Women of the age group 21 to 30 years usually wore 'Fadki'.

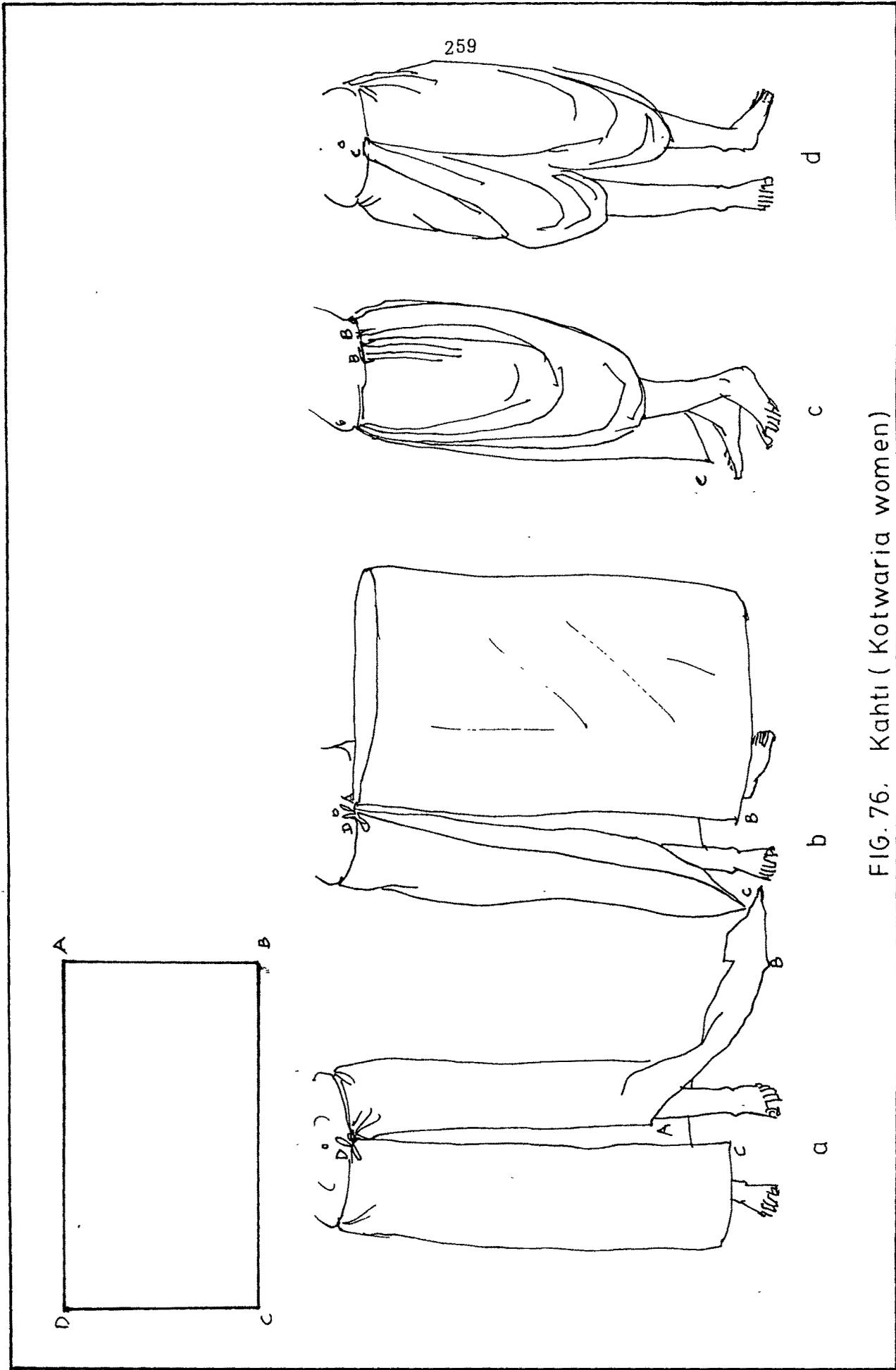


FIG. 76. Kahti (Kotwaria women)

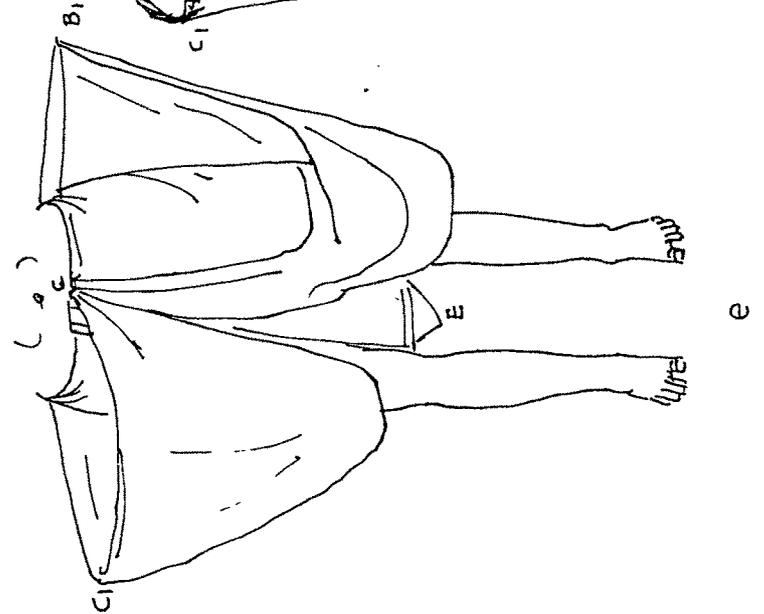
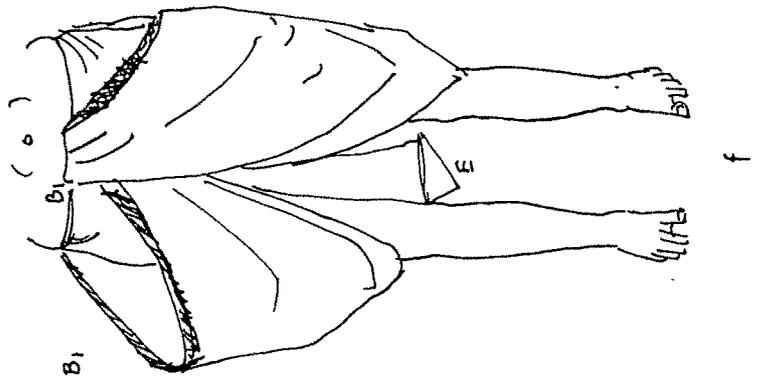
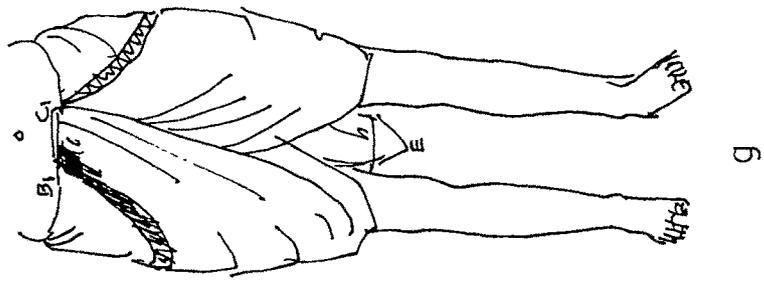
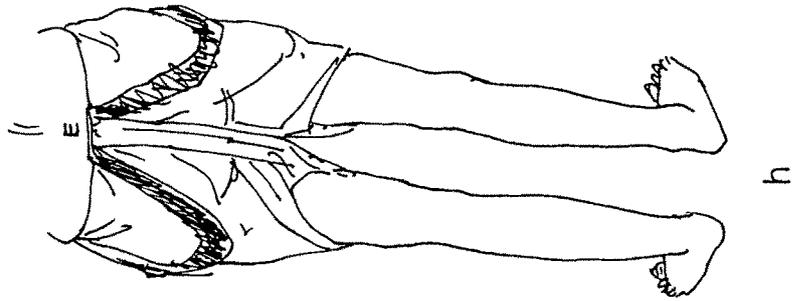


FIG 76. (Contd)



PLATE 19 : Kotwaria woman dressed in 'Kahti' and 'Polka'



PLATE 20 : Existing ensemble of Kotwaria women

PATER

'Pater' was also called as 'Ubhi saree'. About 8.25 mts. to 9 mts. in length and 1.15 mts. or 1.20 mts. in width was the size of 'Pater'. Woven checked cotton fabric with border was used, but some well to do class women had started wearing artificial silk 'Pater' occasionally.

Method 1:

- 1 The 'Pater' or 'Ubhi saree' was draped from left to right such that the top corner edge of the left side was pulled out towards right (Fig.77a) long enough to be wrapped around the back and was secured on left side waist (Fig. 77b).
- 2 The right side fabric overlapped the left.
- 3 The 'Paddar' (Pallav) was taken around back and then on the left shoulder covering the bosoms. The length of 'Paddar' was about a metre hanging at the back (Fig.77c).
- 4 The centre of the bottom fabric from the backside (Fig.77d) was brought in front through the legs and passed through under the top layer and pulled out in the centre front.
- 5 The remaining fabric on the right side was pleated so that the pleats faced the left side. The left side fabric was kept big enough to cover the pleats.(77f, g).
- 6 The pleats were folded and rolled outwardly with the inside layer of fabric at the centre waist in form of a roll(Fig. 77h). This was known as 'Kamber Kanch'.
- 7 All the pleats flowing downwards were then spread apart and a centre was located on the lower border.(77i).

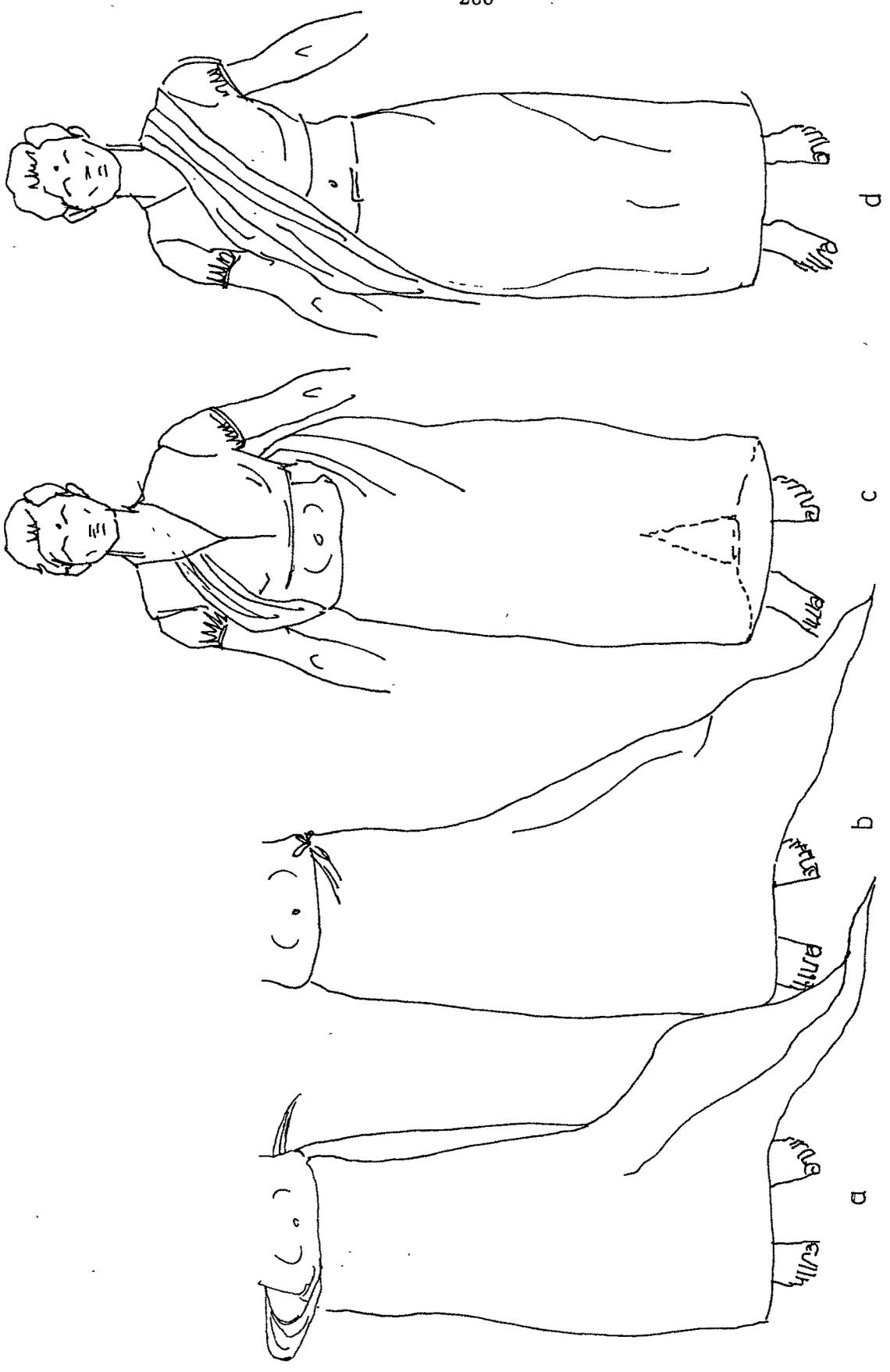


FIG. 77. Pater Method.1. (Kotwaria women)

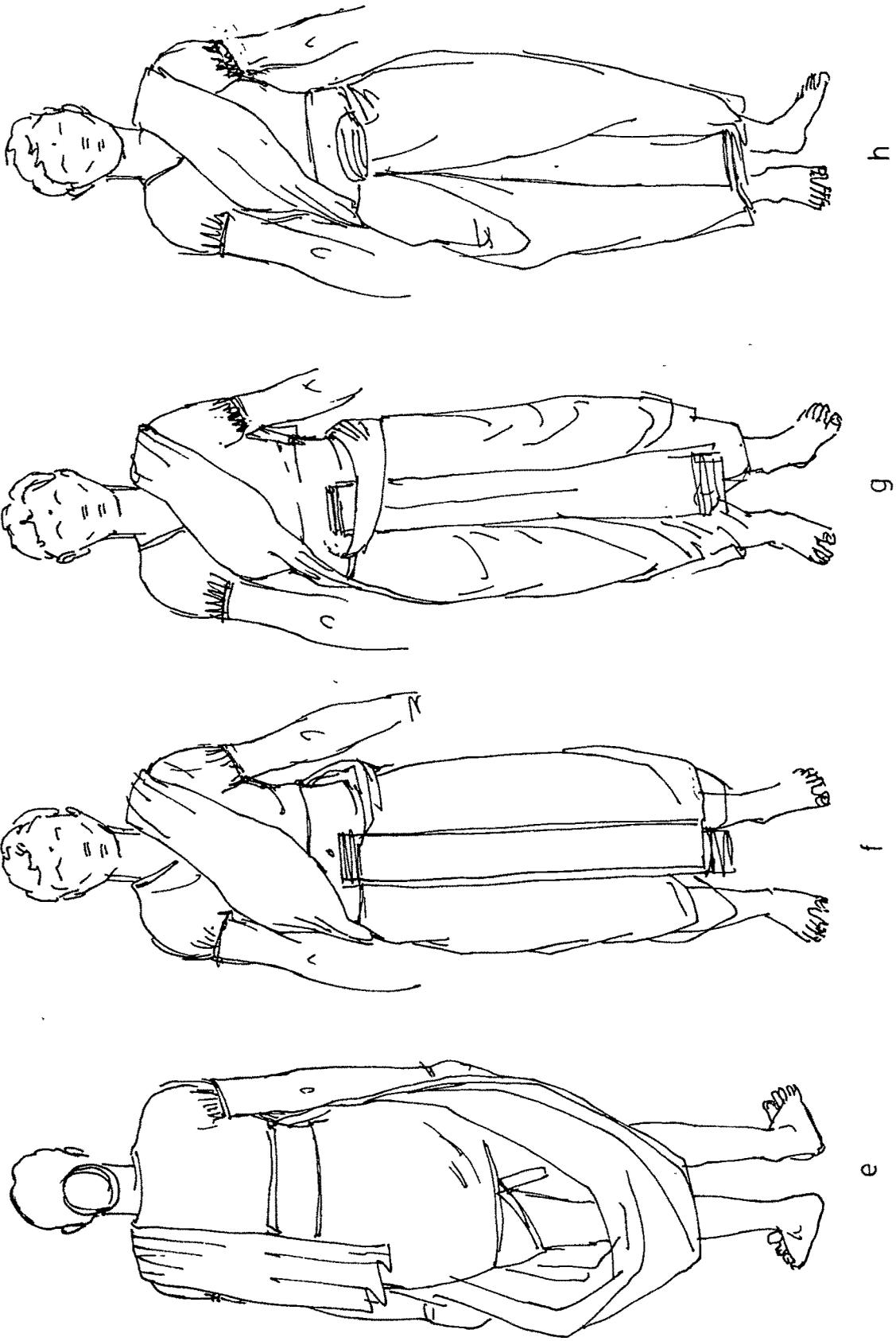


FIG. 77. (Contd.)

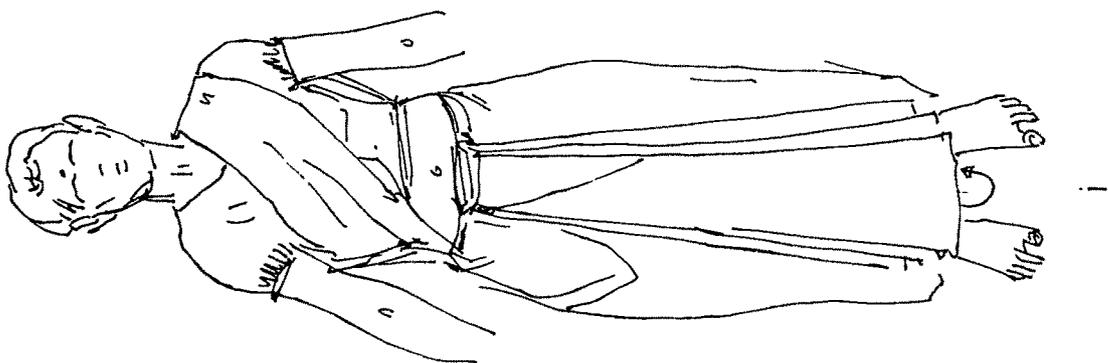
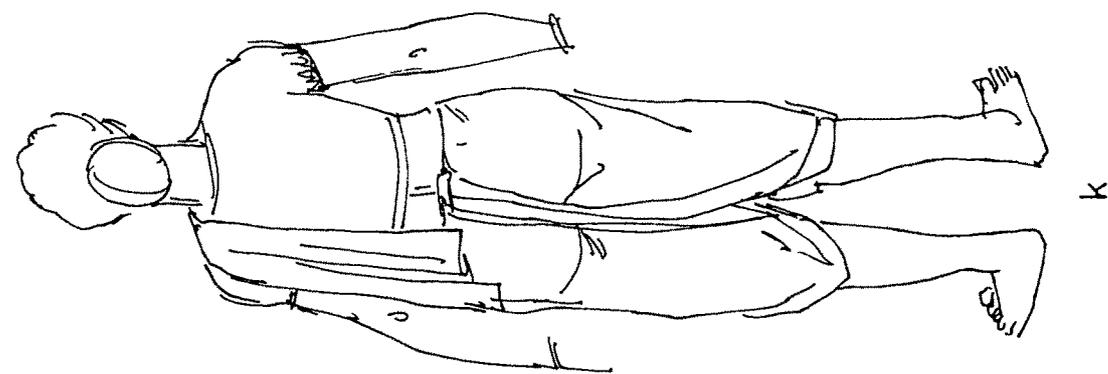


FIG. 77. (Contd.)

- 8 This centre border was taken towards back and inserted in at the centre back. This was known as 'Kashta'.(Fig.77j, k).

Method 2:

This style does not cover the upper part of the body. The 'Pater' fabric measured 5.50 mts. . x 1.10 mts. .

- 1 The saree was draped around the waist keeping both the sides, right and left equal in length.
- 2 The two top edes were knotted together at waist, keeping the back side material fitted comfortably around the hips (similar to loose 'Kahti') and width of the fabric flowing loose in front (Fig.78a).
- 3 Holding the top edge of the left side with one hand, and a diagonal edge on the other side was located. Then holding the two ends with two hands, graceful diagonal folds were made.
- 4 These folds were twisted and wrapped around the waist right to left and were tucked at centre waist (Fig.78c).
- 5 Similarly folds were made with the right side fabric, one end of it was pulled under from the top layer and the folds were gathered below so that enough fabric remained downward to be tucked at the centre back.
- 6 The loose end falling down (of the right side) was extended towards left, this formed a triangular shape (Fig.78d).
- 7 Corner 'A' as shown in Fig.78d was taken behind and tucked at the centre back (Fig.78f).

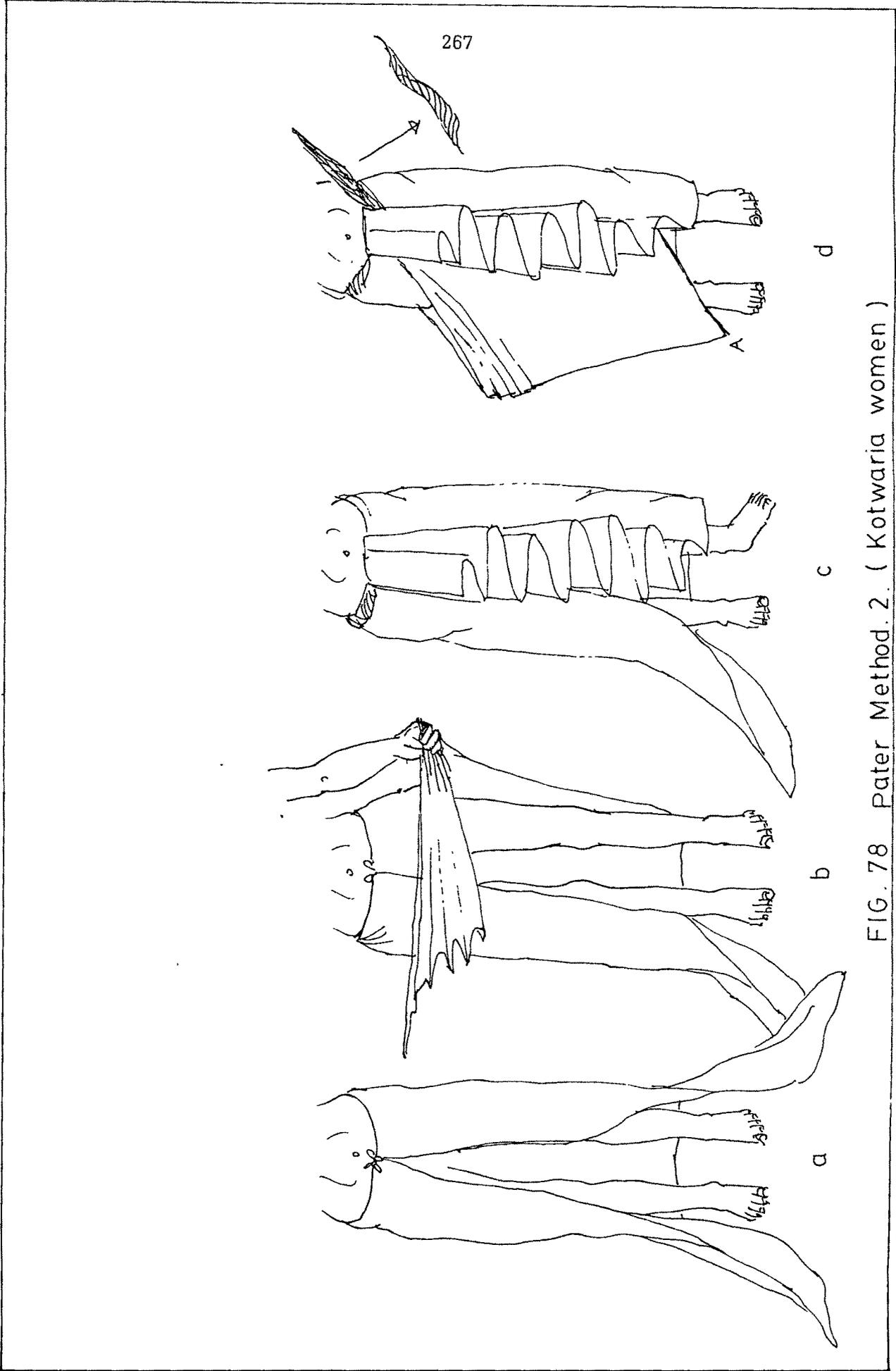


FIG. 78 Pater Method. 2. (Kotwaria women)

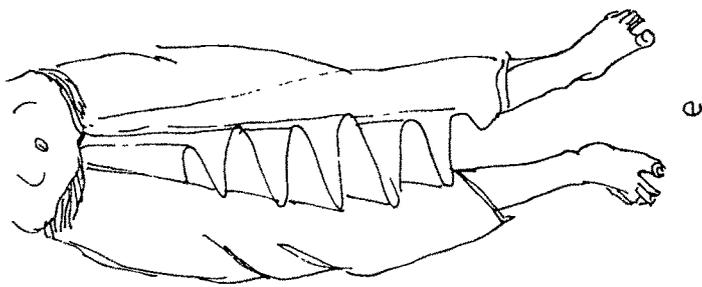
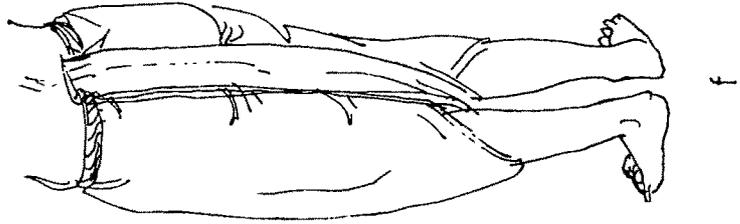


FIG. 78. (Contd.)

'Pater' was worn by only married women occasionally. Only one respondent regularly wore printed cotton 'Patar' as her husband was Government official.

FADKE:

This tailored lower garment was a saree petticoat.

- 1 The length of 'Fadke' was from waist to ankle.
- 2 The desired flare was achieved by joining six panels together.
- 3 Panels were stitched to get more flare at the lower end and less at upper portion around waist.
- 4 It had a waist band of the same material measuring about 3 cms. to 4 cms. in width through which a cord was passed to secure the garment in place at waist line.
- 5 About 10 cms. to 15 cms. wide frill was always attached at the lower end of this 'Fadke'.
- 6 Very often a readymade braid was either stitched on to the frill or 4 cms. to 6 cms. above the frill for decoration.

Women of 21 to 30 years of age have now started wearing coloured cotton 'Fadke' with 'Polka'.

TONGRA:

A small piece of the size 2 mtrs. to 2.25 mtrs. in length and 1.15 mtrs in width was cut either from 'Lugde' or 'Pater' and was used to cover the head.

Method of draping:

'Tongra' was folded widthwise and kept over the head, allowing both the sides of the fabric to drape downwards.

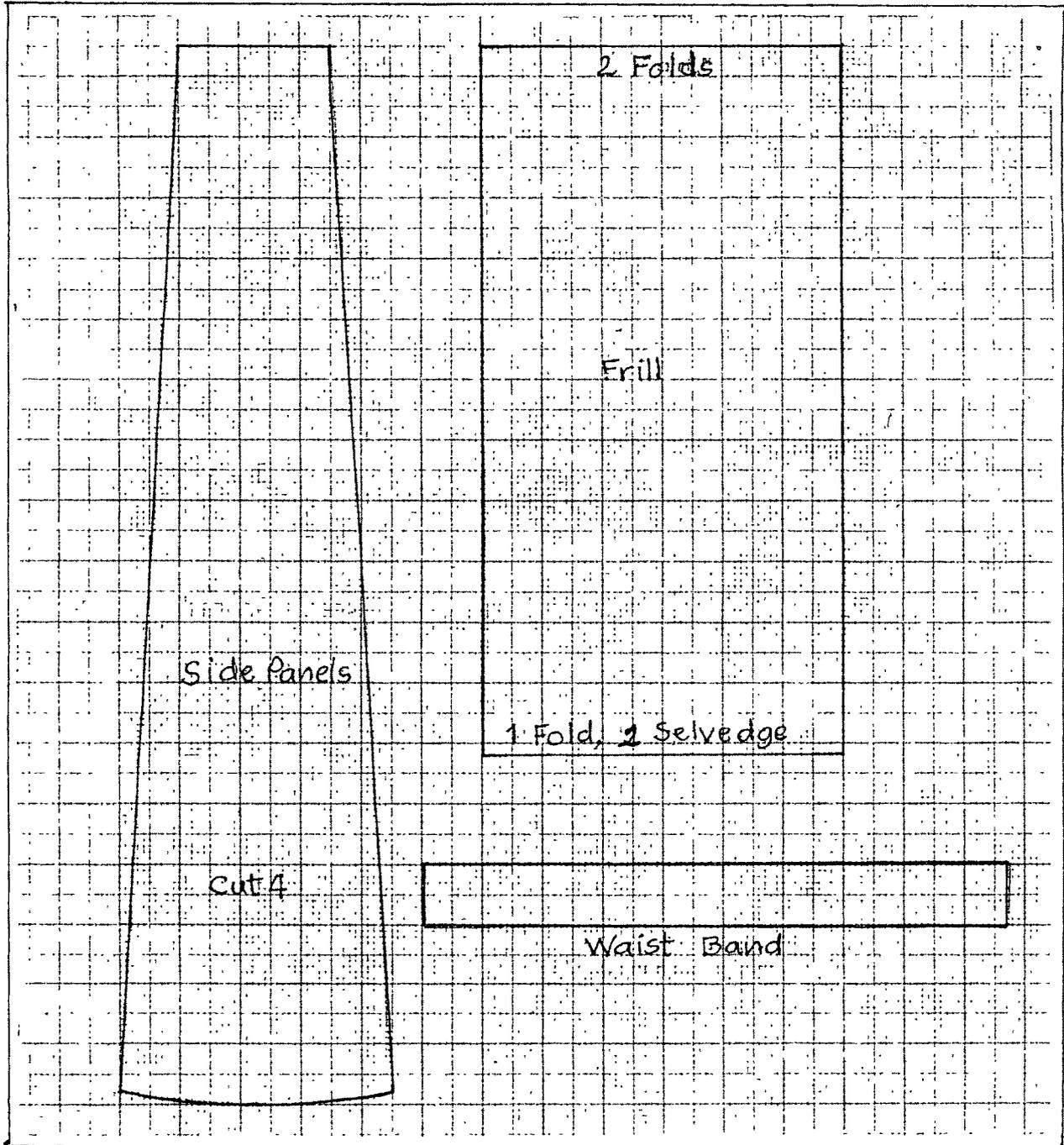
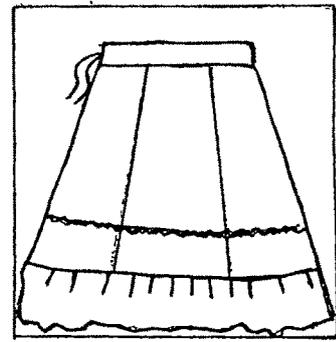
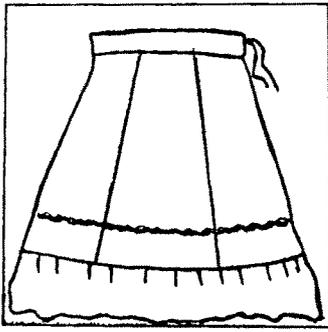


FIG. 79. Fadke (Kotwaria Women)

Scale - 1: 4 Cms.

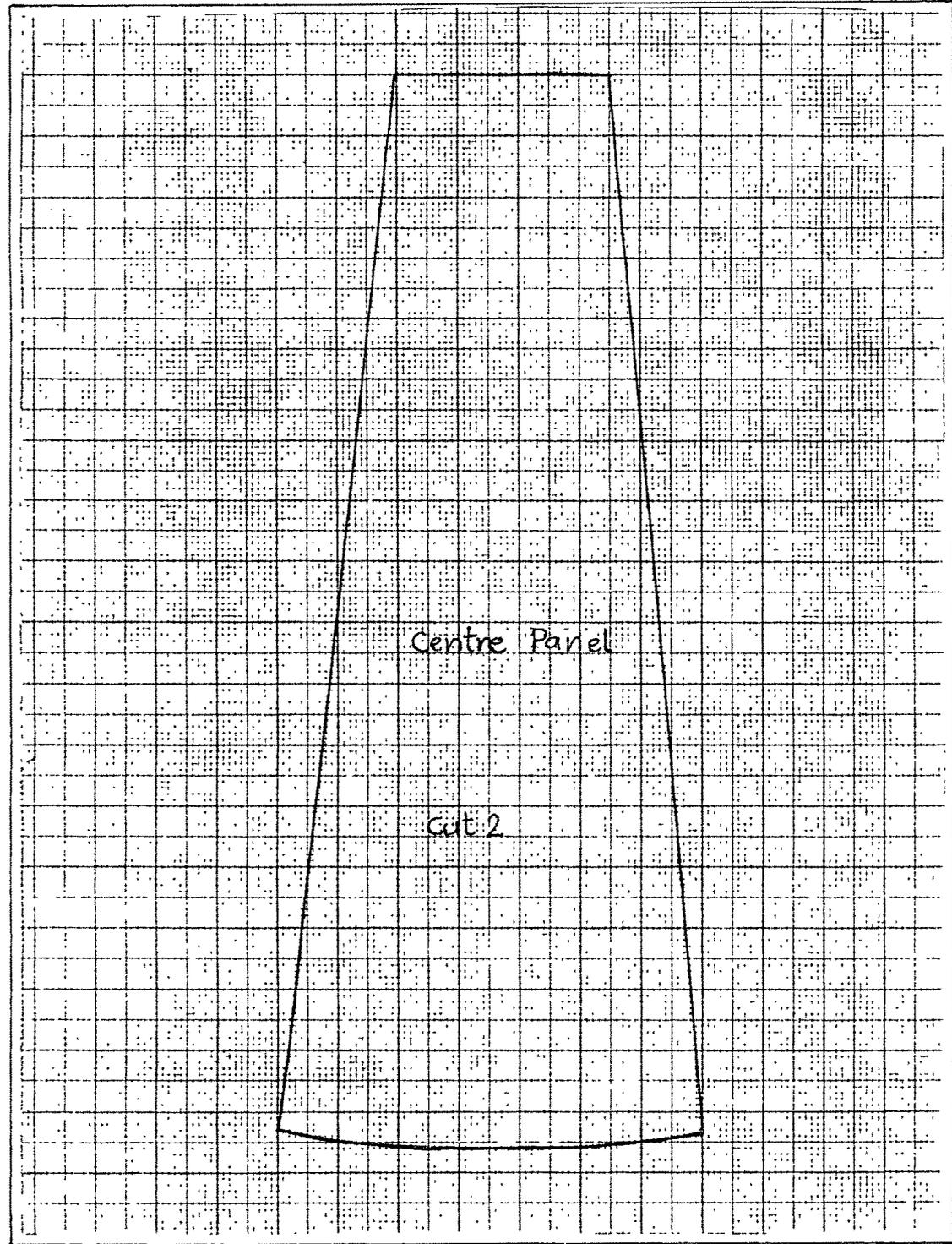


FIG. 79 (Contd.)

LUGDE:

This was a printed cotton fabric cut from 'Pater' or saree of about 25 mts. to 3 mts. 'Lugde' was draped such that it covered the body down waist in front and back and the bosoms as shown in Fig. .

Method of draping:

- 1 The centre point 'E' of the fabric along length was placed at centre back waist line (Fig.80a).
- 2 It was wrapped around waist and brought in front.
- 3 The fabric on the right side was thrown over the left shoulder covering the bosom. About 50 cms. fabric was left hanging down shoulders behind.
- 4 The left side fabric was similarly draped over the right shoulder covering the bosom and the bare waist in front (Fig.80b).

ORNAMENTS

'Kotwaria' women though fond of ornaments, due to their poor economic condition could not afford wearing many ornaments, earlier, but these days they wear ornaments made of glass, white metal and plastic as they are inexpensive. Earlier it was customary to give silver ornaments for neck and feet by the bride's parents but only relatively well to do people observed this custom. Following ornaments were used by 'Kotwaria' women.

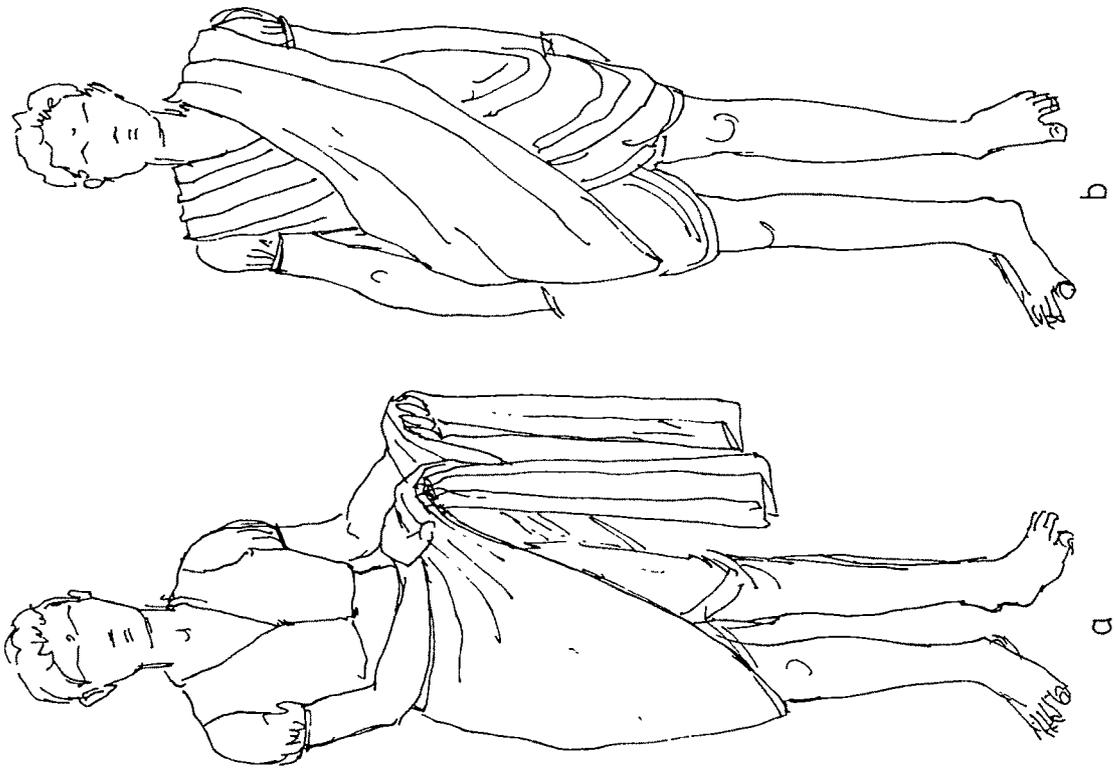
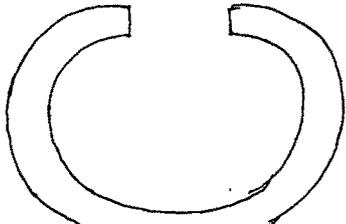


FIG 80 Lugde (Kotwaria women)

<u>Name</u>	<u>Shape</u>	<u>Material used</u>	<u>Deesigned for</u>
Kadi	Round	Brass	Ear lobes
Vetn a	Oblong	White metal with stone	Ear lobes
Mundi/ Bilchya	Round and long	Brass	Ear lobes (Married women)
Kaap	Round stud	Brass, Brass with stonee	Ear lobes
Ganthi/ Pinthi	Long chain	Black beads with brass 'vati'	Neck (Married women)
Mithala	Long chain	Twisted silver wire	Neck
Fulki	Round	Metal	Nose
Nathani/ Murni	Round stud	Stone studded in brass or white metal	Nose
Bangadi	Round	Plastic or glass	Wrist
Kada	Round and wide	Metal	Wrist
Sankrya	Flat and narrow	White metal, rarely silver	Anklet
Jodwa	Round	White metal, rarely silver	Toe ring (Married women)



Kudgi Mundra (Men)



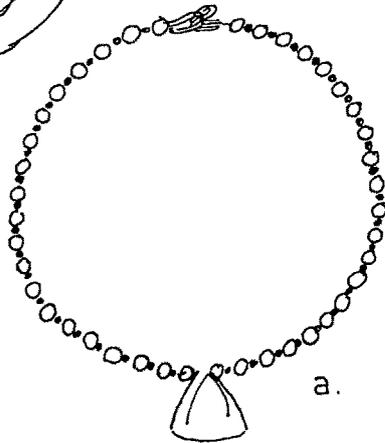
Kada



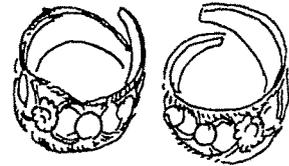
Fulki



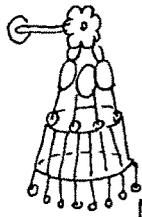
Nathani/Murni



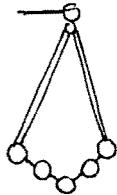
Ganthi



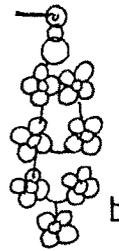
Jodwa



Mundi

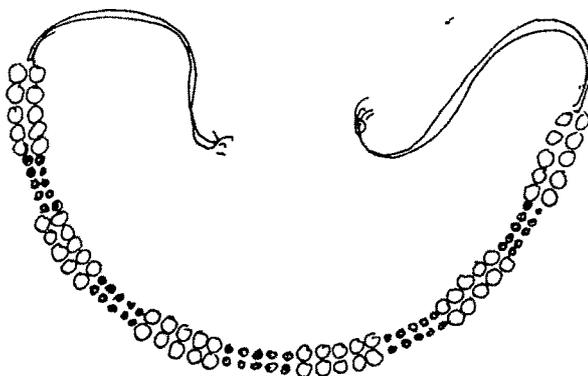


a



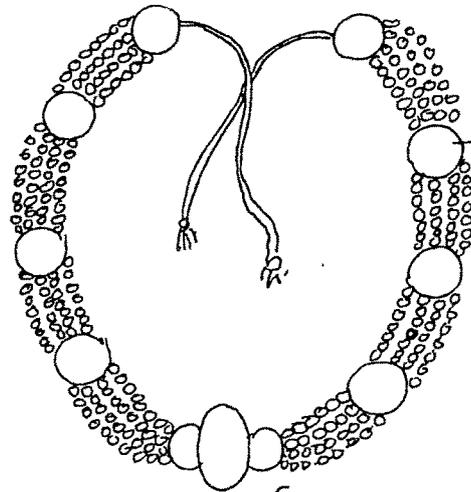
b

Vetna (a, b)



b

Ganthi



Ganthi

Goto

FIG. 81. Ornaments (Kotwaria Men & women)

The commonly used ornaments were kadi, vetna, long earring of about 1.5 cms. to 2.5 cms. 'Ganthi', 'Fulki', 'Nathani' and 'Bangadi', 'Sankrya' and 'Jodwa' were only used by ladies from well to do families. All married women wore 'Ganthi' traditionally known as 'Pinthi'. It was made of black beads with a 'Vati' in the centre and red beads on either side of 'Vati'. As shown in Fig. 81 it had 2, 4 or 6 strings threaded with small and fine beads which after short interval were clubbed with a large bead or pierced stone known as 'goto' which signifies the union of two souls; bride and bridegroom. The expenditure of 'Vati' was shared by parents and inlaws. This ornament was only removed after the husband's death. 'Sankrya' was also worn with 'pinthi' but these days they do not wear though few respondents wore it occasionally. Red glass bangles were a symbol of marital status, but now-a-days glass bangles have been replaced by plastic as they are durable. Metal clips and colourful broad ribbons were worn by mostly all women except widows.

FOOTWEAR

All Kotwaria women irrespective of age went out bare footed. Only one respondent due to the higher socio-economic status wore rubber slippers while going out of the village.

5.2.5 Costumes of Choudhary Tribe

The traditional costumes of the Choudhary tribe were almost out of use specially by men. These days traditional garments are used by only few people occasionally. Chowdhary men and women

were dressed according to the non-tribal style because of the impact of education. Men of this tribe were also well placed in the government jobs.

COSTUMES OF MEN:

Choudhary men mostly wore tailored garments while at work whereas draped garments were only confined for home use. The different garments worn by them were as under:

Upper garments : Bandi, Ganji, Khamis, Shirt, Bushirt

Lower garments : Dhotiyu, Lungi, Trousers, Underwear

Head-dresses : Pagadi, Feto, Topi

Ornaments

Footwear.

These garments were worn in different ensembles as shown in table 32.

EANDI:

'Bandi' was stitched from coarse thick handloom white fabric and was longer than waist length by 5 to 8 cms. Earlier, Khadi fabric was used for 'Bandi' and it always had short set-in sleeves. It was worn by men of all age groups. Now-a-days 'Bandi' is with or without sleeves. 'Bandi' commonly used by Choudhary men was of two types.

Type 1:

'Bandi' was slipped down through the head as it did not have any opening. It had a round neckline and was with or without set-in sleeves. It had a patch pocket on the right side of the

TABLE 32 : TRADITIONAL AND EXISTING ENSEMBLES OF MEN AND WOMEN
OF CHOUDHARY TRIBE

ENSEMBLES	MEN	WOMEN
1	Doti, Khamis and Pagadi' with or without Bandi	Kapdi, Vingrayelo lugdo
2	Dhotiyu, Khamis with or without Bandi, Pagadi/Topi	Angirkha, Vingrayelo lugdo
3	Lungi/Trousers with Shirt/Bushirt with or without Ganji (Banyan)	Dagli/Angirkha/Sariblouse Gandevi lugdo/Akhu lugdo with or without covering
4	----	Sariblouse, Sari petticoat with Sari
5	----	Gowns with Sari petticoat, Chudidar kurta



PLATE 21 : Choudhary men dressed in
'Bandi', 'Dhotiyu' and 'Topi'

Scale - 1:4 Cms.

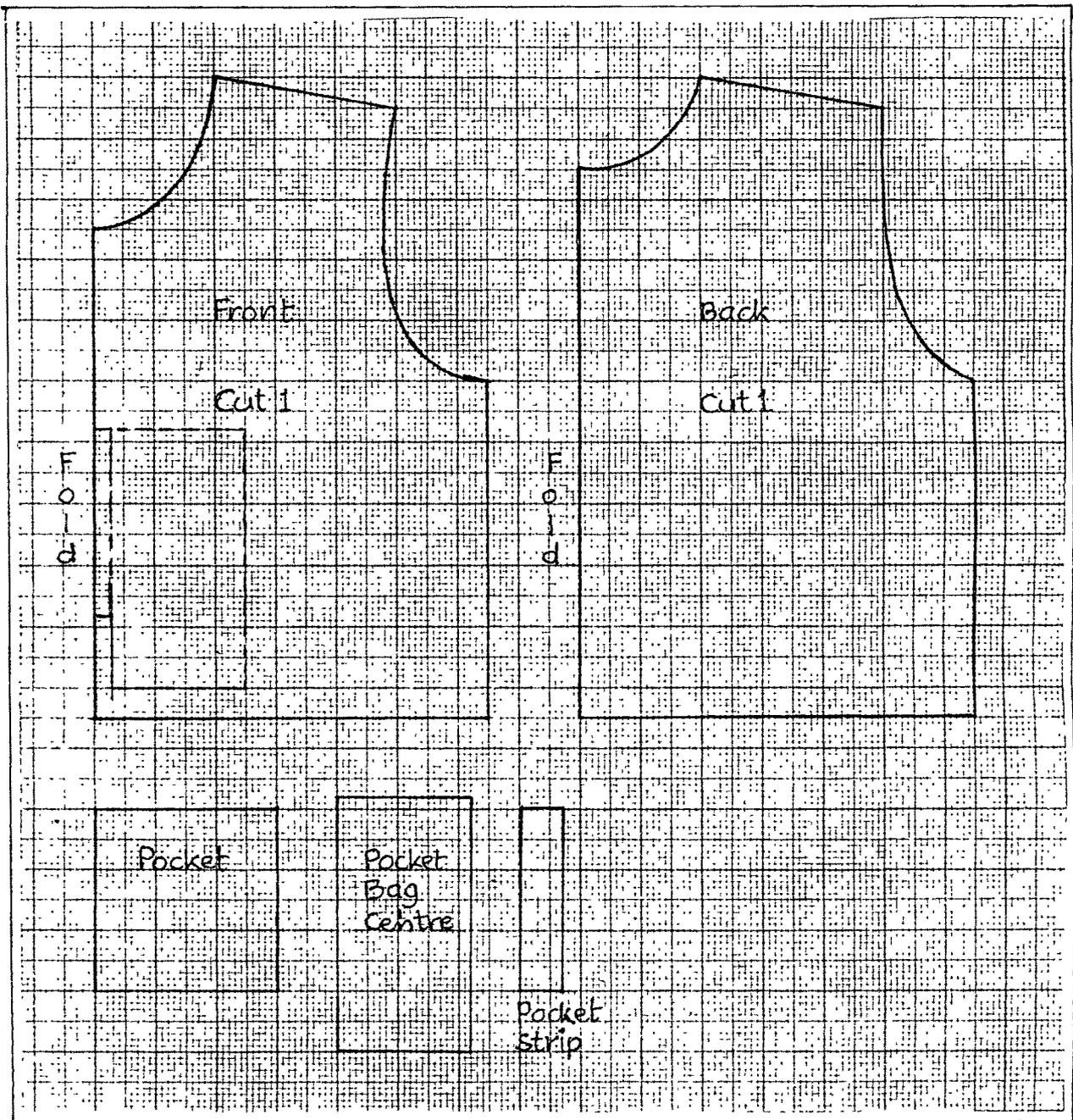
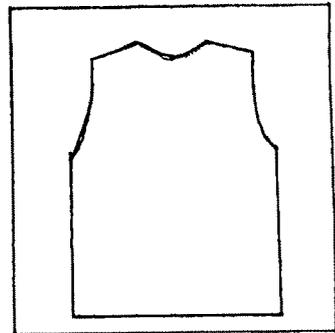
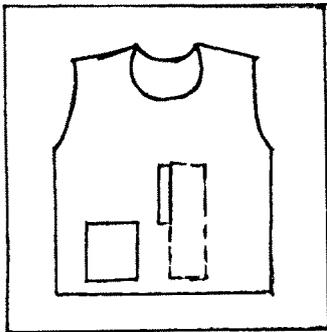


FIG. 82 Bandi-1 (Choudhary Men)

garment 2 to 3 cms above the hemline and a variation of welt pocket with a verticle opening in the centre front. Now-a-days striped fabric is also used for this type of 'Bandi'. In the past type 1 'Bandi' was usually worn by older men and young married men of poorer class.

Type 2:

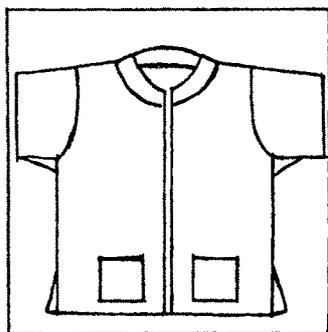
This 'Bandi' was either with or without sleeves. 'Bandi' with sleeves had a gusset at under arms. It had round neckline with Chinese collar and opened fully in the centre front. It had a slit at the side seam of about 5 to 7 cms. towards the hemline. It had patch pocket on either side of opening 2 to 3 cms above the hemline. The length of 'Bandi' was longer than type 1 'Bandi'. Handloom white cotton fabric was used. It was always worn by men of middle age group as an undergarment when they went out of village and as an upper top garment by older men for their causal wear. This 'Bandi' was also known as 'Angirkhu'.

GANJI:

'Ganji' (Banyan) was a readymade undergarment made of white cotton knitted fabric. It had round neckline and was slipped over the head as it had no opening. 'Ganji' used was both with or without set-in sleeves. The length of 'Ganji' was slightly below the waist. It was used by young married men while they were at work or at home (Fig. 4).

KHAMIS:

'Khamis' was made from white cotton fabric having smooth texture. This was a loosely fitted garment of the length varying



Scale - 1: 4 Cms.

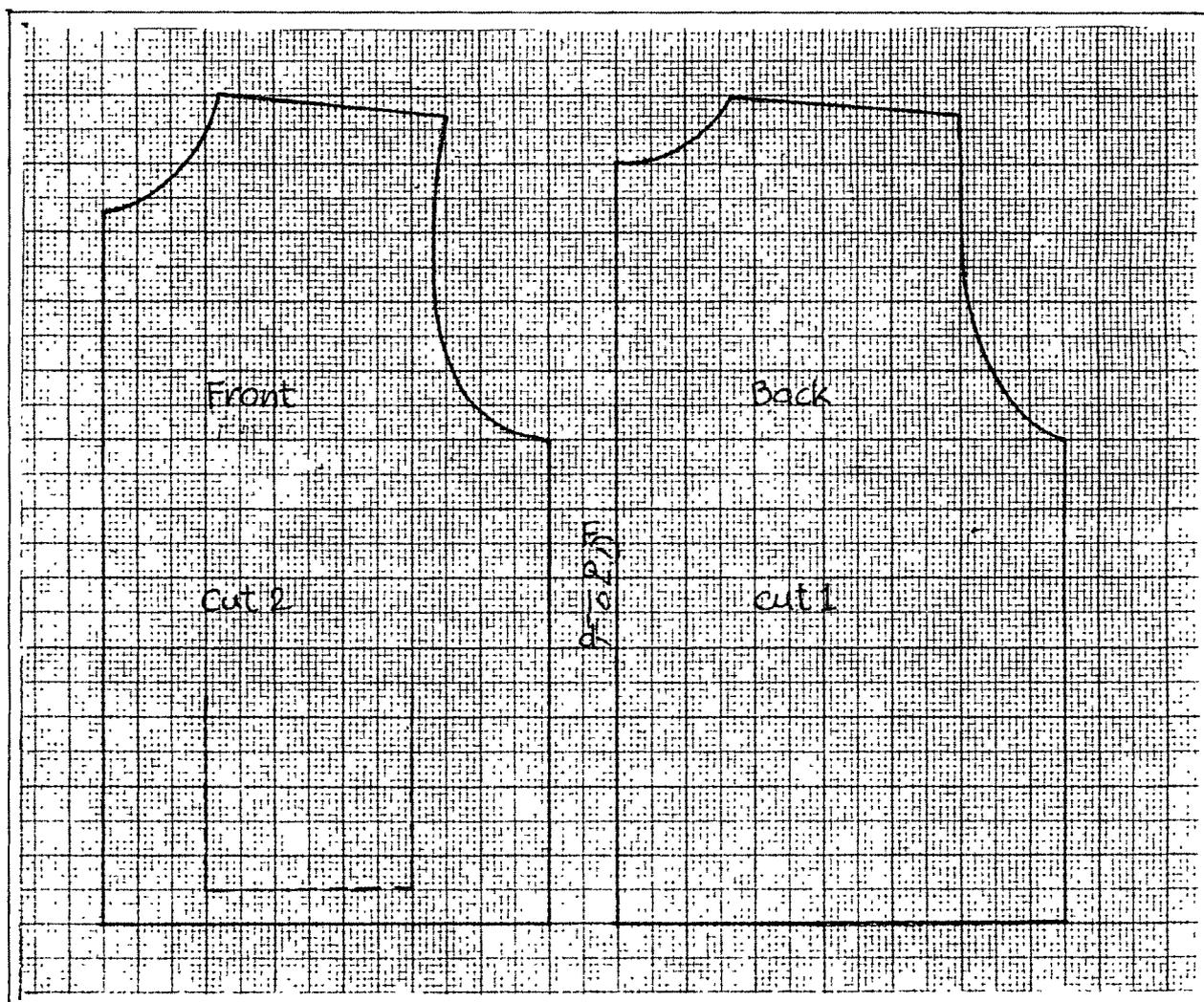
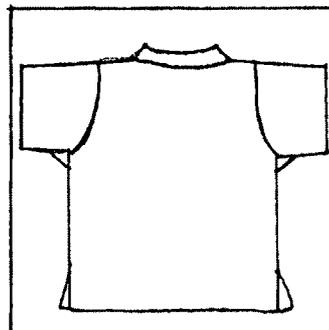


FIG. 83 Bandi-2 (Choudhary Men)

Scale - 1:4 Cms.

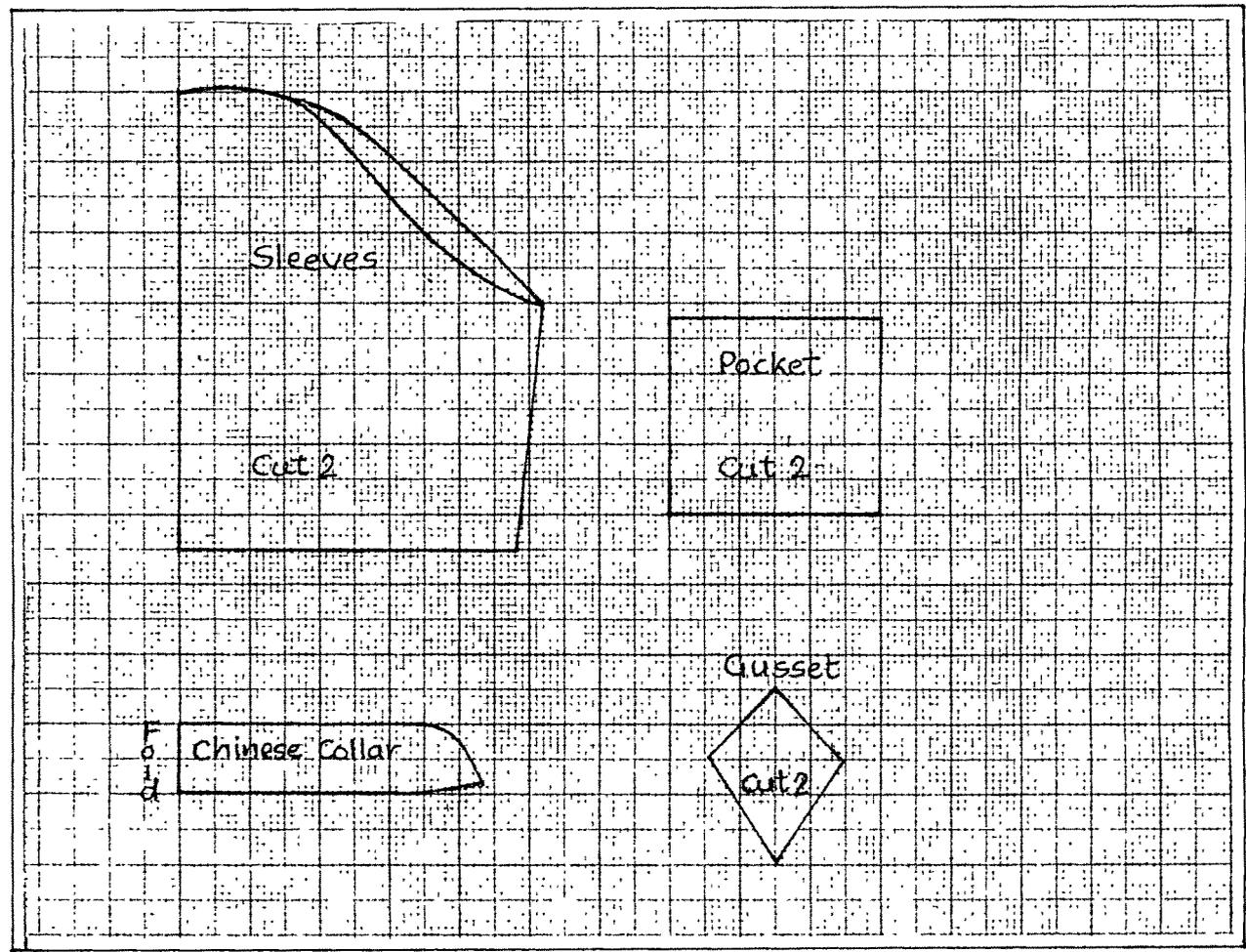


FIG. 83. (Contd.)

Scale - 1: 4 Cms.

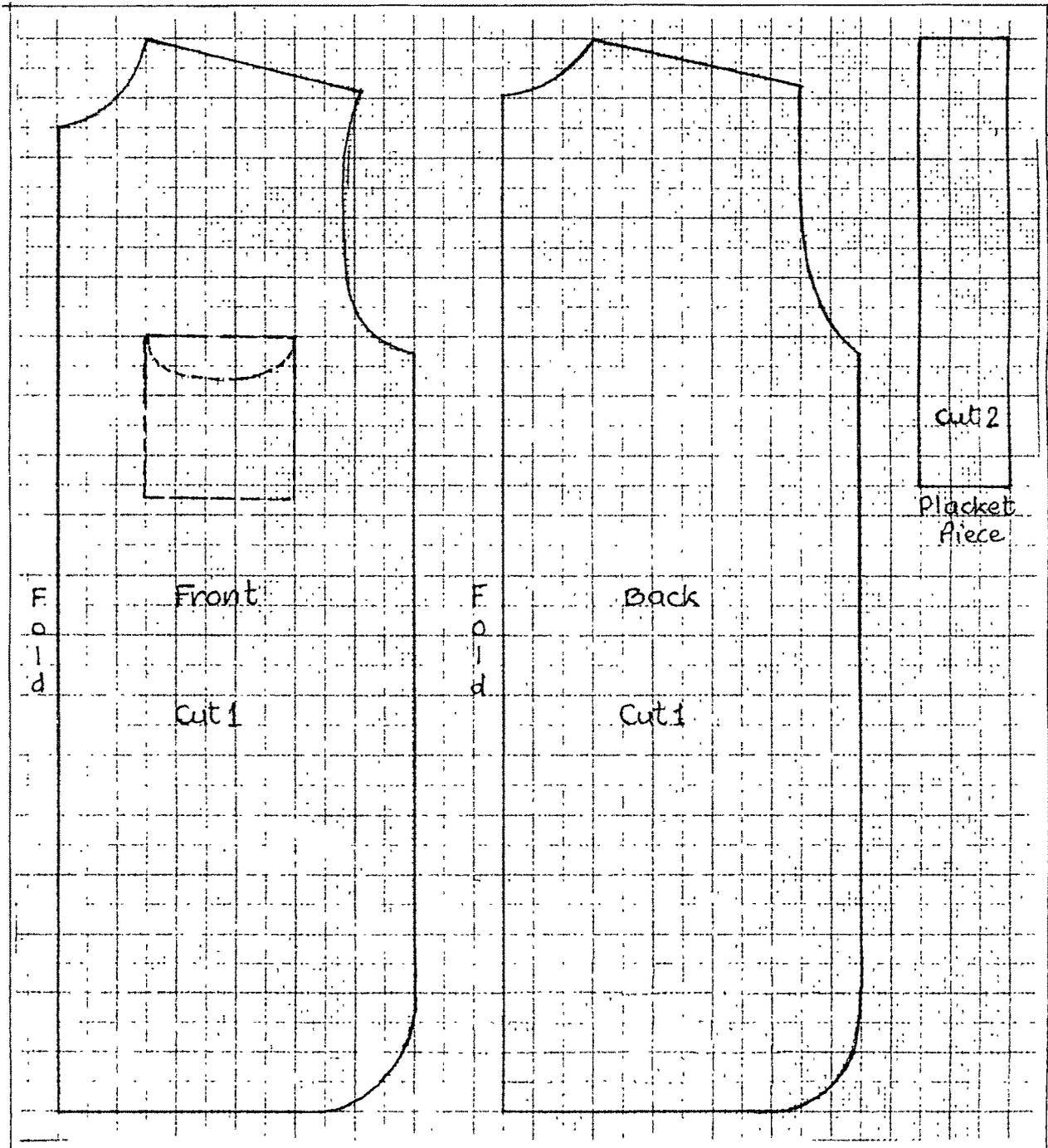
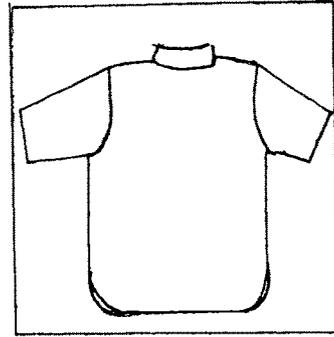
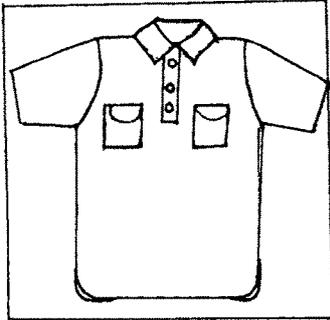


FIG. 84 Khamis (Choudhary Men)

Scale - 1: 4 Cms.

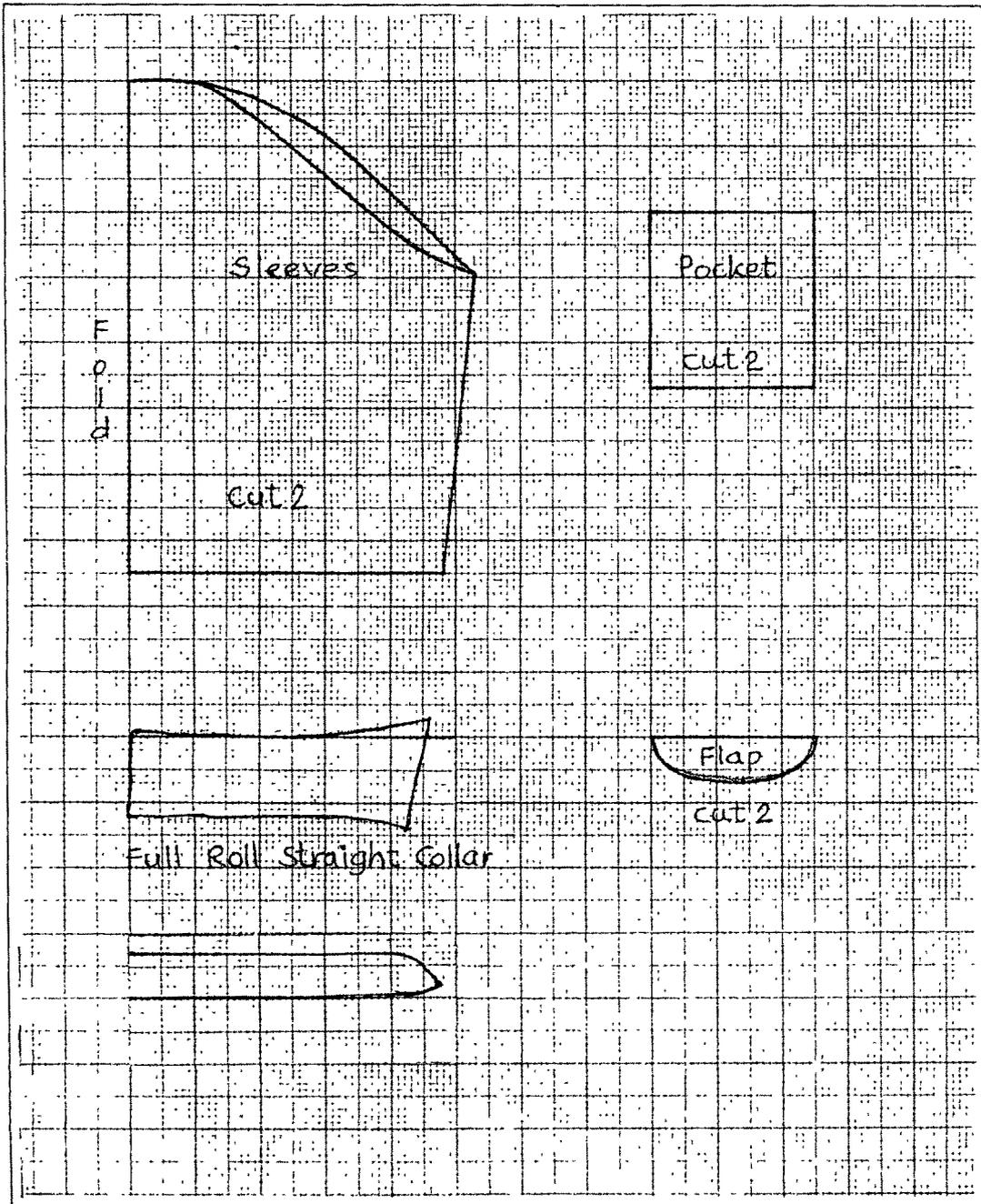


FIG. 84 (Contd.)

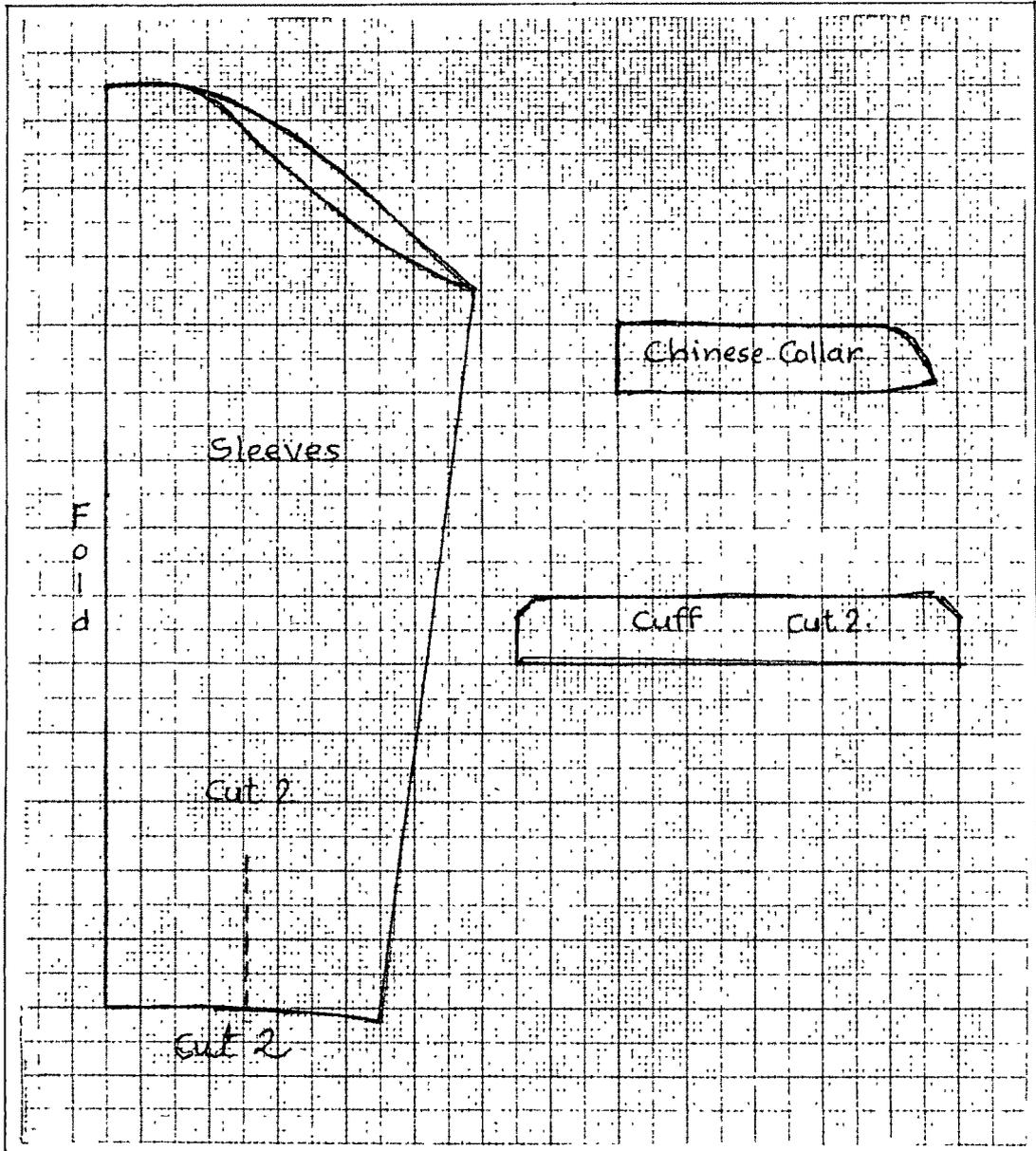


FIG. 84 (Contd.)

from hip to thigh level. It had either full roll straight collar or a Chinese collar and a centre front two piece placket opening till waist level or 4 to 5 cms above waist. It had either elbow length or full length sleeves and patch pocket with flap on either side of the placket at chest level. The round arm of elbow length sleeves was finished by folding and machining. The full sleeves had cuffs as shown in Fig. 84 . The Khamis was always fastened by silver buttons known as 'Dibbawari hakar' (Fig. 86). The lower hemline was curved in shape, was folded and machined. 'Khamis' was occasionally used by middle aged and older men.

Earlier only black 'Khamis' was worn by Choudhary men.

Shirt/Bushirt:

The constructional details of Shirt and Bushirt were similar to those worn by non-tribal men (Fig.5,6). Plain striped and checked cotton, terycotton and polyester fabric in light and dark colours were used.

DHOTIYU:

'Dhotiyu' was a draped lower garment used occasionally during festive occasions or religious functions by Choudhary men of middle aged and above. Fine white cotton fabric measuring about 3.25 mts. x 1.10 mts. was used as 'Dhotiyu'. It had red or blue stripe along the selvedge of about 0.4 cm. This was termed as 'Kinari'. A wider kinar of the same colour was woven widthwise 8 to 10 cms away from raw edges on both the sides.

Earlier, thick Khadi fabric with red or blue 'Kinari' was used. This fabric was known as 'Doti' and measured about 1.90



PLATE 22 : Ensembles of Choudhary men and women

to 2 mts. The garment was known as 'Khachdi' instead of 'Dhotiyu'. The fabric without 'Kinari' was known as 'Khes' which is out of use these days by Choudhary men.

Method of draping:

1. Keeping point 'E' at the centre back waist and the back side material snugly fitted around the waist points A_1B_1 of 'Dhotiyu' were taken towards the centre front, keeping left over right and these were twisted tightly and tucked in. The two widths AC and BD were hanging loose in front (Fig.85a, .b).
2. The left side around waist was pleated, i.e., A_1A and these pleats were tucked in centre front (Fig.85c, d).
3. The centre point 'F' was located at the lower hemline edge by spreading the pleats (Fig.85e). Then 'F' was taken through the legs (Fig.85f) and tucked behind at the centre back. Corner 'C' was tucked 7 to 8 cms towards right of the centre back. (Fig. 85g).
4. Similarly the left side of the fabric was draped (Fig.85h-m).

The length of the garment was about calf length or above calf length. The length of the right side was longer than the left side.

'Khachdi' used earlier was of about knee length, and had unequal lengths on either side.

LUNGI:

Lungi was a lower draped garment. The fabric used for lungi was checked or printed cotton, in light colours. Young married

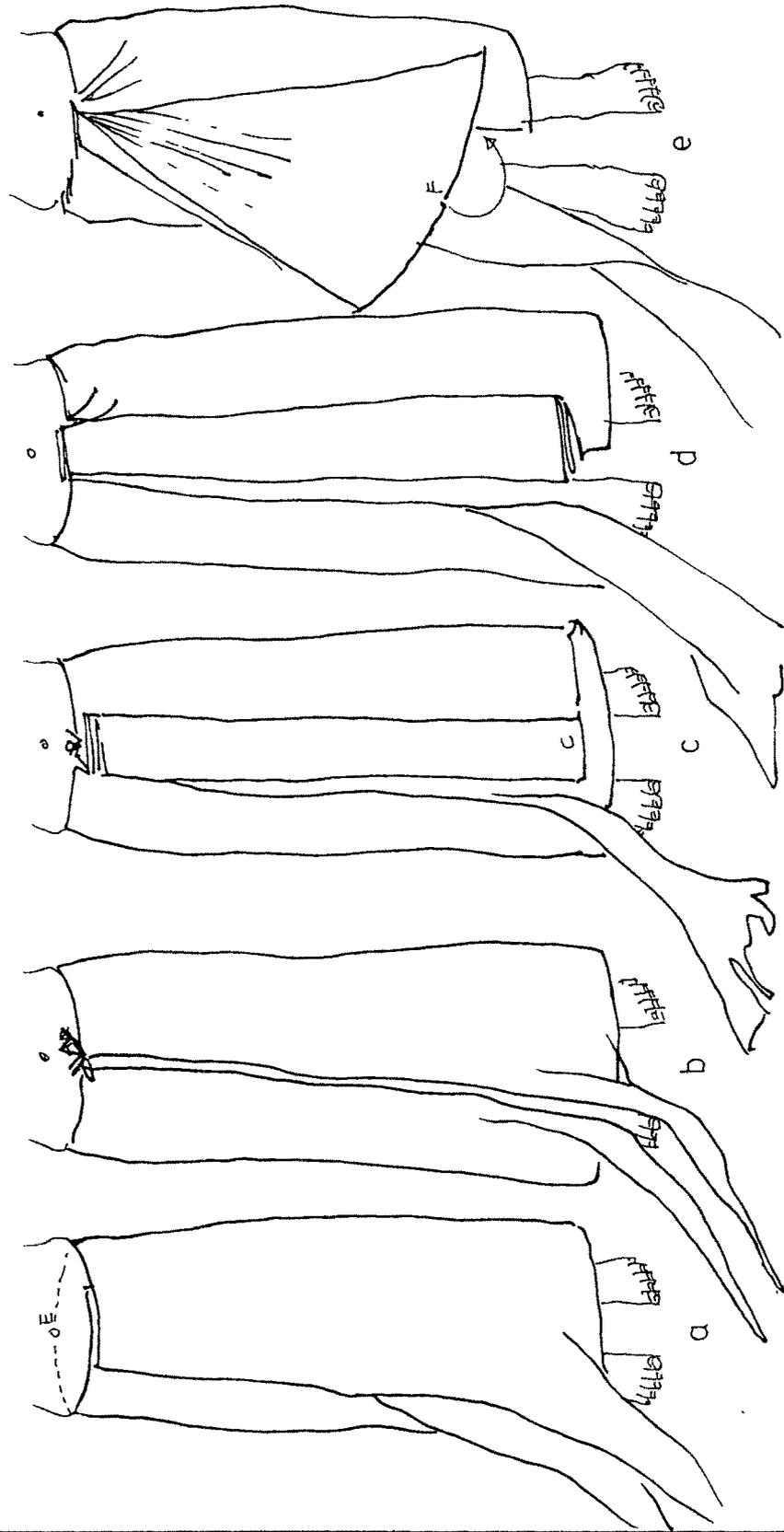
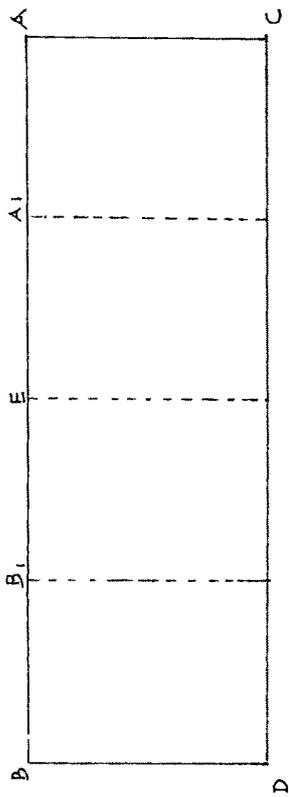


FIG. 85. Dhotiyu (Choudhary men)

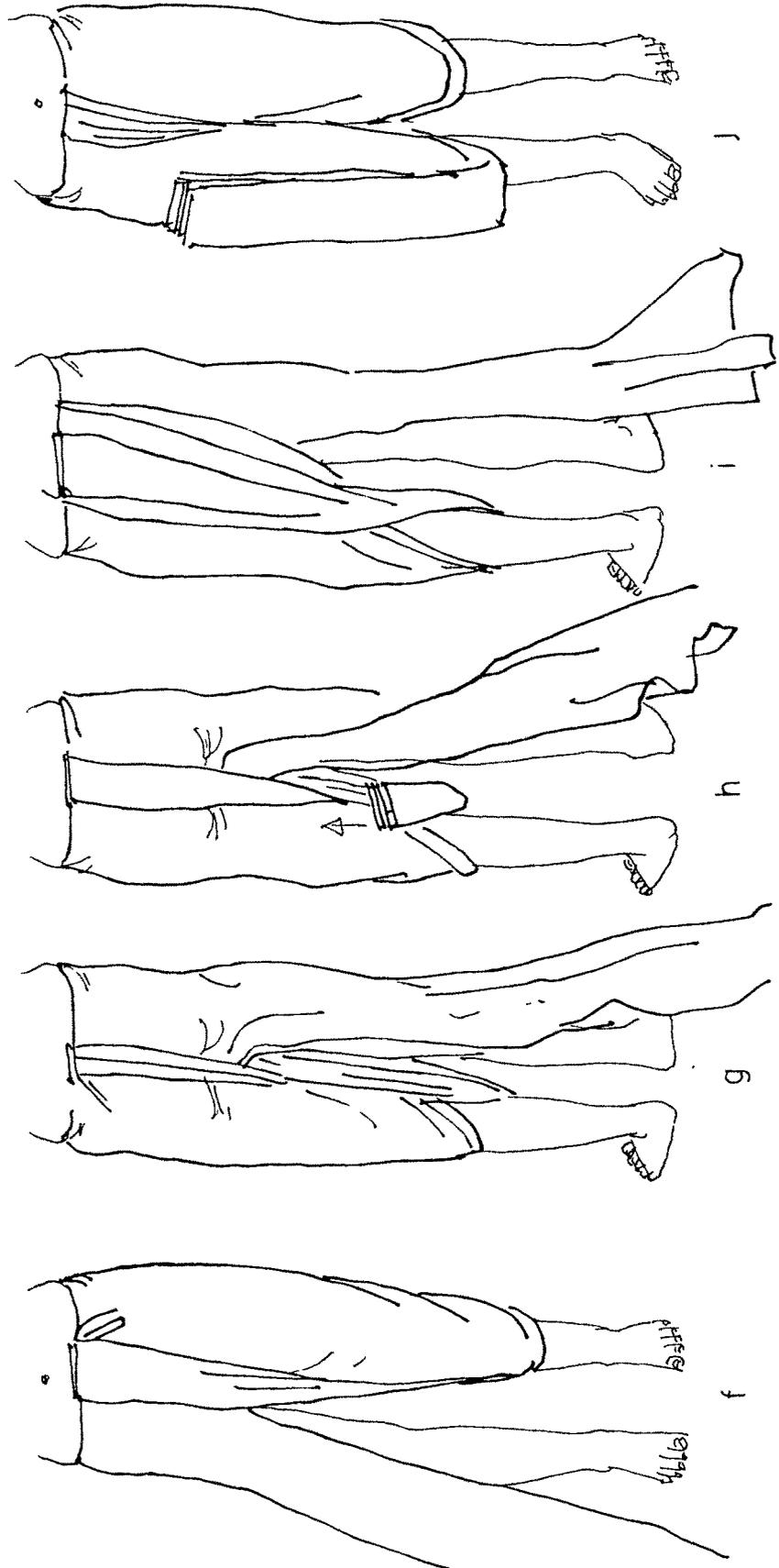


FIG 85 (Contd.)

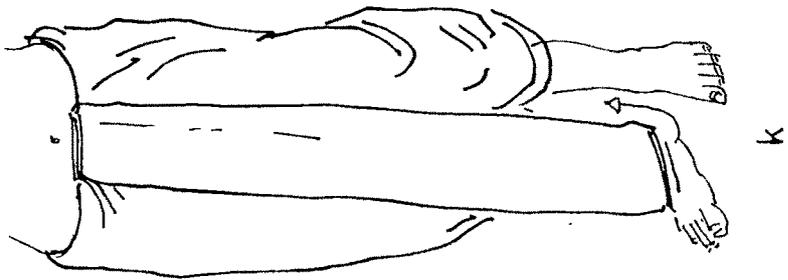
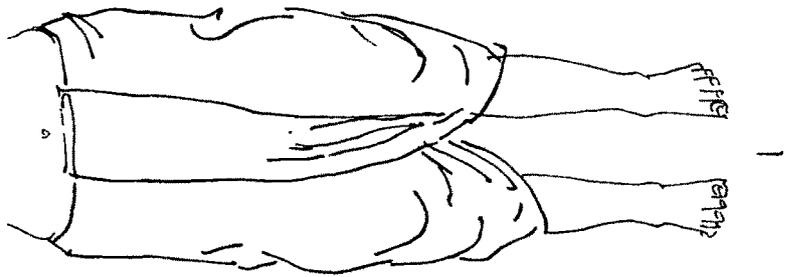
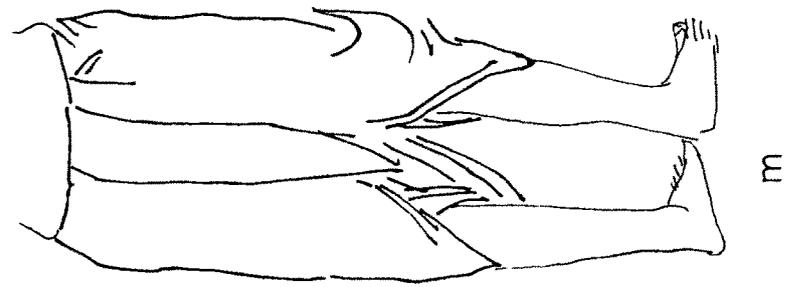


FIG. 85. (Contd.)

men used lungi for casual wear. and even 'Mukhiya' or 'Patel' of the village use lungi for their status.

Method of Draping:

Lungi was draped in the same manner as Rathwa men (refer page 196).

Trousers:

Trouser was a lower tailored garment. It was used by men of 21 to 40 years of age group while they were out of their houses. Men of 41 to 50 years of age group occasionally wore trousers. Choudhary men also wore trousers of prevailing styles in towns.

Underwears:

Underwear was a lower tailored garment used as an under-garment by all young and old men. Very old men who still used traditional costumes did not wear this garment. The fabric used was blue and white striped cotton fabric. Underwear was similar to shorts. This was a loose garment. It had a waist band, to pass a cord to fasten. It had two side seam pockets, on either side. The leg round was loose enough to allow free movements. The length of underwear varied between thigh to mid thigh.

Some men also used readymade cotton knitted underwears.

Head -dresses:

PAGDI:

'Pagdi' was a draped head-dress now-a-days used by older men only during festive and religious occasions. The length of fabric varied between 10 to 12 mts. and about 1.10 to 1.20 mts.



PLATE 23 : Ceremonial costume of
Choudhary men

in width. Fine cotton fabric in white was used for 'Pagadi'.

Method of draping:

Method of draping 'Pagadi' was similar to that of 'Feto' (refer page 79) draped by Bhil men. These days some old men occasionally wear 'pagadi'.

FETO:

'Feto' was another type of draped head-dress formerly used by Choudhary men during marriage ceremonies and by bridegrooms. The length of fabric varied between 12 to 13 mts. and 1.10 to 1.20 mts. in width. Choudhary men draped 'Feto' in a similar method as draped by Halpati men (refer page 147).

Now-a-days 'Feto' is totally out of use by Choudhary men of all age groups.

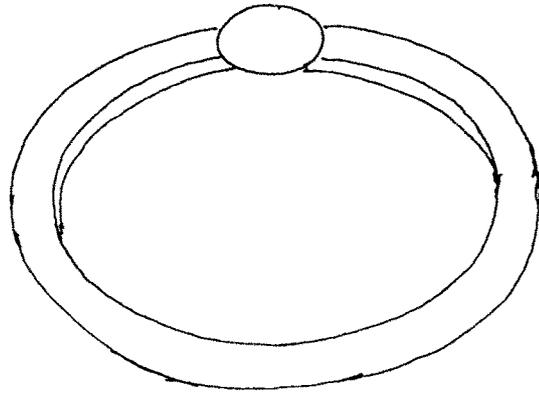
TOPI:

These days white cotton 'Gandhi' cap is worn by some bridegrooms (Fig. 67) for marriage ceremonies as a custom.

ORNAMENTS:

Choudhary men in the past wore ornaments made of silver. These days Choudhary men have given up the use of ornaments except some very old men occasionally use some of the following ornaments.

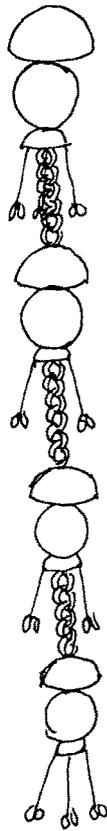
<u>Name</u>	<u>Shape</u>	<u>Material used</u>	<u>Designed for</u>
Korgura	1. With screw	Silver	Ear lobes
	2. Without screw round with spiral surface		
Bahvatiyu	Round	Silver	Forearms
Dorno	Round	Silver	Wrist
Dibbawari, hakar	Long	Silver	Buttons



Dorno



Korgura



Dibbawari hakar

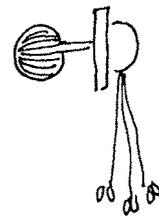


FIG. 86. Ornaments (Choudhary men)

'Korgura' was an ear ornament used by Choudhary men. Earlobes were pierced during infancy but ornament was only used when they were of marriageable age. The significance of the ornament was to show that the boy was independent and could shoulder his responsibilities.

'Bahvatiyu' and 'Dibbawari hakar' was out of use by even the older age group men whereas 'Dorna' was used during some festive occasions and ceremonies.

FOOTWEAR:

Earlier 'Joda' and chappals made of leather (Fig.86) were used by Choudhary men belonging to higher class families and rest of the men went without wearing footwear. These days leather shoes and chappals are worn by all, though poor use only plastic chappals.

COSTUMES OF WOMEN:

Women of Choudhary tribe wore both tailored and draped garments. The upper garments were in tailored styles whereas lower garments were in draped forms. The various garments worn by them were:

Upper garments : Kapdi, Angirkha, Dagli, Sariblouse, Kurta, Gowns.

Lower garments : Vingrayelo lugdo, Aakhu lugdu, Sari, Sari petticoat, Chudidar.

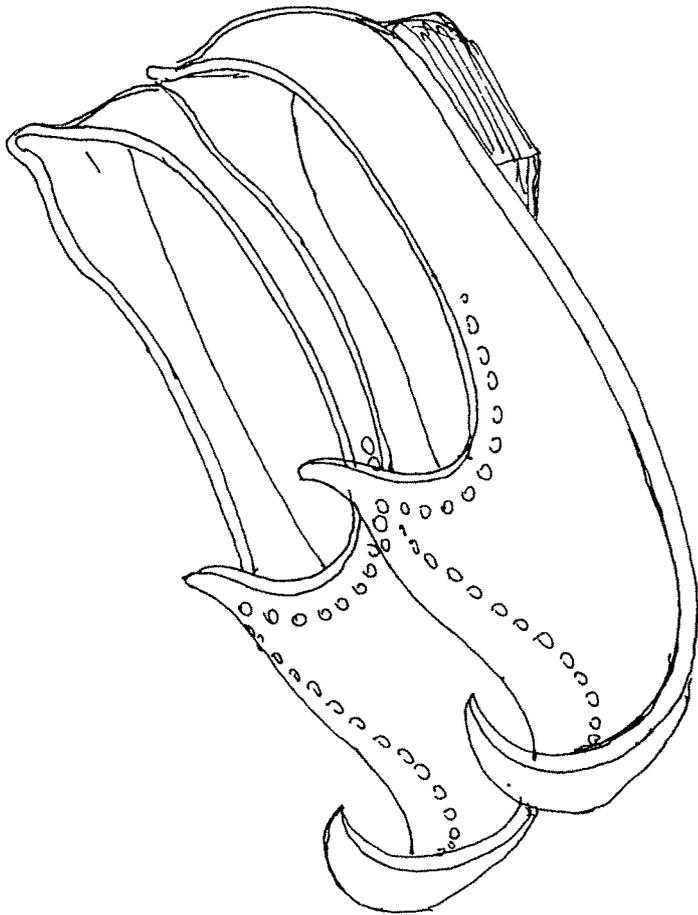
Head-dress : Hi hi bandhi

Accessories : Koho

Ornaments

Footwear.

These garments were worn in various ensembles as stated in table 32.



Joda

FIG 87. (Choudhary men)

KAPDI:

'Kapdi' worn by Choudhary women for casual wear was similar to that worn by Halpati women, made of twelve pieces in all. 'Kapdi' worn by them for marriages and by brides was slightly different.

It had a wide pointed neckline a variation of sweet heart and magyar sleeves. It was made by joining twelve pieces and the shapes of these differed from type 1 'Kapadi'. It was always made of Gajji fabric in red colour and each seam was finished by double row of machining. 'Kapadi' was fastened at the back by means of 'Koho' (Fig. 88) which was left hanging loose, down waist.

ANGIRKHA:

This was a loose garment of waist length or 5 cms. to 6 cms. shorter. Five pieces were stitched together viz. 1 piece body, 2 pieces sleeves, collar and a waist band hence it did not have a side seam, sometimes if the width of fabric was less than 92 cms. then the front piece had a joint as shown in figure. The joint was usually at the under armseye. 'Angirkha' had a round neckline finished with a convertible collar mostly in white fabric as it was easily available. It had front full opening either left or right or vice versa. A box pleat of about 1.5 cms. to 2 cms. in width was made in front from shoulder to waist on either side. White piping was attached on either side of the box pleat. Sometimes a strip of fabric was attached from shoulder to waist giving a false effect of a box pleat.

Scale- 1.4 Cms.

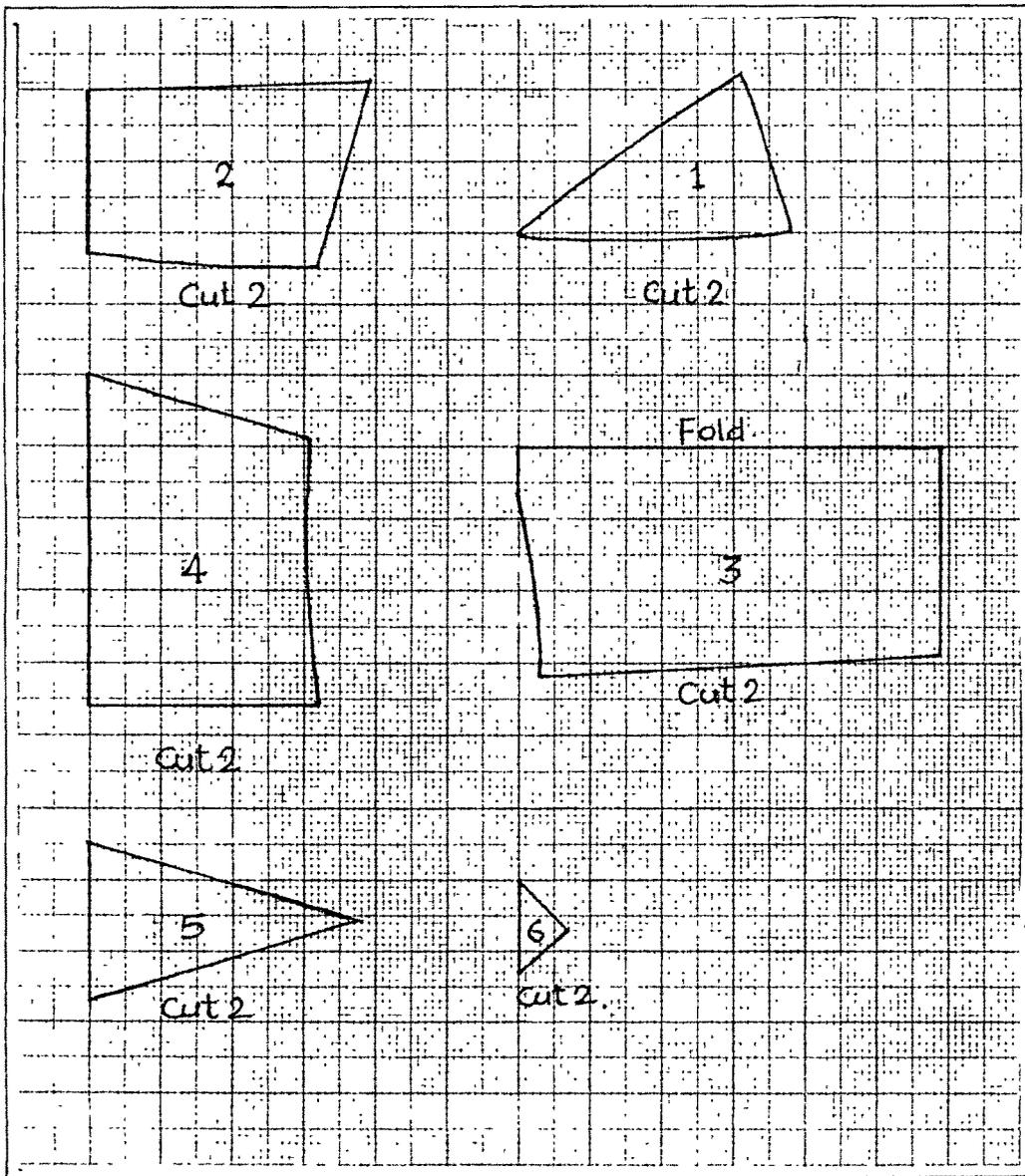
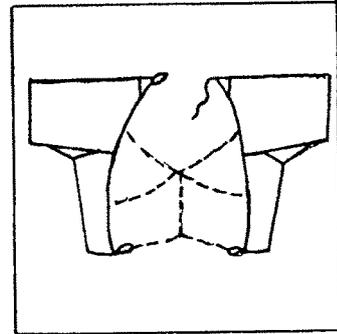
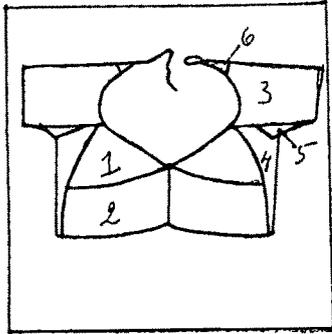


FIG. 88 Kapdi-2 (Choudhary Women)

'Angirkha' of Choudhary women had a distinguishing feature known as 'Ghodo' in which two sets of piping in inverted 'V' shape were stitched one within the other as shown in Fig.89 . Small pocket was stitched one on each side in front which was about 5 cms. to 8 cms. above the hemline of the garment. Few pleats were taken in place of side seams for fullness and better shaping of sides. The garment was finished all round at waist with a band of about 5 cms. to 6 cms., which was finished with a piping only at the joint. The band had lining for increasing the stiffness. This band was known as 'Kamarpattyo' and this garment was also known as 'Kamarpattyo' by some Choudharis.

The back was simple and had a pleat on either side in place of waist dart (Fig. 89) and three pin tucks in the centre each one cm. away from the other. It had set-in sleeves which had fine closely placed pleats in the centre of round arm and at the cap level. The hemline of it was finished with an extra piece of fabric by machining. Two to three rows of machining was also done serving the purpose of decoration and firmness.

Printed or striped cotton fabric was used to make this garment. Middle aged and older women mostly wore this garment.

DAGLI:

'Dagli' was a garment similar to 'Angirkha' with some modifications in its construction features. The garment was loosely fitted and was of waist length. This was a three piece garment one piece for body i.e. front and back together and two pieces

Scale-1:4 cms.

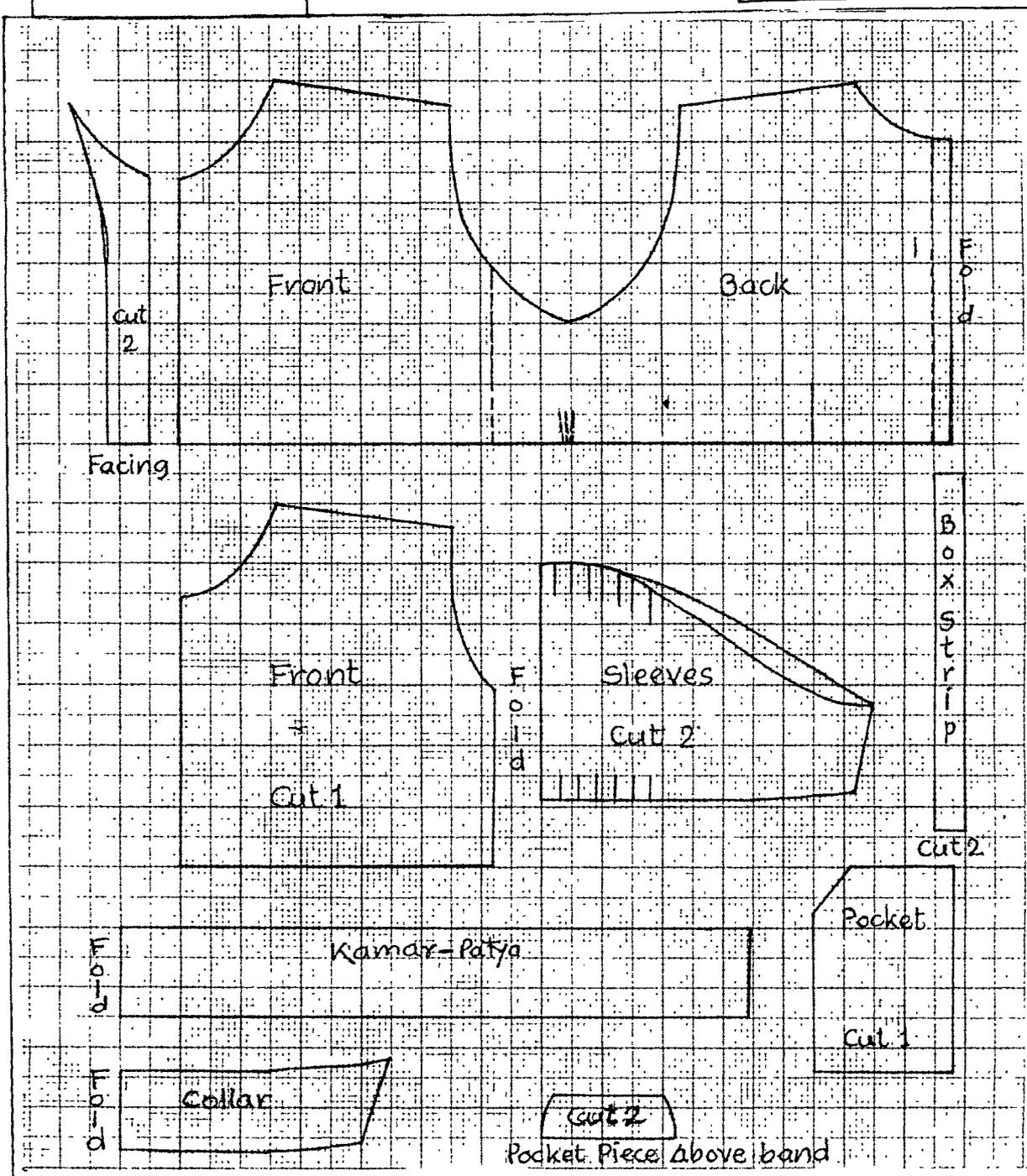
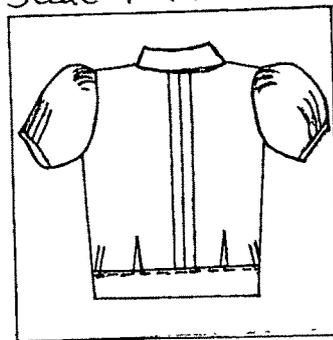
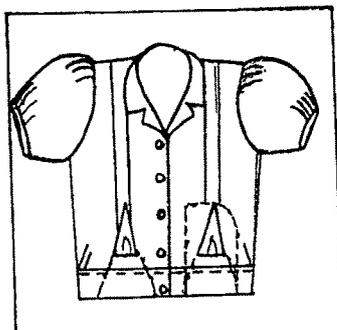


FIG. 89 Angirakha (Choudhary women)

Scale - 1:4 Cms.

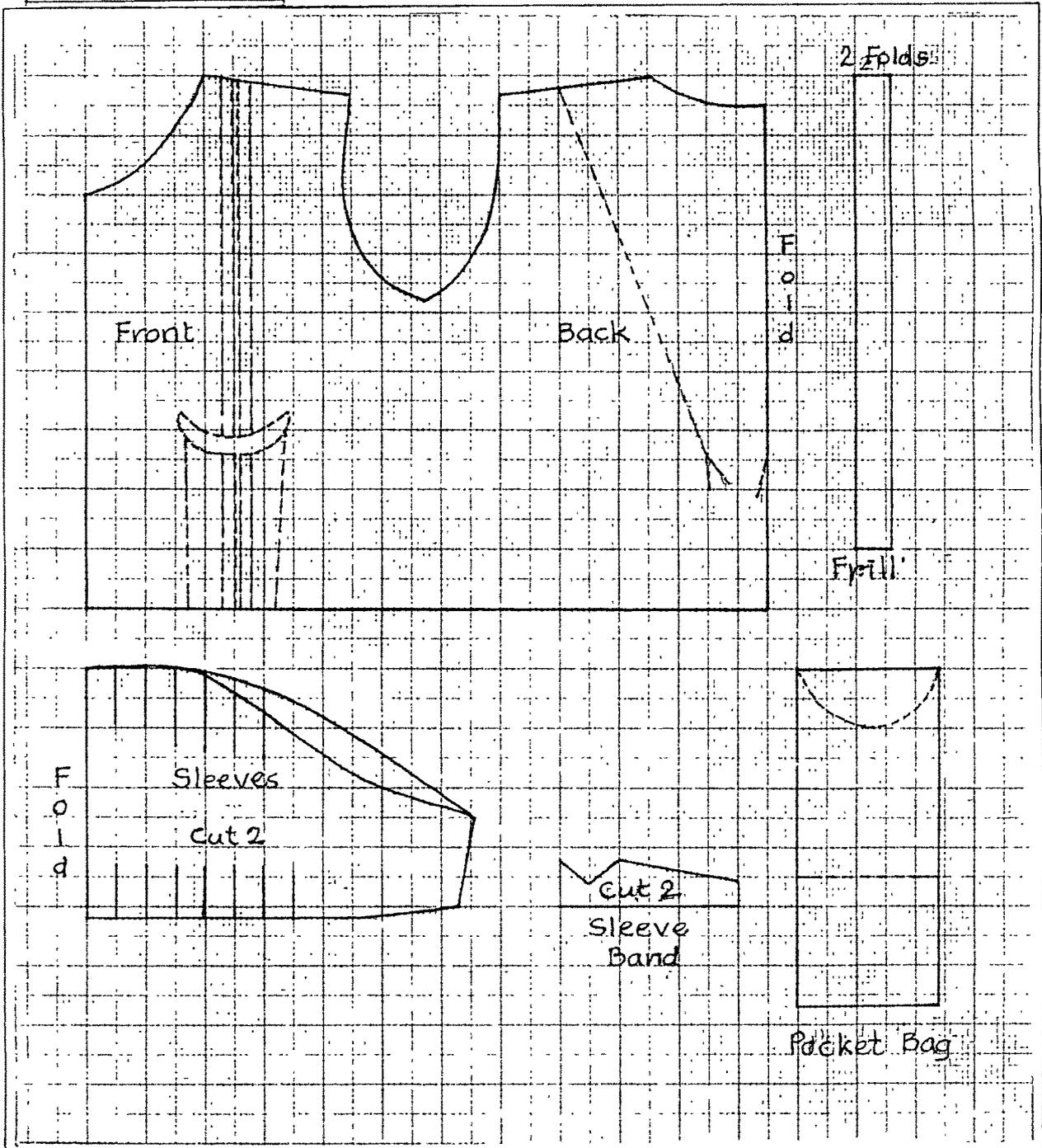
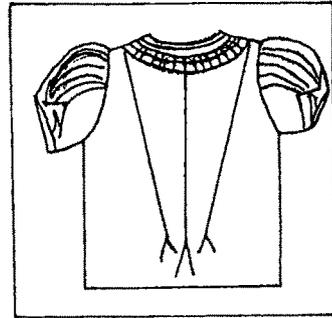
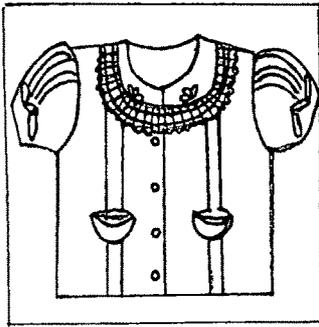


FIG. 90 Dagli (Choudhary Women)

for sleeves. It had close round neckline and front opening. Two box pleats in front from shoulder to waist were top stitched, the width was about one cm. each. Waist line darts were also made. It had pocket on both the sides in front about 10 cms. to 12 cms. above the hemline of the garment. The pocket was the variation of welt pocket and the opening was in arc shape.

For decorative line effect at the back of 'Dagli', usually three lines of knife pleats were made on the wrong side. The centre line was of 1.5 cms. and the other two, shoulder to waist measured 0.5 cms. each, giving a false effect of princess line. The lower raw edge was finished by machining (Fig.). 'Dagli' had puff sleeves and they snugly fitted at the round arm. Sleeve hemline was elaborately decorated with a false band which was turned towards the shoulder and finished by top machining. This band was about two cms. wide and cut in triangular scallop shape only around the centre arm of the sleeves. This was thickly decorated with chain stitch (machine embroidery) and frill of same fabric measuring about 1.5 cms. to 2 cms. in width was attached 5 to 6 cms. below the neckline all round front and back. Narrow uniform pleats were taken to get a elaborate frill. The frill and the neckline was finished by machining. The neckline and the two sides of frill were again decorated with chain stitch embroidery. A small floral motif in chain stitch was also made on either corner within the neckline and frill. The embroidery was done on pocket as well.

Earlier only cotton fabric was used which is now substituted by terrycot fabric. The fabric was always in dark colours with

bright embroidery done over it. 'Dagli' was commonly used by married women.

VINRAYELO LUGDO:

This was one of the traditional method of draping a rectangular piece of fabric below the waist and was a common style used by old women who still believed in traditional culture. The uneven lengths of legs covered by 'Vinrayelo lugdo' was a distinguishing feature of this style which was prevalent amongst the women of this tribe. The right leg was covered till knee length or above knee whereas left side was even shorter than the thigh length which was almost bare.

Thick handwoven fabric was used which was locally made by the weavers at 'Mandvi' in Surat district. Two types of 'Lugdo' were used by these women namely 'Rahyu' and 'Kabru'. The length of the fabric varied between 2.30 to 2.75 mts. in length.

RAHYU:

'Rahyu' was known as 'Nachtu' and 'Nayandu' ('n' silence in latter) in local language. It had rough texture and was loosely woven. This had woven checks on the field measuring 1.25 cms. x 1.25 cms. in size and border of 3.5 cms. to 4 cms. wide. Both checks and border were in dark blue colour and the base of the fabric was in lighter shade than the border which almost turned to white after few washings but the colour of checks and border remained as it was. This was used by married middle aged women.

305



PLATE 24 : Ensembles of Choudhary women

A. 'Rahyu lugdo' with 'Kapdi'

B. 'Rahyu lugdo' with 'Dagli'

KABRU:

It was thicker and closely woven as compared to 'Rahyu'. It was either available in deep red or maroon colour. It had vertical bands of dif colour and the width of each band varied between 3 cms. to 4 cms. The colours used were blue, deep red, maroon and white in declining order. Two rows of extra weft white yarn were introduced widthwise at a distance of about 1.5 cms. to 2 cms. and 3 cms. to 4 cms. away from the edge of the 'Lugdo' on only one side of 'Kabru lugdo'. Again after 14 cms. to 16 cms. distance two more rows in extra weft were introduced. This was a typical characteristic of 'Kabru'. 'Lugdo' was always in red colour so, it was a bride's dress earlier but these days worn only by old women as it has a plain field.

Method of draping:

1. 'Lugdo' was draped around the waist, left to right, starting from right leg and tied little below the navel. (Fig.91a).
2. It was secured in place by twisting and tucking the two edges on either side of the waist allowing the right side of the fabric hanging loose in excess. (Fig.91b).
3. While tucking the edge of the left side fabric towards the right waist side, the fabric was twisted as it was pulled out to adjust the length of the left side fabric about thigh length.
4. The continuous fabric which hanging below was held about 40 cms. to 45 cms. away from the left waist and was tucked in at the left side waist. (Fig.91c).

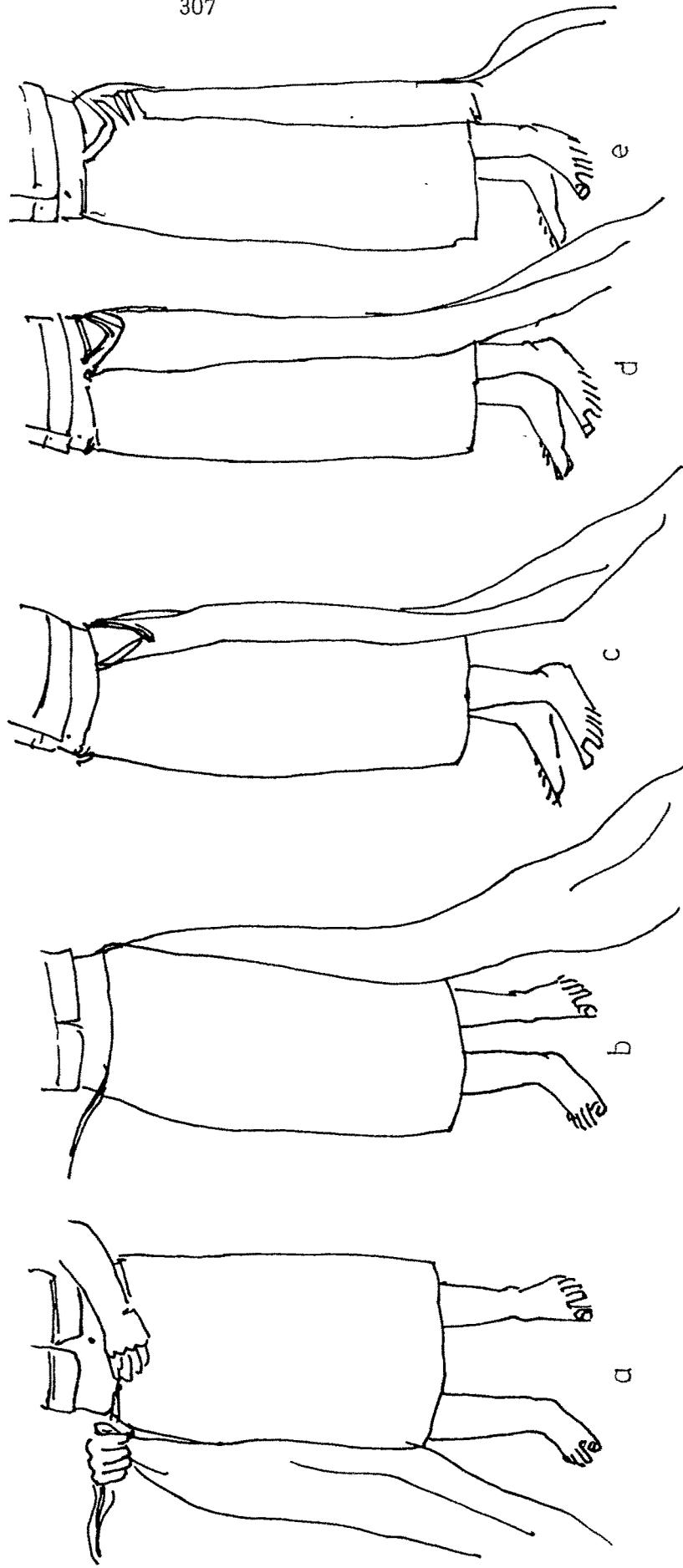


FIG. 91 Vingroyelo tegdo (Choudhary women)

5. Similarly 8 cms. to 10 cms. away from the previous point was tucked in at the same place. This was done two to three times to have folds or pleats at the left side waist. These tuckings were done to provide ease in movement.
6. The parallel edge of the last pleat was held and the mid point of it was tucked in at the centre waist. (Fig.91f).
7. The corner of the top layer which was hanging below was tucked at the centre back through the legs such that the border was arranged on the top.
8. The fabric which was tucked in the centre (step 6) was removed and neatly adjusted, folded so that it formed a pleat and hanged loose in front. (Fig.91n).

The front was so adjusted that the border was viewed over the left side. The right side was covered more than left side of the wearer.

AAKHU LUGDU:

'Aakhu Lugdu' draping style was prevalent among middle aged and young Choudhary women. Earlier 'Gandevi lugdu' was used for this style of draping. This had small woven checks with a border on both the sides. Now-a-days cotton or nylon lugdu is also used. It measured about 4.75 mts. to 5 mts. in length and 1.10 mts. in width.

Method of draping:

1. 'Lugdu' was draped around the waist left to right starting from the right leg and tied a little below the waist level. While tying the length of 'Lugdu' was till ankles or a little shorter. (Fig.92a).

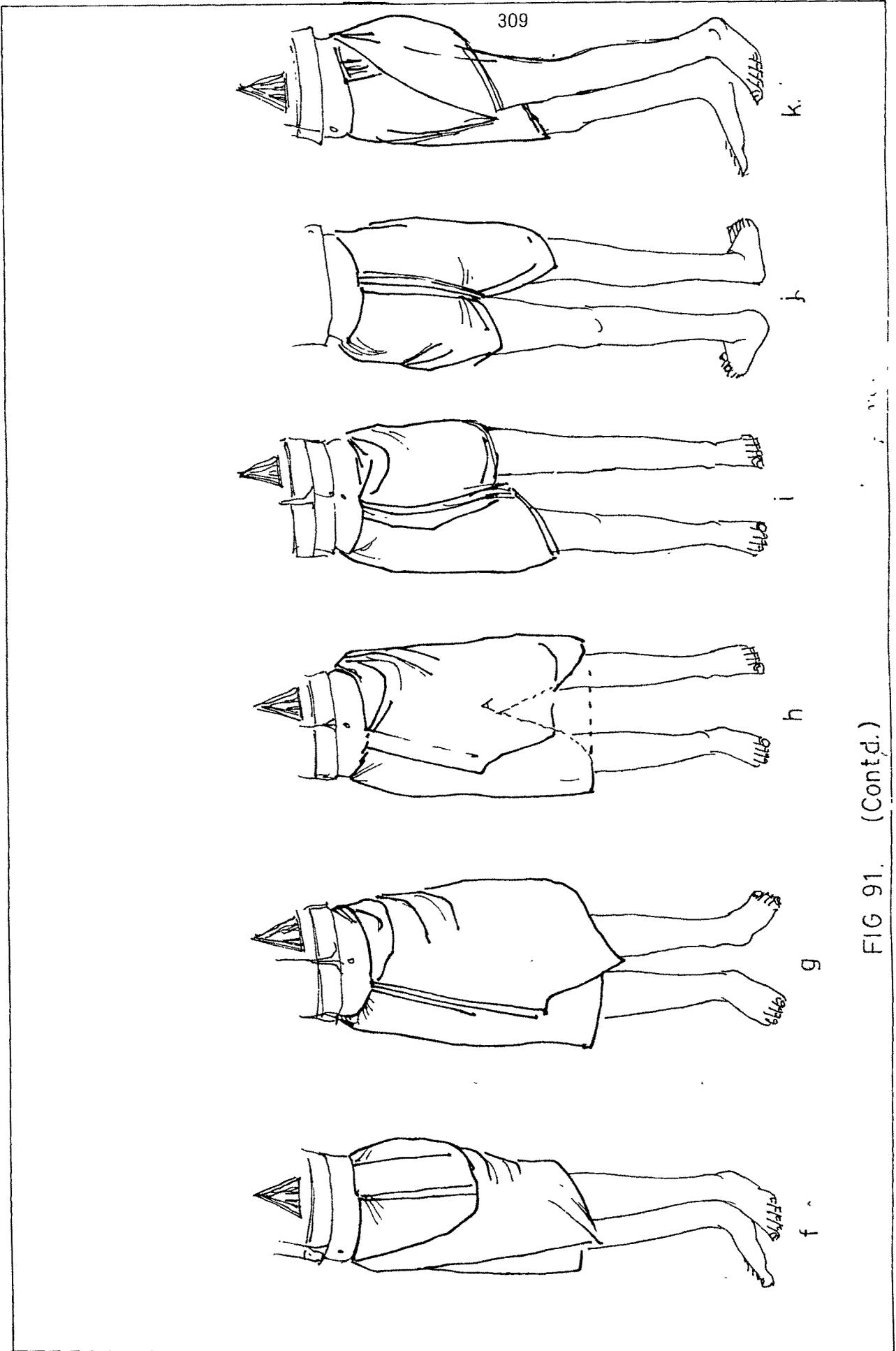


FIG 91. (Contd.)

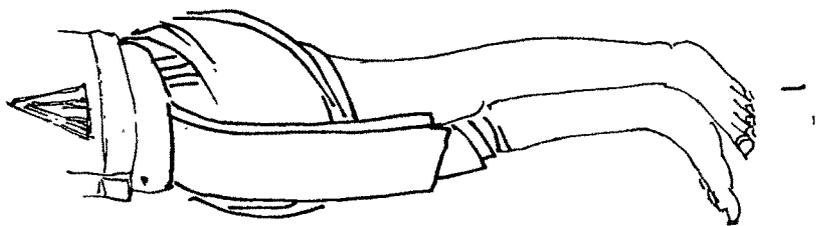
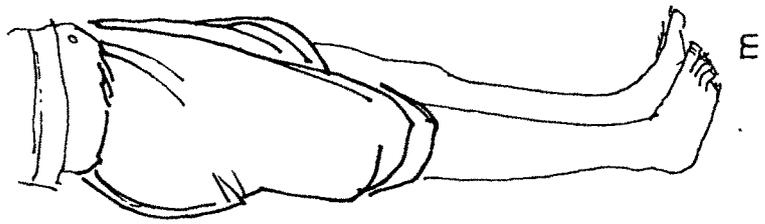
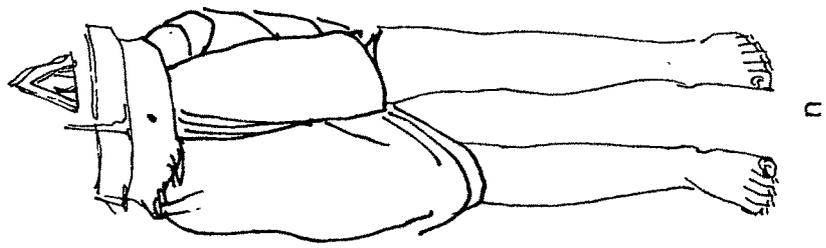


FIG. 91. (Contd.)

2. It was secured in place by knotting. (Fig.92b).
 3. After knotting, the overlapped fabric was picked up from 5 cms. to 7 cms. below the centre waist and tucked at the centre thereby the ready length of 'Lugdu' was reduced. (Fig.92c,d)
 4. Along the superfluous fabric about 20 cms. to 25 cms. below the side waist, the fabric was picked up and tucked in at the left side waist. The fabric parallel to this and perpendicular to navel was tucked in at the centre waist.
 5. The centre point of the hemline was located in front and tucked in at the centreback, passing through the legs. (Fig.92f)
 6. The remaining fabric in front was pleated and was draped over the right shoulder passed through the under arm and back. The pallav was thus draped in front. (Fig.92g).
 7. Left end of the pallav was taken under the back waist covering the bosom. (Fig.92h).
 8. The length of the pallav was adjusted allowing fabric for looseness over the left hip for easy movements, and the remaining fabric was pleated and tucked in at the centre waist. The pleats faced towards the right side of the wearer.
 9. After the garment is completely draped, the left side gets covered more than the right side of the wearer.
 10. The pallav over the shoulder was removed and this was draped over the head, serving the purpose of head covering, keeping the bosom uncovered. (Fig.92j).
- Covering of head was practised by married and unmarried women more on fields.

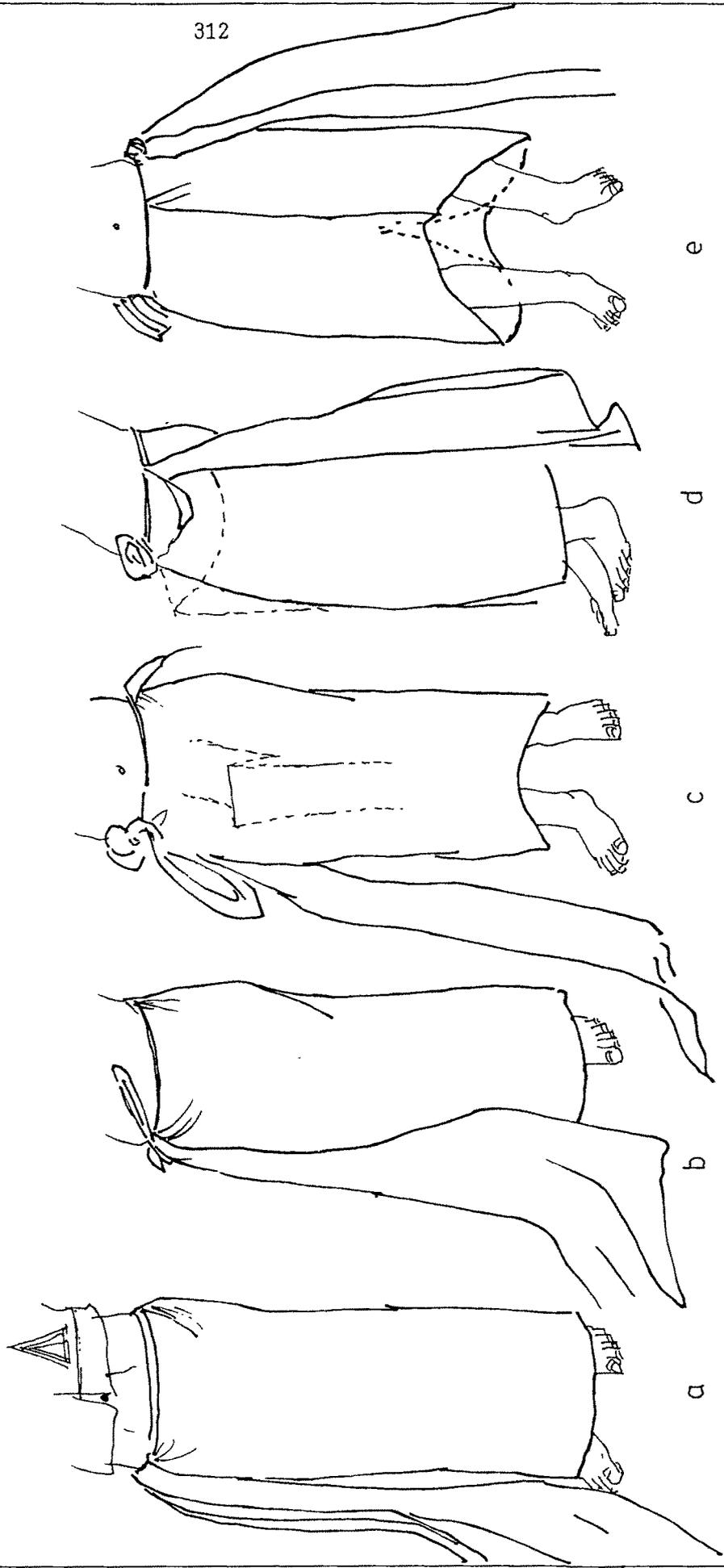


FIG 92 Akhu Lugdu (Choudhary women)

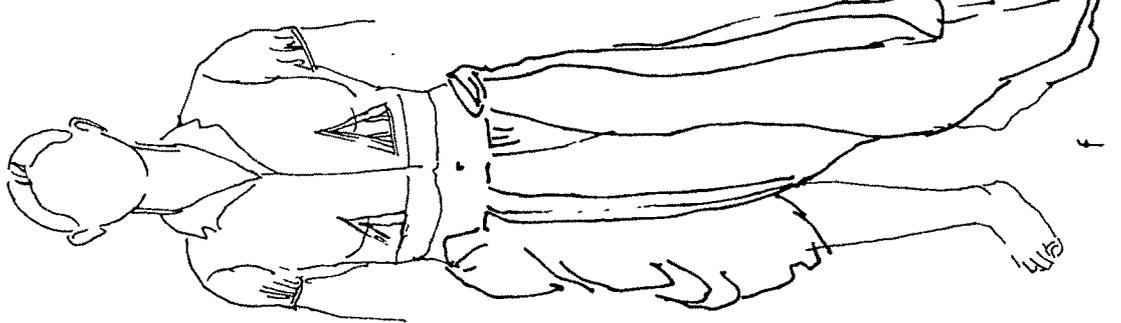
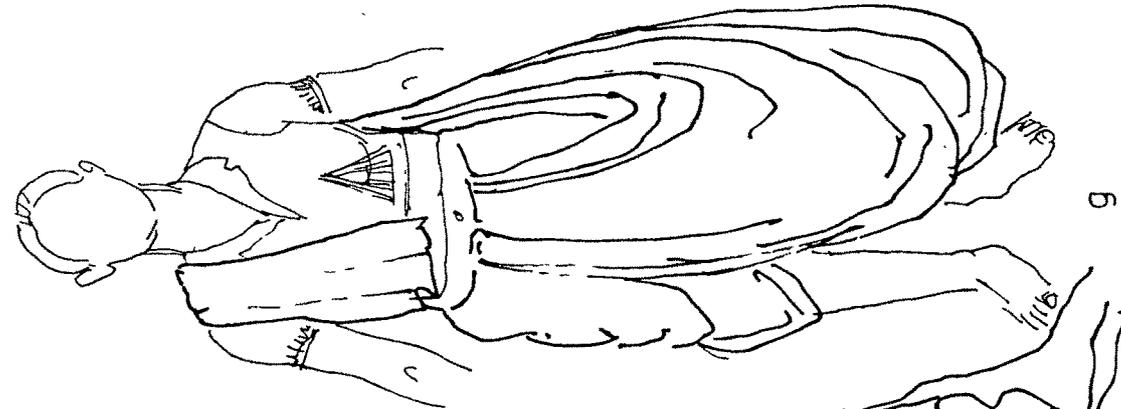
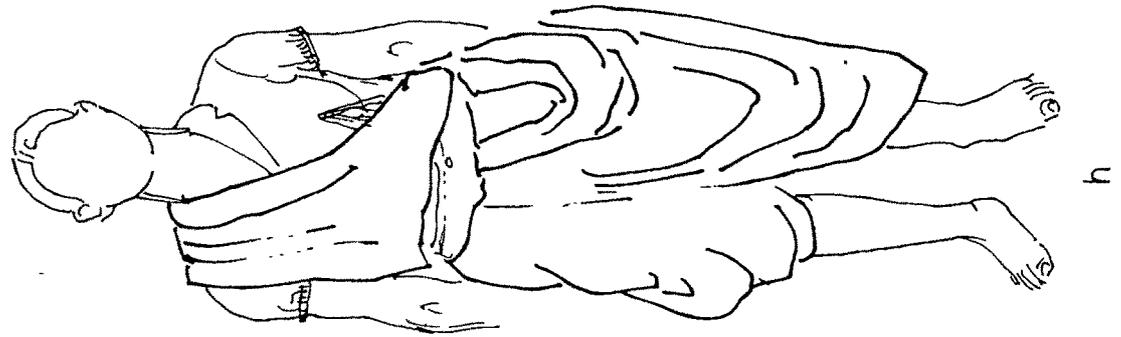
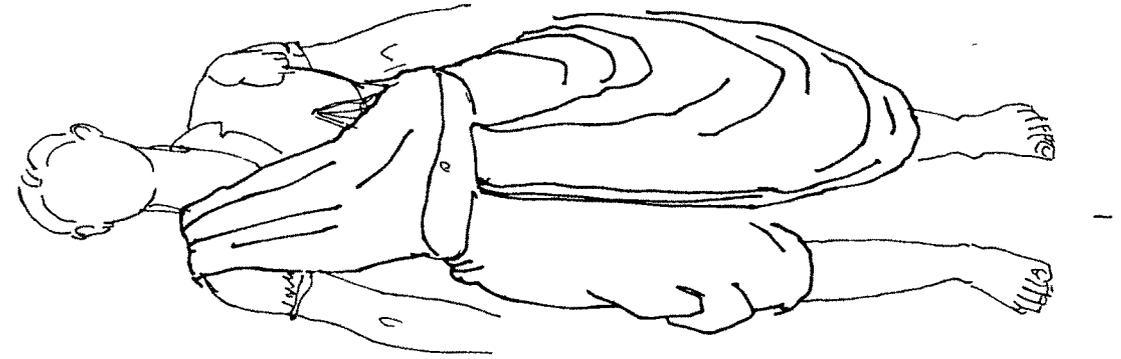


FIG.92. (Contd.)



FIG. 92.(Contd)

11. The head was covered with the fabric that draped over the right shoulder.
12. Keeping the desired looseness around the left hipside, the same top selvedge of the fabric was draped over the head.
13. The corner 'A' of the top draped side of fabric was placed along the right side of the hairline of the wearer and corner 'B' along the left side of the forehead (Fig.93a).
14. Both these corners 'A' and 'B' were taken behind the ears and were knotted at the back to secure the head-covering in place. (Fig.93b).

HI HI BANDHI:

This was a head covering used along with 'Vingrayelo lugdo' to cover the head. It measured 1 meter to 1.5 meters in length and 46 cms. to 61 cms. in width. The fabric used for head covering was either similar to lower garment or any cotton piece of fabric was used for casual wear, whereas brides used striped 'Gajji' fabric.

Method of draping:

1. The centre point 'E' of the fabric length was adjusted over the centre of forehead.
2. This was taken along the hairline of the forehead, at the back of the ears such that it covered the skull neatly.

ORNAMENTS:

Like women of all other tribes Choudhary women were also very fond of adorning their body with different types of ornaments.

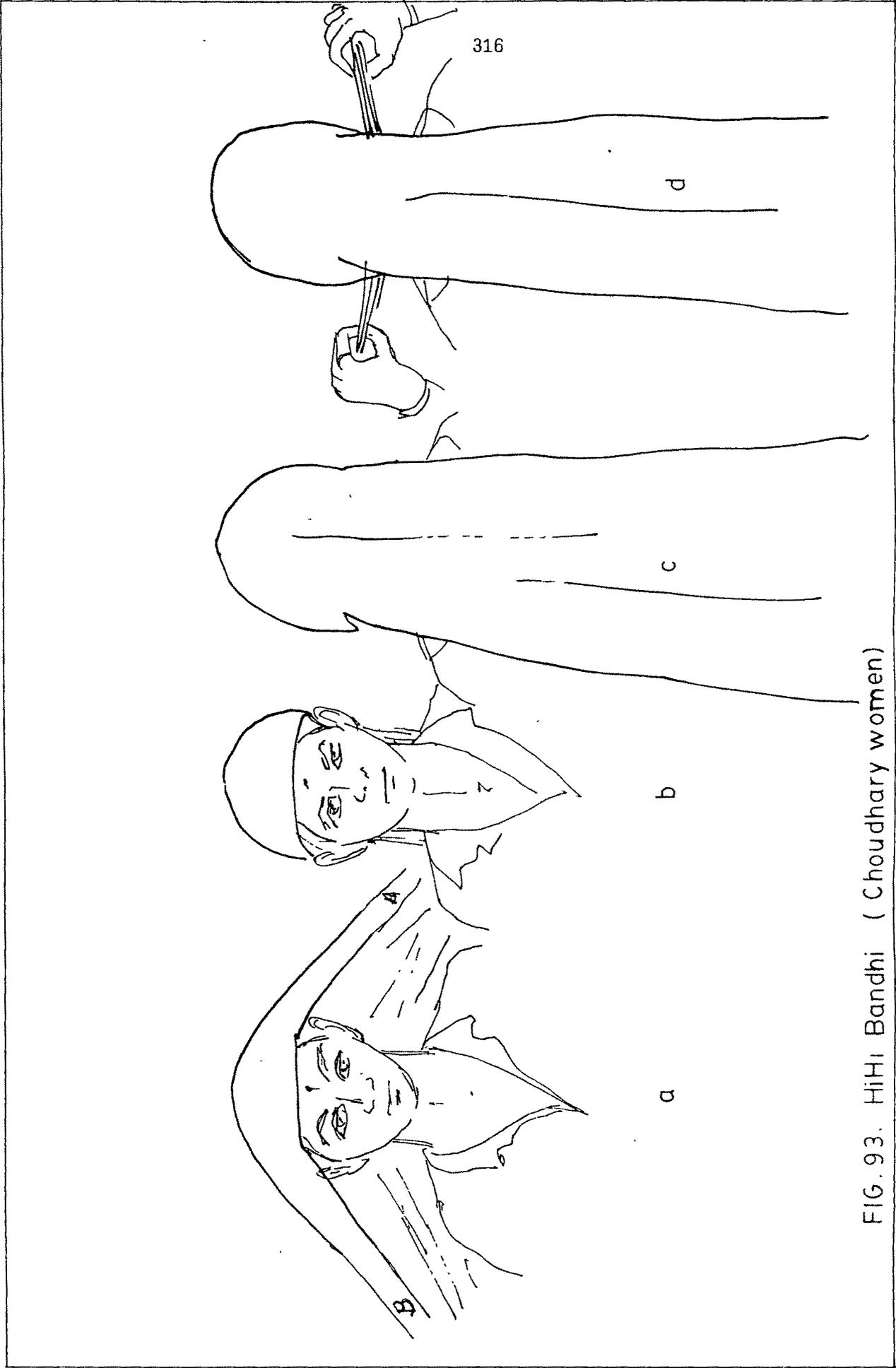


FIG. 93. HiHi Bandhi (Choudhary women)

317



e

FIG 93 (Contd.)

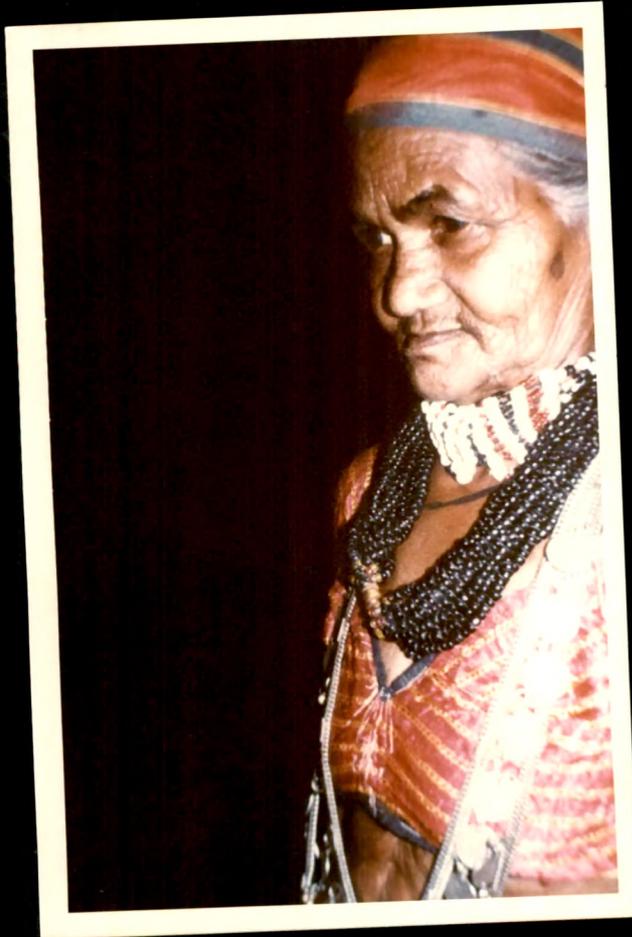


PLATE 25 : Traditional ceremonial costume of Choudhary women



PLATE 26 : Back view of ceremonial costume with 'Koho' and 'Gophano'

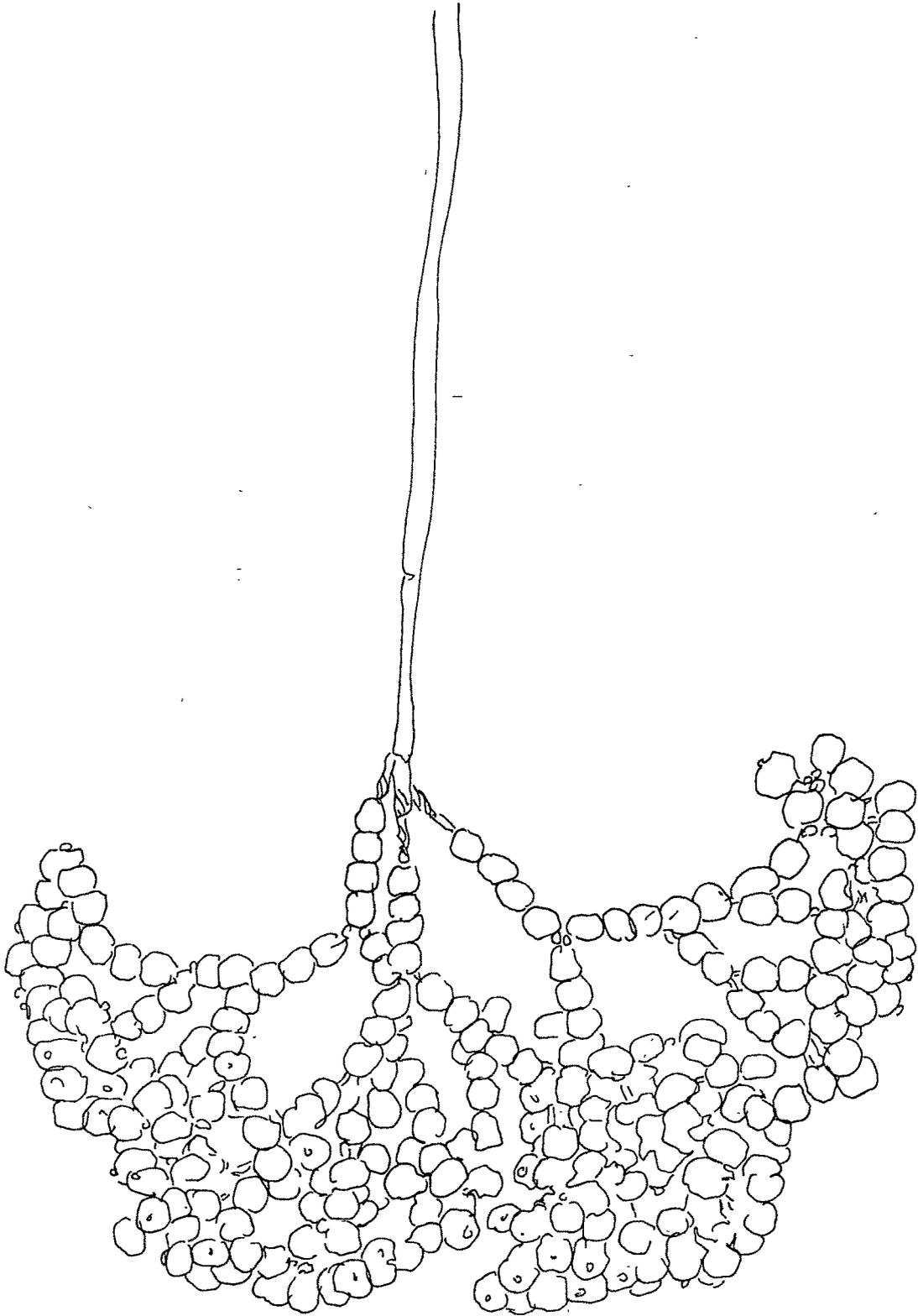
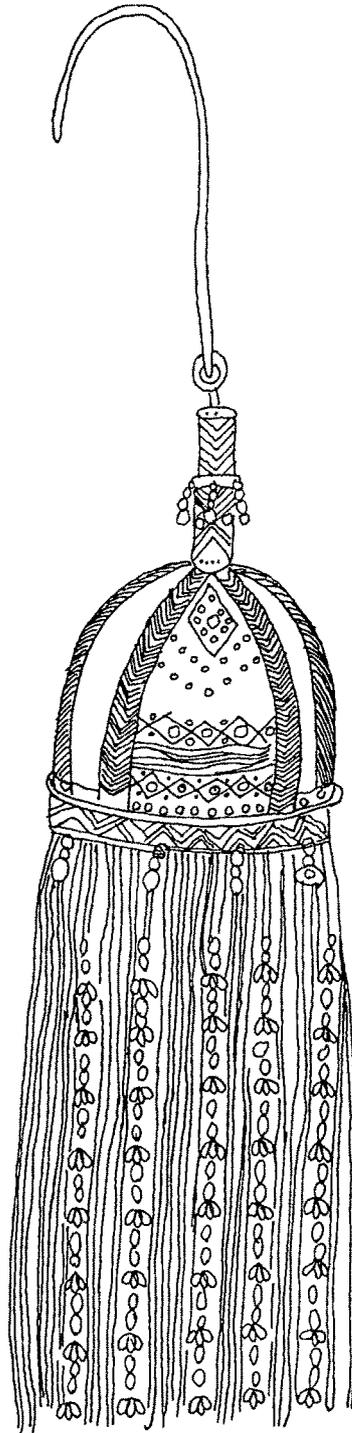


FIG. 94. Koho (Choudhary women)

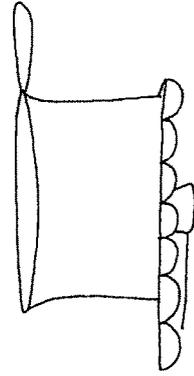
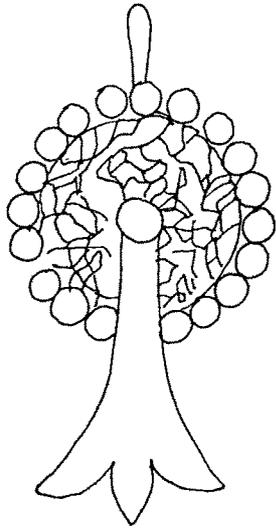
They wore silver, beads, brass, and very heavy ornaments made of nickel. Due to the impact of increased education, and social contacts with non-tribals the use of ornaments is gradually diminishing. Very old women in rural village still possess these traditional ornaments and occasionally use them but middle aged and young women did not wear the traditional ornaments, instead wore ornaments made of glass, plastic and gold, according to new trend.

<u>Name</u>	<u>Shape</u>	<u>Material used</u>	<u>Designed for</u>
Kapo	Raised, round and long	Silver	Ear lobes
Dolya	Raised from centre, round stud	Silver	Ear lobes
Kalha	Round and conical shape	Silver	Top ear lobes
Kalo kido	Flat close to the neck	Beads threaded	Neck
Pachto	Flat close to the neck	Beads (red, white, black)	Neck
Hado	Long thick flat chain	Silver	Neck
Mangalsutra	Long chain	Beads, gold	Neck
Doro	Long straight chain	Gold	Neck
Valo	Round and broad	Silver/brass	Wrist
Kangiralo valo	Round	Silver/brass	Wrist
Katiro	Round	Brass	Wrist
Bangdi	Round	Plastic/glass	Wrist
Kakne	Round	Nickel	Ankles
Karne	Round	Brass	Ankles
Gophano	Long	Brass, silver yarns	Hair

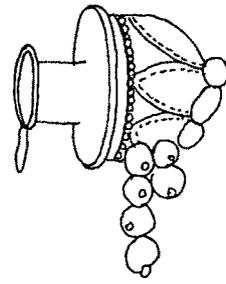
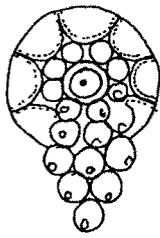


Gophano

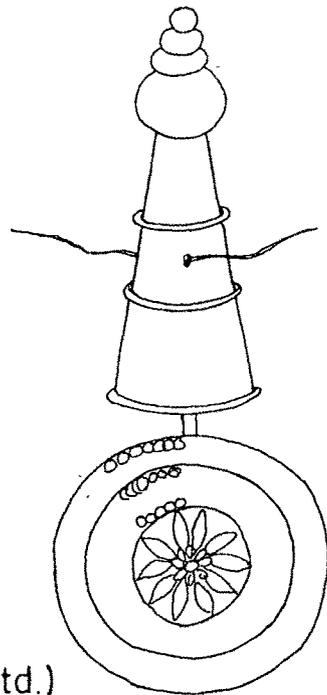
FIG 95. Ornaments (Choudhary women)



Kapo

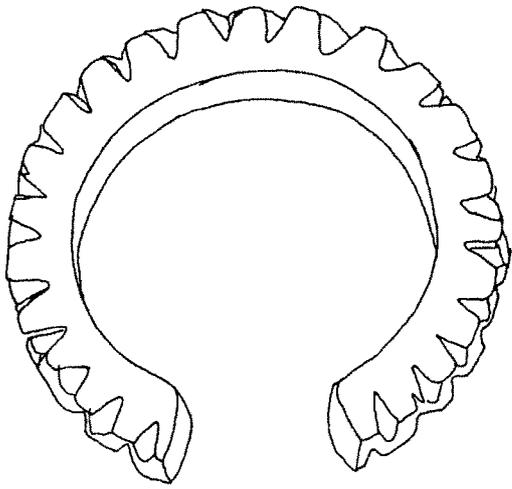


Dolya

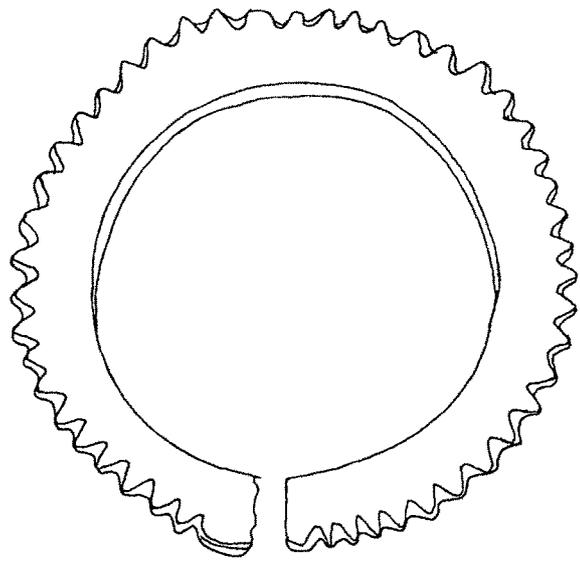


Kalha

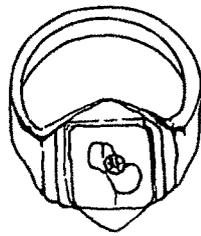
FIG. 95. (.Contd.)



Katiro



Kakne



Viti

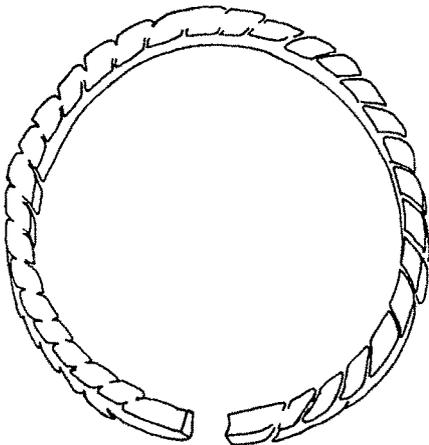
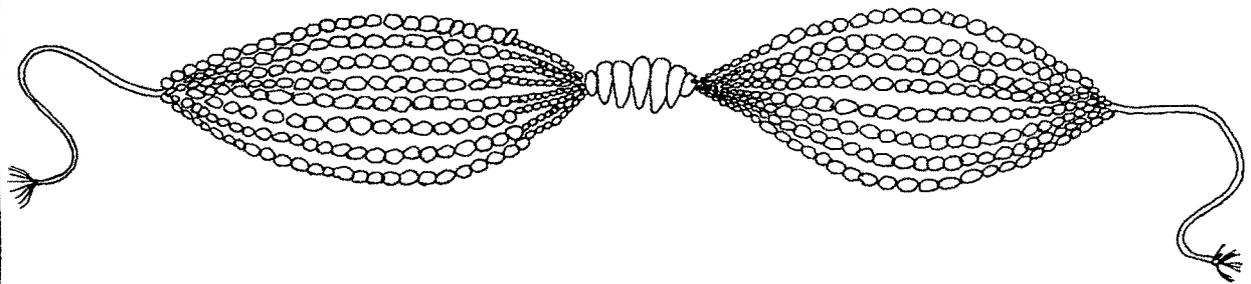
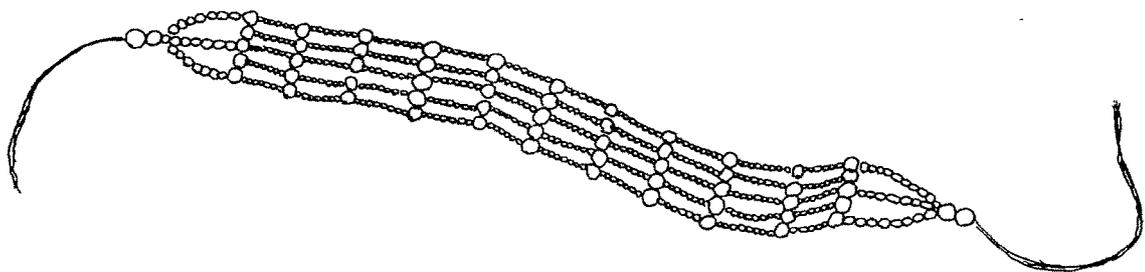


FIG. 95. (Contd.)

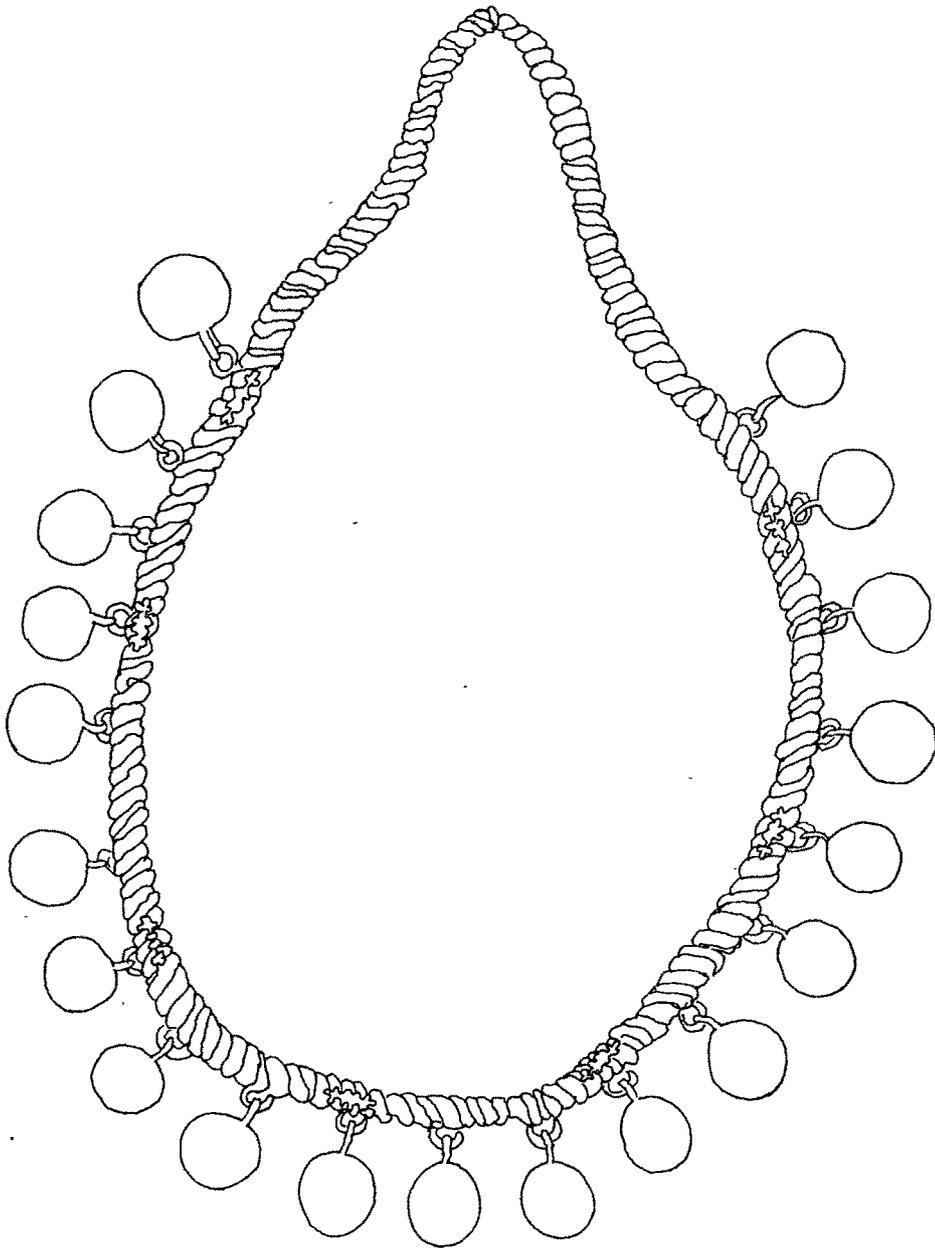


Kalo kido



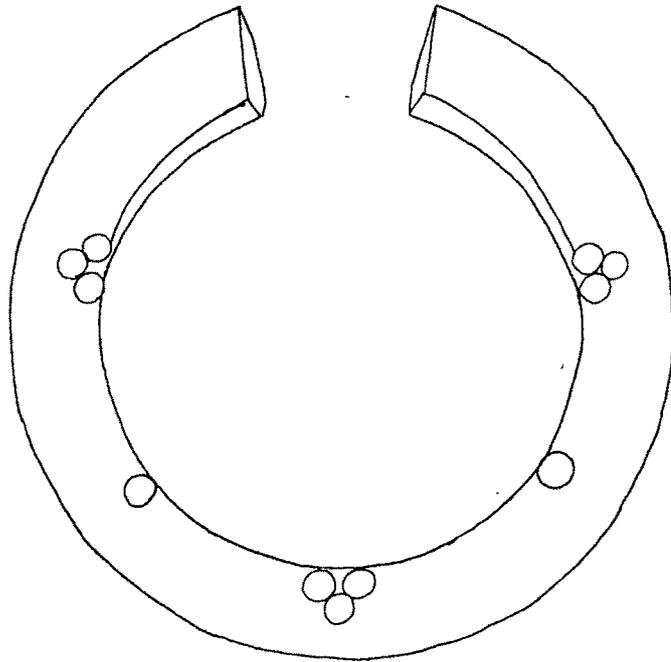
Pachto

FIG. 95. (Contd.)

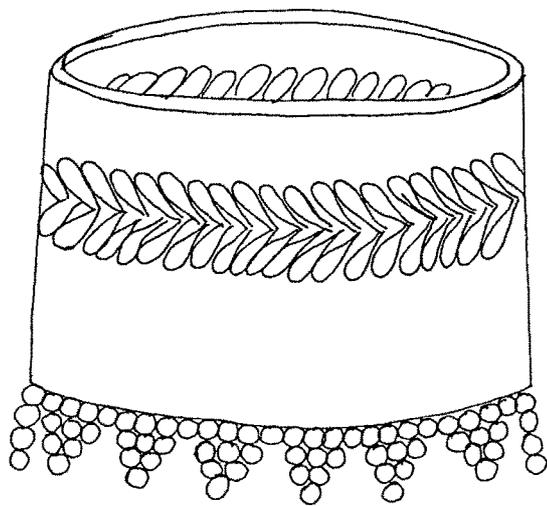


Hado

FIG. 95. (Contd)

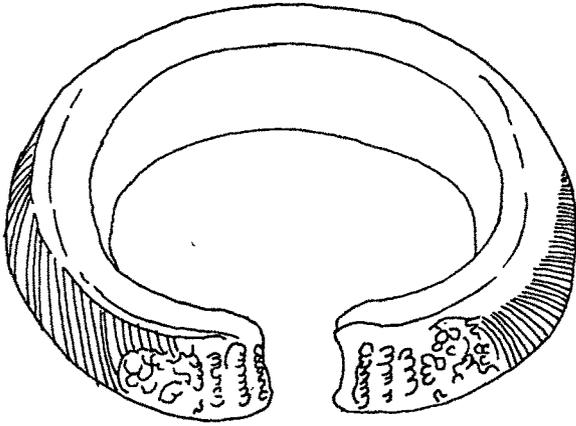


Karne

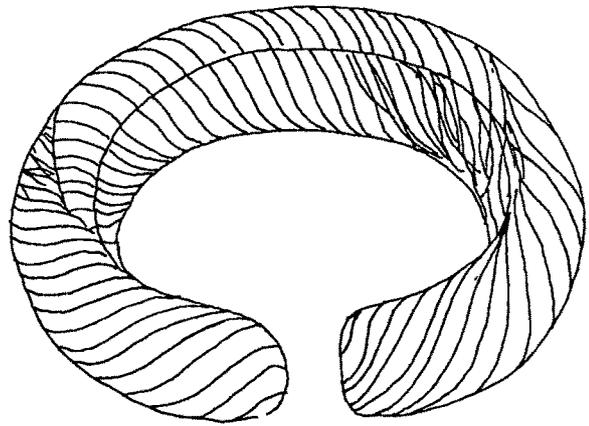


Kangiralo valo

FIG. 95. (Contd.)

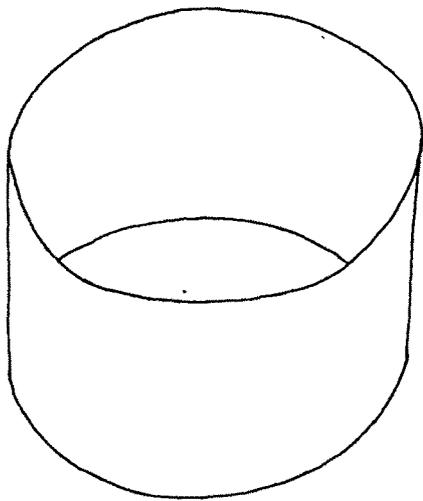


a

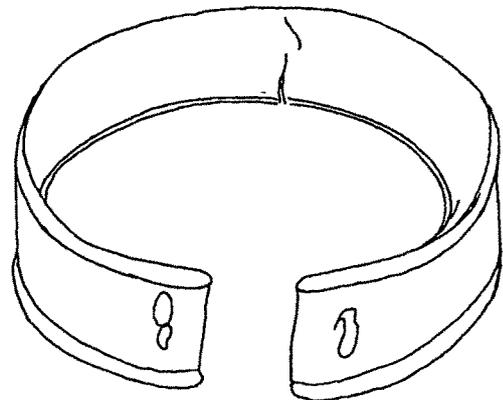


b

Bahvatiyu



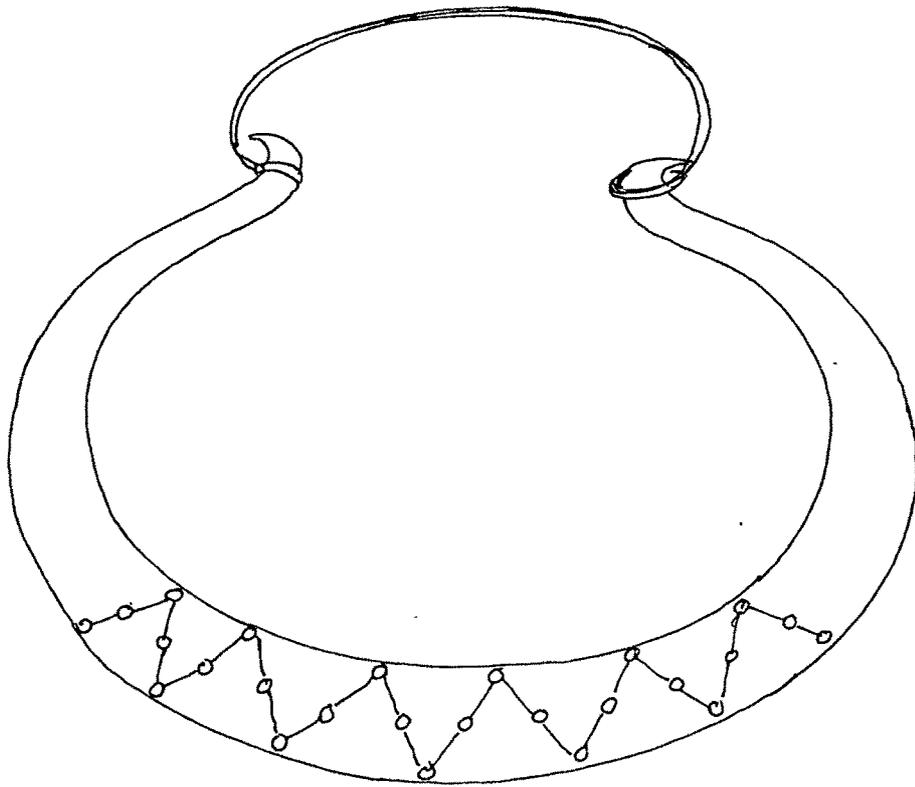
a



b

Valo

FIG. 95. (Contd.)



Hadi

'Kalha', 'Kapo', 'Kalo kido', 'Kakne' and 'Katiro' were worn only by married women as a symbol of marriage. Choudhary women wore 'Kakne' till almost the calf length depending upon their economic conditions.

About 20 to 30 'Kakne's were worn in one leg depending upon its thickness. Earlier 'Gophano' was tied with the hair and left hanging till the waist length by every bride to enhance the beauty of her hair.

After the death of the married women, these ornaments were cremated along with the body. In case of death of husband a part of the wife's ornaments were cremated with the body and the rest of the ornaments were removed by the women which had to be kept with her eldest son. On the death of a widow only a part of these ornaments were cremated. In case a woman did not possess any ornaments her relatives or neighbours would share and give away few of their ornaments to be cremated along with the dead body.

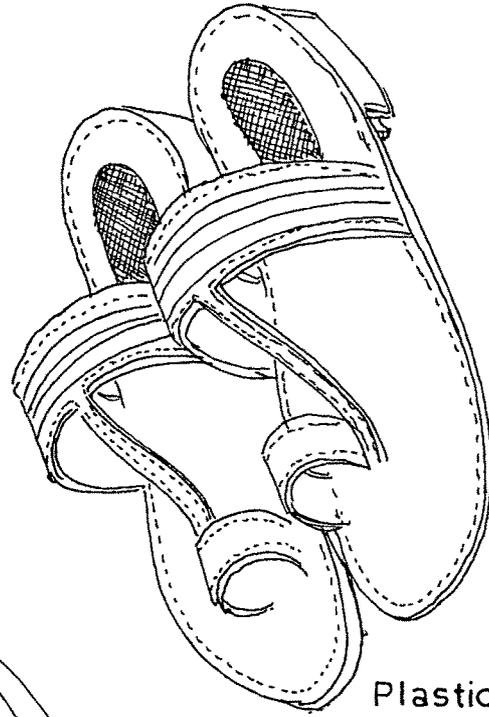
FOOTWEAR:

In the past unlike Choudhary men, women did not wear any kind of footwear. These days they wear chappals or slippers.

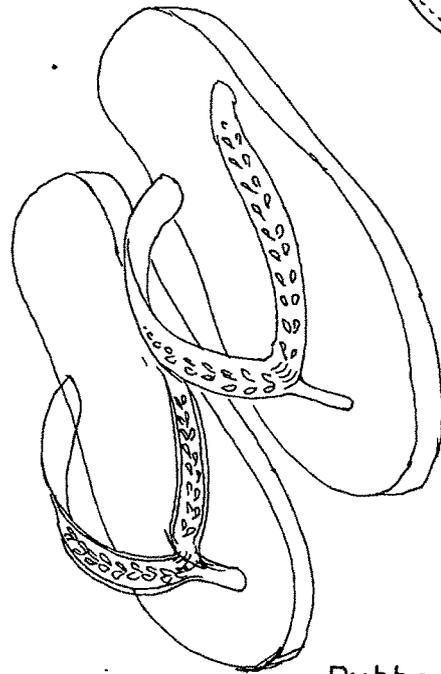
5.3 Clothing behaviour related to:

A. Demographic variables

The various demographic variables that have been taken into account are place of residence, age and education for Bhil, Halpati, Rathwa, Kotwaria and Choudhary tribes.



Plastic chappals



Rubber slippers

FIG. 96. Footwear (Tribal men and women)

5.3.A.1 Bhil Tribe

During earlier period Bhil men wore a 'Langoti' to cover only the private parts of the body and a 'Fatki' or a 'Feto' to protect their head from heat. Some of them also wore 'Langoti', 'Juldi' with 'Feto' or 'Fatki'. Women wore 'Kanchri', 'Ghagro' or 'Juldi', 'Ghagro' with 'Odhani'. The different ensembles discussed herewith follows a gradual change from traditional to present day modern costumes.

Place of residence:

The clothing behaviour among rural men was more prone to traditional costumes than that of the men in semi-urban area as shown in table 5. Ensembles 1_B and 2_B were worn by the majority of rural respondents, while in semi-urban village the same was found to be less common. The present day ensemble 5_B, i.e. underwear, banyan, shirt or bushirt with trousers was used by 26.66 percent of total semi-urban respondents and was worn by only 5.17 percent in rural village.

The findings indicated that women residing in rural area wore the traditional ensemble 1_B which was gradually replaced by ensemble 2_B and 3_B as compared to the women from semi-urban area. As seen in table 6, 16.21 percent of the total rural respondents wore ensemble 1_B whereas this was worn by only 4 percent of the total semi-urban respondents. Ensemble 2_B and 3_B were observed to be more popular in rural village as compared to semi-urban village. The present day ensemble 4_B was worn by many of the respondents in semi-urban area as these women went for labour jobs more often than the rural women.

TABLE 5 : DISTRIBUTION OF MEN RESPONDENTS BY PLACE OF RESIDENCE
AND TYPE OF ENSEMBLES WORN (BHIL)

ENSEMBLES	PLACE OF RESIDENCE		RURAL N = 21		SEMI-URBAN N = 14		TOTAL N = 35	
	f	%	f	%	f	%	f	%
1 _B	16	27.58	5	16.67	21	23.87		
2 _B	21	36.20	6	20.00	27	30.69		
3 _B	9	15.51	5	16.67	14	15.90		
4 _B	9	15.51	6	20.00	15	17.04		
5 _B	3	5.17	8	26.66	11	12.50		
TOTAL	58	99.97	30	100.00	88	100.00		

* Multiple reponses.

TABLE 6 : DISTRIBUTION OF WOMEN RESPONDENTS BY PLACE OF RESIDENCE
AND TYPE OF ENSEMBLES WORN (BHIL)

ENSEMBLES	PLACE OF RESIDENCE		RURAL N = 16		SEMI-URBAN N = 12		TOTAL N = 28	
	f	%	f	%	f	%		
1 _B	6	16.21	1	4.00	7	11.29		
2 _B	9	24.32	5	20.00	14	22.58		
3 _B	9	24.32	3	12.00	12	19.35		
4 _B	6	16.21	9	36.00	15	24.19		
*5 _B	7	18.91	7	28.00	14	22.58		
TOTAL	37	99.97	25	100.00	62	99.99		

* Multiple reponses.

* Bride's ensemble.

The bridal costume, i.e. ensemble 5_B was worn by women from both the locales namely rural and semi-urban since this was the present day mode of their clothing.

Age:

Distribution of respondents on the basis of age and ensembles was studied and it was found that age was directly related to types of ensembles worn.

Ensemble 1_B was widely used by men of oldest age group, 51 years and above, followed by the respondents of next two age groups. Ensembles 2_B and 3_B were commonly worn by respondents of all the four age groups, the former being more popular in the age groups of 51 years and above and 41 to 50 years. Ensembles 4_B and 5_B were viewed as existing modern costumes and were worn by most of the respondents of the age group 21 to 30 years followed by the age group 31 to 40 years, while it was never worn by respondents of 41 years and above.

It is evident from table 8 that older women wore traditional ensemble 1_B which was never used by women of 21 to 50 years of age. Ensemble 1_B was replaced by ensemble 2_B which was again used by 50 percent of the respondents of the age group 41 to 50 years and 51 years and above while the same was used by 21.42 percent of respondents in the age group of 31 to 40 years. Ensembles 3_B and 4_B were widely worn by the respondents of the age group 21 to 40 years. Only one respondent of 51 years and above wore ensemble 4_B. On probing into the matter, she informed

TABLE 7 : DISTRIBUTION OF MEN RESPONDENTS BY AGE AND TYPE OF ENSEMBLES WORN (BHIL)

ENSEMBLE	AGE 21 - 30		31 - 40		41 - 50		51 & ABOVE		TOTAL	
	f	%	f	%	f	%	f	%	f	%
1 _B	-	-	5	25.00	5	33.33	11	47.82	21	23.87
2 _B	5	16.67	5	25.00	6	40.00	11	47.82	27	30.69
3 _B	5	16.67	4	20.00	4	26.67	1	4.34	14	15.90
4 _B	11	36.66	4	20.00	-	-	-	-	15	17.04
5 _B	9	30.00	2	10.00	-	-	-	-	11	12.50
TOTAL	30	100.00	20	100.00	15	100.00	23	99.98	88	100.00

Multiple responses

TABLE 8 : DISTRIBUTION OF WOMEN RESPONDENTS BY AGE AND TYPE
OF ENSEMBLES WORN (BHIL)

ENSEMBLE	AGE 21 - 30		31 - 40		41 - 50		51 & ABOVE		TOTAL	
	f	%	f	%	f	%	f	%	f	%
	N = 9		N = 7		N = 3		N = 9		N = 28	
1 _B	-	-	-	-	-	-	7	43.75	7	11.29
2 _B	-	-	3	21.42	3	50.00	8	50.00	14	22.58
3 _B	9	34.61	3	21.42	-	-	-	-	12	19.35
4 _B	8	30.76	4	28.58	2	33.33	1	6.25	15	24.19
*5 _B	9	34.61	4	28.58	2	16.67	-	-	14	22.58
TOTAL	26	100.00	14	100.00	6	100.00	16	100.00	62	99.00

Multiple responses

* Bride's ensemble

that though she did not like to wear the particular ensemble she wore it at times when she went out of the village, since her son was the sarpanch of the village.

Education:

It was found that of the total Bhil respondents, only three male respondents had primary education as seen in table 9 and 10. Of these 66.66 percent and 33.33 percent of the respondents wore ensembles 4_B and 5_B respectively. It is also noted in table 9 that Bhil men having no education also wore ensembles 4_B and 5_B due to the seasonal migration to nearby cities and towns.

5.3.A.2 Halpati Tribe

The costumes worn by Halpati men and women were simple. The different garments worn by men 'Bandi', 'Khameez', banyan, shirt or a T-shirt with 'Dhoti', shorts, 'Lungi' or trousers. The head was covered by older men with 'Feto' or 'Topi' and younger men used 'Rumal' around the skull or neck. While women's costume consisted of 'Kapdi', 'Dagli' or sariblouse with 'Ghagro' or saripetticoat and 'Lugdu' or sari as lower garment.

Place of resident:

The traditional costume 1_H was fairly common among the people of both rural and semi-urban villages but was comparatively more common in rural village. The ensemble 4_H was more commonly used in semi-urban village.

It is evident from table 12 that the traditional ensemble 1_H was occasionally stated to be in use by only 3.57 percent of the

TABLE 9 : DISTRIBUTION OF MEN RESPONDENTS BY LITERACY LEVEL AND
TYPE OF ENSEMBLES WORN (BHIL)

EDUCATION	ILLITERATE		PRIMARY		UPTO H.S.		COLLEGE		TOTAL	
	N = 32		N = 3		N = 4		N = 4		N = 35	
ENSEMBLE	f	%	f	%	f	%	f	%	f	%
1 _B	21	24.70	-	-	-	-	-	-	21	23.87
2 _B	27	21.77	-	-	-	-	-	-	27	30.69
3 _B	14	16.47	-	-	-	-	-	-	14	15.90
4 _B	13	15.29	2	66.66	-	-	-	-	15	17.04
5 _B	10	11.77	1	33.33	-	-	-	-	11	12.50
TOTAL	85	100.00	3	99.99	-	-	-	-	88	100.00

Multiple responses

TABLE 10 : DISTRIBUTION OF WOMEN RESPONDENTS BY LITERACY LEVEL AND
TYPE OF ENSEMBLES WORN (BHIL)

EDUCATION	ILLITERATE		PRIMARY		UPTO H.S.		COLLEGE		TOTAL	
	N = 28								N = 28	
ENSEMBLE	f	%	f	%	f	%	f	%	f	%
1 _B	7	11.29	-	-	-	-	-	-	7	11.29
2 _B	14	22.58	-	-	-	-	-	-	14	22.58
3 _B	12	19.35	-	-	-	-	-	-	12	19.35
4 _B	15	24.19	-	-	-	-	-	-	15	24.19
*5 _B	14	22.58	-	-	-	-	-	-	14	22.58
TOTAL	62	99.99	-	-	-	-	-	-	62	99.99

Multiple responses

* Bride's ensemble

TABLE 12 : DISTRIBUTION OF MEN RESPONDENTS BY PLACE OF RESIDENCE
AND TYPE OF ENSEMBLES WORN (HALPATI)

ENSEMBLES	PLACE OF RESIDENCE		RURAL N = 18		SEMI-URBAN N = 13		TOTAL N = 31	
	f	%	f	%	f	%		
¹ H	8	17.78	4	14.29	12	16.44		
² H	7	15.56	5	17.86	12	16.44		
³ H	10	22.22	2	7.14	12	16.44		
⁴ H	8	17.78	8	28.57	16	21.91		
* ⁵ H	2	26.66	9	32.14	21	28.77		
TOTAL	45	100.00	28	100.00	73	100.00		

* Multiple reponses.

* Bridegroom's ensemble.

TABLE 13 : DISTRIBUTION OF WOMEN RESPONDENTS BY THE PLACE OF RESIDENCE AND TYPE OF ENSEMBLES WORN (HALPATI)

ENSEMBLES	PLACE OF RESIDENCE		RURAL N = 22		SEMI-UREAN N = 17		TOTAL N = 39	
	f	%	f	%	f	%	f	%
1 _H	1	3.57	-	-	1	01.85		
2 _H	12	42.86	6	23.08	18	33.33		
3 _H	12	42.86	12	46.15	24	44.44		
4 _H	3	10.71	8	30.77	11	20.37		
TOTAL	28	100.00	26	100.00	54	99.99		

* Multiple reponses.

rural female respondents. Ensemble 2_H had replaced 1_H and was used by many respondents in rural area and was also worn in semi-urban village by 23.07 percent of the respondents. Ensemble 3_H was popular in both rural and semi-urban villages. The present day ensemble 4_H was used by 30.76 percent and 10.71 percent of semi-urban and rural respondents respectively.

Age:

Among the male respondents it was found that ensemble 1_H was worn by 36 percent of the total respondents of the age group 51 years and above and 30 percent of male respondents from the next age group, i.e. 41 to 50 years of age. Ensemble 2_H was worn by all the three age groups except the youngest group of 21 to 30 years whereas ensemble 3_H was worn by the respondents of the age 21 to 40 years. Ensemble 4_H was used by 53.84 percent of age group 21 to 30 whereas only 16.66 percent of the respondents falling in the age group 31 to 40 years wore this ensemble.

When distribution of women respondents on the basis of age and type of ensembles worn was studied, it was found that only one woman of the age group 51 years and above occasionally used traditional ensemble 1_H which was replaced by ensemble 2_H by the women of the same group. Majority of the respondents in the age group 51 years and above and 41 to 50 years had worn ensemble 2_H while only 27.27 percent of the respondents falling in age group of 31 to 40 years wore this ensemble. It is evident from table 15 that ensemble 3_H was worn by 59.99 percent of the total respondents falling in age group 21 to 30 years and 54.54 percent of the

TABLE 14 : DISTRIBUTION OF MEN RESPONDENTS BY AGE AND TYPE
OF ENSEMBLES WORN (HALPATI)

ENSEMBLE	AGE 21 - 30		31 - 40		41 - 50		51 & ABOVE		TOTAL	
	f	%	f	%	f	%	f	%	f	%
1 _H	-	-	-	-	3	30	9	36	12	16.44
2 _H	-	-	2	16.66	3	30	7	28	12	16.44
3 _H	8	30.76	4	33.33	-	-	-	-	12	16.44
4 _H	14	53.84	2	16.66	-	-	-	-	16	21.91
*5 _H	4	15.38	4	33.33	4	40	9	36	21	28.77
TOTAL	26	99.98	12	99.98	10	100	25	100	73	100.00

Multiple responses

* Bridegroom's ensemble

TABLE 15 : DISTRIBUTION OF WOMEN RESPONDENTS BY AGE AND TYPE
OF ENSEMBLES WORN (HALPATI)

ENSEMBLE	AGE 21 - 30		31 - 40		41 - 50		51 & ABOVE		TOTAL	
	f	%	f	%	f	%	f	%	f	%
1 _H	-	-	-	-	-	-	1	14.27	1	1.85
2 _H	-	-	3	27.27	9	64.29	6	85.71	18	33.33
3 _H	13	59.09	6	54.55	5	35.71	-	-	24	44.44
4 _H	9	40.91	2	18.18	-	-	-	-	11	20.37
TOTAL	22	100.00	11	100.00	14	100.00	7	100.00	54	99.99

Multiple responses

respondents of the age group 31 to 40 years, whereas only 35.71 percent of women of the age group 41 to 50 years had worn this ensemble. The existing modern ensemble was more popular among the youngest age group followed by the age group 31 to 40 years. Ensemble 4_H was not in use among the older two age groups.

Education:

On analysing the data regarding clothing behaviour of Halpatti men and women it was found that their clothing behaviour was related to their education. It was noticed from table

It was noted from table 16 that as the level of education rose, the trend in clothing behaviour changed more towards present mode of dressing. The respondents having education upto primary level wore more or less all the ensembles except ensemble 1_H, whereas the respondents having education upto higher secondary level wore ensembles 3_H and 4_H only.

As shown in table 17, the literate women respondents wore the present day ensembles 3_H and 4_H.

5.3.A.3 Rathwa Tribe

Costumes worn by Rathwa men and women were very scanty and simple during the earlier days. They wore draped costumes. Men usually wore 'Fatki' or 'Feto' as their head-dress and 'Kohtu' as a loin cloth. The upper part of the body was left unclad. Gradually the upper part of the body was covered. They wore tailored garments to cover the upper part of the body and draped garments to cover the lower part of the body, i.e. down waist.

TABLE 16 : DISTRIBUTION OF MEN RESPONDENTS BY LITERACY LEVEL AND
TYPE OF ENSEMBLES WORN (HALPATI)

EDUCATION	ILLITERATE		PRIMARY		UPTO H.S.		COLLEGE		TOTAL	
	N = 22		N = 7		N = 2				N = 31	
ENSEMBLE	f	%	f	%	f	%	f	%	f	%
1 _H	12	19.35	-	-	-	-	-	-	12	16.44
2 _H	11	17.74	1	11.11	-	-	-	-	12	16.44
3 _H	8	12.90	3	33.33	1	50	-	-	12	16.44
4 _H	12	19.35	3	33.33	1	50	-	-	16	21.91
*5 _H	19	30.64	2	22.22	-	-	-	-	21	28.77
TOTAL	62	99.98	9	99.99	2	100	-	-	73	100.00

Multiple responsec

* Bridegroom's ensemble

TABLE 17 : DISTRIBUTION OF WOMEN RESPONDENTS BY LITERACY LEVEL AND
TYPE OF ENSEMBLES WORN (HALPATI)

EDUCATION	ILLITERATE		PRIMARY		UPTO H.S.		COLLEGE		TOTAL	
	N = 37		N = 2						N = 39	
ENSEMBLE	f	%	f	%	f	%	f	%	f	%
1 _H	1	1.92	-	-	-	-	-	-	1	1.85
2 _H	18	34.61	-	-	-	-	-	-	18	33.33
3 _H	23	44.23	1	50	-	-	-	-	24	44.44
4 _H	10	19.23	1	50	-	-	-	-	11	20.37
TOTAL	52	99.99	2	100	-	-	-	-	54	99.99

Multiple responses

'Bandi', 'Khamis', shirt or bushirt were worn either with 'Khamis', 'Kedhatiyu', 'Dhoti', 'Potdi', 'Hajurio', 'Lungi' or trousers.

Women wore 'Ghagro' around the waist as short as thigh to midhigh length with 'Odhanu'. This was their earliest costume which was later modified to 'Kanchru', 'Ghagro' with 'Odhanu'; 'Angarkhi' with 'Ghagro'; 'Kabjo', 'Ghagro' with or without 'Odhanu'; Sariblouse with 'Ghagro' or 'Fotio' either with sari or 'Odhanu'.

Place of residence:

The results describing the type of ensembles worn by Rathwa men and women in rural and semi-urban areas are shown in table 19 and 20.

The traditional costumes worn by Rathwa men gradually got replaced by existing modern costumes. It was noticed that ensemble 1_R was in use by 11.11 percent of Rathwa men in rural village and only 3.70 percent of the total semi-urban respondents stated that use of this costume was confined only for their leisure time at home. Most of the respondents in semi-urban villages adhered to the present day ensemble 3_R. Of the nine respondents wearing ensemble 3_R in rural villages, four stated that they wore this particular costume when they went out of the village either to weekly markets or nearby towns or cities, whereas for the rest of the time ensemble 1_R or 2_R was worn by them. Ensemble 3_R was worn by the rest of five respondents for all purposes substituting 'Lungi' for 'Dhoti'.

TABLE 19 : DISTRIBUTION OF MEN RESPONDENTS BY PLACE OF RESIDENCE
AND TYPE OF ENSEMBLES WORN (RATHWA)

ENSEMBLES	PLACE OF RESIDENCE		RURAL N = 34		SEMI-URBAN N = 24		TOTAL N = 58	
	f	%	f	%	f	%	f	%
¹ R	8	11.11	2	3.70	10	7.93		
² R	26	36.11	12	22.22	38	30.15		
³ R	9	12.50	19	35.18	28	22.22		
* ⁴ R	28	38.88	15	27.77	43	34.12		
* ⁵ R	1	01.38	6	11.11	7	5.55		
TOTAL	72	99.98	54	99.98	126	99.97		

Multiple reponses.

* Bridegroom's ensemble.

It is evident from table 20 that traditional ensemble 1_R got replaced by ensemble 2_R and this in turn was replaced by 3_R and 4_R. However all these ensembles were used by older, middle aged and younger Rathwa women to a certain extent depending on their ensemble 1_R, i.e. 'Ghagro' with 'Odhanu' in rural area.

On being questioned, two respondents of the three, stated that they wore only 'Ghagro' with 'Odhanu' as thier costume. The top garment 'Kanchru' was used by them only at the time of their wedding. The other respondents wore ensemble 1_R at home in the presence of her family members only.

The existing modern costume ensemble 4_R was more in trend amongst the women residing in semi-urban area. Of the total semi-urban respondents, 30 percent have been using ensemble 4_R and only 7.14 percent wore this costume in rural village. Ensemble 5_R, the present day bridal costume, i.e. sariblouse, 'Fotio' or saripetticoat with sari was used by 26.66 percent of only semi-urban respondents, while the other married women had worn their regular costume as their bridal costume.

Age:

Trends in clothing behaviour amongst the men of Rathwa tribe were analysed and it was found that only 7.93 percent of the total respondents wore the traditional ensemble 1_R. It was also noted through analysis that all the respondents wearing this costume, i.e. 'Kohtu' with 'Feto' or 'Fariyu' belonged to the age-group of 51 years and above. The change in clothing from traditional

TABLE 20 : DISTRIBUTION OF WOMEN RESPONDENTS BY THE PLACE OF RESIDENCE AND TYPE OF ENSEMBLES WORN (RATHWA)

ENSEMBLES	PLACE OF RESIDENCE		RURAL N = 23		SEMI-URBAN N = 15		TOTAL N = 38	
	f	%	f	%	f	%		
1 _R	3	10.71	-	-	3	5.17		
2 _R	17	60.71	8	26.66	25	43.10		
3 _R	6	21.42	5	16.66	11	18.96		
4 _R	2	7.14	9	30.00	11	18.96		
*5 _R	-	-	8	26.66	8	13.79		
TOTAL	28	99.98	30	99.98	58	99.98		

Multiple reponses.

* Bride's ensemble.

costume to present day modern costume was a gradual one wherein ensemble 2_R replaced the traditional ensemble 1_R and 3_R replaced the ensemble 2_R . Similar was the case with the bridegroom's costume, i.e. ensemble 4_R was replaced by modern bridegroom's costume 5_R . The trend followed was directly related to age.

It is evident from table 21 that all age-groups wore ensemble 2_R but this was widely used by men of the age-group of 41 to 50 years. It was found that ensemble 3_R was more popular amongst the men of the youngest age-group, i.e. 47.36 percent of the respondents wore this ensemble, whereas it was not at all used by men of the age group of 51 years and above. The traditional bridegroom's ensemble 4_R was used by men of all age groups though it was more popular amongst the middle aged men of the age group 31 to 50 years, while the present day costume was worn only by the respondents of age group 21 to 30 years.

From the percentage analysis, it can be seen that the change from the traditional to present day trend in clothing behaviour of women was directly related to their age. The older women continued to wear ensemble 1_R which was later replaced by 2_R . Majority of the women respondents, i.e. 75 percent belonging to the age group 51 years and above adhered only to ensemble 1_R . Among the middle aged women, i.e. between 31 to 50 years of age ensemble 2_R was most popular while ensemble 4_R was in mode amongst the younger women of the age group 21 to 30 years, and only one respondent of the age group 31 to 40 years had worn this costume as a bridal dress.

TABLE 21 : DISTRIBUTION OF MEN RESPONDENTS BY AGE AND TYPE
OF ENSEMBLES WORN (RATHWA)

ENSEMBLE	AGE 21 - 30		31 - 40		41 - 50		51 & ABOVE		TOTAL	
	f	%	f	%	f	%	f	%	f	%
1 _R	-	-	-	-	-	-	10	27.77	10	7.93
2 _R	6	15.78	6	28.57	13	14.93	13	36.11	38	30.15
3 _R	18	47.36	5	23.80	5	16.12	-	-	28	22.22
*4 _R	7	18.42	10	47.61	13	41.93	13	36.11	43	34.12
*5 _R	7	18.42	-	-	-	-	-	-	7	5.55
TOTAL	38	99.98	21	99.98	31	99.98	36	99.99	126	99.97

Multiple responses

* Bridegroom's ensemble

TABLE 22 : DISTRIBUTION OF WOMEN RESPONDENTS BY AGE AND TYPE
OF ENSEMBLES WORN (RATHWA)

ENSEMBLE	AGE 21 - 30		31 - 40		41 - 50		51 & ABOVE		TOTAL N = 38	
	f	%	f	%	f	%	f	%	f	%
1 _R	-	-	-	-	-	-	3	75.00	3	5.17
2 _R	10	29.41	5	55.55	9	81.81	1	25.00	25	43.10
3 _R	6	17.64	3	33.33	2	18.18	-	-	11	18.96
4 _R	10	29.41	1	11.11	-	-	-	-	11	18.96
*5 _R	8	23.52	-	-	-	-	-	-	8	13.79
TOTAL	34	99.99	9	99.99	11	99.99	4	100.00	58	99.98

Multiple responses

* Bride's ensemble

However, it is evident from table 22 that ensemble 2_R was widely used by women of all age groups.

All the younger brides of the age group 21 to 30 years wore the present day bridal ensemble 5_R.

Education:

When the distribution of respondents on the basis of the literacy level and type of ensemble worn by Rathwa men was studied, it was found that of the 58 respondents, two had primary education (refer table 3) and three had education upto higher secondary level.

It is evident that primary education had no impact on clothing behaviour of these respondents. However, respondents having higher education wore only the present day ensembles 3_R and 5_R.

It is noted from table 24 that all the women respondents were illiterate, though all the ensembles were worn by some women or the other. Therefore, it can be stated that education as a factor had no influence on their clothing behaviour.

5.3.A.4 Kotwaria Tribe

Kotwaria tribe was socially and economically very backward. As such they could afford only the necessities of clothing. They wore clothes which consume minimum amount of fabric and yet served the purpose. Costumes of Kotwaria men and women have not changed much. Men of this community wore 'Bandi', 'Daglu', 'Bodice',

TABLE 23 : DISTRIBUTION OF MEN RESPONDENTS BY LITERACY LEVEL AND
TYPE OF ENSEMBLES WORN (RATHWA)

EDUCATION ENSEMBLE	ILLITERATE		PRIMARY		UPTO H.S.		COLLEGE		TOTAL N = 58	
	f	%	f	%	f	%	f	%	f	%
1 _R	9	7.82	1	20.00	-	-	-	-	10	7.93
2 _R	37	32.17	1	20.00	-	-	-	-	38	30.15
3 _R	24	20.87	1	20.00	3	50	-	-	28	22.22
*4 _R	41	35.65	2	40.00	-	-	-	-	43	34.12
*5 _R	4	3.47	-	-	3	50	-	-	7	5.55
TOTAL	115	99.98	5	100.00	6	100	-	-	126	99.97

Mutiple responses

* Bridegroom's ensemble

TABLE 24 : DISTRIBUTION OF WOMEN RESPONDENTS BY LITERACY LEVEL AND
TYPE OF ENSEMBLES WORN (RATHWA)

ENSEMBLE	ILLITERATE		PRIMARY		UPTO H.S.		COLLEGE		TOTAL N = 38	
	f	%	f	%	f	%	f	%	f	%
1 _R	3	5.17	-	-	-	-	-	-	3	5.17
2 _R	25	43.10	-	-	-	-	-	-	25	43.10
3 _R	11	18.97	-	-	-	-	-	-	11	18.97
*4 _R	11	18.97	-	-	-	-	-	-	11	18.97
5 _R	8	13.79	-	-	-	-	-	-	8	13.79
TOTAL	58	100.00	-	-	-	-	-	-	58	100.00

Multiple responses

* Bride's ensemble

'Khameez' and bushirt with either 'Dhoti' or 'Lehangu'. Trousers were occasionally worn by some youngmen. 'Topi' or 'Pagodi' as the headdress was used in the earlier days.

Costumes worn by Kotwaria women were simple. They wore tailored as well as draped garments. Women wore 'Chori' with 'Kahti' and 'Tongre', 'Dagli', 'Polka' or 'Aangadi' with 'Fadki', 'Bhotiya' or 'Pater'. They covered their head with 'Tongre' or 'Lugde'.

Place of residence:

The data pertinent to the clothing behaviour of Kotwaria men was analysed and the results show that the traditional costumes were gradually diminishing. Of the total rural respondents only 12.50 percent wore ensemble 1_K, 31.54 percent used ensemble 2_K and the majority of them, i.e. 56.25 percent wore ensemble 3_K.

In semi-urban village it was noted that the traditional ensemble 1_K was not worn at all. Ensemble 2_K was used by 15.79 percent of the total respondents residing in this village. Ensembles 3_K and 4_K were used by 68.42 and 15.79 percent respy. From table 26 it is evident that ensemble 3_K was widely popular among respondents of both rural and semi-urban villages.

Of the total rural women respondents 10.52 percent continued to wear ensemble 1_K which was not even possessed by any semi-urban respondent. Majority of the rural as well as semi-urban respondents used ensemble 2_K, i.e. about 68.42 and 63.16 percent

TABLE 26 : DISTRIBUTION OF MEN RESPONDENTS BY PLACE OF RESIDENCE
AND TYPE OF ENSEMBLES WORN (KOTWARIA)

ENSEMBLES	PLACE OF RESIDENCE		RURAL N = 16		SEMI-URBAN N = 15		TOTAL N = 31	
	f	%	f	%	f	%	f	%
1 _K	2	12.50	-	-	2	5.71		
2 _K	5	31.25	3	15.79	8	22.86		
3 _K	9	56.25	13	68.42	22	62.86		
4 _K	-	-	3	15.79	3	8.57		
TOTAL	16	100.00	19	100.00	35	100.00		

Multiple reponses.

respectively as shown in table 27. Of the total semi-urban respondents 21.05 percent and 15.79 percent used ensembles 3_K and 4_K respectively, the same being worn by only 13.79 and 5.26 percent of the rural respondents.

Age:

The clothing behaviour of Kotwaria men and women was directly related to age.

The change from traditional to existing mode of clothing was related to older or younger age group. About 50 percent of the total respondents of the age group above 51 years and were using traditional ensembles 1_K and 2_K . Ensemble 2_K was worn by 75 percent of the respondents falling in the age group 41 to 50 years whereas only 25 percent of the respondents wore ensemble 3_K which was most common amongst the men of age groups 31 to 40 years and 21 to 30 years. The existing modern ensemble 4_K was used by only 14.29 and 11.11 percent of respondents from the age group 21 to 30 years and 31 to 40 years respectively.

As shown in table 29 older age group women adhered to 1_K and 2_K while the younger women were inclined to present day ensembles 3_K and 4_K . Ensemble 1_K was worn by 25 percent of the total respondents of the age group 51 years and above while the remaining 75 percent of the respondents had worn ensemble 2_K which was found to be worn by the respondents of other age groups. Ensemble 2_K was worn by all the respondents of the age group 41 to 50

TABLE 27 : DISTRIBUTION OF WOMEN RESPONDENTS BY PLACE OF RESIDENCE
AND TYPE OF ENSEMBLES WORN (KOTWARIA)

ENSEMBLES	PLACE OF RESIDENCE		RURAL N = 16		SEMI-URBAN N = 16		TOTAL N = 32	
	f	%	f	%	f	%	f	%
1 _K	2	10.52	-	-	2	5.26		
2 _K	13	68.42	12	63.16	25	65.79		
3 _K	3	15.79	4	21.05	7	18.42		
4 _K	1	5.26	3	15.79	4	10.53		
TOTAL	19	99.99	19	99.99	38	100.00		

Multiple reponses.

TABLE 28 : DISTRIBUTION OF MEN RESPONDENTS BY AGE AND TYPE
OF ENSEMBLES WORN (KOTWARIA)

ENSEMBLE	AGE 21 - 30		31 - 40		41 - 50		51 & ABOVE		TOTAL	
	f	%	f	%	f	%	f	%	f	%
1 _K	-	-	-	-	-	-	2	50.00	2	5.71
2 _K	-	-	-	-	6	75.00	2	50.00	8	22.86
3 _K	12	85.71	8	88.89	2	25.00	-	-	22	62.86
4 _K	2	14.29	1	11.11	2	-	-	-	3	8.57
TOTAL	14	100.00	9	100.00	8	100.00	4	100.00	35	100.00

Multiple responses

TABLE 29 : DISTRIBUTION OF WOMEN RESPONDENTS BY AGE AND TYPE
OF ENSEMBLES WORN (KOTWARIA)

ENSEMBLE	AGE 21 - 30		31 - 40		41 - 50		51 & ABOVE		TOTAL	
	f	%	f	%	f	%	f	%	f	%
1 _K	-	-	-	-	-	-	2	25.00	2	5.26
2 _K	4	33.33	8	72.73	7	100.00	6	75.00	25	65.79
3 _K	5	41.67	2	18.18	-	-	-	-	7	18.42
4 _K	3	25.00	1	9.09	-	-	-	-	4	10.53
TOTAL	12	100.00	11	100.00	7	100.00	8	100.00	38	100.00

Multiple responses

years. Ensembles 3_K and 4_K, i.e. the present day existing costumes were used to a greater extent by women of 21 to 30 years age group than that of 31 to 40 years.

Education:

On scrutiny of the impact of education on clothing behaviour of Kotwaria men and women, it was found that clothing behaviour was influenced by education.

Among the Kotwaria men literate respondents wore ensemble 4_K the modern existing costume. Other illiterate Kotwaria men respondents stated that they followed their literate friends' clothing behaviour.

The literate women respondents wore only present day existing ensemble 4_K. It was stated by two literate respondents that owing to their education, clothing of their family members had also gradually changed from traditional to present day clothing. Thus from table 31 it is seen that even the illiterate respondents used present trend of clothing owing to the impact of literate family members.

5.3.A.5 Choudhary Tribe

The various garments used by Choudhary men and women were both in draped and tailored styles. Now-a-days their clothing trend was drifting away from traditional. 'Doti' and 'Dhoti' were worn with either 'Bandi' and 'Khamis' during earlier days by Choudhary men whereas women's costumes consisted of 'Kapdi', 'Angirkha',

TABLE 30 : DISTRIBUTION OF MEN RESPONDENTS BY LITERACY LEVEL AND
TYPE OF ENSEMBLES WORN (KOTWARIA)

EDUCATION	ILLITERATE		PRIMARY		UPTO H.S.		COLLEGE		TOTAL	
	N = 29		N = 2						N = 31	
ENSEMBLE	f	%	f	%	f	%	f	%	f	%
1 _K	2	6.06	-	-	-	-	-	-	2	5.71
2 _K	8	24.24	-	-	-	-	-	-	8	22.86
3 _K	22	66.67	-	-	-	-	-	-	22	62.86
4 _K	1	3.03	2	100.00	-	-	-	-	3	8.57
TOTAL	33	100.00	2	100.00	-	-	-	-	35	100.00

Multiple responses

TABLE 31 : DISTRIBUTION OF WOMEN RESPONDENTS BY LITERACY LEVEL AND
TYPE OF ENSEMBLES WORN (KOTWARIA)

EDUCATION	ILLITERATE		PRIMARY		UPTO H.S.		COLLEGE		TOTAL	
	N = 29		N = 2						N = 32	
ENSEMBLE	f	%	f	%	f	%	f	%	f	%
1 _K	2	5.56	-	-	-	-	-	-	2	5.26
2 _K	25	69.44	-	-	-	-	-	-	25	65.79
3 _K	7	19.44	-	-	-	-	-	-	7	18.42
4 _K	2	5.56	2	100.00	-	-	-	-	4	10.53
TOTAL	36	100.00	2	100.00	-	-	-	-	38	100.00

Multiple responses

'Dagli', with 'Vingrayelo lugdo' and 'Hi hi bandhi'. These traditional garments have been replaced by present day modern costumes.

Place of residence:

The prevailing trend in clothing behaviour among men was inclined towards present day clothing in rural as well as semi-urban villages. As shown in table 33 the traditional ensemble 1_C was worn by only 10.52 percent of the rural respondents. Ensemble 2_C was used in rural and semi-urban villages by 42.10 and 31 percent of the respondents respectively. It was observed that many of the respondents in rural area, i.e. 47.36 percent and majority of the semi-urban respondents, i.e. 68.86 percent adhered to ensemble 3_C the present day way of clothing.

The respondents were asked to furnish information regarding their clothing behaviour and the results show that among the women the traditional ensemble 1_C was totally replaced by ensemble 2_C even in rural village. Only one respondent in a semi-urban village continued to wear this ensemble, which according to her was customary. She stated that she was not even influenced by her highly educated children. Ensembles 2_C and 3_C were more popular amongst the women of rural village than the semi-urban village. Ensembles 4_C and 5_C though used in both rural and semi-urban villages they were found to be more common among the respondents residing in semi-urban village.

Age:

The findings pertinent to trends in clothing among Choudhary men and women show that clothing behaviour was directly related to age.

TABLE 33 : DISTRIBUTION OF MEN RESPONDENTS BY PLACE OF RESIDENCE
AND TYPE OF ENSEMBLES WORN (CHOUDHARY)

ENSEMBLES	PLACE OF RESIDENCE		RURAL N = 13		SEMI-URBAN N = 27		TOTAL N = 40	
	f	%	f	%	f	%	f	%
1 _C	2	10.52	-	-	2	4.16		
2 _C	8	42.11	9	31.04	17	35.42		
3 _C	9	47.37	20	63.96	29	60.42		
TOTAL	19	100.00	29	100.00	48	100.00		

Multiple reponses.

TABLE 34 : DISTRIBUTION OF WOMEN RESPONDENTS BY PLACE OF RESIDENCE
AND TYPE OF ENSEMBLES WORN (CHOUDHARY)

ENSEMBLES	PLACE OF RESIDENCE		RURAL N = 20		SEMI-URBAN N = 22		TOTAL N = 42	
	f	%	f	%	f	%	f	%
1 _C	-	-	1	3.33	1	1.35		
2 _C	8	33.33	5	16.67	13	24.07		
3 _C	5	20.83	3	10.00	8	14.82		
4 _C	7	29.16	13	43.33	20	37.04		
5 _C	4	16.66	8	26.67	12	22.22		
TOTAL	24	99.98	30	100.00	54	100.00		

Multiple reponses.

Ensemble 2_C was popular amongst men of age group 51 years and above though the traditional costume was used by 14.28 percent of the total respondents. Ensemble 3_C was worn by all the respondents falling in the younger age group 21 to 30 years followed by the age groups 31 to 40 years and 41 to 50 years.

The older women of the age group 51 years and above used the traditional ensemble 1_C and 2_C. The middle aged woman of the age 41 to 50 years adhered to only ensemble 3_C. Ensemble 4_C was used by the majority of the women of the age group 21 to 40 years.

Ensemble 5_C was used by 40 percent of the total respondents of 21 to 30 years of age and 33.33 percent of the respondents falling in the next age group.

Education:

The clothing behaviour of the Choudhary men and women was directly related to their education. Change in clothing behaviour gradually drifted away from traditional to present day.

The findings as shown in table 37 revealed that literate male respondents possessing either of the education levels conformed to only ensemble 3_C, i.e. 'Lungi' or trousers with either shirt or a bushirt.

The results as noted in table 38 revealed that all the literate women respondents adhered to present day existing ensembles 4_C and 5_C only.

TABLE 35 : DISTRIBUTION OF MEN RESPONDENTS BY AGE AND TYPE
OF ENSEMBLES WORN (CHOUDHARY)

ENSEMBLE	AGE 21 - 30		31 - 40		41 - 50		51 & ABOVE		TOTAL	
	f	%	f	%	f	%	f	%	f	%
	N = 11		N = 11		N = 6		N = 12		N = 40	
1 _C	-	-	-	-	-	-	2	14.29	2	4.16
2 _C	-	-	1	7.69	4	40.00	12	85.71	17	35.42
3 _C	11	100	12	92.34	6	60.00	-	-	29	60.42
TOTAL	11	100	13	100.00	10	100.00	14	100.00	48	100.00

Multiple responses

TABLE 36 : DISTRIBUTION OF WOMEN RESPONDENTS BY AGE AND TYPE
OF ENSEMBLES WORN (CHOUDHARY)

ENSEMBLE	AGE 21 - 30		31 - 40		41 - 50		51 & ABOVE		TOTAL	
	f	%	f	%	f	%	f	%	f	%
1 _C	-	-	-	-	-	-	1	7.14	1	1.85
2 _C	-	-	-	-	-	-	13	92.86	13	24.07
3 _C	-	-	-	-	8	100.00	-	-	8	14.82
4 _C	12	60	8	66.67	-	-	-	-	20	37.04
5 _C	8	40	4	33.33	-	-	-	-	12	22.22
TOTAL	20	100	12	100.00	8	100.00	14	100.00	54	100.00

Multiple responses

TABLE 37 : DISTRIBUTION OF MEN RESPONDENTS BY LITERACY LEVEL AND
TYPE OF ENSEMBLES WORN (CHOUDHARY)

EDUCATION	ILLITERATE		PRIMARY		UPTO H.S.		COLLEGE		TOTAL	
	N = 23		N = 8		N = 6		N = 3		N = 40	
ENSEMBLE	f	%	f	%	f	%	f	%	f	%
1 _C	2	6.45	-	-	-	-	-	-	2	4.15
2 _C	17	54.84	-	-	-	-	-	-	17	35.42
3 _C	12	38.71	8	100.00	6	100.00	3	100.00	29	60.42
TOTAL	31	100.00	8	100.00	6	100.00	3	100.00	48	100.00

Multiple responses

TABLE 38 : DISTRIBUTION OF WOMEN RESPONDENTS BY LITERACY LEVEL AND
TYPE OF ENSEMBLES WORN (CHOUDHARY)

ENSEMBLE	EDUCATION		ILLITERATE		PRIMARY		UPTO H.S.		COLLEGE		TOTAL	
	N = 35		N = 3		N = 1		N = 3		N = 42			
	f	%	f	%	f	%	f	%	f	%	f	%
1 _C	1	2.50	-	-	-	-	-	-	-	-	1	1.85
2 _C	13	32.50	-	-	-	-	-	-	-	-	13	24.07
3 _C	8	20.00	-	-	-	-	-	-	-	-	8	14.82
4 _C	13	32.50	3	50.00	3	50.00	3	50.00	1	50.00	20	37.40
5 _C	5	12.50	3	50.00	3	50.00	3	50.00	1	50.00	12	22.22
TOTAL	40	100.00	6	100.00	6	100.00	6	100.00	2	100.00	54	100.00

Multiple responses

5.3.B Socio-cultural factors

Respondents were asked to furnish the factors which they thought were responsible for adopting non-traditional costumes. On analysing the data it was found that tradition of a particular tribe, nature of family, availability of garments, place of residence, seasonal migration, change of residence and other factors affected the clothing behaviour of tribal men and women.

5.3.B.1 **Bhil Tribe**

It is noted from table 39 that the clothing behaviour of Bhil men and women was highly influenced by the frequent seasonal migration during the year. Other factors such as tradition, fashion of the time and place of residence also affected the clothing behaviour in declining order whereas change of residence and mass communication media played an insignificant role.

Probing into the matter further, it was found that 48.58 percent of the total men respondents and 25 percent of the women were affected by migration as a factor since they migrated quite often to the nearby city or town to supplement their income. Mass communication factor was quite insignificant owing to the non-availability of radio, television and the barrier of language. Women residing in rural and semi-urban villages stated that they hardly had any time to spare from their household duties for watching television and listening to the radio.

Bhil women were found to be both tradition oriented as well as fashion conscious. The former being observed in rural area and the latter being in semi-urban village.

TABLE 39 : CLOTHING BEHAVIOUR OF MEN AND WOMEN RELATED TO SOCIO-CULTURAL FACTORS (BHIL)

PLACE OF RESIDENCE	MEN				WOMEN				TOTAL N = 63					
	f	%	f	%	f	%	f	%						
Tradition	3	8.57	2	5.72	5	14.28	6	21.42	1	3.57	7	24.99	12	19.06
Nature of family	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Place of Residence	4	11.42	1	2.85	5	14.28	3	10.72	-	-	3	10.72	8	12.70
Seasonal Migration	10	28.57	7	20.00	17	48.58	4	14.29	3	10.72	7	25.01	24	38.09
Change of Residence	-	-	-	-	-	-	1	3.57	-	-	1	3.57	1	1.59
Literacy level of family	1	2.85	1	2.85	2	5.72	-	-	1	3.57	1	3.57	3	4.76
Fashion	3	8.57	1	2.85	4	11.42	2	7.14	3	10.72	5	17.86	9	14.28
Type of job	-	-	-	-	-	-	-	-	2	7.14	2	7.14	2	3.17
Marital status	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Mass communication media	-	-	1	2.85	1	2.86	-	-	-	-	-	-	1	1.59
Availability of garments	-	-	1	2.85	1	2.86	-	-	2	7.14	2	7.14	3	4.76
TOTAL	21	60.00	14	40.00	35	100.00	16	57.14	12	42.86	28	100.00	63	100.00

5.3.B.2 Halpati Tribe

Halpati men and women had been working as farm labourers for Hindu land owners of South Gujarat. Since ages they mainly ploughed the farms of land owners and were usually supplied with clothes to wear and food to eat. Hence due to the contact with non-tribal people, a considerable influence on their cultural life was evident.

It was noted that the clothing behaviour of men and women was highly affected by factors like place of residence, fashion, availability of garments and literacy rate of family members. Table 40 revealed that about 28.58 percent of the respondents were influenced by the place of residence, 21.43 percent of the respondents were affected by fashion while 14.29 percent of the respondents' clothing behaviour was related to factors like availability of garments and literacy rate of family.

5.3.B.3 Rathwa Tribe

Irrespective of sex and location of residence it was found that fashion as a factor had a greater impact on the clothing behaviour of these respondents. As shown in table 41, 22.91 percent of the total Rathwa respondents manifested a particular type of clothing behaviour due to the impact of fashion, followed by traditional, place of residence and seasonal migration.

Men were found to be more fashion affected as compared to women who preferred to follow the traditional style. Both men and women residing in rural areas had retained their traditional costumes

TABLE 40 : CLOTHING BEHAVIOUR OF MEN AND WOMEN RELATED TO SOCIO-CULTURAL FACTORS (HALPATI)

PLACE OF RESIDENCE	MEN						WOMEN						
	RURAL		SEMI-URBAN		TOTAL		RURAL		SEMI-URBAN		TOTAL		
	f	%	f	%	f	%	f	%	f	%	f	%	
Tradition	-	-	-	-	3	7.70	2	5.13	5	12.83	5	7.14	
Nature of family	-	-	-	-	-	-	-	-	-	-	-	-	
Place of Residence	5	16.12	4	12.90	9	29.02	7	17.94	4	10.25	11	28.19	
Seasonal Migration	-	-	-	-	-	-	-	-	-	-	-	-	
Change of Residence	-	-	-	-	3	7.70	2	5.13	5	12.83	5	7.14	
Literacy level of family	5	16.12	3	9.67	8	25.79	1	2.56	1	2.56	2	5.12	
Fashion	4	12.90	3	9.67	7	22.57	3	7.70	5	12.82	8	20.52	
Type of job	-	-	1	3.24	1	3.24	-	-	-	-	-	1	1.42
Marital status	-	-	-	-	-	-	-	-	-	-	-	-	
Mass communication media	2	6.45	1	3.24	3	9.69	1	2.56	-	-	1	2.56	
Availability of garments	2	6.45	1	3.24	3	9.69	4	10.25	3	7.70	7	17.95	
TOTAL	18	58.04	13	41.96	31	100.00	22	56.41	17	43.59	39	100.00	

TABLE 41 : CLOTHING BEHAVIOUR OF MEN AND WOMEN RELATED TO SOCIO-CULTURAL FACTORS (RATHWA)

PLACE OF RESIDENCE	MEN				WOMEN				TOTAL N =					
	RURAL	SEMI-URBAN	TOTAL N =	RURAL	SEMI-URBAN	TOTAL N =	RURAL	SEMI-URBAN		TOTAL N =				
FACTORS	f	%	f	%	f	%	f	%	f	%				
Tradition	9	23.67	3	7.90	12	31.56	6	10.35	1	1.72	7	12.07	19	19.79
Nature of family	1	2.63	-	-	1	2.63	-	-	-	-	-	-	1	1.05
Place of Residence	3	7.89	1	2.63	4	10.52	8	13.79	4	6.90	12	20.69	16	16.66
Seasonal Migration	2	5.26	3	7.90	5	13.15	5	8.63	5	8.63	10	17.26	15	15.62
Change of Residence	2	5.26	-	-	2	5.26	-	-	-	-	-	-	2	2.09
Literacy level of family	1	2.63	2	5.26	3	7.89	3	5.17	1	1.72	4	6.89	7	7.29
Fashion	1	2.63	4	10.58	5	13.21	8	13.79	9	15.51	17	29.30	22	22.91
Type of job	1	2.63	-	-	-1	2.63	-	-	-	-	-	-	-1	1.05
Marital status	2	5.26	-	-	2	5.26	-	-	-	-	-	-	2	2.09
Mass communication media	1	2.63	2	5.26	3	7.89	2	3.45	1	1.72	3	5.17	6	6.25
Availability of garments	-	-	-	-	-	-	2	3.45	3	5.17	5	8.62	5	5.20
TOTAL	23	60.49	15	39.51	38	100.00	34	58.63	24	41.37	58	100.00	96	100.00

to a greater extent as compared to the respondents of semi-urban areas.

It is evident from table 41 that factors such as nature of family, type of job and marital status had affected the clothing behaviour of women to some extent and not men.

5.3.B.4 Kotwaria Tribe

With reference to the clothing behaviour of Kotwaria men and women, it was found that of the total respondents, 26.98 percent stated that tradition was a factor which governed their clothing behaviour. This was followed by other factors like place of residence, fashion and mass communication media. The last three factors equally affected the clothing behaviour of both men and women.

It was further informed that since the Tribal Development Department of Gujarat, has provided audio-visual facilities to the backward tribal areas and as Dang is one of the most backward districts of Gujarat, Kotwaria men and women were benefited and hence were being influenced by the same.

5.3.B.5 Choudhary Tribe

Most of the Choudhary men were well placed in government office, banks and schools owing to their high literacy level. It is evident from table 43 that Choudhary men and women stated that literacy rate of family and the type of jobs followed by them made them change their clothing behaviour from traditional to modern.

TABLE 42 : CLOTHING BEHAVIOUR OF MEN AND WOMEN RELATED TO SOCIO-CULTURAL FACTORS (KOTWARIA)

PLACE OF RESIDENCE	MEN						WOMEN							
	RURAL		SEMI-URBAN		TOTAL		RURAL		SEMI-URBAN		TOTAL			
	f	%	f	%	f	%	f	%	f	%	f	%		
Tradition	6	19.35	2	6.46	8	25.81	6	18.75	3	9.37	9	28.12	17	26.98
Nature of family	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Place of Residence	4	12.90	-	-	4	12.90	4	12.50	3	9.37	7	21.87	11	17.47
Seasonal Migration	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Change of Residence	-	-	-	-	-	-	1	3.13	1	3.13	2	6.26	2	3.17
Literacy level of family	1	3.23	3	9.67	4	12.90	1	3.13	1	3.13	2	6.26	6	9.52
Fashion	2	6.46	4	12.90	6	19.36	2	6.25	3	9.37	5	15.62	5	17.47
Type of job	-	-	1	3.23	1	3.23	-	-	-	-	-	-	1	1.58
Marital status	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Mass communication media	3	9.67	3	9.67	6	19.34	2	6.25	3	9.37	5	15.62	11	17.47
Availability of garments	-	-	2	6.46	2	6.46	-	-	2	6.25	2	6.25	4	6.34
TOTAL	16	51.61	15	48.39	31	100.00	16	50.01	16	50.00	32	100.00	63	100.00

TABLE 43 : CLOTHING BEHAVIOUR OF MEN AND WOMEN RELATED TO SOCIO-CULTURAL FACTORS (CHOUDHARY)

PLACE OF RESIDENCE	MEN				WOMEN				TOTAL N = 82					
	RURAL	SEMI-URBAN	TOTAL N = 40		RURAL	SEMI-URBAN	TOTAL N = 42							
FACTORS	f	%	f	%	f	%	f	%	f	%				
Tradition	1	2.5	-	-	1	2.5	2	4.77	1	2.38	3	7.15	4	4.89
Nature of family	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Place of Residence	-	-	-	-	-	-	1	2.38	-	-	1	2.38	1	1.21
Seasonal Migration	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Change of Residence	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Literacy level of family	7	17.5	12	30	19	47.5	8	19.04	9	21.42	17	40.46	36	43.91
Fashion	-	-	-	-	-	-	2	4.77	3	7.14	5	11.91	5	6.09
Type of job	4	10.0	13	32.5	17	42.5	5	11.90	7	16.66	12	28.56	29	35.37
Marital status	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Mass communication media	1	2.5	2	5.0	3	7.5	2	4.77	2	4.77	4	9.54	7	8.53
Availability of garments	-	-	-	-	-	-	-	-	-	-	-	-	-	-
TOTAL	13	32.5	27	67.5	40	100.00	20	47.63	22	52.37	42	100.00	82	100.00