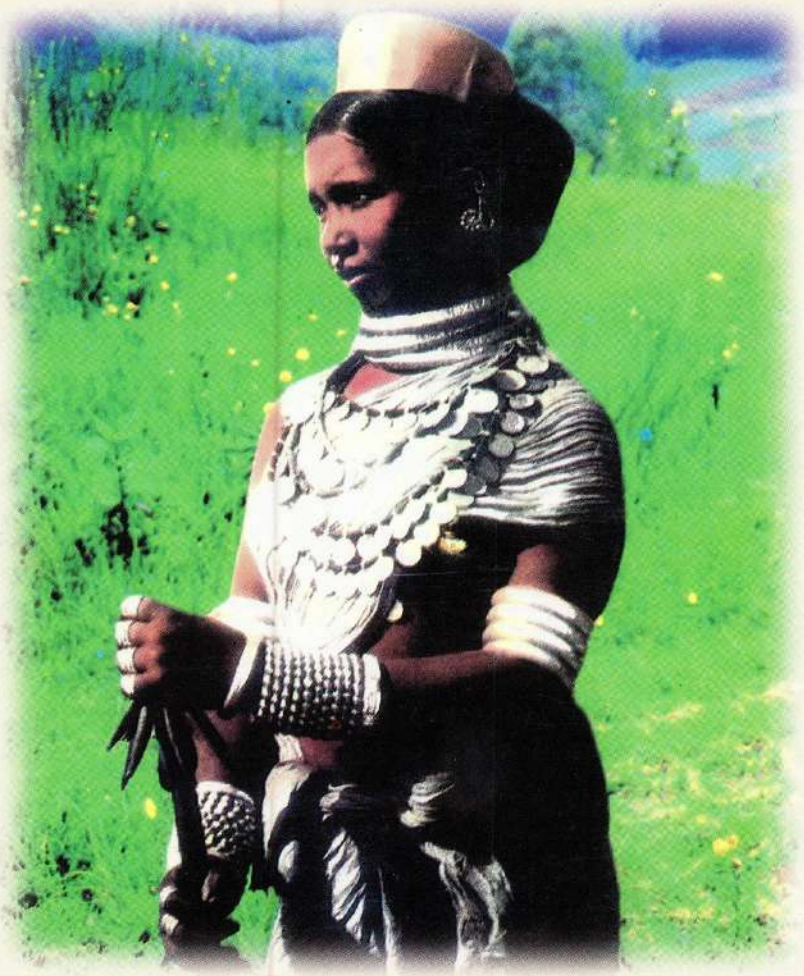
सत्यमेव जयते

TRIBAL ORNAMENTS IN MAHARASHTRA



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28, Queen's garden, PUNE, Maharashtra State

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PREFACE

During the last few decades Anthropologists and other Social Scientists have turned their attention to documenting various social institutions of a given human society. Documentation and research is being encouraged both at national and international levels on dying artforms, social phenomena, dance and musical traditions. Tribal ornamentation, body decoratives and adornment is one such area, which is not much researched in Tribal Maharashtra.

In order to initiate some beginning in this venture, the Tribal Research & Training Institute, Pune decided to take up the publication of this subject as a special Tribal Bulletin for the year 2005. This edited volume contains 4 papers on Tribal Ornaments and tatooing. We hope that this documentation will create interest among scholars so as to conduct in depth tribe wise studies on ornaments from social, religious, symbolic, economic, aesthetic significance and the changes that are taking place.

We gratefully acknowledge the support of K.P.Kurde, D.D.Gaikwad and Mrs.G.K.Purandare for typing and layout and Ramdas Wakchaure for taking pictures of ornaments.

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TRIBAL ORNAMENTS : AN INSIDER'S VIEW

* Y.P.S.Tomar, I.A.S.,
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I) Introduction

Since the dawn of civilization man has been decorating himself with ornaments of all detail – beads & berries, flower & feathers. Primitive man adorned himself with pebbles, shells, wood & horns. Over the years gold, silver and precious stones took preciedence in India. Gems & stones have been used in India for social & religious purposes. Jain N.S. & Tribhuwan Robin (1996). In Hinduism precious stones are worn on rings and people associate them with birth signs and believe that these stones have curative, preventive and qualities of peace, prosperity & happiness. Gems & stones also have social and religious significance in Islam.

The use of ornaments in India dates back to the pre-historic era of Mohenjodaro. The excavations of pre-historic sites have revealed that necklaces, hair bands, bangles and rings were worn both by men and women. In addition to these, women wore waist ornaments, ear rings, and anklets. The rich had ornaments made of gold, ivory & precious stones while the common people used shell, copper, Terracotta ornaments (Goswami Kunj 1961 : 41-42).A female figurine from Mahenjodaro shows that series of bangles were worn on the left arm to the wrist. (Goetz 1958 : 28)

The fascinating subject of tribal ornaments has attracted the attention of social scientists, researchers, museologists, fashion designers and lay people world over. Tribal ornaments have social, religious, economic and symbolic significance within their cultural frame of reference.

Tribal ornaments differ to a great deal from the ornaments of the urbanities, with respect to their material, shape, size, style, designs and cultural significance.

The Tribal Research Training Institute, Government of Madhya Pradesh published a book captioned, "Tribal Heritage" in which some important ornaments have been mentioned. Table given below depicts the same.

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Table No 1
Ornaments of Tribal women from Madhya Pradesh

Sr. No.	Name of Ornaments & Tribe	Material used	Bodily part on which it is worn
1.	Pahunchi (Armlet)worn by Gond women	Silver	Upper Arm
2.	Gend gajre (Armlet) worn by saharia women	Bronze and /or Silver	Upper Arm
3.	Gende (Armlet)worn by Bhil Women	Silver	-//-
4.	Todi (Anklet) worn by Gond women	Silver	Ankle
5.	Avala (Neck lace)worn by Saharia women	Silver	Neck
6.	Tagli (Necklace) Worn by Bhilala women	Silver	Neck
7.	Kardhoni (waist Band) worn by Bhil women	Silver	Waist
8.	Jhumka (earrings)worn by Bhils and Saharia	Silver	Ear
9.	Anguthil (Ring) worn by Bhil, Saharia,Bhilala, Korku,Gond, etc women	Silver alluminimum Bronze, copper	Fingers

In Tribal Maharashtra too, one get to see several ornaments, Table number 2 depicts prominent tribal ornaments in Maharashtra.

Table No. 2
Prominent Tribal Ornaments in Maharashtra

Sr. No.	Local name of ornament	Tribe	Worn on	District
1.	Marag kopa	Korku	Head	Amravati
2.	Nathani	warli	Nose	Thane
3.	Morani	warli	Nose	Thane
4.	Nath	-//-	-//-	-//-
5.	Bali	Pawra	Ear	Nandurbar
6.	Welya	-//-	-//-	-//-
7.	Zela	-//-	-//-	-//-

Sr. No.	Local name of ornament	Tribe	Worn on	District
8.	Gokhru	Pawra	Ear	-//-
9.	Sowsya	Korku	-//-	-//-
10.	Bali	Korku	-//-	-//-
11.	Jhumke	Pawra	-//-	-//-
12.	Gopin Dummea	Warli	-//-	Thane
13.	Maala	Madia	Neck	Gadchiroli
14.	Garsali	-//-	-//-	-//-
15.	Ghugurwali sari	Kokna	-//-	Nashik
16.	sari	Korku	-//-	Amravati
17.	Hasali	Pawra Bhil	-//-	Jalgaon
18.	sakhalhar	-//-	-//-	-//-
19.	Hasale	-//-	-//-	-//-
20.	Taagali	Pawra	Neck	Jalgaon
21.	Sari	Madia	-//-	Gadchiroli
22.	Haar	Pawra	-//-	Nandurbar
23.	Sakhali	Warli	-//-	Thane
24.	Sakhari Parak	Madia	-//-	Gadchiroli
25.	Rupayanchi Maal	Korku	-//-	Amravathi
26.	Hasli	Korku	-//-	Nashik
27.	Gardana Taagali	Korku	-//-	Amravati
28.	Saada Haar	Warli	-//-	Jawhar
29.	Chandra Haar	Warli	-//-	Jawhar
30.	Chandra haar	Warli	-//-	-//-
31.	Galyatale Paise	Warli	-//-	-//-
32.	Putalyanchi Maal	Thakar	-//-	Jawhar
33.	Dandke	Pawra/ Aandh	Upper Arm	Nandurbar
34	Bajubandh	Pawra/ Aandh	-//-	Nandurbar/ Jawhar
35.	Welya	-//-	-//-	-//-
36.	Bandhola	Warli/ Korku	-//-	Thane/ Nasik

Sr. No.	Local name of ornament	Tribe	Worn on	District
37.	Yeli Tulbandh	-//-	-//-	-//-
38.	Bajubandh	Madia/ Andh	-//-	Gadchiroli / Nanded
39.	Bajubandh	Warli	-//-	Thane
40.	Wela	-//-	-//-	-//-
41.	Koparya	Andh	Elbow	Nanded
42.	Waki	-//-	upper Arm	Nanded
43.	Thapryawala	Pawra Bhil	Wrist	Jalgaon
44.	Wakdya	Bhil	-//-	Nandhurbar
45.	Gajra	-//-	-//-	Jalgaon
46.	Gajra	Korku	-//-	Amravati
47.	Yer Patali	Madia	-//-	Gadchiroli
48.	Kade	Pawra	-//-	Dhule
49.	Kada	Pawra	-//-	-//-
50.	Kakna	Warli / Kokna	-//-	Thane / Nashik
51.	Tolbandi	Pawra	-//-	Jalgaon
52.	Goth	Kokna	-//-	Nashik
53.	Bangdi, Patali	Gond	-//-	Gadchiroli
54.	Kangah	Thakar	-//-	Thane
55.	Matata	Madia	-//-	Gadchiroli
56.	Toda	Warli(M)	-//-	Jawhar
57.	Hathkade	-//-	-//-	-//-
58.	Hathola	Pawra Bhil	Fingers	Jalgaon
59.	Mundi	Madia	-//-	Chandrapur
60.	M kut Aangathi	Warli / Bhil	-//-	Jawhar / Nadurbar
61	Ghungroo Mundi	Korku	-//-	Amravathi
62.	Jhameka	Korku(M)	Waist	-//-
63.	Kamarpatta	Madia	-//-	Jalgaon
64.	Kardoda	Pawra	-//-	Jalgaon

Sr. No.	Local name of ornament	Tribe	Worn on	District
65.	Aakda			
66.	Nadida Pati	Madia	-//-	Gadchiroli
67.	Naga aale	Korku	Ankle	Amravati
68.	Toda	Warli / Korku	-//-	Nashik
69.	Painjara	Pawra	-//-	Nandurbar
70.	kankule Bila	Madia	-//-	Gadchiroli
71.	Jharani	Pawra	Ankle	Nandurbar
72.	Pathari	Madia	-//-	Gadchiroli
73.	Ade	Bhil	-//-	Nandurbar
74.	Wakla	Pawra	-//-	Jalgaon
75.	Sutra	Bhil	-//-	Nandurbar
76.	Sakhalya	Pawra	-//-	Nandurbar
77.	Jodwe	Warli	Toe Fingers	Jawhar
78.	Umatha	Gond	-//-	Gadchiroli
79.	Masali	Warli	Fingers of leg	Jawhar
80.	Baila	Pawra	Toe Finger	Jalgaon

Traditional tribal ornaments are more or less crude and do not have a fine finish as compared to the gold and silver ornaments made by Hindu gold smiths.Tribal ornaments are made up of alloy, brass, lead, silver, wood, bamboos, seeds, beads, shells, seeds, stones, grass, bones, claws etc.

A number of tribal ornaments resemble with ancient ornaments found in sculptures and paintings of Ajantha, Ellora, Konark & Khajuraho Temple. This indicates that certain tribal ornamental designs and styles resembled with ancient ornaments. This is however not true with ornaments used by all the tribes. There is a need for ethno archaeological research in this area.

II) Classification of Tribal Ornaments :

Both men and women wear ornaments in tribal societies. From the view point of tribals, married men & women, widows, spinsters, bachelors

wear different kinds of ornaments. Ornamentation, social status & age are closely associated, Meaning, certain ornaments are worn by a tribal chief, while there are specific ornaments for married men women and widows as well. We have classified ornaments on the basis of their use on various body parts.

1) Ornaments worn on the head.
2) Ornaments worn on the forehead.
3) Ornaments worn on the nose.
4) Ornaments worn on the ears.
5) Ornaments worn on the neck.
6) Ornaments worn on the upper arm.
7) Ornaments worn on the wrists.
8) Ornaments worn on the fingers.
9) Ornaments worn on the waist.
10) Ornaments worn on the ankles.
11) Ornaments worn on the toe fingers.
12) Ornaments worn on the other parts of the body.

Description of each of the above categories is given below :-

(1) <u>Ornaments worn on the head</u>

Head ornaments in tribal cultures may be classified into three main types.

(a) Head Pendant - It is a sort of head pendant made of a locket, suspended with the help of a chain which lies over the parting of hair, so that the locket hangs over the forehead.

(b) Ornament worn over the vertex- A highly decorated dome shaped ornament over the vertex. These ornaments have different shapes.

(c) Ornaments worn over coiffure - These are ornaments worn over the coiffure. These include hair pins of various designs. These pins are fixed in the braid or chignon to keep the hair in proper position.

(d) Ornaments tied to hair locks – The women belonging to the Lambada tribe of Andhra Pradesh and Banjaras of Rajashtan tie the "Ghogri topli" on their hair locks, that suspend down in front of the ear. Most African tribal women to make small pony tails and tie beads or other ornaments to their hair locks.

(2) <u>Ornaments worn on the forehead</u>

In some tribes a pendant or locket is tied horizontally with two strings on the forehead instead of suspending it in the hair parting. While

some tribes use either beads or chains that are worn over the forehead only.

(3) Ornaments worn on the nose

Tribal nose ornaments are either nose pins/studs (phul), nose rings (nath) and pendant (bulak). The nose studs are worn on the nose. It has a screw device or a hook for fixing the ornament on the nose. Studs or phuls are of various designs. A nath is a large ring. The nose pendants are suspended on small rings which are worn on the septum.

In their book captioned, "Ornaments in India, Sen Jyoti & Gupta Pranab (1968:16) stated that nose ornaments are totally absent in the paintings and sculptures which date upto the 17th Century A.D. There is no mention of it in the earlier Sanskrit Scriptures either. It appears to be a later introduction as compared to the ornaments for other parts.

(4) Ornaments worn on the ears

Tribal women are usually seen wearing three types of ear ornaments

(a) Ear ring – It is a ring which is worn on the lower pinnae of the ear. The Madia, Muria, Gond, Pawra, Bhil, Mavchi & Korku women wear several small rings on the upper ear lobe.

(b) Studs – Studs are small flowers, oval, or other shaped ornaments fixed on the lower lobe of the ear.

(c) Pendant type – These are popularly known as Jhumkas, Dul or Dur. Jhumka type of ear ornament is worn in the lower ear lobe mainly. These are found in most tribes of India.

(5) Ornaments worn on the neck

Jyoti Sen & Gupta Pranab (1968)has classified five types of neck ornaments in India. These include women from urban and rural areas as well. These are :

(a) Hansuli Type – Hansuli is a solid, one piece ornament almost semi-circular in shape. The Central portion is thick and often rectangular in cross-section. It gradually tapers off at both ends where the cross section is circular. Both ends are bent back at times, which gives the ornament an "eye look" like appearance. The ornament is slipped on the neck from the side by slightly expanding the opening of the semi circle while it is being slipped on.

(b) Neck lace type - This has been further classified them into three sub types on the basis of pattern :

(i) The first type consists of wide, flexible ornate neck ornaments.

(ii) The second type includes coin necklaces of different types. These are very common among majority of tribes in India. Infact the Tribal

Cultural Museum of Tribal Research and Training Institute Pune, depicts tribal necklaces right from Mughul rule to British and till date.

(iii) The third type comprise of multi tiered neck laces. These are very popular among the Naga, Madia, Bhil & Mavachi tribes. The Masai tribe of Africa is famous for wearing multi tiered necklaces.

(iv) Pendants & Lockets

A large variety of pendants and lockets are noted. These are either attached to necklaces, beads and chains or are worn by means of cords.

(v) Beads Necklaces

Beads or malas are popular among most north eastern, West Bengal, Jharkhand, Rajasthan & Gujrat tribes. The sub-tribes of Nagas namely the AO, Seema, Angami, Kuki etc. wear different types and coloured beads. The women distinguish themselves from other tribes based on their bead patterns, colours and shapes.

(vi) Colar type –

This type of ornament fits snugly round the neck. It may be either (a) flexible or (b) stiff collapsible type.

(6) Ornaments worn on the upper arm

Tribes from Madhya Pradesh, Gujarat, Maharashtra, Chhattisgarh Rajasthan, Jharkhand, West Bengal & Orissa use heavy metals. Some of the common examples of this category are Wakya of Bhils, Mavchis & Pawras, Taita of Oraons, Dandiplial of Andhra tribes.

(7) Ornaments worn on the wrists

Commonly worn wrist ornaments by tribal women are Bangles (thinner type), Wristlets (thicker type), Wrist bands (Pliable) and bracelet (broad & cylinderical type).

These are common in most tribes of India. Some examples are Satul from Mayurbhanj district of Orissa, Kade from Maharashtra, Churi from West Bengal & Gajulu from Andhra Pradesh.

(8) Ornaments worn on the fingers

Tribal men and women wear rings. One gets to see various designs, shapes and sizes of rings worn on all the fingers.

(9) Ornaments worn on the waist

The Warli women wear a waist band known as pasondi. Waistbands are prominently worn by the Warlis, Koknas, Bhils, Pawras, Mavchis & tribes from Madhya Pradesh, Chhattisgarh Gujarat, Rajasthan, Orissa, Jharkhand, West bengal & even Andhra Pradesh.

(10) Ornaments worn on the ankles

These may be classified into two categories namely

(a) Ankle ring (thinner type)

(b) Anklet (thicker type)

11) <u>Ornaments worn on the toe fingers</u>

Toe rings among married tribal women are very popular in India. Maharashtrian tribes call these rings by various names such as Jodve, Jowli, Masali, Angthi, Chuthek, Mudya or Erodiya. In Koraput district of Orissa they are known as Muda. The Bhils of Madhya pradesh call them Bela and Bichhia the bell metal toe rings.

(12) <u>Ornaments worn on the other parts of the body.</u>

Tribes wearing ornaments on their naval, lower part of knees, on the lips, on the tongue are few. These kind of ornaments are very popular among the punks.

III) Rites of Passage & Ornaments :

Every human society has beliefs regarding birth, puberty, marriage, death and life after death. Tribals are no exception to this rule. At every stage of life, tribals use ornaments for males and females. In their book captioned, "The Mavchis of Nandurbar : A Lesser known tribe, Y.P.S.Tomar & Tribhuwan Robin (2006) have revealed that the Mavchis use ear rings for babies, anklets (painjan) for growing up girls, chaurashar (necklace) for married women and black beads for widows

A married Mavchi woman however wears several ornaments on her body. These ornaments are associated with her as a married person. The moment her husband dies, she either burries all her ornaments in his grave or ties them up in cloth and ceases to use them. Some educated Mavchi women sell their ornaments after the death of their husbands.

A married Lambada woman (tribe from Andhra Pradesh) wears a Ghorgri topli (ear rings), Potli (purse), Chhatia (head shawl), Choli (blouse) and Ghagro (Skirt) so as to show her presence as a married woman in her society. Thus, social status, aging, sex and rituals have a lot to do with ornamentation.

The Naga women can distinguish other women from the colour, length and the size of beads worn by them. Ornamentation among the Naga women is a fascinating subject and needs extensive and indepth research.

IV) Material for Ornaments :

If one analyses the evolutionary process of various forms of materials used by man, for making ornaments. those are several. During the initial stages of man's cultural evolution perhaps ornaments were made from flowers, seeds, bones, pebbles, fruits, etc. Then came the use of wood, metal, plastic, beads etc.

V) Trade of Tribal Ornaments

Trade of tribal Ornaments usually takes place in fairs (Melas), weekly markets (Haat or Adivasi Bazar) and in shops owned by traditional ornament makers. Occasions_on which tribals purchase ornaments are:

a) At birth of a child

b) Important puberty rites of a female child

c) weddings

d) Festivities

e) other occasions

It is observed that tribal women wear more ornaments than men. Traders of the tribal ornaments are of two types.

a) Tribal Gold smiths

b) Non- Tribal Gold Smiths

The Tribal gold Smiths used traditional method to make tribal ornaments manually . He takes more time to make the ornaments & charges more.. They copy the traditional designs & cater to the needs of tribal men & women. The Non-Tribal Gold Smiths (Sonars) make fine ornaments, use silver, gold & other costly metals. The cost of their ornaments is high, as compared to those made by the tribal Gold Smiths. The Non tribal traders move from one weekly market to another & from one fair to another to sell tribal ornaments. They are aware of the local fairs though out the year.

VI) Security of Ornaments

Women from tribes such as Bhil, Pawras, Korku, Madias, Gonds & Mavchis wear heavy & costly ornaments. The Pawra women wear ornaments worth 10,000 to 25,000 rupees. When asked, how do they protect their costly ornaments ?

The Pawra Women replied a woman's body is like a cupboard or safe locker. No body can touch her body & snatch the ornaments, If any one is found doing this, he is physically tortured by the panchayat members. Thus, body becomes a symbol of protection.

Among many rich Pawras the costly ornaments are kept in a wooden pillar, which is carved in such a way that no one can make out that there is a small opening which is known to only the head of the house & his wife. These small secret wooden lockers are used to keep the ornaments. Recently few educated pawras have bought boxes and / or cupboards to keep their ornaments safe.

VII) Ornaments & Financial Crisis.

It is observed that during times of financial crisis particularly during monsoon, their ornaments are either sold or mortgaged to the non-tribals .Women cannot repay the amount, the ornaments becomes a property of the sonar. This is one of the forms of tribal exploitation. Even the written notes & accounts maintained by the non-tribal sonar (gold smith) is not known to the sellers, as they are illiterate.

VII) View of elderly tribals on Ornamants.

Both elderly men & women associate cultural meanings to use of ornaments. They believe that different ornaments have been designed for various stages of human life for both the sexes. Ornamentation has social, religious, cultural & economic significance. In fact they, say, patterns in every ornament has a meaning.

IX The changing views of the educated tribal youth.

Tribal youth who are educated and are exposed to modern & urban life have different views about traditional ornaments . Some of them hesitate to wear heavy ornaments. They have developed liking for light, gold & costly ornaments, The poor girls like to wear plastic alluminium & bead ornaments. Those ones who are in cities & towns have forgotten the significance of ornaments in their community.

X) Preservation of Tribal Ornaments : An Imperative need.

There is a need to conduct in depth documentation of tribal ornaments through out India. Photo & video documentation of the designs, shapes, forms, the process of making them etc. needs to be done. Documentaries on this subject needs to be promoted by T.R.&T.I.'s from various states. Tribal cultural museums should display tribe wise & region wise ornaments in their respective museums.

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HAIR ORNAMENT (MARAG KOPA)

Local name	:	Marag kopa
English synonym	:	Hair ornament
Tribe	:	Korku
Location of tribe	:	Amravati
Use	:	An ornament worn in hair by a woman
Material	:	Peacock feathers & jute

Marag kopa is an ornament worn by the Korku women during a dance. The ornament is made using peacock feathers & coloured fibres of jute. The colourful jute bunches shake with the rhythm of the drums & soothes the mind of an observer.

कोरकू स्त्रिया नृत्याचे वेळी केसात खोचतात. मोरपीसाची दांडी व रंगीबेरंगी लोकरीचे गोंडे यापासून तयार केलेला आहे. मोरपीसाच्या दांडाच्या लांब काडीप्रमाणे असलेल्या टोकांना लोकरीचे रंगीबेरंगी गोंडे बांधलेले आहेत. नृत्यांच्या तालात गोंड्याची लयबद्ध हालचाल मन मोहक असते.

EAR RING (BALI)

Local name	:	Bali
English synonym	:	Ear ring
Tribe	:	Bhil
Location of tribe	:	Nandurbar
Use	:	Ear Ornament
Material	:	White Metal
Measurement	:	Length 10.8 inches

It consists of a flat hook on top from which hang three long chains which in turn are attached to a small ring. This small ring is attached to a larger ring at the bottom from which hangs a bell shaped ear ornament. Earring is decorated with thin vertical slanting grooves. On the lower portion of earring occur holes from which hang bunches of ghungroos. In all there are 32 ghungaroos.

छोट्या घंटेच्या आकार असलेला कानात घालण्याचा दागिना आहे. घंटीची वरची बाजू तिरप्या खाचांच्या नक्षींनी अलंकृत आहे तर खालच्या बाजूला गोलाकारांचीची नक्षी आहे. या गोलाकारांमध्ये घुंगरू अडकविलेले आहेत. एकूण ३२ घुंगरु आहेत. घंटेच्या आकाराच्या वरील बाजूस तीन साखळ्या व साखळ्यांच्या वरील बाजूस एक कडी जोडलेली आहे.

EAR ORNAMENT (KARNAPHOOL)

Local name	:	Karnaphool
English synonym	:	Stud
Tribe	:	Gond and Kolam
Location of tribe	:	Yeotmal
Use	:	Ear Ornament
Material	:	White Metal

A long hook made out of a thin solid wire at topmost end from which are suspended four chains that are joined to a rectangle at the end. From this rectangle hangs four chains, at the end of which occurs a round ornament consisting of seven circles in relief. From the central circle hang two ghungaroos from 3 loops. From the lower portion hang 3 chains of increasing length.

कानात घालायचा दागिना. मुख्य कानातल्याला सात फुगीर गोलाकार असलेले फुल आहे. फुलाच्या मध्यभागी असलेल्या गोलाकारास घुंगरु जोडलेले आहेत. फुलाच्या खाली तीन वाढत्या आकाराच्या साखळ्या जोडलेल्या आहेत. तर वरच्या बाजूस एक चौकोन व त्याच्यावरती चार साखळ्या व त्याही वरती एक कडी आहे.

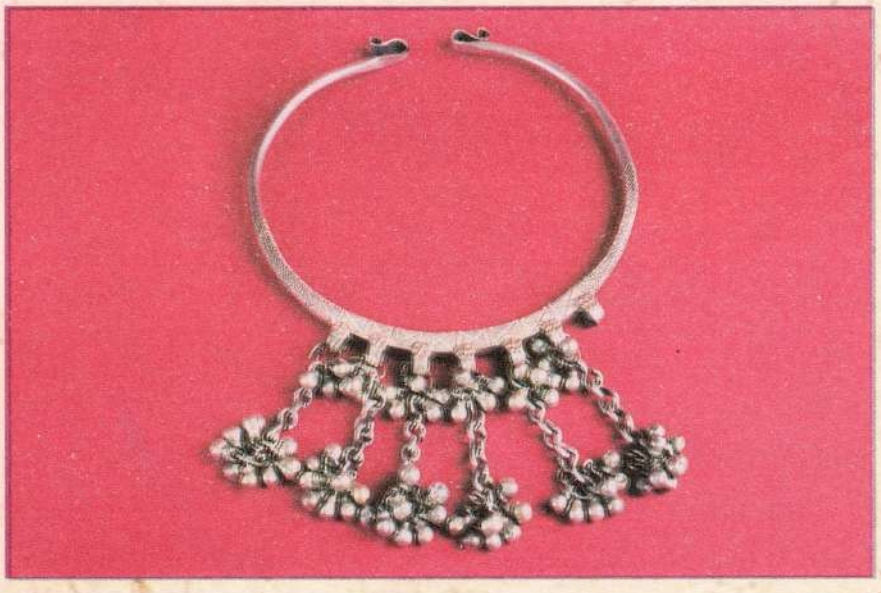
EAR CHAIN (ZELA)

Local name	:	Zela
English synonym	:	Ear Chain
Tribe	:	Pawra
Location of tribe	:	Nandurbar
Use	:	Ear Ornament
Material	:	Metal

Heavy piece of jewellary consisting of a long and flat hook on the top, from which hangs tiny rings arranged in the form of a triangle. From the lower row of rings hang 5 heavy chains which have on them decorations in the form of a small rectangle flanked on either side by rings. These Chains end in a bunch of circular rings arranged in a pyramid form, at the end of which hangs a loop. Near the upper and lower portion and in between occur two bunches consisting of four ghungroos each. It is hooked in the hair with the lower portion hanging near the ear.

कानातल्या सोबत अडकविण्याच्या साखळ्या. वरच्या बाजूला लांब चपटी कडी आहे. कडी एका धातूच्या त्रिकोणी तुकड्याला जोडलेली आहे. त्रिकोणाच्या खालच्या बाजूला पाच साखळ्या जोडलेल्या आहेत आणि त्यावर चौकोनी नक्षी आहे. साखळ्यांच्या दुसऱ्या टोकाला वर्तुळाची शंकूकृती रचनेची नक्षी आहे. साखळीच्या दोन्ही टोकाला व मध्यभागी चार चार घुंगरांचे दोन गुच्छ आहेत. साखळीचा एक भाग केसात अडकवितात तर दुसरा कानातल्या दागिन्याला जोडतात.

NECKLACE (HASLI)



Local name	:	Hasli
English synonym	:	Necklace
Tribe	:	Pawra
Location of tribe	:	Nandurbar
Use	:	Ornament of the neck
Material	:	White metal

A round and solid necklace with tapering ends which are fashioned into a loop and a hook. The flattened surface of the necklace is decorated with thinly incised geometrical patterns consisting of squares. From the central portion of necklace hangs loops from which are suspended bunches of metallic hollow beads [ghungroos]

गळ्यात घालायचा भरीव गोलाकार दागिना. हसलीचे दोनही टोक निमुळते आहेत व तिच्या दोनही टोकांना कड्या आहेत. हसलीच्या चपट्या पृष्ठभागावर भौमितिक आकारांची नाजुक नक्षी कोरलेली आहे. हसलीच्या मध्यभागी हुक मध्ये घुंगरू अडकविलेले आहेत.

NECKLACE(HASLI)

Local name	:	Hasli
English synonym	:	Necklace
Tribe	:	Pawara
Location of tribe	:	Nandurbar
Use	:	Ornament of the neck
Material	:	Metal chain and coins

A round and solid necklace with tapering ends which are fashioned into a loop and hook. The central part of the necklace is made of various designs produced by winding a thin metal wire around the main metal rod. The design includes single wire coiled round the main metal rod alternating with wires forming designs.

गोलाकार व भरीव असा गळ्यात घालायचा दागिना. याची दोन्ही टोके निमुळती केलेली असून त्याला एकमेकांना जोडण्यासाठी दोनही टोकांना कड्या केलेल्या आहेत. गोलाकारांच्या मध्यभागी बारीक तार गुंडाळून अलंकरण केले आहे.

NECKLACE (MAAL)

Local name	:	Maal
English synonym	:	Necklace
Tribe	:	Madia
Location of tribe	:	Gadchiroli
Use	:	Ornament of the neck
Material	:	Metal

A long and heavy necklace consisting of a chain from which hang five thin and round coins whose surfaces are smooth.

एक लांब साखळीत पाच चपटी नाणी अडकविलेली आहेत. नाणी गुळगुळीत आहेत.

NECKLACE (SAKHALI)

Local name	:	Sakhali
English synonym	:	Necklace
Tribe	:	Warli
Location of tribe	:	Thane
Use	:	Ornament worn in neck
Material	:	Metal

A long necklace made of metallic chains from which are suspended four coins of same size and type and a coin of a larger size as pendant occurring in the middle of these four coins. The four coins are half rupee coins with a burst of King George IV (1946) engraved on it, where as the pendant coin is a one rupee coin.

धातूची लांब साखळी. त्यामध्ये चार सारख्या आकारांची नाणी अडकविलेली आहेत व मध्यभागी एक मोठ्या आकाराचे नाणे पेंडंटप्रमाणे अडकविले आहे. चारही नाणी आठ आण्यांची आहेत. तर मध्यभागी असलेले नाणे किंग जॉर्ज चवथा (१९४६) छाप असलेले एक रुपयाचे नाणे आहे

NECKLACE (MAALA)

Local name	:	Vees Paise Mala
English synonym	:	Twenty Paisa Necklace
Tribe	:	Bhil
Location of tribe	:	Nandurbar
Use	:	Ornament worn in neck
Material	:	20 Paise coins and metal chain

A long chain made by interlocking tiny metallic rings from which hang fourteen twenty-paise coins. Coins have burst of Mahatma Gandhi engraved on one side and a lotus flower on another side. The loops attaching the coins to the chain is decorated with a tiny four petalled flower.

लांब धातुच्या साखळीत चौदा वीस पैशाची नाणी लॉकेटप्रमाणे अडकविलेली आहेत. नाण्यांवर एका बाजूने महात्मा गांधींचा छाप तर दुसऱ्या बाजूने कमळांचा छाप आहे. साखळीला नाणी जोडणाऱ्या कडीच्या वरच्या बाजूला नाजूक चार पाकळ्यांच्या फुलांची नक्षी आहे.

NECKLACE(JUNYA RUPAYANCHA HAAR)

Local name	:	Haar
English synonym	:	Necklace of old coins
Tribe	:	Pawra
Location of tribe	:	Nandurbar
Use	:	Ornament of the neck
Material	:	Metal chain and coins

A long necklace of chain made of tiny interlocking metallic rings. In between the rings hang round thick one rupee coins which are 20 in number.

लहान लहान कड्यांची बनविलेली लांब साखळी या कड्यामध्ये एक रुपयाची २० नाणी पदकाप्रमाणे अडकविलेली आहेत.

NECKLACE (CHAUSARA)

Local name	:	Chausara
English synonym	:	Necklace
Tribe	:	Pawra
Location of tribe	:	Nandurbar
Use	:	Ornament of the neck
Material	:	White metal

Long and broad necklace consisting of double chain from which are suspended triangular shaped ornaments which points upwards. From these two triangular shapes ghungroos are suspended. To the base of this decorative shape seven chains of increasing length are attached.

पावरा आदिवासी स्त्रियाच्या गळ्यात घालायचा एक दागिना. लांब आणि जाडसर अशा साखळीच्या दोन्ही टोकांना त्रिकोणी आकाराची दोन चपटी पदके आहेत. त्रिकोणाचे टोक वरच्या दिशेला आहे. तर खालील बाजूला वाढत्या मापाच्या साखळ्या जोडलेल्या आहेत.

NECKLACE (IRON RING)

Local name	:	Lokhandi Kadi
English synonym	:	Necklace
Tribe	:	Korku
Location of tribe	:	Amravati
Use	:	Ornament worn in neck
Material	:	Iron

A round necklace made out of iron wire whose one end is pointed and the other is fashioned into a loop. The wire is plain and facetted having four sides. In this wire are strung a number of brass rings totaling 24 in number. Some of the rings have plane outer surfaces, while others have incised geometrical patterns for decoration.

गळ्यात घालायचा गोल दागिना. याचे एक टोक टोकदार केले आहे. तर दुसऱ्या बाजुला अडकविण्यासाठी गोलाकार लुप केले आहे. लोखंडी कडीत चोवीस लहान तांब्याच्या कड्या अडकविलेल्या आहेत. त्यातील काहींवर भौमितिक आकारांची नक्षी आहे.

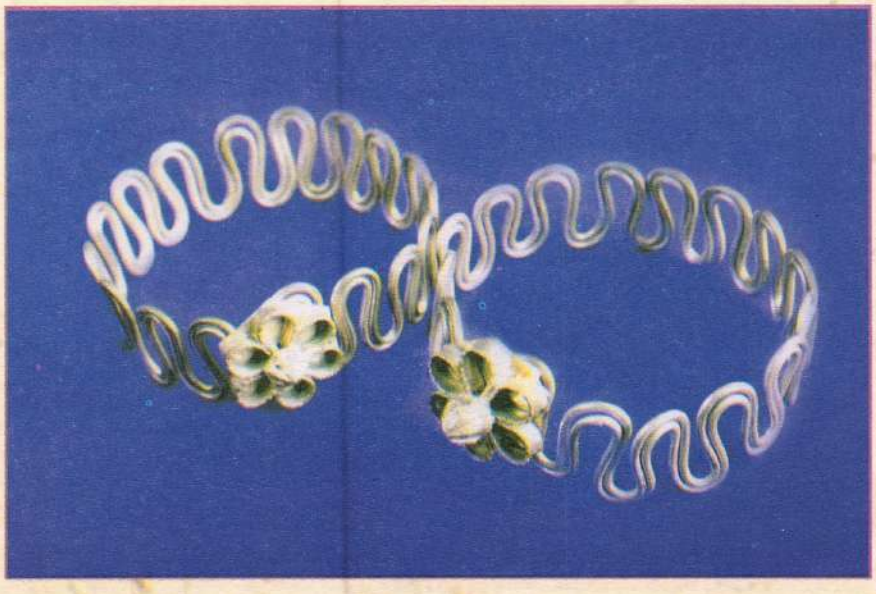
ARMLET (YELI TULBANDH)

Local name	:	Yeli Tulbandh
English synonym	:	Armlet
Tribe	:	Warli and Kokna
Location of tribe	:	Thane
Use	:	An Ornament worn in upper arm
Material	:	Silver alloy

A round armlet made of spiral wires which are woven, forming zigzag pattern. Front portion has a decorative ornament of round pattern, it is like a cone of flowers arranged in such a fashion that the big flower is at the bottom and small one at the top. On the small flower there is a small cone.

दंडात घालायचा गोल दागिना. बारीक तारा चटईप्रमाणे विणून गोल तयार केला आहे. समोरच्या भागावर मध्यभागी अलंकृत गोलाची नक्षी आहे. एखाद्या फुलाप्रमाणे ही रचना आहे. खालील बाजूला मोठ्या पाकळ्या तर वरती लहान पाकळ्या व मध्यभागी कळी आहे.

ARMLET (BAJUBANDH)



Local name	:	Bajubandh
English synonym	:	Armlet
Tribe	:	Madia
Location of tribe	:	Gadchiroli
Use	:	An Ornament worn in upper arm
Material :	:	German Silver

A round armlet made by a double metallic wire which is fashioned in the form of loops. On the armlet occurs a six petalled floral ornament having a prominent bud. In all there are 30 upward and downward pointing loops.

दंडात घालण्याचा गोल दागिना. धातूच्या दुहेरी तारेला नागमोडी आकार देऊन तयार केलेला आहे. बाजूबंधावर मध्ये सहा पाकळ्यांचे एक फुल आहे व फुलाच्या मध्यभागी कळी आहे. एकंदर वर खाली अशी ३० वळणे आहेत.

ARMLET (BANDHOLA)

Local name	:	Bandhola
English synonym	:	Armlet
Tribe	:	Warli and Kokna
Location of tribe	:	Thane
Use	:	An Ornament worn in upper arm
Material	:	Metal

A round armlet with mat like weaving. The front portion has a spiral decorative ornament with conical shape.

दंडात घालायचा चपटा दागिना. चटईप्रमाणे विणलेला आहे व त्याच्या समोरील बाजूस वर्तुळाकार नक्षीचा शंकू तयार केलेला आहे.

BANGLE (KOPARKHALI)

Local name	:	Koparkhali
English synonym	:	Bangle
Tribe	:	Madia and Kolam
Location of tribe	:	Chandrapur/Yeotmal
Use	:	An Ornament worn in hand
Material	:	Alluminium

A round hollow bangle light in weight with open flat ends. These flat ends are decorated. On the outer side are slanting grooves.

गोलाकार पोकळ बांगडीसारखा दागिना. वजनाला अतिशय हलका. त्याची दोन टोके चपटी आहेत. चपटी टोके अलंकृत केली आहेत. बांगडीच्या बाहेरील बाजूस तिरप्या खाचांचे अलंकरण आहे.

BANGLE (KOPARKHALI)

Local name	:	Koparkhali
English synonym	:	Bangle
Tribe	:	Madia and Kolam
Location of tribe	:	Chandrapur/Yeotmal
Use	:	An Ornament worn in hand
Material	:	Alluminium

A round heavy ornament worn in upper arms. In the center there is decorative circular floral arrangement

दंडामध्ये घालण्याचा भरीव गोलाकार बांगडीसारखा दागिना. गोलाकारावर मध्यभागी फुलाची नक्षी केली आहे.

RING (MUNDI)

Local name	:	Mundi
English synonym	:	Ring
Tribe	:	Madia
Location of tribe	:	Gadchiroli
Use	:	Ornament worn in finger
Material	:	Metal

A round ring made by winding around thrice a flat piece of wire, thus the ring is made up of three bands. The exterior of these bands are decorated with alternate squares and tiny circles in relief. On the upper side of the ring occur twenty five paisa coin.

बोटात घालायची अंगठी. तिहेरी तारांनी तयार केली आहे. अंगठीचे बाहेरील दोन तारांवर बारीक नक्षी आहे. अंगठीच्या वरील बाजूस पंचवीस पैशाचे नाणे आहे

WAIST BAND (KARDODA)

Local name	:	Kardoda
English synonym	:	Waist band
Tribe	:	Pawra
Location of tribe	:	Nandurbar
Use	:	An Ornament worn on waist
Material	:	White Metal

It is a broad waistband made up of long chains having equidistance patterns joining the chains.

पावरा स्त्रीयांच्या कमरेत घालायचा दागिना. तीन लांब साखळ्या बदामी आकाराच्या पदकांनी नऊ ठिकाणी जोडलेल्या आहेत. दोन बदामाच्या मध्येही साखळ्यांना लहान लहान तीन कड्या जोडल्या आहेत. अशा एकूण ३३ कड्या आहेत. प्रत्येक कडी ही तिच्यापासून तिसऱ्या कडीला लहान साखळीने जोडलेली आहे. त्यामुळे सुंदर जाळी तयार झाली आहे. त्यांच्या एका टोकाला तीन छोटे पदक असलेल्या साखळ्या मोकळ्या सोडल्या आहेत.

ANKLET (KADI)

Local name	:	Kadi
English synonym	:	Anklet
Tribe	:	Bhil
Location of tribe	:	Dhule
Use	:	Ornament of the ankle
Material	:	White Metal

An anklet somewhat semicircular in shape with one side flat and the remaining portion circular. Flat portion consists two squarish heads which are joined to each other by an adjustable nut. Anklet has a hinge on one of its side. It is hollow and beautifully decorated. The side of the heads is decorated with a three-sided frame made of slanting short lines and within the 3 sided square frame occurrs 3 horizontal and 3 vertical rows of oval shapes with 4 ovals in each row with dots in between the spaces. The portion close to the head is decorated with rows of incised curved, short vertical lines.

पायात घालायचा अर्धवर्तुळाकार दागिना. ह्याची एक बाजू चपटी असून उरलेला आकार अर्धवर्तुळाकार आहे. चपट्या भागात दोन चौरसाकृती भाग एकमेकांना खिळ्यांच्या सहाय्याने जोडलेले आहेत. अर्धवर्तुळ आतून पोकळ आहे व त्यावर सुंदर नक्षीकाम केले आहे. कडीच्या चपट्या भागावरही लहान लहान चौकोनांची नक्षी आहे. त्यालगतचा भाग त्रिकोणी आकारांचा असून त्यावर सरळ रेषांचे अलंकरण आहे.

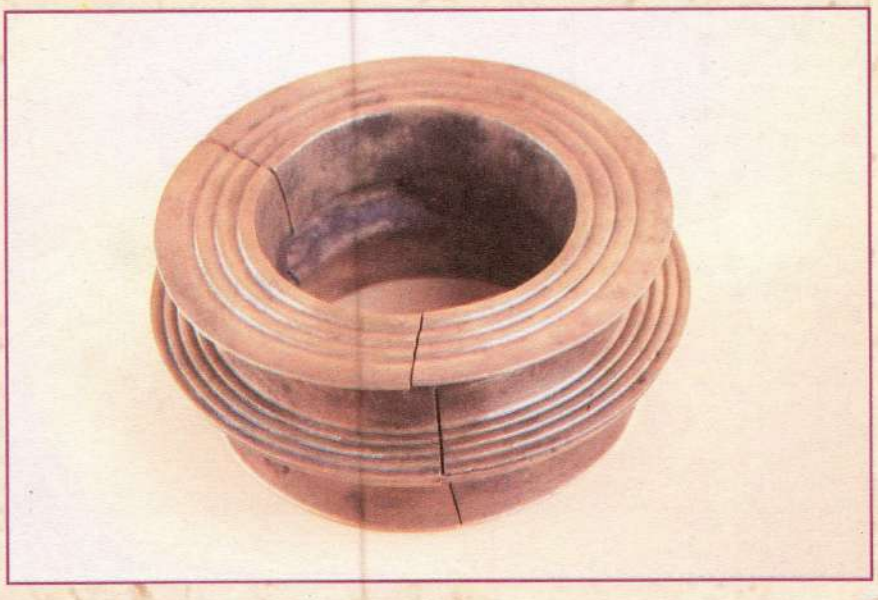
ANKLET (TODA)

Local name	:	Toda
English synonym	:	Anklet
Tribe	:	Bhil & Pawra
Location of tribe	:	Nandurbar
Use	:	Ornament worn in ankle
Material	:	Metal

A hollow anklet of circular shape provided with a nut for opening and closing the anklet and is also provided with a hinge on one of its sides, decorated on the outside with slanting grooves. On the upper and lower surfaces occur motifs, resembling wheels which are engraved.

गोल आकाराचा पोकळ तोडा. तोडा दोन भागात विभागलेला आहे. हे दोन भाग जोडण्यासाठी बिजागिरी सारखा जोड आहे व मोकळ्या बाजूला फिरकी घालून बंद करण्याची सोय आहे. तोड्याचे बाहेरील बाजूला तिरप्या खाचांची नक्षी केली आहे. तोड्याच्या वरती व खालच्या बाजूला चक्राकार नक्षी केली आहे.

ANKLET(SUTRA)



Local name	:	Sutra
English synonym	:	Anklet
Tribe	:	Bhil
Location of tribe	:	Nandurbar
Use	:	Ornament worn in ankle
Material	:	Metal

A round heavy ornament consisting of three disc-like circles. One disc occurring at the top, another at the center and the third at the base. Central disc is thick and other two are thin. Regions between the disc are convex. Two thin vertical gaps run down the height of the anklet. Discs are decorated on top portions and in the inside with circular patterns.

गोलाकार जड दागिना ज्यामध्ये तीन गोलाकार कड्या आहेत. मधली गोलाकार कडी जाड आहे. तर आजूबाजूच्या दोन कड्या पातळ आहेत. दोन कड्यांच्या मधला भाग अंतर्वक्र आहे व त्यावर गोलाकार नक्षी आहे.

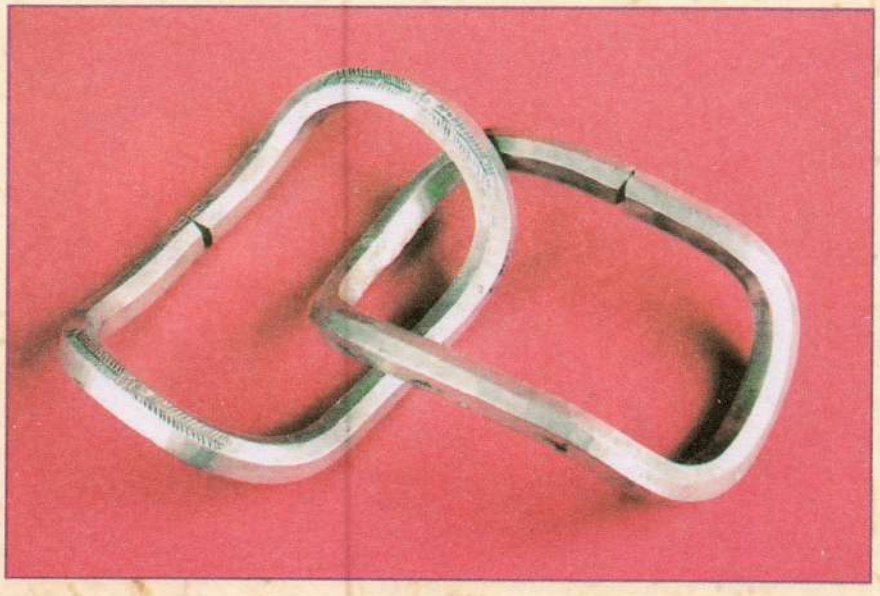
ANKLET (DAGINA)

Local name	:	Dagina
English synonym	:	Anklet
Tribe	:	Gond
Location of tribe	:	Gadchiroli
Use	:	Ornament of the ankle
Material	:	Iron

An oval shape anklet with flat thin sides. The upper portion of the anklet is thick and rounded and is decorated.

बाजू चपट्या असलेला लंब वर्तुळाकार दागिना. लंबवर्तुळांचा वरील भाग फुगीर आहे व अलंकृत केलेला आहे.

ANKLET (VAKALA)



Local name	:	Vakala
English synonym	:	Anklet
Tribe	:	Bhil
Location of tribe	:	Nandurbar
Use	:	Ornament
Material	:	Metal

A solid heavy anklet somewhat rectangular in shape but with curved sides, short sides upraised and long sides resting on the ground. It is six facetted.

नकली धातुचा पायात घालण्यांचा भरीव दागिना. लंब आयताकार परंतु त्यांचे कोपरे गोल केलेले आहेत. आयताच्या छोट्या बाजू वर केलेल्या आहेत. आणि लांब बाजू जमिनीला टेकतात. वाकलाला सहा बाजू आहेत.

TOE-RING (UMTHA)

Local name	:	Umtha
English synonym	:	Toe-Ring
Tribe	:	Bhil
Location of tribe	:	Nandurbar
Use	:	An Ornament worn in the toe
Material	:	White Metal

A toe ring semi-circular in shape with one side straight and the other side half round. Flat and straight side is the bottom portion and the half round is the top portion. On this semi-circular portion occur 3 loops from which hang bunches of ghungroos spherical in shape. In all there are 18 such ghungroos. The curved portion is made of double twisted wires between which occurs a plain single wire.

पायाच्या अंगठ्यात घालायचा दागिना. याची एक बाजू सरळ तर उर्वरित अर्धगोलाकार आहे. सरळ बाजू ही तळव्याची बाजू आहे तर अर्धगोलाकार ही दर्शनी बाजू आहे. अर्धगोलाच्या मध्यावर तीन कड्या आहेत. त्यामध्ये घुंगरु अडकविलेले आहेत.

TATTOOING IN TRIBAL SOCIETIES

* Dr.Robin D.Tribhuwan

I) Introduction

"Elaborate decoration of the face and body satisfies an almost universal human drive; in many primitive societies tatooing & cicatrisation have ritual importance is part of an initiation rite, and mark on the body often emphasize an individual"s achievements or social status."

C-Von furer- Hamendorf

The term "tatoo" some times spelt "tatu" was introduced in the western world by captain cook, and is derived from the tahitan term tatau, which is used to describe the marking or of the skin for ornamental purpose

The urge to enhance beauty of human body by artificial means is world wide, but technique of doing so differ from culture to culture and age to age. The most prevalent metheds of achieving this may be classified as painting tatooing.

(1) Painting

Painting includes all types of decoration in which coloured substances are applied to the skin without causing permanent discoloration.

(2) Tattooing

Tattooing consists of pricking pigment into the skin in such a way so as to produce, under a smooth surface, a permanent pattern, usually black or blue

(3) Cicatrisation

Cicatrisation involves the artificial creation of scars that is effected by scratching, cutting, piercing or burning the skin.

II) Beliefs & practices regarding Tattooing

People world over have various beliefs & practices regarding tattooing , among, the polynesians of the Marquess every part of the body, face, trunk, limbs, eyelids, gums & the skill were not exclueded.

*** Museum Curator I/C T.R.& T.I. ,Pune**

In polynesia it is commonly believed that tattooing originated among the Gods. These women are tattooed on lips & arms in order to keep the evil spirits away.

A tatoo of an Ao Naga girl consists of vertical lines. It is engraved on a girl's body. Some of them prefer only few pictures or lines, while there are those who engrave the entire body.

Among the Muria Gonds of the central Indian highlands Tattooing is used mainly for feminine adornment . The day when she is tattooed is an important moment in the life of a young Muria girl , a real step towards maturity. "**According to a Muria saying the God of heaven will punish a girl , who dies without being tattooed but if she brings him, beautiful drawings from the terrestrial regions, he will keep her with him & look after her."**

The Baigas of Madhya Pradesh regard tattoos as greatly enhancing feminine beauty and aesthetic considerations are foremost in their attitude to the practice .

The Lambadas of Andhra pradesh believe that tattooing sanctifies & beautifies the body. They believe that they will not be allowed to go to heaven without tattooing (Naik D.B.,2003).

Among the Thakars of Raigad, a girl must get tattoed on her forehead the mark of a moon. If she dies without doing this, She has to fetch water in heaven by a pot which has a hole. Hence the Thakars are very particular about getting this mark tattooed on the foreheod (Tribhuwan Robin 1998). Similarly, the Pawra women from Dhadgaon region Of Nandurbar district in Maharashtra make a tattoo mark of a Wheat grain on their forehead as a symbol of fertility (Tomar Y.P.S. & Tribhuwan Robin, 2005)

III The Process of Tattooing

The process of tattooing human body is different in different communities. Among the Murias of central India charcoal and pounded incense are mixed with caster oil and then burnt in a potsherd over a fore. The resulting black deposit is used as colouring matter ,which is pricked into a girl's skin with needle.

In western Maharashtra a nomadic caste groups called Beldaris, the Lamans, and Vaidus are known for providing tattoo services. The women folk move from one village to another tattooing their clients. In other tribal states there are specialized personnel who do this job. The art of tattooing in tribal societies must be studied by social students from a multi disciplinary angle.

आदिवासी दागदागिने

* सौ.गौरी पुरंदरे

निसर्गातील निर्मलता साधेपणा आणि सौदर्य यांचे प्रतिबिंत महाराष्ट्राला अलंकृत करणा-या आदिम संस्कृतीत परावर्तित होते आणि ते आदिवासीच्या साध्या सुंदर आणि कलात्मक दागिन्यांमधून. दागिने म्हणजे स्त्रियांना सुखविणारा, खुलविणारा आणि रोमांचित करणारा अनुभव.

आदिवासी स्त्री ही तर निसर्गकन्या त्यामुळे आदिवासी स्त्रियांचे अलंकार म्हणजे केवळ आभुषणे नसून निसर्गाच्या लयबध्दतेतून येणारी चिन्मयता आणि पारंपारीक संस्कृती व आचारविचार यांचा कलात्मक दृष्टिने विणलेला सहजसुंदर गोफ असतो.

शतकानुशतके दुर्गम भागात वास्तव्य असल्यामुळे स्वतंत्र व्यक्तीमत्वाचा पगडा त्यांचा आवडीनिवडीवर झाला आहे. आदिवासी पेहराव, दागदागिने आणि प्रसाधने ही त्यांची मुख्यतः आवड नसून उपलब्ध असलेल्या वस्तु व गरज यांची सुसंगत केलेली तडजोड असते. विशिष्ठ घाटांची जन्मजात आवड आणि खोलवर रुजलेल्या रुढी यामुळे आदिवासी स्त्री तिच्या पेहरावांशी सुसंगत व पुरक असे दागिने निवडते. तिची आवड खुप साधी व विविध रंगी असते. आदिवासी स्त्रिया डोके,कान,गळा, हात व पाय यासाठी विविध दागिने वापरतात. पण त्याबरोबरच प्रसाधन वस्तुही वापरतात. शरीरप्रसाधानामध्ये गोंदण हे आदिवासी स्त्री-पुरुषांना फार प्रिय आहे. सणासुदीच्या समुहनृत्यात, आठवडे बाजार,यात्रा व लग्नप्रसंगी आदिवासीच्या आवडीचा पेहराव, प्रसाधने व दागिन्यांचे संमेलन साजरे होतांना दिसते.

दागिन्यांची जन्मजात व स्त्री सुलभ आवड व निवड असलेली आदिवासी स्त्री विविध आदिवासी भागामध्ये ठराविक दिवशी भरणा-या आठवडयांच्या बाजाराची आतुरतेने वाट बघत असते.

आदिवासी दागिन्यांचे घाट बारकाईने तपासल्यास अजिंटयांच्या चित्रातून तसेच वेरुळच्या शिल्पातून दिसणारे दागिने प्रचलित आदिवासी घाटांचे आहेत असे दिसते. यवतमाळ जिल्हयातील कोलाम जमातीच्या स्त्रियांचे दागिने सोन्याचे नसून निखळ चांदीचे असतात. हसली, डुम्मे, चमकी पटटी अशा विविध दागिन्यांनी कोलामी स्त्रीचे सौदर्य अधिकच बहरते. या भागातील स्त्रियांच्या दागिन्यात आंध्राकडील घाटांचा मोठा प्रभाव दिसतो.

*** कलाकार तथा शिल्पकार, आदिवासी संशोधन व प्रशिक्षण संस्था, महाराष्ट्र राज्य, पुणे ४११ ००१**

अमरावती जिल्हयातील कोरकू जमातीच्या स्त्रियांचे दागिने दिसायला नाजूक नसले तरी आकर्षक व वैशिष्ठपुर्ण असतात. गळयात तागली, हातात झेला, पायात तोडा, कानात कर्णफुल, गळयात रुपयांच्या माळा हा त्यांचा वेशभुषेचा एक अविभाज्य भाग असतो. कोरकू पुरुष हातात कडी, कमरेला जमेका, कानात मुर्खी (बाळी) आवडीने घालतात. ओबडधोबड व जड अलंकारांनी कोरकू महिला लदबदलेली असते. पायरी (चाळ), आडे,कुडया, सुतरा (पितळी पट्टया),मुंदी-सारोई (जोडवी, वेठी) बिगडी (बांगडया) माठी (कथलाच्या पाटल्या), वाकडीया (तुलबंधा), मुक्कु तागली, बिंदी हे त्यांच्या दागिन्याचे आणखी काही नमुने होत.

मोत्यांच्या व मण्यांच्या रंगीबेरंगी माळा, पांढ-या धातुच्या चकमकीत माळा, झुमके इ. दागिनेही आदिवासी स्त्रिया आवडीने घालतात.

माडिया गोंड स्त्री ही बहुधा सर्वात जास्त म्हणजे ५ ते ६ किलो वजनांचे दागिने घालते. गळा व छातीचा संपुर्ण भाग दागिन्यांनी अलकृत असतो. गळयांत तागली हसली व छातीचा संपुर्ण भाग लांब होत गेलेल्या पैशाच्या माळांनी झाकलेला असतो. दंडात वेल्या व पायात पैजण घालतात.

पावरा स्त्रिया हातात बांगडया, चांदीचे कडे, दंडावर वेली, गळयात माळा व रुपयांचे हार घालतात. कानातील चांदीची कर्णफुले व पायातील पैंजण राजस्थानी घडणीचे असतात. काही पुरुषांच्या कानात चांदीच्या साखळया असतात. त्यांना **गोखरु** म्हणतात. पावरा स्त्री व पुरुष दोघांनाही दागिन्यांची हौस आहे.

आदिवासी स्त्रियांच्या तीन पिढयामधील दागिन्यांच्या संदर्भात विचार केल्यास आवडी निवडीतील फरक स्पष्टपणे कळतो. वयस्कर बायकांचा दागिन्यामध्ये शिंपले, कवडया व माळांचा भरपूर वापर आढळतो. पांढ-या व रंगीत दगडांचाही उपयोग केलेला दिसतो. जुन्या वळणाच्या आदिवासी स्त्रिया अनेक पदरी माळा घालतात. बहुतेक जणी काचमण्यांच्या माळा तयार करुन वापरतात.त्यांच्या प्रसाधन पध्दतीत व पेहराव यामध्ये सुसंवाद असतो. धातुच्या दागिन्यांचा वापर त्या कमी प्रमाणात करतात. एखादा बाजुबंद किंवा अंगठी वापरतात.

मध्यमवयीन आदिवासी स्त्रीवर आधीच्या पिढीच्या स्त्रीचा प्रभाव असल्याने तिच्या दागिन्यात नव्या जुन्याचा सुरेख संगम आढळतो. धातुच्या दागिन्याबरोबरच दगड व काचमण्यांच्या माळाही त्या वापरतात.

तरुण पिढीने मात्र धातूच्या दागिन्यांचा जास्तीत जास्त वापर सुरु केला आहे. पण जुन्या लोकांसारखे खुप दागिने वापरण्यापेक्षा निवडक परंतु शरीरांच्या अनेक अवयवांवर शोभतील असे ऐपतीनुसार चांदी, नकली धातू व ॲल्युमिनीयमचे दागिने घालण्याची पध्दत सुरु झाली आहे. दागदागिन्यांचा वापर सौदर्यात भर घालण्यासाठी

स्त्रियाच करतात असे नाही तर आदिवासी पुरुषही दागिने वापरतात. नाण्यांच्या दागिन्यांची त्यांच्यातही विशेष आवड दिसून येते.

धातूपासून बनविण्यांत येणारे दागिने आदिवासी सोनार बनवितात. त्यांना ओझा किंवा ओतनकार म्हणतात. बहुतेक दागिने **घटुंआ** पध्दतीने तयार करतात.

घटुआ हि पध्दती लॉस्ट वॅक्स हया नांवाने ओळखली जाते. ओझा प्रत्येक दागिन्यांची नक्षी मेणात तयार करतो. मेणाच्या तयार नमुन्यात तो साचा तयार करतो. वितळविलेल्या धातुचा रस ओतला की दागिना तयार होतो. दागिन्यांचा नक्षीवर खास आदिवासी पध्दतीचा छाप दिसून येतो. आदिवासी सोनार प्रत्येक वेळी वेगळा दागिना बनवितात.

शतकानुशतके जोपासलेला हा सांस्कृतिक वसा, कलाकृती घडविणारे कारागिरांचे कसब आणि निसर्गाच्या सान्निध्यांशी एकरुपता हा कलात्मकतेचा वारसा पिढयानपिढया जपला गेला आहे. आणि सहृदयतेने उगवत्या पिढीला सोपविण्यांत आला आहे.

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आदिवासी प्रसाधन - गोंदणे

* सौ.गौरी पुरंदरे

शरीर प्रसाधनामध्ये गोंदण हे आदिवासी स्त्री व पुरुषांना अतिशय प्रिय आहे. सुई किंवा काटा किंवा विद्युत मशीनच्या सहाय्याने गोंदण गोंदले जाते. गोंदण हे काजळाने किंवा विशिष्ट अशा मातीने चोळतात. सुईने गोंदताना झालेल्या जखमात झाडांच्या सालींचा रंग भरतात. सालींच्या रंगामुळे त्या सुकल्यानंतर गोंदण होतात. तसे पाहता ही वेदना देणारी कला आहे. स्त्रीचे दूध, कारल्याच्या पानांचा रस, कोळसा दिव्याची काजळी किंवा झाडांच्या पानांचा रस व सालीचा रस गोंदण रंगण्यासाठी गोंदणाच्या जखमेत भरताना वापरला जातो.

झाड, फुले, साप इ.आकारांचा मुक्तपणे वापर होतो. कुलाचारामध्ये असलेल्या प्रतिकानुरुप गोंदण असते. पूर्वी गोंदण हे कुलनिर्देशक होते. आता गोंदणाला वैयक्तिक प्रसाधनाचे स्वरुप आले आहे. व्यक्ती सौंदर्यात भर घालण्यासाठी जाणीवपूर्वक गोंदणाचा वापर होतो.

त्याचप्रमाणे गोंदण हे रोगप्रतिबंधक आहे व भूताखेतांपासून संरक्षण करते, अशीही समजूत प्रचलित आहे. सासरी जातांना गोंदण ही एकच माहेरची ठेव आदिवासी मुलगी घेऊन जाते, अशी समजूत आहे. त्याचप्रमाणे गोंदणाशिवाय स्त्रीला स्वर्गात प्रवेश मिळत नाही, अशी एक समजूत आहे.

गोंदण ही वेदना देणारी कला आदिवासींनी वेदना सहन करुन जतन केलेली आहे. कलासौंदर्यांची जाण, पारंपारिकता, कुलसूचकता व व्याधी प्रतिबंधकता यामुळे ही कला वर्षानुवर्षे जिवंत राहिलेली आहे.

शरीरावर गोंदून घेण्याची रीत कोलामांमध्ये आहे. सौंदर्यासाठी साधारणतः गोंदून घेतले जाते, ही वस्तुस्थिती ग्रामीणांच्या दृष्टीने असली तरी कोलांमामध्ये गोंदण्याच्या बाबतीत काही निराळया भावना आहेत. "मेल्यानंतर, जिवंतपणी अंगावर गोंदून घेतलेली चित्रे व अक्षरे विकून जगता येते. अर्थात अमर होता येते" असे कोलांमामध्ये समजतात. मृत्युनंतर सोबत न्यावयाची शिदोरी वा साठवण म्हणून गोंदून घ्यावयाचे असते, असे कोलाम मानतात. गोंदून घेणाऱ्या व्यक्तीस देवी निघत

*** कलाकार तथा शिल्पकार, आदिवासी संशोधन व प्रशिक्षण संस्था, महाराष्ट्र राज्य, पुणे ४११ ००१**

नाहीत, असे कोलाम म्हणतात. देवीच्या रोगापासून दूर राहण्यासाठी आधीच घ्यावयाची खबरदारी या धोरणाने गोंदण्याकडे या जमातीचा कल आहे. आदिवासी वस्तीत "किनरीवाले" वा "भराडी" लोक येतात त्यांना हे चार-दोन पैसे देतात आणि त्यांच्याकडून गोंदवून घेतात. हाच माणूस मुलांचे नाक, कानही टोचून देत असतो.

कोलाम पुरुष आपल्या हातावर आपले नांव गोंदवून घेतात.यात बहुतेक स्वनामच असते. पित्याचे, जातीचे आणि कुळाचे नांव नसते. स्त्री मात्र हातावर नांव गोंदताना स्वतःचे व स्वतःचे पतीचे नांव लिहून घेते. ही नांवे बहुधा मनगटांच्या वर आणि कोपराखालील बाजूस, डाव्या हातावर गोंदण्याची प्रथा क्वचित आढळते.

फक्त नांव गोंदवूनच या लोकांचे समाधान नसते,तर ते नावासोबत हातावर विंचू, बदक, फूल, झाड अशी चिन्हे ही चित्रीत करुन घेतात. हे गोंदण बऱ्याचदा हातभर तर कधी कोपरापर्यंत,कधी दंडापर्यंत तर कधी फक्त दंडावर वाढत जाते. फार स्त्रियांनांना कपाळावर गोंदवावयाचे असल्यास त्या कपाळाच्या मध्यभागी कुंकवासारखे किंवा चंद्रकोरीसारखे गोंदवून घेतात. काही लोक पाठीवर सुध्दा गोंदवितात. छातीवर गोंदवून घेण्याची पध्दती काही वर्षापूर्वी कोलांमातील स्त्री पुरुषांची होती. आजकाल छातीवर गोंदवणे कमी झाले आहे.

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ANKLET (TODA)

मुद्रणस्थळ:- शासकीय फोटोझिंको मुद्रणालय,पुणे-४११००१.