



STUDY ON ETHNIC ART AND CRAFTS IN A CROSS - CULTURAL PERSPECTIVE WITH SPECIAL REFERENCE TO PVTG, ODISHA

Introduction

Tribes are indigenous people. These communities belong to different ethno-linguistic stocks and profess diverse faiths and distributed in different ecological and geo-climatic conditions ranging from inaccessible hill tops and slopes to plains and forests. They are at different stages of social, economic and

educational development. Since art and crafts are conditioned to the material base, their habitat sets the limitations for their acts and crafts. However, the richness and wide variety of their cultural can be gazed from the impulsive art and crafts of little traditions. Their art are the pristine visual arts that unmask the reality of grassroots. Their talents manifest through art and crafts are concrete, natural and witness the diversities of material culture of the natives. However, the level of sophistication of man-made

technology they have is low, simple and culture and community specific. Over the period with the scarcity of resources and with the change in ecological condition their value based art and craft suffer a lot. Demand for their cultural traits declined over period. The market driven consumer culture marginalized their original art and craft however, recent observation indicated that with value addition and planned the business acumen and a few tribal arts and crafts caught market importance and reached the level of consumers' delight.

Their arts and crafts have historically been collected by ethnographers, anthropologists, private collectors and museum lovers. The use of the term "primitive" is obsolete as it connotes something of negative developmental identity and often criticized for being Eurocentric and pejorative in nature and derogatory. Tribal art is often ceremonial or religious in nature. In a sense, tribal art and crafts refer to the subject⁹the tribe and the craftsmanship or artifacts of tribal cultures.

Collection of tribal arts has been historically inspired by the Western myth of the "noble savage", and lack of cultural context has been a challenge with the Western mainstream public's perception of tribal arts. In the 19th century, non-western art was not seen by mainstream Western art professional as being as art at all. The art world perception of tribal arts is becoming less paternalistic, as indigenous and non-indigenous advocates have struggled for more objective scholarship of tribal art. Before Post-Modernism emerged in the 1960s, art



critics approached tribal arts from a purely formalist approach; that is, responding only to the visual elements of the work and disregarding historical context, symbolism, or the artist's intention.

Artistic sensibility being expressed through tangible and intangible cultural heritage is reflected in form of arts, crafts, songs, dances, and variety of innovative and manipulative pictures of natural objects. For this, man has assumed a distinguished position in the living world. Diving down to the un-fathomable history of mankind, one can reconstruct the prehistoric culture through the cave arts and engraved arts on rock shelters that date back to almost some thousand years Before Christ and reveal dynamics of the creative ideas. Who knows that the tribal arts and crafts are not the continuity of the modified forms of pre-historic ancestors? The arts and crafts attributing the human actions and desire that exhibit the rich creative expression in which vibrates the people's story of life and living.



'I am anxious that the artistic tradition of the tribal people should be persevered. I have learnt with horror of cheap textile and totally other unnecessary articles being imported into the NEFA and sold at some shops which have been opened.....we must not encourage the tribal people to get into bad habits which normally follow the wake of what is called civilization. It is great pity that in large part of India we have drifted away from the aesthetic side of life'.

Jawaharlal Nehru

Art refers to creative or imaginative activities popularly in painting, sculpture, music, writing and acting. Ethnic art and crafts are vast and varied. Despite situational differences, the common finding relates to the fact that micro socio-political orders. The term "craft" derives from the Anglo-Saxon *crseft*, meaning "strength, skill, or cunning," in contrast to "art," which usually implies an intention of producing something beautiful. Any art and craft are seen from

two broad angles: the utilitarian angle and aesthetic angle. Contemporary scholars often consider "arts and crafts" together because of the difficulties in so many societies of differentiating the aesthetic from the strictly utilitarian.

Art and crafts are integral to the community life. Irrespective of the level of development, economic activities, social security strategies, the appreciation of arts and crafts and their association with social organization of work culture never remained in silence mode. Unlike the archeological spade works on culture and civilization that reconstruct the past where experts scan and confirm the arts and crafts

to relate the historic upheaval of the area, if any the tribal art and craft offers a panorama of living material culture . No known society is free from identifying themselves through their arts and crafts. Even among the raiders and captives those who are relatively unstable less developed societies, the place of art and crafts are unique. The wood clay and leather crafts of masks, retouching on arrow head and hafting of feathers in shaft, rat reptile, bird and animal traps with inimitable techniques , decors on spears and shields, reutilization of boats, paddles an canoes , symbolic arts of animal and reptile arts on body dressing ,and performing arts attest the creativity of ethnic artists and the promoters and lovers of arts and crafts. The existing arts and crafts also approve the psychic state of fellow beings and emerging humanity of the concerned communities.

This means, that the impact of capital and commodities on culture of arts and crafts diversities are many. The non tribal

hegemonic influence on tribes to establish dominance of invading traits of art and crafts often mark the beginning of historical change in replacing the technology and the reorganization of consequent social groupings of work culture. The process of change encounters the norms of standardization. It is presumed that by standardizing one it implies to de-standardize the huge varieties of art and crafts which in future may not get scope to grow in its own natural way. Culture of dominance and refuses appearance of equals and a tendency is marked either to suppress through superimposition or to co-opt less developed into one's own fold so that the identity of the less assertive art and crafts will be relegated to memory in future. Thus, in due course of time the art and crafts belonging to technologically less assertive societies gets displaced leading to loss of intangibles like skill and knowledge. The self rejection process of style and form is improved

indicators for any art and crafts, provided the community members' willingly eliminate the any art and crafts or part thereof. Since man is a big imitator and a less innovator there is every possibility of accepting non native art and crafts that comes in their contact and breed effectively.

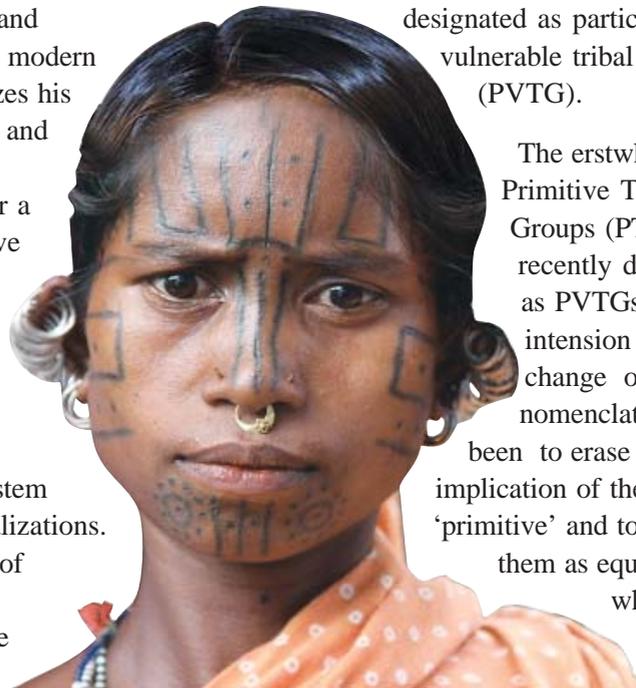
Culturologists researching among the least or less developed tribal communities initiate debates about the efficacies of the theory of development and deprivation. The rise and fall of the material culture of community gets manifested in crude and sophistication products of arts and crafts. At the levels of transaction of manufactured items between two or more number of communities who live at proximity for a pretty long time may replace its own arts and crafts with arts and crafts of others. The reverse movement of traits of art and crafts cannot be ruled out too. In such instance of intimate interaction between communities with

different art and crafts the technologically powerful; might move nearer to natural setting, crude, non-sophisticated and rustics as members would be fed-up with the mega development and market driven culture. There is a possibility of reaching developed society nearer to nature and thus express love to have non-sophisticated tribal arts and crafts to décor the area of habitation and home. The post modern societies are a dissatisfied mass and believe in multi centers of genesis and growth. Geertz believed that analogies which are predicted upon new protocols of interpretation drawn from humanities had a new role to play in sociological understanding, so much so that social scientists were to look to uncanny connections between value laden concepts of swords and chrysanthemums rather than dwell on mechanistic categories and principles instantiated by planets and pendulums (1980). The modern man not only romanticizes his past but also looks back and scratches his own manufactured history for a soft solution as a sedative for his displeasure.

Indian society has been projected as hierarchical by birth is due to its organically interdependent caste system and occupational specializations. The tribes are a section of Indian population who neither suffers from the stigma of untouchable

nor fall within the hierarchically arranged caste society. However, this section has been all about the historic injustice inflicted on them and factors push them back into unclean jungle and lead an underdog socio-cultural position in the locality. To bring them to the main stream of national life, Art 432 treated them as scheduled tribes and place them as preferentially discriminated categories. This category includes a little more than 600 exogamous communities in 2001 census. Initially it was only 212 notified communities in the list of 1951 census that had increased to 427 in 1971 census and not exceeded six hundred. From among the scheduled tribes, though a section remains at the margins whose population remained either stagnant or declined, who are educationally backward, shy in nature and live in relatively inaccessible geographical location technically designated as particularly vulnerable tribal groups (PVTG).

The erstwhile Primitive Tribal Groups (PTGs) are recently designated as PVTGs. The intention behind the change of nomenclature has been to erase belittling implication of the terms 'primitive' and to identify them as equals like us who need to be taken care of to



have life with the dignity and maintain integrated ethnic identity. However, the term PVTG gives us a picture about their culture classified according to the varied aspects of human life.

We learn about their household economy, family and social organization, beliefs and practices, world view, and the conservation and change. In art and craft among the tribes people there are no formal teachers. The culturally conditioned acquired knowledge and technique on art and crafts are highly individual activity set in a social framework. The framework varies from a small family participating in procuring raw materials and manufacturing the products that are socially and culturally relevant .

Through a comparative study of their art and crafts of PVTGs that tell us about their richness of culture. We endeavor to reconstruct as well as trace the history of each particular culture. The art and crafts act as mirror of their culture. In fact, there has been a limitless variety of human

action. Tribal art and crafts are some such actions with a difference. Art is the unspecific experimental modeling (often through metaphorical constructions) of possible forms of life that are offered for public criticism within a community. Similarly, the crafts on the other hand have specific goals and specifiable criteria of success. They can relatively easily be judged and ranked by most members of a tolerably homogeneous community. Crafts are teachable and learnable, and by and large, everyone who takes them up, gets better at them with practice. None of this is true of art, which constantly adventures, raids the inarticulate and puzzles even its makers. Art is not a soothing and cohesive instrument (as ritual and craft are) but a way of exploring the open plasticity inherent in individual and social life (Brook 1977). Everywhere the local art and crafts have certain peculiarities. As singers feel delighted with the presence of mass of concentrated listeners, the artists get encouraged with

the mass appreciation for their art form.

Arts / events which people felt related to their own cultural heritage provided them a sense of pride, ownership and belonging and seemed to access deeper emotions .

Academically the ethnic art and crafts of people at grassroots are to understand their artistic achievement through the careful description, analysis and interpretation of aesthetic objects and activities. The analysis and interpretation of motifs depicted in art and crafts reveal the distinction of artists' understanding on him/her self and his/her relationship with nature. Art and artifacts are as old as emergence of mankind on earth surface. On prehistoric cave arts, Prof. Denis Dutton writes "the 20th century is the century of anthropology ; in our time tribal cultures often went unstudied in any careful way, and in the 21st century we may well expect these cultures to be largely extinct as representing unique ways of life."

Chapter II

THEORETICAL APPROACHES TO THE STUDY OF ARTS AND CRAFTS : AN ETHNOLOGICAL INSIGHT



Theoretical approaches: In the history of anthropology, there is a tension between particularistic description and aspiration for universal law of behavior. Consequently, for some researchers the art and crafts study is about the historically unique and for

others the study should contribute to generalized and comparative social sciences. A few anthropologists focus on a culture or a culture area or on cross cultural theoretical issues. A few others desire the art and craft of indigenous communities be video taped, thus, bear a description and provide better cushion for analysis. Prof. Hanna referring to the study of dance tells us that the descriptive analysts have little training in movement analysis (1979). Every movement of human body or part thereof has a contextual message meaningfully communicated among members of the same cultural community. Prof.

Owusu in this explanation of the relevance of ethnographic study stated that translation of cultures is extremely difficult, and that even the possibility of a tolerably satisfactory translation requires that we have better than tolerably satisfactory control of the relevant local vernaculars. This is the *sine qua non* of any good (meaningful) ethnography which is above all a semantic enterprise (1976).

Evolutionary study:

Art and craft evolved in human society (prehistoric, historic and cotemporary) are need based. Therefore, with the emerging complexity of human organization the art and crafts also assumed complex manifestations. Evolving humanity is evolving art and crafts that communicate the messages of yesterday, today and tomorrow. It is little beyond the bare survival. It meets essentials of life and living. The line art and the art on circle as the basics and their combinations must have developed in due course of time as man imitated, observed and experienced the nature. The linear time and circular time based on day and night and the change in season must have given ideas of comparable picture which people relate to the birth, puberty, marriage and death and the afterlife. The memoirs of dead are being reflected in form preserved and painted mummies, engraved erected stone slabs –the menhirs, decorated dolmen and urn burial units.



The magico-religious phenomena associated in such objects are also reconstructed to appreciate the art and craft of the prehistoric men.

The similarity of arts on the cave walls and rock shelters between localities help us imagine and understand the migratory route of our prehistoric ancestors. This



also provides us a few references about the bio-diversity of the then epoch. The art and crafts of our early ancestors were varying in shape, size, indicating their level of imagination, and dimension and have been interpreted as their leisure activities. The plant and animal products were taken as natural colors to use against



the objects. However, these often raise questions on validity of the reconstruction and interpretation. In many prehistoric sites the location of lithic industries indicate the choice of stone materials, site of procurement, activities of group participation , division of labor etc to bring out the finished products like the hand axe, chopper, scraper, stone hammer thumb scrapers , end scrapers, chisel, celts, arrow-head, burin, thumb scrapper and blade. Later the Mesolithic tools, Neolithic pottery arts and crafts excavated through the spadework. During the Neolithic, few people were able to devote themselves fulltime to nonagricultural pursuits; pottery, metal workers, and weavers and also cleared the forest and farmed the land. As settled agriculture gave rise to the formation of village organization, the agricultural civilization produced brilliantly painted pottery, sculpture, and other artwork. Often enormous ovens, called kilns were used to produce pottery bowls, flakes and dishes

that were decorated with geometric designs and representations of animals and people the water color painted on walls called frescoes, as well as statues , intricate stone carving and beautiful murals , testify to the impressive development of art among agrarian societies. The proto-historic stone images Budha, Jaina, and animal images like that of serpent, rat, eagle, dragon etc revealed the diversities of art and craft of people, however, confirm to the biodiversity of the micro ecology of the communities. .

In a sense, the art and crafts of the tribes can be treated as improved versions of the cave arts and rock arts that are supposed to have depicted by the cave dwellers as a part of leisure time activity which symbolically communicated the life way processes of people of the then time .It can also be reconstructed about their adoptability to the harsh ecological conditions of the previous epoch. The traditional tribal arts and crafts are based on the principle of overarching

values namely; find joy in work, expression of desire, create objects that are not only out lined its form of the contents but also expressed the contexts, create objects that are well-designed, and affordable to everyone, simple living style of communities or groups who stay connected to nature and maintain integrity of place and harmony. These ideals have been expressed in artistic endeavors through hand-crafted objects, an uncluttered style of habitat décor, home decor, landscape art that actually created on-site outdoors, and homes that were built of local materials and fit the landscape. The dances, as an art of communication, have been found to have matched with the ecological surroundings. For example; the peacock dance of Juanga of Odisha, is one of them. The martial art of the Kuwakuwas and of Orange Free state South Africa republics, , The proto-historic evidences on stone engraving and inscription, punch marks and inscriptions on seals and copper plates excavated from tombs and

towers and earth speak about the quality of art and craft of ancient period.

In many African societies craftsmen were attached to royal courts, and worked to supply the rulers with especially fine products of their skill(

Mair(1965)During the feudal period the arts and crafts were given special importance mostly as a symbol of aristocratic article for the temple and palace as temple and palace were treated as an integral part of feudal administration. The statehood was also been associated with the arts and crafts differentially created for the rulers of dissimilar

status and the ruled. The best artists, experts in quality décor skills inside and outside the home and palace, were monopolized by the feudal- the rajas and the *zamindars*. It is also said that the excellent artists were located from different part of the different principalities and were brought to the royal residence with honor to have unique look , however, they made to vanish after they finish their skilled workmanship in beautifying the palace, the temple and tombs by chiseling out, chipping in by applying careful hammering strokes on selected materials and grinding works on stone

and wood, engraving works on ivory, antler and horns , molded works of bronze and iron ores and other alloy , designs on copper other metal plates and the plates made up of alloy. A few evolutionary proponents are of opinion that approximately two centuries back there was a conviction that the modern way of life was separating people from the world around them where tribal people were dragged to work as indenture labor (*dadan*) in industries and urban centers. The work participation of the indenture labors then was under duress.

- The status symbol of the feudal was projected from the rare decorative art and craft items fixed on walls or displayed in open arena and images fixed outside the palace. This Victorian lifestyle was all about showing off how much money you had, and people tried to fill their houses with as many trinkets and frivolous decorative objects to show that they could afford to spend their money on non-essential things.
- People were involved in dangerous and unhealthy factory and mining jobs as menial workers and/or diggers, performing repetitive tasks that offered no rewarding sense of satisfaction for creating things.
- Production by mass has been relegated to the history of mankind. The technological advancement hardly recognized the communal ownership concept of property. Mass production was all about churning out as many goods as possible for the growing middle class. Unfortunately, these products were poorly designed and poorly built. The best things were still hand-made, but growing ever-more expensive than shoddy mass-produced items.

- For centuries, painting was a profession a few could afford to do, and so most painters were employed by kings and *Zamindars*, who felt that nature was to be experienced and enjoyed from the castle windows.
- In India everything Mogul and Mahamaden and later British was in vogue, now it is global varieties for cultural inspiration.

No matter how you consider today's Arts and Crafts revival, it's apparent that the principles are evolving and adapting to life in the 21st century. The same theory of evolution indicates that smaller is the animal greater is the production and all forms of production is the result of stress. With this presumption one can well imagine that the small scale societies must have produced more varieties of arts and crafts of which some must have survived and a majority must have been merged into the forgotten history of the part. Those survived arts and crafts must have developed adoptive capacity to sustain as survival of the fittest. In addition with the passage of time it assumed the complexity. From primary touch it gradually must have added secondary touches so as to give better look and greater magico-religious power. For example, in Tikopia rites are performed at the

building of a canoe or making of a fishing net; both may be formally placed under the protection of spiritual beings, and the technical process of making them is interrupted for offering to be made to these and invocations to them to make the objects efficient for their purpose. Some of the arts and crafts must have evolved icons of importance, solidarity in form of a symbol of unity as is the case in terms of totemic objects to which the tribal clans traced their origin and maintain harmony between the wife giving and wife taking groups.

Diffusion studies:

Anthropologists prefer to use "technology" to refer to the process of manufacture and "material culture" for the artifacts themselves. Since crafts include all activities that produce or modify objects by manual means, with or without the use of mechanical aids,

such as looms or potters' wheels, catapult bow and arrow, drums and trumpet, the range of study is very broad. There is an equally wide range of social forms within which the craftsmen operate and the craft produced meet the necessities of the communities. In a second sense, "craft" is synonymous with "guild," commonly used as a term of class ascription and role description in contemporary social sciences. It is applied to occupational associations. However, the status of craftsmen differs by culture, epoch, and craft.

Technology in Historical Perspective

It was the change in the role of the craftsman that first drew the attention of scholars to the importance of studying the history of technology. When it became apparent in the middle of the nineteenth century that the impact of

the industrial revolution was causing rapid degeneration in traditional peasant crafts, European folklorist-ethnographers set themselves to recording and collecting as much as possible before the crafts became extinct. The interest of the folklorists was to immediately record the indigenous arts and crafts before it becomes too late because they realized that if the folk arts and crafts are not recorded now they can never be recorded. As these collections grew, the study of technology grew with them and raised some of the basic questions with which the nascent science of anthropology was to be concerned. The exhaustive collections of European and American and other western museums, often made under the impetus of chauvinistic nationalism, tempted some scholars to postulate a number of diffusion theories of differing degrees of sophistication while a few scholars devoted their careers to the refutation of these theories. The product of these controversies has been of infinite value to the social sciences.

European students of local arts and crafts have made

superbly documented analyses of the diffusion of particular objects, styles, and techniques, such as de Rohan-Csermak's study (1963) of the spread of sturgeon hooks across Eurasia, and most European countries now boast folk museums or reconstructed villages where peasant crafts are produced, displayed, and sold. Folk craftsmen, along with folk musicians, dancers, and other artists, are subsidized by the national governments to discourage insensitive commercialization and to ensure the continuity of tradition. In many countries, such as Sweden, Denmark, Mexico, India and Japan, folk craft products have been adapted to the world market to such an extent that they have become a valuable assets in economic development and national identity and prestige.

The ethnic arts and crafts in United States of America have assumed special importance since Franz Boa's invention of the particularistic historical school. The American scholars viewed much of the European research as questionable. On the basis of the work of Edward

Sapir (1916), Dixon (1928) and a few others, they tend to feel that far-reaching historical reconstructions on the basis of distribution studies of artifacts are unwarranted and they are particularly cynical if the result happens to support a nationalistic claim. Only very limited and tentative historical inferences are allowable from the study of artifacts and then only in a restricted area whose historical unity can be assumed or where the artifacts are used to corroborate and illustrate historical documentation.

Archeology that dealt with more durable arts and crafts of past societies and tries to reconstruct the history of prehistoric communities provides a model. In spite of extreme care in distribution study and as well as typological study of artifacts, archeologists reach only very tentative conclusions. Most of the analysts are unwilling to attempt the outlining of even a small segment of proto-history. There are studies that are hopeful attempts to correlate particular styles or forms of art with types of social organization. Where the arts and crafts are still practiced in reasonably

traditional ways, it would be possible to study the aesthetic value systems of the craftsmen and their audiences and thus help answer the ancient questions about the existence of an absolute criterion of art above culture, epoch, and individual.

Thus, in their zeal to understand more fully the relationships between art and culture, American scholars eschew historical reconstruction based on techniques for chipping flints or the distribution of beads. Some of the research projects on art and crafts tried to analyze the integration of craft activities with the structure of living societies, the economic base of the crafts, their social functions, the roles of the craftsmen, and the value systems that may be expressed through them (Bunzel 1929, Olbrachts 1946, Behura 1996 and Mohanty 2000). These monographs are, accordingly, as pertinent to art historians, aestheticians, and psychologists as to anthropologists. But even when the arts and crafts are moribund or the cultures extinct, intensive study of museum specimens made useful insights into the

nature of style and the processes of creativity.

Marxist approach to the study of Arts and Crafts:

Though most of the Marxist writings focus on capitalist society, he also provided us a broad evolutionary scheme of societal development throughout the world. Getting influenced by the Marx's writing of , Lewis Henry Morgan's evolutionary thought, Marx theorized that society has evolved through various stages; the tribal the Asiatic, the feudal, and finally the capitalist stage. Having advanced this far, according to Marx, these capitalistic societies would then proceed to the socialist and communist stages. Marx's approach is a form of materialism because it emphasizes how the systems of producing material goods shape all societies. He argued that the mode of production in material life determines the general character of the social, political and spiritual processes of life. Marx believed that all societies are in a stage of some form of constant change, as a result, the world witnesses that

there are class struggles and constant and continuous conflict forms among groups within the societies. Writing at the time of early industrialization and capitalism in Europe, he viewed these developments as causes of exploitation, inequality in wealth and power and class struggle.

Cultural materialism:

According to cultural materialist Marvin Harris, the neo-evolutionary approach of L.White and J. Steward has been a perspective of cultural materialism. The followers of cultural materialists divide all socio-cultural systems into infrastructure, structure, and superstructure. The contributions of these three are equally important. The sustainability of the tribal art and craft depends on the degree of use of the materials in cultural context. The marketability of the products has close connection with the infrastructure and its appropriateness to the structure and super structure

Chapter III

THE SOCIAL ORGANIZATION OF CRAFTS: CRAFT ORGANIZATION BY SEX

Throughout history of mankind, the arts and crafts have been organized primarily on the basis of sexual division of labor. All men of ethnic group learning skills with varying degree handed down across generations are treated as the “masculine” crafts.

Similarly, women learning a separate set of art and craft related skills refer to as “feminine”. Though both the sexes are capable of learning and practicing the skills of each other, as a part of cultural acceptance, one set of skill gets attached to either sex. Thus adherence to the skill across generation assumes the identity of gender orientation. A few empiricists opined that although it would seem logical for women to weave

sweater and work on knitting and stitching the clothes and preparing utensils for food processing and men to provide shelter, transport, weapons, and hunting and fishing equipment, actually there is no clear consensus as to which sex should practice what particular crafts. In fact, the gender related works are different in different societies. In fact, any type of art and craft is associated with some kind of motif (Jain and Tiwari 2012)

Women are the weavers in the American southwest while men are in Africa. Bark clothes are made by men in Africa while the same are being done by women in South East Asia. Men of the Northwest Coast Indians design the

Chilkat blankets by making drawings on boards, but women do the actual twining process. Men are the potters in Europe and central Africa, while women potters are found in West Africa and the America. Baskets made for the home are usually the domain of women while men may make baskets for sale or barter. In spite of its obviously arbitrary nature, the division of craft labor by sex is usually considered as a "law of nature," the breaking of which brings serious consequences. Tongas of Zambia believe that the skill of craftsmen is a gift from an ancestor who will be angry if he does not practice it; so he works all the time, but gives objects he makes to his kinsmen. Many non-literate societies provide the role of the *berdache*, or transvestite, for men who are not necessarily homosexuals but who choose to practice and often excel women in the feminine crafts. Even in Western culture where industrialization has blurred the sexual division

of labor, female welders, engineers, or surgeons face as much opposition as male nurses or secretaries, although there is no innate supra-cultural reason why they cannot perform the required services as well, or in some cases better than the opposite sex to whom the role is usually assigned with. In oriental society like Indian we observe the occupational weaving caste like Bhulia, Tanti and Patra, the family members contribute in weaving. The Missing tribal women are expert in weaving carpets and towels. Kulis are the coarse cloth weaving tribe in Odisha. Among primitive tribes like the Bondas of Malkangiri weaving is prerogative of the womenfolk. They use traditional loom at home to weave a small piece lower garment from plant fiber known as *ringa*.

Craft Organization by Family

Most of the craftsmen work in their "spare time"- when there is no fieldwork or herding or hunting to be done, and other people

would be making the rough objects that anyone can make, or just sitting around drinking beer and talking somebody will want them, display them in front of their houses or hawk them around (Mair 1965). Unlike tribal society, the traditional functional hierarchical caste society in India is occupationally identified one from another. One of the basic structuring groups for crafts is the family unit. This is observed fairly in complex societies. The hierarchically ordered groups in traditional Indian society refer to many functional occupational castes. This is one of the extreme forms of craft organization. Here all the male members of a family practice the same craft and follow the techniques that are handed down from father to son. Ideally at least, every son follows the same craft as his ancestors and marries the daughter of a member of the same caste. Wherever appropriate, the women also practice the craft as an economic asset or help in

the preparation of raw materials. Such endogamous occupational castes/ sub-castes as Sonâr / Sunari (Goldsmiths), Lohâr (blacksmiths), Kumhâr (potters), and Camâr (leather workers) prove quite stable even when technological change or emigration requires radical modification of their occupational activities to keep their product marketable. Many occupational castes have sub-castes, each endogamous, which specialize in particular designs or types of the caste product. Although castes effectively minimize competition, they are all organically interdependent economically because they need one another's products and services.

The craftsmen are often organized in guilds as is the case among the Ashantis. Among the Nupes of Nigeria a group of village assemble to have the same craft for ritual purpose (Nadel 1942). There are case reported where the whole villages and the In

certain areas of rural India, some low skilled caste occupations have been imitated by a few tribal families and vice versa especially due to the process of acculturation and due to a long period of geographical proximity and continuous interaction between them.

Berraman (1972) says that in many non-Indian societies, castes like organizations do exist; however, Leach is of opposite view and says that Indian caste society is unique and such a society is no where found. Prof. Bailey argues that caste and tribe do not describe kinds of society which are wholly different, but ways of organizing people for certain sorts of cooperation (1961)The Senufo and Bambara of West Africa, for instance, group all artisans tied together in a single endogamous kin unit, whether they are male blacksmiths, jewelers, wood or stone carvers, or female potters. They usually live in their own villages located slightly

away from the edge of towns. Even though they obtain most of their livelihood from farming, as do other Senufo, they have a separate initiation system before they assume the ethnic based occupational skill. This system both bears a testimony of fear and disdain because of the magical associations of their callings. In central Africa those who know the secret of smelting iron from local ore are also considered as magicians but are often of chiefly status and are accorded with great admiration in community, rather than fear.

In many other cultures, such as traditional Japan, China, Dahomey and Polynesia, the right to practice a particular craft was hereditary and these craft families often served as courtiers who supported the political authority by providing suitably elegant objects for the king and his court. In contemporary Euro-American culture one may find families who have practiced a particular and often highly specialized

craft for many generations and often in many countries. Examples are the Dolmetsch family, makers of recorders and other archaic instruments, the Zildjian family, who alone possess the formula for making the finest cymbals, and, in the humbler crafts, Swiss woodcarvers and watchmakers, Belgian lace makers, and Irish and Scottish tweed weavers. The parallel communities in India are the lace makers of Andhra Pradesh, trumpet makers Souras of south Odisha, rope making particularly vulnerable Mankidias tribal group of north Odisha, and carpet and blanket makers of north east communities etc.

Craft organization by village:

In view of the fact that nearly crafts require specific materials for their manufacture, craftsmen try to settle as near as possible to their source of supply or, alternatively choose places nearer to their product-markets. In this way, an area, possessing an out-cropping of fine pottery

clay, will often develop one or more villages of potters. In such a situation, it is not difficult to see how potters had different origins and how they could manage to regulate prices, standardize designs or specializations, minimize competition, and ultimately to intermarry, form a complex kin unit and maintain a cultural boundary of their own. Within such a craft village, the family organization is likely to approximate the features of a caste.

Indeed, in India many craft villages are inhabited by a single occupational caste. Even where there is no limitation on marriage, the common economic and technological interests of the young people tend to draw them together socially and break the restricted cultural boundaries. Interaction is also a key indicator of ethnic identity. people of common status tend to interact more freely and intimately with one another than with those who do not share their status(Berreman 1972)

Like traditional functional interdependent castes, craft villages and families are complementary. For instance, craft villages in Melanesia trade extensively with one another, often in connection with ceremonial exchanges. The need for one another's exclusive products is so great that trade is often carried on through neutrals during periods of war. In the Nilgiri hills of south India, three non-Hindu tribes have a similar symbiotic relationship, the Toda providing clarified butter (*ghî*) for food and ritual purposes, the Kota cultivating grains, and the Badga serving as craftsmen, merchants, and musicians. At cross cultural context one can locate parallels of arts, crafts and cultural institutions in different parts of developing nations across the ocean.

In societies of simple skill and technology, people pursue their interest by appealing to the obligation of kinship and affinity, or sometimes political allegiance. These

obligations are usually of a general nature of cooperation and protection. Where the simple societies have shown new trends in economic specialization, people practicing the same craft often form associations. Usually these are cultural associations and provide mental as well as physical strength to the participating members as is the case among the Kissans' labor-sharing practice in Kuchinda area of west Odisha locally known as *panthi*. There are overseas parallels as is the case among the Yorubas of Nigeria recorded by a few ethnographers (Nadel 1942). Not always the kinship bond works for group activities in craft production. Where kinship is not supportive and the nature of craft production demands group activities simultaneously the craftsmen seek cooperation from willful neighbors. There are instances of neighborhood intimacy in craft production as is the case among the Gisiis of Kenya who call such a guild as *riasaga* (cited by Mair 1987)

Good-looking village crafts of Mexico caught the attention of the travelers. Mexican popular arts come from lineage groups in Mexico City. In the Lake Pátzcuaro district of Michoacán, for instance, Uruapan produces fine lacquer work; Paracho, musical instruments, toys, and lathe-turned wooden objects; Santa Clara del Cobre, hammered copper utensils and fringed black serapes; Apatzingán (until recently), leather-covered *equipale* furniture; Patambán, Capula, and Tzintzuntzan, three or more distinctive pottery wares; Erongarícuaro, woven *cambaya* cotton textiles and embroideries; and Pátzcuaro itself, *rebozo*, reed mats, and silver jewelry. Even in pre-Columbian times the Tarascan Indians of Michoacán had a high degree of craft specialization, including lapidaries, stonemasons, woodcarvers, paper and feather workers, weavers of cotton textiles, mat-makers, lacquer makers, drum makers, and makers of bows and arrows. Today,

the products not consumed locally are sold in nearby market centers, and a few reach even international markets. Similar conglomerates exist around Guadalajara, Toluca, Puebla, Oaxaca, and other Mexican cities, and there are many isolated craft-producing areas, such as Santa María del Río for silk *rebozo* and Saltillo for serapes.

Part-time Professionals

In no known small scale societies there is economic surplus to support full-time craftsmen so that all practitioners of crafts, even those recognized as consummate experts, must make their livings largely through agriculture. As an example, the Chokwe of Angola and the Congo (Leopoldville) teach all boys to carve *mahamba* figures for hunting, magic and *jinga* charms for female fertility in the course of the *mukanda* initiation rites. Except for a few special cases, no full-time artists exist, but a number of skilled carvers have so impressed their individual

styles on the community that their work can be recognized far and wide, and young men pay for the privilege of being apprenticed to them. Yet such a master carver (*songi*) works his farm and hunts at the end of the rainy season. A few masks, figures, or stools he might be commissioned to make in the course of a year would bring him only a small amount in cash or livestock to supplement his regular income from the sale of peanuts, manioc, or other crops. The paucity of output helps explain why each piece is stylistically unique and why traditional carvers employed full time as producers or teachers turn out only repetitive and stereotypic work. Such part-time experts also supervise the making of masks and paraphernalia for the elaborate socio-religious rites, for instance, of the west African Dogon (Griaule 1938), the Melanesian Orokaiva (Williams 1940) and the Incwala in Swaziland (Hilda 1968).

Chapter IV

DEVELOPMENT OF CRAFT ASSOCIATIONS

In all their variety of style and technique, most crafts can be seen to have been invented at least twice (in the Old World and in the New World) and probably many more times in the hundreds of centuries man has had at his disposal and they do not seem to follow a strongly evolutionary pattern of development. On the contrary, the elegantly idealized animals of the Magdalenian cave painters were drawn virtually with the same methods, tools, and materials as are found in a contemporary art studio. By 1500 B.C. craftsmen in Egypt and the Near East, using almost all the techniques now known to us, were able to turn out work comparable to the finest of any other epoch. Five hundred years earlier in Sumeria, craft guilds were formed to protect full-time craftsmen working in the royal courts and developing urban centers. Craft associations with such features as the



apprenticeship system, standardization of production, and a division between utilitarian and luxury goods existed in most classical cultures. But for a long period after the fall of

the Roman Empire, craftsmen could safely earn their livings only as retainers of an isolated and virtually self-sufficient baronial manor. Because a weaver, saddler could produce more

than even a populous manor could consume, full-time craftsmen in late medieval times began to move into towns, where they could offer their services to more numerous and richer clients.

Town craftsmen accepted commissions to be carried out to the taste of the purchaser, and often with materials provided by him. Craftsmen also discovered that they could profitably produce objects in advance for sale to all. In this situation the craftsmen were no longer working for wages as in the manor, but had become merchants buying and selling raw materials and finished products in their own right for profit. In such politically independent commercial centers as Milan, Florence, Barcelona, Bruges, and Ghent, merchant guilds were established primarily to create a legal monopoly on the sale of local products within the town under municipal authority. The merchants in return could promise a "fair" fixed price for products of each quality and could effectively prohibit any attempts by their members to corner the market in these goods. Guild

rules were strictly enforced, and expulsion meant that the merchant could no longer do business in that city. Membership became so desirable that it could be attained only by purchase or inheritance, not unlike a seat on a contemporary stock exchange. A further important function of merchant guilds was the

lending of money to members at equitable rates. In time the wealthier merchants began to purchase for export some or all of the output of other craftsmen at less than retail prices. This wholesale trade proved so profitable that merchants soon set up central craft workshops employing craftsmen full-





time, foreshadowing the factory.

By the fourteenth century the merchant associations had become too cumbersome for efficiency and broke down into smaller units limited to the practitioners of a single specialized craft within a city. These craft guilds, or “companies,” besides protecting their members from competition, ensured fair wages and fair prices, forbade night work, inspected workrooms, and protected the apprentices and journeymen. The considerable revenues

received by the craft guilds were expended on public works, such as bridges and roads, religious processions, public festivals, and charity and occasionally were used for political purposes. The guilds, often run by powerful family dynasties, resisted both technical innovation and the growth of trade as destructive of their monopoly. By the end of the seventeenth century the improvement of transportation made possible a greater exchange of goods and the power of the guilds was gradually broken by the spread of laissez-faire economic policies.

Craft guilds were legally abolished in England in 1835, but some continue to have ritual functions. Among the contemporary Yoruba of southwestern Nigeria, new guilds are being organized for recently introduced crafts, and their pattern of development parallels that of European guilds.

Associations are made and renewed every year primarily for defensive purpose and there has been a necessity for similar occupational group members to maintain social cohesion among them

as they are the migrant traders and share the local resources at destination. Primarily for the purpose of defense it has become essential for the migrants to maintain cohesion among them. For example; it was observed from the research undertaken on the Gujaratis two decades back that Gujarati merchant guilds are stronger than any other associations in India. The 'Little Bombay' book clearly reveals that Telugu migrants' settlement pattern in a close locality has been successfully maintained their ethnic markers and separate identity. Similar is the case among the Chinese in American who have been identified by Prof . Bean as retainers in his book 'cost of culture'.

Outside the secular urban setting of guilds, full-time professional craftsmen are often organized by means of socio-religious brotherhoods. In India painters who were also Buddhist monks spent centuries decorating their cave retreats with gigantic murals, while medieval Christian monks in Europe lavished comparable time, effort, and taste on the

elucidation of sacred manuscripts. Female artists have been organized into similar associations, the incomparable textiles of the Incas of Peru having been produced by the *acllacuna*, women trained from childhood as weavers of ritual and burial robes. The Missing communities settled on the bank of Bramhaputra River in Assam whose unmarried girls have training from childhood to loom clothes which has got socio-cultural sanction and close normative tie in marriage institution. They have no formal guild but their informal association seems to be equally powerful in maintaining some sort of boundary as a marker of ethnic identity.

One characteristic distinguishes craft production in most cultures and epoch. A single individual carries on all the processes of production, from the gathering of the raw material to the finishing of the article. But when craftsmen are brought together in a central workshop, it soon becomes apparent that some excel in one process and some in

another. When each step in the production of a craft is carried out by a specialist who does nothing else, the result need not be inartistic even though standardized. Chinese porcelains pass through at least twenty hands in the process of production, and Japanese block prints are turned out by a series of experts, each of whom carries out only one step. Although many crafts are now produced by production-line methods for the market, a surprising number of craftsmen have resisted specialization of technique and standardization of product, preferring aesthetic satisfaction to greater efficiency and profit. The history of science shows recurrent cycles of differentiation and specialization succeeded by reintegration on a higher level Hanna (1798). The process has certain analogies with Lamakian and Darwinian Theory of natural selection referring to wastefulness, sudden mutation and struggle for survival between competing theories.

In functionalist studies, the meaning of dance lies in its presumed consequences for the social and personality systems (Hanna 1979). For example Radcliffe-brown's analytical study on dance of Andaman islanders indicates that the individual submits to community activity to produce a harmonious unity(1964) while a few other functionalists opined that the dance reveals most frequently disharmony in activities between the individuals and the community(Evans-Pritchard 1965, Colson 1971 and Turner 1967). It is also

stated that principal function of dance is to control and organize social interactions (Hatch 1973). Invariably the factionalists are the adherents of the homeostatic equilibrium model wherein each part has a contribution of the maintenance of the order. To support this, Hanna on the basis of her analysis on opined that it remains unclear whether a dance description is of a single occurrence or a repeated one (1979). One of the important problem with the functional; analysis is that they lack comparable units, systematically collected

dance data and explanations for how and why dance fulfils specified functions. For the students of leisure theory, the arts and crafts as easily affordable commodities for the rich have been as one of the major sources of income generation and survival of the poor that often remained subjected to aspiration.

Structural studies treat the tribal arts and crafts differently. The proponents of structural analysis dealing with arts and crafts focus on identifying g patterns with reference to time and space and look for the rules



that govern the activities resulting regularities in forms. For example, the scholars of structural studies working on dance usually use musical units as the basis of analyzing dance forms. Using linguistic paradigm one can say that all arts and crafts of the tribal communities convey meaning and meaning is socio-culturally determined. Even to an extent the dance as an art form can be treated as a language like in being rule-governed. At times the structural analysts view the art and crafts of relatively homogenous societies as mechanical pattern of interaction that lead to actual performance through sharing and caring interdependence among members participating in skills and labor contribution for arts and crafts. The post structural studies often emphasize the non existence of a relative permanently centre of arts and crafts. Similarly, the post modernists focus on the unstructured digitalized skill and knowledge of the participants in the activities of arts and crafts which transparent and also can

easily be transmitted .

Comparative studies of arts and crafts have been done by evolutionists, diffusionists, functionalists and structuralists in their own perspectives. The comparative approach enhances better understanding of what occurred in a particular community or a section thereof or in a group for the creation, continuation and development of arts and crafts. Here the scholars try to account for the effect of different predictable and observable variables. The weakness with their comparative approach remains at the quality and quantity of units. Whether data collected from primary source or from the secondary source the units are subject to criticism because these often mean that units being compared are not the same.

Chapter V

ETHNIC CULTURE: ITS CHANGE AND DEVELOPMENT

Tribal talents and their culture in this rapidly transforming interconnected world are at the cross-roads. Recently with ever accelerating historical processes of structural change in socio-economic frontiers, art and craft of the tribal people are severely undervalued, marginalized and remained subjected to aspiration. Where it fetches good return it is the middle man who gets a greater share of benefit due to his tactic of value addition and understanding of the marketers' and the markets. The dignity of the skilled labor of the tribal artists is being lowered down in the process. This changing phenomenon of cultural marginalization is being geared-up under the political hegemony of modern civilization that extends from global to the local. The natives face

cultural inadequacies from within to cope with the demands and constantly getting influenced by alien forces which allure the community to change faster. This has made the community difficult in keeping them as retainers and maintaining the ethnic identity through its cultural markers. Their cultural markers are as natural as forest, streams, mountains, hills, sound signs and symbols.

Ever since the industrial revolution, the scale of technological change has become global rather than local. The global communication and trade links have across the nations accelerated during post liberalized economy. Global business players have targeted on raw materials to expand their product market. They are aware of the situation that

high energy consumption is not only creating environmental hazards; it has also led to increased depletion of resources. High energy industrial societies consume a major portion of the world's nonrenewal energy and resources. It has also been widely recognized that the major consequences of globalization on our planet is the loss of biodiversity many plants and animals are threatened with extinction, causing loss of biodiversity.

The forest resources are being raided by persons with vested interests. Their art and crafts are fast disappearing since the raw

materials are becoming scarce due to loss of forest. The patterns of culture of the indigenous people, in many cases are fast disappearing as civilization advances with the aggressive inflow of capital. The value systems are getting eroded. The actions are being dictated by massive forces of market economy. For many years anthropologists have made study of autochthones as their special field of enquiry. As time rolls on and men becoming more and more of techno-dependent, it seems that the great significance of tribal art and crafts is reaching extinction.

The relatively stable tribal

communities are concerned with the ecological restoration and protection while the irresponsibility of modern industrial societies are targeting for material growth. Thus there is a clash of interest between the natives and the outsider and often they remain at loggerhead. The reckless pursuit of progress are the basic causes of the continuing destruction of non-renewal resources. *hitherto* remained as a gift of nature. The nature has been the major sources of livelihood of the tribal people.

At the outset the problem must be viewed from long-term perspective as a struggle between two incompatible cultural systems tribes and of the states. For the purpose of understanding the interaction between these two systems, the most critical features of tribal system is the loss of their political independence, reliance on local natural resources, and relative internal social equity distributing mechanism. It is a fact that tribes are small scale sovereign nations that tend to manage

local ecosystems for long term sustainable use. Compared to the industrial states, tribal systems tend to expand its horizon at slower pace and have been proved to be environmentally less destructive. Maintaining a greater internal harmony, it translates resources into less incentive. For tribes to elevate economic production and consumption beyond demands refers to sliding away from of local subsistence. Initially they almost uniformly try to satisfy their basic and a few derived needs. However, in due course of time the emerging differentiation leads to some sort of economic and political hierarchy and the concept of property in terms of territory assumes greater importance.

All living creatures are territory alert beings. Men are no exception to be a territorial conscious being. To protect and being protected are two different ways of approach to living. These differences explain why territories still controlled by tribal groups in north eastern region and scheduled tribal pockets in Odisha are unique. The

territoriality of mankind is observed everywhere whether it is folk society or the urban community. The boundary maintenance among the folk has been ritually renewed whereas among the urban industrial society it is recorded through geomorphic imagery. It is being perceived by industrial society / state that tribal territories contain underutilized resources thus; these untapped resources need to be tapped for the appropriate use for the development of state.

The struggle between tribes and states over centuries continue for resource sharing, resource management in order to provide internal security for social organization. Tribes represent small scale classless societies, with decentralized property of

the commons. In term of resource management strategies while the tribe emphasizes on conservation more than the consumption, the business tycoons sponsored by the states are class based societies, with centralized management systems that extract resources for the short-term profit of special interest groups. Understandably, the market driven economy targeting a political conquest over tribal areas is bound to beget rapid environmental deterioration and consequent impoverish tribal peoples.

The Culture of Consumption:

Unlike the industrial society, the tribal society is more of an ascribed society and composed of collective consciousness. Their inventory for sources of

living is the priceless nature. The increased rates of resource consumption accompanying the greed of mankind in the process of industrial modernization have been realized to be more critical than mere population explosion. Industrial civilization is tuned on culture of consumption and profit oriented behavior. Industrial economies are founded on the principle that consumption must grow exponentially as a complex system of mass marketing and advertising with profit motive. It differs most strikingly from tribal

communities for obvious reasons.

Social stratification in industrial societies is primarily based on expropriation, accumulation of wealth, extracting more than the due labor and treating human capital as mere a commodity. Thus, it is leading towards inequalities in material wealth within and between the societies and segment thereof. The concept of property between these two societies is qualitatively different. Unlike traditional organic caste society and modern industrial hierarchical society in India,

the individual members in tribal society may be marked to have marginal socio-economic differentiation. In modern industrial society, in a sense, it is both supportive and reflective by its nature of creation of differential access to resources at the cost of material wealth. Industrial ideological systems stress confidence in continual economic expansion, capital growth and technological progress. Conspicuous consumption and expenditure as a typical feature of technologically fast transforming society is constantly threatening the relatively harmonic life and

living of people in stable society. Characteristically it measures the standard of living in terms of levels material consumption. Contrary to this, tribal culture and economy is being geared up to the satisfaction of basic subsistence needs. Thus, in tribal society the consumption of material wealth derived from nature is assumed to be fixed and a variety of cultural mechanisms serve to limit material acquisitiveness and to redistribute wealth. Wealth itself is rarely the basis of social stratification and there is generally free access to natural resources for all members of the community. The properties

of the common are taken care of by the age old traditional political and religious institutions. They are the insignia of group solidarity. These contrasts are the basis for the incompatibility between tribal culture and industrial cultures and manifest through the tenets and traits that are the sources of conflict during the process of modernization.

The most obvious phenomenon of tribal consumption pattern refers to highly stable, repetitive for a longer time, diminutive demand on their environment that easily supports themselves within their own geo-cultural

boundaries. Contrary to this, the modern trend reveals that due to over use of environment; the adverse situation prevails for the culture of consumption. The tribal members are made to consume their age old natural resources more than their requirement to meet the needs of the members of non-tribal origin. Almost overnight the industrial nations quite literally started exploiting the local forest and mineral resources to meet their ever rising demands and also greed. Indeed, it has been observed that a few industrial nations are able to supply within their own boundaries the resources needed to support their further growth who maintain their current consumption levels. The undeveloped resources controlled by self-sufficient tribal people were quickly appropriated by outside business tycoons to support their own industrial progress often violating the existing industrial and environmental stipulations. This adversely influences the local artisans and their livelihood resources. Across the decades it increased exponentially.

Resource Appropriation and Acculturation:

Since the period of fifth five year plan the government have taken welfare measures in favor of the large labor supplying section of our society who *hither to* remain conditioned to the margins of their living. To discharge the responsibilities in favor of the marginalized development programs were launched. This affected of tribal people directly or indirectly who have been targeted for a desired culture change. Some of the programs have been unintentionally linked to the extraction of tribal resources to benefit the national economy.

Recent changes occurred due to development and amendments in favor of the constitutionally declared preferentially discriminated categories are supposed to go a long way for inclusive development for main streaming the poor and marginalized. From the strength of this relationship between tribal development strategies on one hand and the resource exploitation in tribal habitat for the tall

claims of national development, we might even infer that the nexus between the freedom and the necessities of tribal people have been jeopardized as they do not have a say in the decision making process . In a sense, the tribal people are being taken for a ride since they are subjected to motivate to surrender their autonomy over resources. Thus, this questions their very survival and dignity of life and labor. If it is learnt that the industrial houses are to control their resources overriding the their own culture of consumption, then the dream of empowering marginalized will remain as a reverie. However, it is an acceptable norm that

empowerment strategies practiced today have emerged as a unique response in tribal India to gear up the challenges of equity and development. In debates on equity verses efficiency for development, the support for tribes is more of responsibility rather than accountability. This must be made explicit to overcome existing discriminations in the process of culture change. The literature regarding the basic question of why tribal cultures seem inevitably acculturated or modernized by industrial civilization is viewed differently by different experts. Their perspectives are different.

The consensus, at least among economic

development writers, is the ethnocentric views that contact with superior industrial culture causes tribal peoples to voluntarily reject their own cultures in order to obtain a better life. A few other writers, however, have seemed curiously mystified by the entire process. An example of this latter position can be seen in Julian Steward's summary of a monumental study of change in traditional cultures in eleven countries. Steward concluded that while many startling parallels could be identified, the causal factors involved in the

modernization process are still not well conceptualized. This inability to conceptualize the causes of the transformation process in simple non-ethnocentric terms or indeed the inability to conceptualize the causes at all may be due to the fact that the analysts are members of the culture of consumption. Today culture of consumption is the dominant world culture form. The most powerful cultures have always assumed a natural right to exploit the world resources wherever they find them, regardless of the prior claims of indigenous populations. Principle of might is right operates almost everywhere. Arguing for efficiency and survival of the fittest, early colonialists, who were racists too, projected this right to the level of an ethical and legal principle that could be invoked to justify the elimination of any cultures that were not making effective use of their resources. Members of the technologically superior expanding culture rationalized as natural evolutionary process that eliminated groups considered to be either

culturally or racially inferior. Although theoretically no culture is superior or inferior, it is being observed that high energy consuming culture leads over others.

The ethical implication involved, upon close inspection of the relevant theories expounding the greater adaptability, emerging efficiency and survival value of dominant industrial culture is proved to be misleading. The culture of consumption in industrial civilization is uniquely capable of consuming resources at tremendous rates but does not necessarily make it a more effective culture than low-energy consuming tribal cultures, if stability or long-run ecological success is taken as the criterion for measuring effectiveness. The assumption that a given environment is not being exploited by a traditional culture is simply to say that the government has rarely shown any serious interest to allow local tribal groups to manage their own resources for their own interests and effective governance.

Tribal System and the State

The tribal system has close affinity with the state functioning. There are myths and legends to certify that the tribal offered the protection and gifts to the members of the royal family in coronation ceremonies (O'Malley , 1913 and Mahapatra ,2010) They decorate the palace of their own king. The pages of history reveal the role of tribal chiefs on approval of the state power since centuries The relation between tribal people and state are believed to function on principle of 'ward-ship'. This is to justify the insensitive government programs of culture change directed against tribal people. This legal principle reflects the ethnocentric attitude of the plan formulator and

executors who consider tribal people to be incompetent or even retarded mass. With this mindset of a few 'developers', it reminds us a few official statement documented during yesteryears who cruelly commented it to be an act of civilizing the savages. It defines the relationship between tribal people and the state as that of a benevolent parent and a ward that must be protected from its own degrading culture and gradually reforming or correcting. According to the ward-ship principle the state is under moral obligation to make all tribal people able to share the benefits of civilization in terms of health, happiness and prosperity.

This legal inferiority of tribal peoples has contributed significantly to the speed

with which their acculturation or reform can occur and has worked marvelously to satisfy both the conscience and the economic needs of modern states. Placing tribal people in the legal category of incompetent, it reflects a tendency to view tribal culture as somewhat abnormal, sick, and mentally retarded. This obvious ethnocentric theme runs throughout the colonial literature, in which the civilization process is often described as mental correction, but this same theme has continued to appear even in the modern literature. Some recent economic development writers have leveled tribal people indiscriminately with underdeveloped people, referred explicitly to economic underdevelopment as a sickness syndrome. The

discovery of wrongs of ethnocentrism has reminded a few modern cultural reformers to look the tribal issue a fresh. The notion retained by developers that tribal people suffer from mental and cultural inadequacy has negatively contributed to the dignity of tribal life. The expected pace of acculturation towards reformation and development has been achieved, however, the negative identity imposed on them as less efficient has worked marvelously to satisfy the conscience and economic needs of modern state. Such a syndrome has been attributed to partial understanding of the state machineries about the functional state of socio-cultural organizations of the tribes.

The Principle of Tribal Stabilization:

According to evolutionary theory of culture, the changes are imperceptible. The process of adaptation, integration, assimilation and also the resistance to change are understandable as a natural process. If the technological, social, and ideological systems of a

culture gradually specialize to fit into the requirements of successful adaptation to a specific environment, other cultural arrangements become increasingly difficult, if not impossible, to accommodate without setting in motion major disruptive changes that have unforeseen consequences. Resistance to change whether it be direct avoidance of new cultural patterns, overt ethnocentrism, or open hostility to foreigners may thus be seen to be a significant means of adaptation because it operates as a “cultural isolating mechanism” to protect successfully established cultures from the disruptive effects of alien cultural elements. The resulting “stability” refers to not simply complete changelessness in all the nuances of cultures rather stability is such a fundamental characteristic of culture that it has been formulated as a general principle: “A culture at rest tends to remain at rest” is a corollary of so called ‘principle of stabilization states’. Any change is a result of either breeding or

bleeding in the culture itself. Any outside element coming in contact with the culture is not accepted as such. It is screened. If it suits it breeds and if it does not, then it bleeds. As change agents are well aware of the process of resistance to change, it is based not only on the natural resistance or inertia of already established cultural patterns rather on the realization by the people concerned who risk for experimenting with unproven cultural patterns. Either the rewards of adopting new ways must appear to be worth the risks, or it is taken for a ride and coercion must be applied to see things are changed in the desired direction. However, change agents who are convinced of their own cultural superiority tend to overlook the fact that native apprehend about the dangers of untested innovations which may be justified. People that reject such unproven cultural complexes as miracle grains, pesticides, and chemical fertilizers may prove in the long run to be wiser and better adapted to their natural environments.

For peoples in relatively stable, self-reliant cultures, resistance to change is a positive value. It is only in industrial cultures that such emphasis is placed on change for its own sake, and among those who make a profession of promoting change that cultural stability is given a negative connotation and is identified as backwardness and stagnation. (Extracts from *Victims of Progress* by J.H. Bodley)

On reconstruction it is presumed that our tribal collateral remote kin are the autochthons of the great ancient Indian civilization. The building blocks of the forming civilization, its ethos including the beginning of the material civilization have had its touch and registered its impact from the autochthons. They have been living closer to the nature and have made consistent efforts to tame the nature and leverage it for smooth progress of society and culture. The autochthons who are the tentatively engaging lot have laid the foundation using wit and ingenuity to strengthen their sustained livelihood vis-à-vis an

undependable nature. The wits they have employed in later time opens door for the technological innovations ensuring a hassle-free life in the society.

Before to the coming of cross country influx of ethnic races, our autochthons have developed rudiments of civilization which is self-contained and self-sustained. In later years the superstructure of civilization is found intimately connected with the small beginning of our tribal brethren. They have their economic base in the midst of jungles and unclad hills. The social organizations have been evolved centering round the economic bases. They have tradition of arts and crafts that are unique blend of beauty and utility.

Tribal arts and crafts are becoming the frozen pieces of their rich heritage and culture. Any one, if makes an attempt to decode it, finds the creatively blended interface of social, economic and cultural attributes of ethnic community. It speaks of the story of evolution of the

anthropological society the collective unconsciousness of the society that lay stored in the mute gallery of ethnic crafts. The arts speak of the artistic creativity of the early man who translates the nebulous ideas into the confines of the canvass. It also speaks of the invisible interlink of the mundane man with that of the unseen power.

Chapter VI

TRIBAL SITUATION AND THEIR ART AND CRAFTS

According to the 2001 census, the total population of STs is 84.3 million in the country which constitutes 8.20 percentage of the country's population. Of these 1.32 million (1.57%) belong to Primitive tribal groups. Tribal people including the PTGs are ethnic rainbow of nation hood, now facing marginalization largely due to the structural incompatibility of tribal culture to the tech savvy contemporary culture. The inertia of motion of the age old tribal culture makes the tribal people lagging behind the mainstream life on more than one ways. The tribal people do encounter culture shock in the new format of life. They feel un-accommodated in new set up. In consequence, the tribal people are fallen into transitional phase belonging to virtually no where

Seventy five tribal communities are grouped

under PTGs. They are living in very fragile conditions and without access to basic minimum services. More or less all the tribal people are not ill disposed to development bait dished out by Government from time to time. Non participation as active stake holder in development intervention meant exclusively for them only in creased dependency culture making them drones of the beneficiary regime.

The socio-economic profile of the tribal people in the present day is the symptomatic of the presence of a vicious circle of marginalization, poverty and frustration. The state of affairs in tribal India throws them to utter desperation leading to animosities against the establishments. The service delivery in the tribal India is not up to the mark. There has been dysfunctional state in the area of health, education, safe drinking water and

communications in numerically tribal inhabited society. The micro reasons of their slow development and non participation, is indicative of their reluctance due to anthropological reasons of ethnic rigidity to invasion of alien ideas. Development strategists, considering the point, has formulated social and economic empowerment policies for tribal people. The economic empowerment from among other measures, production and marketing of crafts is being strengthened. Tribal people are born artists. They find an emotional involvement in the pursuit of crafting crafts goods.

Tribal Perspectives:

In India, the tribal population account for about 84.32 million representing 8.21 percent of country's population. According to under Article 342 of our constitution India has 426 number of scheduled tribes. This includes 165 sub tribes. The pace of commercialization leading to exploitation of the resources of tribal land and forest is continuing unabated. Tribal inhabiting

area accounts for nearly 20 percent of the country space with living on it.

The tribal's rights in basic resources such as land, forest and water have been seriously eroded as non tribal have moved into tribal land with opening up of tribal areas and for industrialization. Almost 15 percent of the tribal people have been displaced from their lands. Tribal accessibility to forest has been shrunk considerably.

There has been diversification of tribal economy with new avenue opening up in business trade and other employment.

Many of the traditional crafts such as textile and spinning have almost disappeared. As a result the tribal crafts faced almost extinction or in a languishing state. The concept of mainstreaming eats away their cultural base. Each tribe has its own specific features, traits, social values systems, culture fabrics and way of life. . They cannot be treated in generic way, debarring their distinctiveness. Broadly Indian tribes can be classified into three main groups.

The tribal people unfortunately are seen perilously perched in an

unending tunnel of transition yet to place their foothold solidly in their old world and the new world after six decades of independence. Now shorn of patience they are attracted to red radicalism to assert their rights. They want social justice, equity and fair play guaranteed by constitution of India. Major tribes generally live in plain areas. Primitive tribal groups generally living isolated in forest and hill tops. Nomadic tribes of vagrant nature shifting one place to another to eke out their living.

Tribal Marginalization:

Marginalization is a complex process of relegating specific groups of people to the lower or the outer edge of the society. It

effectively pushes these groups of people to margins of the society following the parameters of exclusion and inclusion economically, politically, culturally and socially. Marginalization is a social process, has widely been strengthened by various forms of deprivation and poverty. The human development report observes that tribal people faces utter marginalization due to de-stabilization of tribal cultural system of livelihood format developed over the years by way of evolution. The system now becomes out molded and outworn which is ill fitted to the demands of contemporary living.

In India social categories such as the scheduled caste, scheduled tribes are

considered as the most marginalized groups. In case of scheduled tribes, the change of cultural system and format of tribal way of living has pushed them to the edge of marginalization. Unlike other social categories marginalization has not been a historical process with them.

In changed circumstances, the tribal people have emerged as the most deprived in terms of economic, political, social and cultural indicators of development this is not to oversight the fact that there are creamy layers or elite section among them and these small sections have been able to get the maximum benefits of policy of protective discrimination. However these sections do not represent the totality of the marginalized groups. The dimensions of denials and deprivations of tribal people are seen in the sphere of economic, political and cultural field. The economic marginalization means tribal people are denied equal access to productivity and Potential opportunities for their full capacity utilization.

These denials ultimately push this population to the state of rampant poverty, human devaluation of their work, low wage discrimination actualization in the work force and livelihood insecurity. Politically, marginalization process of relegation denies these people equal access to formal power structure and participation in the decision making process leading to their subordination to and dependency on the economically and politically prominent groups. They are culturally excluded from the mainstream of the society. They have a stigmatized cultural existence an ascribed low social status and become the victims of cultural segregation. As a consequence of deprivation a vast chunk of the population of the country has emerged to be socially ignorant, illiterate and dependent devoid of basic necessities of life, they are relegated to live in the margin of the society with sub human existence.

Tribal Development:

Tribal Development is a subset of broader term

development. Development means unfolding, revealing or opening up something which is latent .When applied to tribal people, it therefore means unfolding or opening up their latent potential power. Generally speaking the term development implies a change that is desirable at best. Development means in the context of society could be conceptualized as a set of desirable societal objectives which society seeks to achieve. The term tribal development means overall development of tribal people. In this sense it is a comprehensive and multidimensional concept and encompasses the development of agriculture activities, cottage crafts. It seeks to develop socio economic infrastructure, community services and

facilities and above all human resources in tribal areas. As a phenomenon, tribal development is the end result of interactions between various physical technological, economic and social cultural and institutional factors. As a strategy, it is designed to improve the economic and social wellbeing of specific group of people the tribal people. In nutshell tribal development is a process leading to sustainable improvement in the reality of life of tribal people. The process typically involves changes in popular attitudes his customs and beliefs it represent the entire gamut of change which a social systems moves away from a state of life perceived as unsatisfactory towards materially better condition of life .while the tribal

development policies were largely addressed to alleviation of poverty, not much attention was paid to the question of their identity and giving them a share in the decision making process affecting their life. The lack of people's participation at the grassroots lowered their enthusiasm for availing opportunity in shaping their future. To decide the price of their local product, be it a artifact or a craft, the people at the grassroots remain as the margin.

Basic Elements of Tribal Development:

Whatever be the geographic location, culture and historical stage of development of society, there are at least three basic elements for measuring tribal development as perceived by a few scholars.

Basic Necessities of Life

The basic necessities include food, clothes, shelter, basic literacy, primary health care and security of life and health care for children, women and aged and guarantee for the posterity. It is also indicated that with the

greater biodiversity there is greater chance of survival. When any one or all of them are absent in critically short supply we may state that a condition of absolute under development exist.

Self- esteem.

Every person seeks some short of self respect dignity and honor. Absence or denial of self respect indicates lack of development.

Freedom

The connection between the freedom and the necessities among the tribal people has never been

understood in right perspective by the greater society and more so by the market drive cultural communities. Freedom means economic freedom and freedom from social servitude of men to nature, ignorance, other men, institutions and dogmatism believes.

The question to ask about tribal peoples on development points is what has been happening to their grinding poverty. What has been happening to unemployment and what has been happening to equality and social justice?

A few extracts from various press conferences and speeches, 1958

This study focuses on a few development issues that take up art and craft of Particularly Vulnerable Tribal Groups (PTGs) of Odisha as one of the major income generating activities. It is an attempt to map the trajectory of ethnic art and craft. The ethnic art and craft of tribal people are far from being the sun-set industry. The mapping of these seeks to know the contemporary status of the art and craft of particularly vulnerable tribal groups, the scope of revival of vanishing craft, its marketing status and strategies and to rejuvenate and nurture the less known tribal talents and their art and craft as one of the prospects of sustainable income generating programs.

Indian Arts and Crafts in Terms of *Janah alia jatis*.

Indian students of local arts and crafts have not made any headway in documenting and analyzing of the diffusion of particular objects, styles, and techniques and in our country we are yet to show off folk museums or reconstructed villages where peasant crafts remain alive even today.

In Odisha the crafts often remain caste and family based profession,. Example may be cited like Brass fish of Belagunatha of Ganjam, combs and animal and bird designs in horns and antlers of Parlakhemondi, Epluicka of Chanbali Puri, filigree of Cuttack, tie and die fabrics of Sambalpur, are produced, displayed, and sold. Folk craftsmen, along with folk musicians, dancers, and

other artists, are subsidized by the national governments to discourage insensitive commercialization and to ensure the continuity of tradition

An Overview of the Scheduled Tribes in Odisha

Odisha has significant number of tribal inhabiting in the state. The tribal population comes to 22.21 percent of the state's population according to census 2001. In terms of demography the state has the third highest population in the entire country that accounts for 11 percent of tribal population in India. The tribal people living in their habitat located on the eastern *ghat* hilly region that passes through the western part of the state.

More than 50 percent of tribal people is concentrated in the undivided districts of Koraput, Sundargarh, Mayurbhanja and Kandhamal .

The undivided districts of Koraput alone accounts for more than 25 percent of the tribal population of the states. Of the notified 62 scheduled tribal communities not all communities could avail benefits of development to the level of expectation. The details can be known when the community-wise beneficiaries of tribal development both in terms of quality and quantity are examined in disaggregate manner. The sizable members belonging largely to six tribes namely Bhunya, Santal, Gond, Kondha, Kuli, and Oraon have been observed to have represented in many visible fields of mainstream life of the states. However, more than 80 % of tribal families live in designated scheduled areas. There are geographically identified 13 groups of our tribes have been identified as particularly vulnerable tribal groups(PVTGs) who are very primitive in nature

from cultural and technological point of view .

Particularly Vulnerable Tribal Groups (PVTGs) in India:

The Ministry of Social Justice and Empowerment, Government of India, has estimated that 1.36 million people represent 75 numbers of PVTGs in India. They themselves are not constitutional groups however they are the segments of the tribes who are enlisted as scheduled tribes under Art 342 of our constitution. They are mostly distributed in states and union territories such as Andha Pradesh , Bihar ,Gujurat, Karnatak, Kerala, Madhya Pradesh,

Maharashtra, Manipur, Odisha, Rajasthan, Tamil Nadu, Uttar Pradesh, West Bengal and Andaman and Nicobar Island .

P VTGs of Odisha :

Among 62 constitutionally designated scheduled tribes inhabiting across the state , There are 13 the most marginalized and vulnerable tribes identified as primitive tribal groups (PTGs) They stay put in the primitive level of existence in the backwater of hilly and jungle tracts . Each such group constitutes culturally homogenous segment of the tribal population in the state.

The PTGs have in their isolated habitat hyphenating them to the bounties of

nature. They have their respective ethnic nuanced characteristics. The colorful folk-tradition of arts, crafts, songs, dances and music form the peerless ethnic heritage of the tribes. But the pace of change has remained slower and their levels of development than other tribes. Government of India brackets these vulnerable tribal people in PTGs for facilitating special development intervention to them. It has prescribed certain parameters to identity by them for inclusions into PTGs. The parameters are Low level of literacy, stagnant or diminishing population and relative physical isolation, Low level of technology associated with pre-agriculture stage (hunting, food gathering, and shifting cultivation) of economy

There are 13 PTGs scattered over 5 district in the state . Bondas , Didai, Paudi Bhuiyan , Lanjia soura , Hill kharia , Mankiridia , Kutia kandhas , Dongaria kandha , Chutkia bhunjia , Lodha and Soura are the names of PTGs.

They are found in the districts Malkangiri ,

Rayagada , Gajapati , Mayurbhanja, Keonjhar , district of the state. Juanga , Paudi Bhuiyan , Lodha , Mankdia , Birhar are found in the Northern plateaus . Saora , Kutia , Lanjia saora, Bonda, Didayi , chuktia Bhunjia are found in habiting his the Eastern ghat region. These PTGs belong to Indo

Tribal Arts and Crafts

The ethnic art and crafts of tribal people are of high quality. It documents the cultural heritage as much as these are frozen pieces of cultural artifacts'. These art objects reveal in symbols, the most elaborate efforts of creativity of tribal people. Since art is an autobiography of culture we locate in it the aspirations and achievements of the people. The symbols and motifs in art portray the imaginations of tribal's and these symbols are representative emotions of the people of a particular periods and society.

Indian tribal people also have definite artistic traditions. Most of them and their works remained completely shrouded from

our knowledge .Credit goes to Dr. Verrier Elwin who has taken a lot of pains, all the way for fifteen years to collect the specimen for his personal collection and illustration for his work .The "Tribal Art of Middle India" which he published in 1951 out of his strenuous research work.

Chapter VII

INVENTORY OF PVTGs CRAFTS

The Dongaria Kandhas of Chatikana, Parseli

There are 75 PVTGs distributed in 14 undivided state and one union territory of Andaman and Nicobar Island. Ministry of Social Justice and Empowerment, Government of India estimated their number to be around 1.36 million which accounts for about 2% of the total Scheduled tribe population of India in 2001. Among 62 Scheduled Tribes of Odisha spread across the length and breadth of the State there are 13 Ethno-Cultural Vulnerable Tribal Groups identified as Primitive Tribal Groups now known as Particularly Vulnerable Tribal Groups (PVTGs). Each such group constitutes culturally relatively homogeneous segment of the tribal population in the State.

The PVTGs live in their remote mountainous habitats in a state of relative isolation that prepared them to preserve their cultural

identities manifested in their ethnic markers viz; languages, unique style of personal adornments, subsistence activities, magico-religious beliefs and practices, social organization and colorful folk traditions of arts, crafts, songs, dance and music. Change is inhabitable due to internal drives and external influence. However, their pace of change remained slower and so also their level of development. Due to disadvantage of their place of habitat, they have shown a rate of transformation much lower than the rest of their brethren belonging to other tribal communities. This situation calls for special attention for their development.

Among hundreds of tribal communities living across the length and breadth of our country, there are some groups who are relatively isolated, archaic, vulnerable, relatively deprived and economically backward. They have been

identified and designated as Primitive Tribal Groups (PTGs) for the purpose of providing special attention for development. As of today they have been redesignated as particularly Vulnerable Tribal Groups (PVTGs)

Struggle for Existence:

- a. PTGs/PVTGs are diverse in character.
- b. They live in different geo-physical environments in interior pockets.
- c. Their remote habitats lack required minimum administrative set-up and infrastructure back-ups.
- d. They may languish in very fragile conditions of backwardness and deprivation.
- e. Their traditional means of sustenance are declining. They are more vulnerable to food insecurity, malnutrition and ill-health.
- f. Their socio-economic condition and educational status are much shoddier than other tribal groups.
- g. Their needs and problems are different from other scheduled tribe communities and hence deserve special attention.

With the foundation of the Tribal sub Plan (TSP) approach since the 5th Five Year Plan, the Central and State Governments have taken corrective steps to identify the PVTGs in different parts of the country and implement special schemes and programs for their development

Criteria for identification of PVTGS:

Government of India has adopted the term Primitive Tribal Group(PVTG) for the purpose of classification and identification of a tribe or a section of it basing upon the following main criteria .

- a. Relative physical isolation
- b. Stagnant or diminishing population
- c. Very low level of literacy
- d. Low level of technology associated with pre-agricultural stage (hunting, food gathering and shifting cultivation) of economy.

Dongaria Kandha



Dongaria Kandha is a sub-group of the numerically preponderant Kandh tribe of Odisha. They take the nomenclature from the place of habitation in the forested hill and mountain habitat and develop an island of ethnic culture and spoken language of their own. They are now found on both sides of the mighty Niyamgiri hill range which stands like conical top in the Rayagada district.

The bounties of Niyamgiri hill ranges provide them both livelihood sustenance and ethnic recognition to this most honored tribe. The area has a Mediterranean climate which is friendly to fruit growing. This natural endowment shapes the tribe as a race of ace horticulturist. They grow banana, pine apple and jack fruit abundantly in the slopes of the hill range. Dongaria Kandha is an

ethnic group .It is one of the major segments of the Kondh tribe known for their simplicity, agility and sensibility. They have a culture of corporate life. They help each other in economic pursuits. They share and care for each other in celebrating ethnic festivals and festivities. Religious ceremonies have communal bias. They are ideally hospitable, very candid in their dealings and incredibly straightforward. To the Dongarias, the nature is the greatest impeller, the lap of which provides the platform for mundane drama to be enacted against the odds of life vis-à-vis uncertainty principle of nature. Crime is rare and adulteries are rare.

The Dongaria Kandha, a significant tribal section is classified as a primitive tribal group. They stand apart from others for their famous *Meriha* festival, expertise in horticulture, separate dialect and colorful dress and life style of group living . Since they are found inhabiting on the hill tops and hill slopes, their neighbors name them as Dongaria but they call them

as Dongran Kuan or Drili Kuan. Thus, Dongaria is an exonym.

Some Dongaria families are living in the Kurli side of Niyamgiri hill and some other are living in the Parceli area of the hill. The total demographic enumeration comes to six thousand with slow rate of growth in their population. Dongaria men and women are fashion friendly. It is found in their elaborate routine of adornments. As cultural heritage they have skills of making arts and crafts. The inventory of crafts of the tribe falls into categories like ritualistic, utilitarian and personal crafts. Ritualistic craft is made in the service of rites associated with some beliefs and mystical idea. Utilitarian are crafted according to the needs of the people. Personal craft expresses the feeling and emotion of crafts men.

Description of the Crafts:

A Dongaria male wears a cloth called *kodi* of sixteen feet in length and one foot in width. It is wrapped



round the waist several times and then passed between the thighs so that one end hangs in front and the other end at the back. There is hardly any difference between *Drill* and *Kodi* except the length. *Kodi* is shorter than *Drill* in length. Some Dongarias use a shirt when they go out to the market or important work like the Govt office and marriage negotiation of the kin. A woman uses two pieces of clothes called *kapda ganda*, each of three feet in length and one and a half feet in width. The first piece is wrapped round the waist with a knot in front.

The second piece hangs around the waist and one end of it passes through the

armpit and tied at the back to cover the upper part of the body. Both men and women cover the body by means of a piece of scarf with embroidery work on it. Both men and women are fond of using ornaments, and sometimes it is difficult to differentiate the sex of a person from a distance. A wooden comb is planted into the hair knot on one side of the head. This is almost equal for both sexes. A tiny knife is used by the women at their hair-lock. Ear-rings and nose rings are used by both the sexes. A knife and an axe are inseparable companions of a male. A tobacco pipe either of bell-metal or wood is fixed at the waist so artistically by a man that it looks like a sort of ornament. The women use necklaces made up of beads and coins in bunches. On ceremonial occasions, the women wear waist bands and more earrings to look attractive.

1. Embroidery Shawl
2. Bead Jeweler -: Gold, Plastic, Aluminum, Glass,
3. Neck band -: Silver, Aluminum, Iron
4. Waist chain -: Silver, Aluminum,
5. Hair Clip -: Silver, Aluminum
6. Carved Stick -: Decorated stick, Wood.
7. Horn comb -: Buffalo horn
8. Musical Instrument -: Finger beating precision drum
9. Zeri -: Wine Port dokra

A. Embroidered shawl (Kapada Ganda)

Embroidery shawl is an ethnically unique textile production associated with Dongaria Kandh . The textile has cultural significance from the unknown tradition of cultural history of their ethnic community. The Dongaria girls are well versed with the tradition of the needle craft. They usually love to apply three colored threads for the craft signifying vibrant meanings with different kinds of motifs and design. The young bachelor Dongaria Khanda use it normally during special festive occasion. It is woven and offered by Dongaria spinsters to a boy who would be her potential life



partner. Dongaria boys' response to these calls through gifts is tasted through its acceptance or rejection. Every grown up girls is expected to a few number of embroidered shawls before she marries.

In recent past the shawl has had captive market strictly confined to Dongaria habitat. In course of time, the shawls attracted the attention of outsiders and the market has gradually opened up to the outside world for is anthropological merit. To make it effective marketable commodity in the present era of interconnected world, newer strategies become indispensable. The ethnic shawl needs market friendly changing strategies.

Suggestions for changes and modifications

1. Woolen threads may be used instead of cotton to make it as winter attire. Since winter clothing has growing sustainable market, the sale is expected to increase voluminously. The breadth of the traditional shawl may be shortening

to an extent so that it can be used as scarf by girls.

2. The motifs of embroidery may be transplanted in other things such as Handkerchief, Cloth pouch, Bag for good marketing provided it does not go against the cultural norms. The motif carried in embroidery may be used for salwar-panjabi, mobile cover, Pillow cover, Bed-sheet as value addition.
3. The motives of embroidery may be used on table spread, door screen, Computer clothing

B. Bead necklace (Mekadi)

Dongaria women are fond of ornaments. They used to

décor their head, neck, nose and ear with ornaments of varieties. These ornaments put together by women give an exoticness which is at once distinguished them other women of other tribe. Bead necklace is an ornament for the neck of Dongaria women. This ornament is an assortment of rounded brass globules and rounded colored glass particles, joined together by thread. Brass and glass globules which are joined one after another providing it an aesthetic sequence.

The brass globules are made by people of goldsmith origin by heat and hammer process. The colored glass beads are available in the local market. Dongaria women usually do collect the accessories in the weekly *haat* and thread it in beauty



full pattern of bead necklace. The bead necklace has captive market strictly confined to Dongaria Kondha communities. The exotic necklace needs value addition in the form of change of motifs for making it accessible to mainstream market for income generation to the Dongaria artisans.

Suggestions for possible changes -:

1. The present motifs and assortments of beads may be added with a pendent either of gold or silver or of a glass pendent of contrasting color. This would enhance its attractiveness.
2. Gold beads may be substituted in the place of brass beads for accessing mainstream market. The Dongaria motifs of using glass beads may be well kept for providing its ethnic characteristics.
3. Pearls beads may also be used with glass beads for catering to the contemporary demand of the end users.

C. Neck Band (Khagla)

Dongaria tribes people use neck band as an ornament men, women, teenagers are seen using it during festival times or in special occasions. The ornament provides them the ethnic identity contra distinguished from other tribe. Neck band is a piece of circular aluminum tube, with joining mechanism at both ends. One end has the hook, and the other end has the mechanism to hold the look. When the hook is fitted with the mechanism, it completes the round ideal for the neck.

The ornament has captive buyers confined in the Dongaria ethnic community. It is crafted by non tribal artisans from by heat and hammer process. Presently the neck band and its use fall victim to the exodus of various fashionable items to be used in the neck. The craft needs through overhaul in its design and use of metals, for its revival. Tubular structure of the neck band may be changed to a flattened one with aluminum replacing silver. In way of value addition the neck band may be filled with colored glass at the hanging ends. If these innovations are brought about in the leady of the traditional jeweler the prospects of markets of neck band is possible.



D. Waist Chain (Antta Suta)

Dongaria Kandh women use waist chain both for utility and decoration. Utility being to tighten the under wear garment in variably a *Kapad ganda* or embroidered cloth. The ornate motifs of the waist chain meant for embellishment of the wearer. The waist chain is crafted by non-tribal known as *Kansari* . The metal for the waist chain is either aluminum or brass with designs of various forms. It is part of the ethnic apparel setting. The use is found lessening with Dongaria women who opt for modern dress code.

The revival of the craft needs series of innovations with use of metals, and squinted change in design format. Ideally silver or gold coat may be used for the changed waist chain. Decorative pendants may be fitted on the front side of the chain. Other designs may be also filled or sides of the chain.



E. Decorative Bracelet (Paza)

Dongaria women and men use decorative bracelet on their wrists. The unmarried both sex used to it. The widows and married women were ritually forbidden to use it. It is a flattened metallic structure with ornate motifs in between the two borders. The wearer joins the two ends of the bracelet on her wrist by mechanism of hinges. Dongaria married women do use it during festival time or on ritual occasions. The use is in vogue widely among the women of the community.

The possibility of wide marketing of the bracelet is possible if required renovation is made in the use of valued metals and change in the designee format. Brass may be changed to either gold or silver. The ethnic design may be



kept intact for giving it an ethnic brass.

F. Horn Comb (Coma Cacia)

Of all the items meant for decorating body, the horn comb finds prominent place among the luxury accessories of Dongaria kondh . Both men and women do use it especially for decoration of the head part. They comb their hairs with the help of the self crafted combs. Additionally they love to keep it on their hairs with the comb fitted in to the hair of the men and on plaited buns of the women. Buffalo horns are ideal for crafting the combs. They make it small sequences out of the cut horn and serrated it bringing teeth to the comb.

Dongaria combs needs innovation through decorative ways which help spread its marketing propensities. The innovation if any may copy the designs of the plastic combs available in the present time. Holding handle may be carved for the user. Thick and thin pointed teeth may be serrated for



variety use. The comb with sequined modification may be used for device for use in acupuncture treatment.

G. Musical Instruments:

Like other music loving tribes Dongaria kandh love to create and make music. The locale of the tribal area are having with sky kissing mountain range in the rear and distance , the wild

blossoms , the sweet songs of rapids and rills above all the chirping of birds in the morning and evening bring the ambience of a musical world . The music friendly Dongaria wants to capture the enticing sequence musically by playing indigenously made musical instruments. Bamboo made blow air pipes of different seize and percussion drum



are the prominent musical instruments made by the Dongria people.

They make flute by available Bamboo reeds. It is a blowing musical instrument. It produces seven tunes. Dongria uses also percussion drum. They use the hollowed salap trunk by clothing it the skin of the buffalo on the open ends of the truck. For giving tension to the clothed leather they use leather rope for this purpose. The two musical instruments are used by the ethnic people. One can substitute metal cylinder for the purpose of percussion drum. The flute needs no innovation. It may be embellished at best for the purpose show and decoration.

H. Hair Clip (Jat Purika)

Dongria people both male and female use hair clip to hold the long hairs in a definite pattern. They use more than one hair clips for this purpose. Earlier they use aluminum and coated iron clips, crafted by non tribal artisans. In the long past they use hair clips made out the bamboo splits and designed and crafted by them.



If the bamboo hair clip craft is revived with required innovation in style and design market can be created. For this craft market is present in hide from due to the reason that people prefer natural objects to metallic ones .

I. Carved Stick (Kulumunda)

Carved sticks used by Dongria meal is a

multipurpose stick. It is a long rolled one with pointed wooden part. Before to the pointed end ,the neck of the stick is craved with ethnic motifs . The male people use it on their outings in to the far and near. It supports climbing steep hills. The pointed tips are used as weapons of offence and defiance. Sometimes but rarely it is used as the digging sticks.



Lanjia Soura , Putasingh, Seranga



Introduction

The Souras are one of the most ancient tribes of India. Frequent references to the tribe are found in Hindu mythology and classics of ancient India. They find mention in the Sanskrit literature, the epics, the puranas and other religious texts. They are known by various names such as Savar, Sabara, saur, sora, etc and have a racial affinity with the proto-Australoid stock which is dominant among the

aborigines of central and southern India. Their dialect called sora, comes under the Austro-Asiatic family of Munda group of languages. They are widely found all over Central India comprising Bihar, Odisha, Andhra Pradesh, Madhya Pradesh, Maharashtra, and West Bengal.

The Saora is also an oldest known major tribe of Odisha. They are found all over the State but are



largely concentrated in the highlands of Gajapati district and Gunupur subdivision of Rayagada District forming a contiguous territory i.e., Saora country. According to 2001 census the total population of the Saora in Orissa is 4, 73,233 i.e., 5.81 percent of the total tribal population of the State. Numerically they are the 5th largest tribe among 62 tribes of the State. Their sex ratio comes to 1007 females per 1000 males. Their level of literacy is 40.13 percent i.e., 56.74 percent for males and 25.74 percent for females. Between 1991 and 2001 Census their population have registered a growth rate of 17.28 percent.

Lanjia Saora constitutes one of the primitive sections of the Saora tribe. They are so called by their neighbors for their distinct style of male dress in which the long and narrow strip of male loin cloth is worn in such a fashion that both the red embroidered ends hang down in front and back like a tail (lanja). Occasionally a man wears a bead necklace. The traditional

dress of Saora women is a coarse waist cloth with gray/red borders about three feet in length and about two feet in breadth which hardly reaches the knees.

In chill weather she covers the upper part of her body with another piece of cloth tied at the back with a knot. Saora women do not use too many ornaments. They wear a few bead necklaces, metal neck rings, round wooden plugs in ear lobes, spiral rings made of brass, bell metal or aluminum in the fingers and toes, little rings in the alar of the nose and metal anklets. These are purchased from local markets.

Lanjia Saora, besides their traditional style of dress and ornaments and dialect, are distinguished by certain other cultural traits :-

- Their women greatly enlarge their ear lobes to wear rounded wooden pegs and have a characteristic tattoo mark down the middle of the forehead.
- Have scattered housing pattern on hill slopes.

- Install the village guardian deities represented by wooden posts at the entrance of the village.
- Pursue shifting cultivation and ingeniously prepare stone bounded terrace fields with inbuilt water management system for paddy cultivation.
- Have their typical traditional labor cooperatives, ansir, for helping each other for strenuous and labor intensive works.
- Have no clans but lineage organization called Birinda .
- Have male and female shamans to serve their magico –religious needs.
- Famous for their attractive wall paintings, Idital .
- Observe Guar, the secondary burial ritual to commemorate the dead by sacrificing buffaloes and by erecting Menhirs.

The Lanjia Saora thrives on a subsistence economy founded on land and forest.

Traditionally they were hunters, food gatherers and shifting cultivators. since generations living in hill slopes and mountain terrains they have been deriving nourishment from the resource bases of the hills and forest in multiple of such ways satiating small needs and making a bar minimum living up until the time the hilltops and hill slopes were having verdant forest growth , the Saora were exploiting the hills and swiddens with mirth and furry . Swidden cultivation was their way of life with the depletion of forest growth and the under woods , swidden cultivation did not pay dividends and the Saora started preparing terraced fields by stone bonding method in an ingenious way .

The subsistence economy of the tribe rests on slash and burn and terrace cultivation. It is supplemented by seasonal forest collections, wage earning , occasional hunting and fishing . Among many landmark features of their socio-economic life is their traditional system of labor cooperative –ansir- that

ensures them labor supply for labor intensive operations like swidden cultivation, house construction, terrace making and cultivation, and other community activities in the village .

The Lanjia saora are generally self sufficient in meeting their minimum needs and they procure few items from external sources. The sources are local hawkers, peddlers, weekly markets and towns. They also trade or barter their surplus produce to these sources. A number of weekly markets sit on different week days in and around the Saora country. They love to visit those markets to trade their products and buy their necessities like salt, chilies, tobacco, dry fish, cosmetics, clothes, etc. Market day is a holiday for them. They get an opportunity to meet their friends and relatives and spend happy times together.

Apparently there is hardly any tribe who has such complex religious beliefs and practices and such elaborate and dynamic

pantheon of countless deities and spirits both benevolent and malevolent as that of the Lanjia saora . They are worshiped with fear and anxiety and offered sacrifices to provide safety and wellbeing of the people . Religion permeates all aspects of their life.

Sonnum or sunnam is the general name for the Saora deities and spirits. They have no concept of a supreme deity. In different parts different gods are considered supreme. Moreover, there can be no standard catalogue for these gods, for the list continually changes as new ones are introduced and old ones forgotten. But all the varied aspects of their environment are associated with some god or other. The gods differ from one another in composition, function character and nature. Some are benevolent, some neutral and some malevolent.

All these gods and spirits make constant demands on the living. Those who die in the house appear in dreams and demand certain offerings. Sometimes devil

spirits enter cattle sheds and make cows and oxen ill in order to make their displeasure known. If their demands are not met they can cause harm.

Malevolent spirits are therefore more cared for than the benevolent ones. In this mystic domain of man nature and spirit complex, there are very important intermediaries between humans and supernatural's. They are shamans both male and female, called Kudan and Kudan Boi respectively. They act as diviner cum medics who can establish direct communication with the unseen world in a trance and cure illness and ward off mishaps and misfortunes caused by the wrath of evil spirits. Interestingly every shaman has a female tutelary and every shamanin has a male tutelary. The relationship between them and their respective tutelary is the same as that between husband and wife. To keep the gods and spirits in good humour the Saora make their famous wall paintings, or icons know as *italans*, initial or idital inside the house. The icons, which

contain sketches of human beings, airplanes, cycles, plants, animals, hills, forests, sun, moon, etc., are very difficult to understand.

An icon is painted to flatter and please the gods and ancestors so that they may spare members of the concerned family from their invidious attention.

Periodically an icon may be repainted or replaced by another depending on the circumstances and the conduct of the god or ancestor. These unique beautiful wall paintings expressing the unique artistic talents and skills of the Lanjia Saora and are done by the artists who may be a shaman or anyone who knows the art . To appease the unseen, the Saora perform many ceremonies festivals and rituals. The ceremonies and rites connected with child birth, marriage and death are observed by individual families, whereas those relating to various agricultural operations, and the biennial or triennial secondary mortuary rite Guar (laying of stone slabs in memory of the deceased)

are observed by the village community . Performing Guar is an expensive affair involving sacrifice of buffaloes, drinking, dancing, feasting, and entertaining friends, relatives and villagers. While the shaman conducts the magical rites, another religious functionary called Buyya, presides over agricultural festivals.

The Lanjia Saora is a very artistic people. Being children of nature they derive inspirations, ideas and ingredients from their natural environment for their creations. Their artistic talents and skills find expression in their colorful and enchanting wall paintings, dance and music. Every Saora is a musician who can coin a song instantly and sing it. Both women and men cultivate the art of dancing and singing as a matter of natural habit. In their songs, one can find a great deal of humor, romance and melody in combination of the words. Lanjia Saora dance creates riot of colors, rhythm and music that fills their sylvan surroundings and echoed in the hills.

Men and women dance together. The dancers and musicians including pipers, flutists, violinists, gong players cymbal players, drummers, etc advance towards each other in alternation to the rhythm of the music. Their dance costumes are colorful. Men and women dance wearing colorful attire with white fowl feathers on their heads and holding peacock plumes in their hands. Men tie turbans of colored silk or cotton and wrap a long piece of the red cloth around their chest. While dancing they carry sticks, umbrellas, swords, other implements and blow whistles and make peculiar sound. They play a variety of musical instruments such as of drums of various sizes, flutes, pipes, cymbals, clarionets, gongs, rasps and string instruments.

The drums are of three types kettle drum, double membrane drum and large drum . There are also brass cymbals, pipes and clarionets , brass gongs and hide gongs. The noisy percussion instruments are usually used at certain agricultural festivals.

Fiddles are popular at weddings. There is a two stringed fiddle consisting of a bamboo stem with half a coconut shell serving as a resonator. It is played by running a bow across it. A second kind of two stringed instrument, somewhat like a guitar, also has a bamboo stem, but her the resonators are two gourds. A third musical instrument, very popular at weddings, is a rasp. This is made from a segment of bamboo and has a slit cut longitudinally down its middle portion. The slit is corrugated, and when scraped with stick emits a grating sound.

Ethnic Arts and Crafts

Saora people have well delineated material civilization. In the evolution of material culture the tribe has significant contribution. It is amply shown in the pursuit of their agricultural operations and also in their use of arts crafts. They have a well developed tradition of painting no less insignificant than the Warli paintings tradition of the Warli tribe of Moharastra. The Arts and crafts of Soura reflects the richness

of their evolving culture. It is beauty and utility put into one. Earlier it has a captive market confined strictly in the Soura community. Presently, it faces stiff competition with the mainstream basket of crafts. The revival of crafts needs modification and value addition for its marketing.

1. Idital
2. Beads jewelry-: Aluminium, Sliver, Plastic
3. Metal jewelry -: Sliver,
4. Ear ring-: Sliver
5. Serial ear ring-: Sliver
6. Neck band -: Sliver , Iron,
7. Long Neck chain -: Sliver
8. Hair pin -: sliver, plastic
9. Metal wine container -: Brass
10. Art textile
11. Back head band-: sliver
12. Musical instrument

IDITAL

Soura has evolved a unique painting tradition. The painting has well delineated structure with ethnically meaningful texture. The



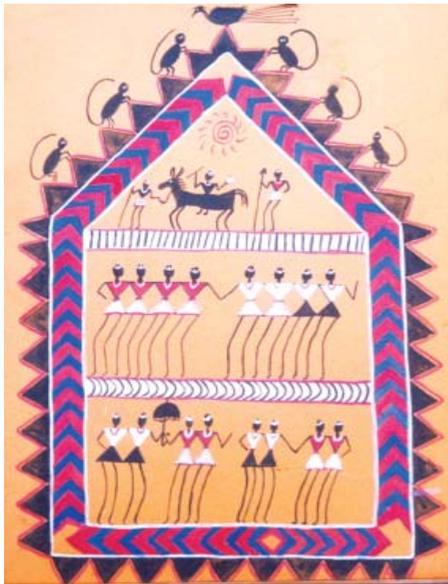
structure of the painting shows a clearly demarcated canvas with blood brush strokes. The painting images comprising men and animals developed on triangles with its various positions .male being represented by single triangle tapering down like a carrot while the two triangles pointing to each

other at the centre represents woman . The use of color and brush is developed on indigenous sources. Soura painting is essentially vested in nature. It is offered to malevolent or benevolent spirits to please them so as to ward off evil influence in the mundane world.

Verrier Elwin records more than 50 Idital panting forms in the Soura land. These are RAUDA SUM, IDAI SUM, IDAI BOI, EDAR MAR, ILDA BOI, UIN SUM, ANGAI SUM, LAB SUM, RANGI SUM JADA SUM, JANAL SUM, APADUR SUM, RATUD SUM, DURIPUR SUM, GALBID SUM, IDSAR SUM, JODI SUM, SAIB SUM,

CLA SUM, LAJPAPUR SUM, KURUPAR, GUNGU PUR SUM, ANGANSIM PUR, SURENDAPUR SUM, JANGEDA SUM, NANNDUR SUM, TANEIPUR SUM, APADIBPANDA, KARJYA, GUAR, BANO PUR, ANIMAN, PANKULI SUM, GANGA PUR SUM, SIDANG PUR, TETE PUR, KAMABUUSUNG, KITTING SUM SARGAISAN, PURPURAI, SALADA SUM, ANAP SID SID, MADUSUM, KUNAM KUNAM SUM, NAMKUR, GARULPUR, KURUALPUR, ANAMDAPAR LUNGAR SUM, JANI SUM, SARPAL SUM.

There is painting offering for the rain god for good rain to start the agricultural cycle. Painting for bumper harvest and painting for good kill in hunting expedition is also there. They use rice paste for white color and a cru shed piece of twig as the brush due to its religious sanctity a designated man used to paint the idital in the inner wall of one's house. The trained artist used to paint it in a stage of delirium. Soura paintings have made its presence felt in market. The demand for the painting is growing day by day. It has a better prospect of income generation propensity if the canvass of painting gets diversified medium.



The structure of the painting is the mundane world *vis-à-vis* non ethereal world. The ethereal man seeks always the help of the help of the invisible forces by way of appeasing hem for living a trouble free life. The power is there to ward off evil forces so as to get bumper crops for their food security, to get good kills in their hunting expeditions. He prays also with offering of paintings to different God and Goddesses of Soura pantheon for blessing them for each worldly pursuit.

The mundane man seeks always the help of the invisible forces by way of appeasing them for living a trouble free life. It is to ward-off the evil forces so as to get bumper harvest for their food

security, to get good games in hunting expedition. Soura ritual head on behalf of the community prays the supernatural entities with offering of paintings to different figures and figurines of God and Goddess to derive blessing for each of their worldly pursuit. The texture of painting is of natural objects. The sun, moon, mountain are the recurrent images found in the Soura painting. They are always found painted in the upper reaches of the canvas. Below it the terrestrial world is seen painted. The pursuits of agriculture the hunting expedition marriage and funeral procession and many other paintings allied to Soura life cycle are placed in the four walls of the canvas.

The motifs of the Soura paintings are associated with appeasement to celestial bodies. Their magical spell is believed to be concluded with miracles. It describes the occultism treatment in Soura paintings and brings in a new genre of tribal painting with well delineated structures use of

geometric forms and other stylistic innovations.

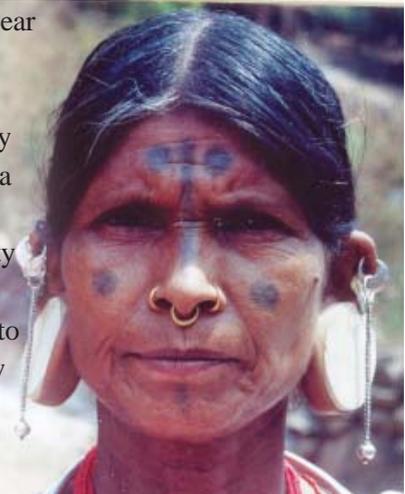
Metal Jewellery

It is essentially ornaments of the ear used by the women of Soura community. The metals used are either of aluminum, silver, or plastic. A Soura woman fixes a pair of metal jewellery on the upper helix of the ear with hanging chain that dangles beneath the ear-lobe. This ethnic ornaments needs change of design and motifs for wider acceptance among the mainstream people. It is further suggested that gold may be used keeping its traditional motifs of Sours for vigorous marketing.



Serial Ring on the ear

Soura women use serial ear ring made out of silver, aluminum. It is an ethnic jewellery. It is crafted by local artisan for the Soura community. The earring demonstrates the ethnicity of the people. The use is now dwindling as young to the serial one. It has now antique value. There is less chance of its marketability.



Neck Band/ Ring

It is a circular ring made out of aluminum. It is slender aluminum pipe made in to a ring shape . Both men and women used it. It is an ethnic ornament. Presently it use is Soura dwindling as young Soura people prefer it any more.



Hair Pin

The pin is either a piece of aluminum string or iron which is made to bend like a 'U' of the English alphabet. The user normally women insert the two shafts of the pin inside the hair leaving the body of the pin to keep the dressed up hair from disheveling. Presently the same kind of hair pin is used by the school going girls. The hair pin of Soura needs further embellishment for its marketing elsewhere among the main stream people.

Art Textile

The daily wear of Lanjia Soura male is a decorated fabric at the both end of a long cloth. The cloth is woven by non tribal weaver for the Soura people. The elaborate artistic work made on clothes with red color in the significant paint. The male members wear and its ends locally known as *pallu* are seen hanging in the front and back side of the user.



Back Head Band

Soura women use back head band in her elaborate hair dressing on the back side of their head. The head band has



beauty and utility. Beauty is expressed in its dazzling white color where as the head band keeps the lick portion of the dressed up hair in its tightened position to provide symmetry and fashion.

The use of the back head band is unique among the Soura two men which are not seen among other women belonging to other tribes. This motif can be used elsewhere for its marketing. The nontribal artisan use silver for crafting it by heat and hummer process. One can see its use replicated among school going girls belonging to non-tribal people. The required advertisement, dissemination of vital information is to be imported for its marketing.

Musical Instruments

Lanjia Sauras are music lovers. They have elaborate systems of musical instruments, sometimes played solo or in concert as per the demands of the music to be produced. They play variety of musical instruments. It includes drums of various sizes and shapes, flutes, pipes, cymbals, trumpets, and blowing and string instruments. The drums are of three types, they are



small single membrane drum, double membrane drum and large drum.

On different occasion they use brass cymbals, pipes, brass gongs and lather gongs. Fiddles are popular at weddings. There is two stringed fiddles consisting of a bamboo stern with half



coconut shell serving as a resonator. It is played by running a little bow across the waxed string. A second kind of two string instruments – *Swrangi* also has bamboo stem where

two gourds fitted into the instruments act as the resonator. A thin musical instrument called rasp is played at wedding. It is mechanism of split bamboo with corrugated sheet, when

scraped with stick, it emits a grating sound. All these musical instruments have rich anti quaternary value. It offers tempting attraction to the overseas tourists for marketing.

Kutia Kandha of Belghar and Balliguda Area



Geographers consider the Kandhamal hills in the Kandhamal district of Odisha as forming the northern extremity of the Eastern Ghats. However, other consider the Similipal massif lying to the north-west of the Kandhamal hills is the northern limit of the Eastern Ghats. Several tribal communities are

inhabiting the Eastern Ghats of Odisha. Kandha tribe is one of them. Kandha is spelled differently such as Kandh, Kondh, Kond, Kondh, and so on by different people. About seven million tribal people of 62 ethnic groups settle in the forest areas of Odisha. Kandhas are the second largest tribe in India.

Kandhas generally distributed in Kandhamal , Rayagada , Kalahandi , Ganjam and Gajapati districts of the state . There are many Sub-tribes of Kandha such as Dongria , Malua, Jharia , Desia, Pengo, Nanguli, Buhar, Boda , Kutia and others. The Kandha tribe can broadly be divided into three broad groups - Kutia, Dongria and Desia Kandha. Originally all the Kandhas inhabited in the hilly forest areas. Due to deforestation, urbanization and socio-cultural changes, some Kandha families have come closer to urban centers and settle in the plains. Many still remain in their traditional land in hilly forests.

The Kandhamal district is numerically preponderant by the Kandha tribe. The district is renamed after the tribe. Desia Kandhas are very common in this district. The Kandhas of Kandhamal district are widely documented for their tradition of human sacrifice to what they call it *meriha*. The sacrifice was with a belief to harvest bumper crop from their turmeric

farm. The Dongri Kandhas are a major sector of the Kandha tribe.

They are mostly confined in a contiguous area of the Niyamgiri hill range. It covers some portion of Bissam- Katak, Muniguda and Kalyansingpur block of Rayagada district of Odisha. Their total population is about ten thousand, out of which about 6,500 are found in Rayagada district. They are comparatively reticent in nature .They use brass jeweler on their nose and ear. In most of the families, the wife is older than her husband. The Dongria Kandhs women are more sociable and active than the men.

Kutia Kandha, a primitive tribe, predominately found in Belghar , Guma , Lankagarh, jhiripani Gram panchayats of Tumudibandh block and in Subarnagiri area of Kotagarh block of Kandhamal district . Little work has been done on the ecology of the Kandha tribe of Odisha. Therefore, the information available on the Kandha tribe is fragmentary in nature. The Kandhas are

medium stature people with brown to dark brown skin color. They possess a broad head with a wide nose.

Hairs on body are scanty. They speak Kui language which is of Dravidan origin.

Generally the Kandhas settle in few numbers in a residential site. The low population in the hamlets is the characteristic feature of Kondha tribe adopted to forest ecology and mostly depend upon the forest resources for their livelihood. Demographic distribution of Kandha reveals that greater section is in the age group of 15-40. The decrease in population beyond 40 is attributed to mortality. Due to scarcity of food the Kandhas suffer from malnutrition and starvation and ageing process starts at an early.

The average literacy rate is very low. Some case studies revealed that it varies from 8-14%, while it is 43% and 20 % for male and female Kandhas respectively. Kandhas generally live in two roomed thatched house. No particular pattern is followed while constructing

the huts and the houses are mostly sparsely scattered. Kondha house is opened to the front outside and a few to back inside too. A narrow verandah is left in the front side of each house. Huts are thatched with paddy straw thatch grass sago palm leaves along with bamboo sticks. There is no age bar for marriage. Girls are generally declared fit for marriage after attainment of puberty. Marriage among Kandhas takes place between both closely and distantly related exogamic clans. Newly married couples are allowed to stay in a separate houses known as “*dhangada Ghar*” .

Family planning is insignificant among Kandhas and the interior Kandhas use traditional drugs for family planning and abortion. However, modern methods are also administered by the bit elite Kandhas. On an average monthly income of a Kandha family is about one thousand.

The Kandha women are equally participative along in the economic front of the

family. She is responsible for doing household activities such as cooking, cleaning and plastering of the walls and floor of the house and fetching water. Besides, she goes to forest every day to collect forest products including fire wood. Modernized Kandha girls although go to school their representation gradually declines at high school level.

The female folk undergo tattooing at the age of 9 or 10 years. Kandha believes in natural power and worship God and Goddess locally known as *Penu* in different occasions during the year. The magico-religious beliefs are also attached to agriculture and health of the Kandha community.

In month of January Kandha villagers collectively observe *Tuki Mara / toki parav* festival and the astrologer-cum-ritual head locally known as *Disari* worships to Earth Goddess(*Dharani Penu*) by sacrificing a sheep. *Ghusura Puja* is also observed collectively in February. In this festival

Jani – another ritually important person who offers sacrifice to supernatural objects worships *Dhanri Penu* by sacrificing a pig. The Chaita Parba festival is observed with much pomp and ceremony in March. Sacrifice of animals such as cow, sheep, goat, and poultry and offering of liquor to village deities are the common practices done by the priest for community well being for good health, better crop and healthy environment.

In April *Am Nua* and *Kandu/Bhaja Parabs* are observed both individually and collectively. The *Jani* worships the village deity by sacrificing a fowl. During the monsoon before the seeds are broadcast in the podu field *Bali Parab* is observed for a good harvest. Dishari performs the Puja before the village goddess. Similarly, *Nel Penu* is worshipped in hills by *Jani* before the sowing operation by individual families. Before the first eating of finger millet and paddy, village goddess is worshipped by *Jani* by

sacrificing a fowl. Most of the Kandhas live in hilly tracks with forest cover. The Kandhas are economically backward and most of them are below the poverty line. They are mostly illiterate conservative in nature and landless. They depend upon wage labor or on the non-timber forest products for their sustenance. Besides agriculture is another important occupation of the Kandhas. Generally from morning till evening all members of the family go out to the field to work or to the jungle for the collection of NTFPs. Young unmarried boys and girls engage themselves in singing and dancing. Kandha women are reasonable, effective home managers and responsible more than their male counterparts. Kandhas do not have any specific occupation. Some of them are proto-peasants and supplement their needs from resources like forest and labor market. However a few have started moving up in socioeconomic ladder due to educational development. Most of them

depend on daily wage and / or small cultivation. In forest areas collection of NTFPs in all seasons is a common practice.

Art and Craft of Kutia Kandha

The Kutia Kondh women wear ornaments of various types. Some of them have gone out of use and some are still being used. *Kapa sikiding* and *Kasada mada* are made up of an alloy of iron and brass mixed together. These hair pins have gone out of use but these are being preserved as valuable old ornaments. The women wear rings both in fingers and toes of both the limbs. The ornaments used for fingers in hand are called *Kaju mudi* and the toes *Kalu mudi*. The rings are made of either silver or copper. Rings are also used for nose. The lowest rings of the ear lobes are made of gold while those used in the upper lobes are made of brass.

In some cases more than a dozen such rings are found to have been used in each ear. As a woman grows older she uses more and

more of such rings. Both unmarried and married women are found wearing a waist belt ornament made of silver or alloy. Many women are found wearing four to five or more of such belts around the waist. One place costs about Rs. 100. They get this ornament done by the goldsmiths at the time of their visit to the Kutia villages. The *kagda* is a rounded single piece with a hook at one end to be inserted into a socket at the other end. Women, both young and old, are found wearing such ornaments in large numbers around the neck. Bangles of various kinds made of glass or brass are preferred by the Kutia women. A description of some typical ornaments is given below.

Beads jewellery

Kutia Kandha people use extensively beads jewellery for their adornments. The beads are glass, aluminum or silver made and are put together in assortment. The women of the tribe irrespective of marital status wear it on their neck. The Kutia women collect different beads from the



local markets. They haft the beads in beautiful patterns during their leisure time. They strictly make it for their personal use. Rarely do they sell it in the market. Non-tribal artesian used to make the beads of different kinds by using heat and cold process. Glass beads are manufactured in the glass factory. Presently, the use of beads necklace faces problem of marginalization when Kutia Kandha women opt for gold or silver laced ornaments made out of white metals. Some of their traditional crafts are virtually vanishing. In order to rejuvenate it, some kind of value addition becomes necessary.

Metal Jewellery

Metal jewellery is another prominent class of

ornaments found used extensively by Kutia Kandhs women. Generally ornaments for ear, nose, neck, toe, fingers are made of brass or aluminum metals. Non-tribal artisans used to create designs for them and the crafted these ornaments by using charcoal heat and process of gentle hammering. The

non-tribal artisans are well aware of the ethnic motifs of the acceptable designs. They also use the same metal far designing the bracelets for Kutia women.

All these traditional ornaments are now getting marginalized. Younger generation people are going increasingly for non-ethnic ornaments and jewellery . There is shift in choice for design and substance. This state of affair puts stress on the traditional system of design and its circulation. Now these ornaments have antique value. Buyers from overseas countries come to buy the products being attracted by its antiquarian value. There is scope to save the ethnic ornaments



from its outright non –use and marginalization. The material displacement is likely to displace the indigenous skill and knowledge. For retrieving its status, culture specific value addition changes in design and substances become unavoidable of the hour.

Jewellery of Herbal Seeds

Kutia Kandha people use Jewellery of herbal seeds. The jewellery is an assortment of herbal seeds of medicine qualities. A particular exotic truth is found in the tropical forest region where Kutia Kandha used to live in cluster. They believe that the touch of bare seeds of the tree has magical as well as medical effect on the body. It cures various kinds of flu related throat irritation diseases. Some believe that the seeds have the power of curing bronchitis bronchial asthma. The herbal seeds Jewellery have the prospect of good market segment. At times, people do adopt herbal medicines so as to do away with available modern medicines with chemical reaction and side effects. In order to push its market, sensitization of the product with certain kind of advertisement and value addition is required. So far these trees are found grown in the forest, around which the people have faith, attempts may be made to nurture the trees of medicinal value in plantation mode.



Tobacco Container

Tobacco container is a handmade device to store tobacco powder. The Kutia Kandha people make the cute crafts. They use locally available bamboo pots of particular quantity for this purpose. After processing the bamboo, they design beautiful patterns on the outer side of the cut bamboo pots.



Adult Kutia man and woman of certain age keep a container with them. Now with the availability of portable and unbreakable plastic and metal containers, they no longer use the traditional natural ones. These results out the eclipse of the intricate design and art impressions embedded on the bamboo pole. As the focus is on the art on the bamboo tobacco container, the art form can be redesigned on crutches and support-sticks used by otherwise challenged person. These sticks will have prospect in markets.

Traditional Combs

Kutia Kandha people are well-known for their comb making. They use the splits of seasoned quality bamboo poles for crafting the combs. By using indigenous



methods and simple technology they bring out the dentition of the comb. They design the body part of combs with very intricate arts. The combs are used principally for hair dressing. Both men and women do use it though it is used extensively by the women.

With the inflow of plastic combs of various shapes and sizes into market, the indigenous comb making tradition of the artisans of this community is at the margins. The non-availability seasoned quality bamboo also comes on the way of traditional comb manufacture. It is another impediment against their art and crafts. To keep the comb thriving in the contemporary market, design and quality of ethnic products needs to be regulated as per the demands of the contemporary markets.

Art-Textile



Kutia Kandhas have the ethnic tradition of using art-textile. Art-textile refers to the needle works they do for embroidering beautiful patterns on the *pallu* of the shawls. They procure the shawls from the local markets from non-tribal artisans to surface their art form on textile materials. But they go far the embroidery works in group as and when they have leisure time. Kutia Kandha women are socialized and indoctrinated to acquire the skill through their seniors. It is in fact a hereditary calling with them.

The art-textile has the prospects of market. It needs change and modification her and there for giving it push in the market. The length and breadth of the shawl needs to be changed catering to the choice of the buyers from the mainstream markets.

Hair Clip and Head Clip

These are exclusive used by Kutia Kandha women. They normally purchase it from weekly market. The



ethnic names of Hair clip and Head clips are *jidparing* and *beri* respectively.

Musical Instrument

Kutia Kandha people use percussion and blow pipe instruments. These musical instruments are made by them using local resources. *Basi or Hnte* is the prominent one in the blow pipe series. Drum, Dela, Changu are some names of percussion drum, they use in festivals and festivities. It has a captive market strictly confined to their ethnic community.



The Bondas of Khairput, Malkangir



In the wild and remote mountainous country located towards the south –western tip of Malkangiri highlands and north-west of the river Machkund in Malkangir district lives a unique tribe noted for its fiercely independent spirit. The tribesmen identify themselves as *Remo*. Their neighbors call them 'BONDA' Found nowhere else except

in those 32 villages confined to 130 sq. K.Ms of hill area in the Khairput Block, the Bonda tribe as a whole represents a little changed tribal society with ancient typical cultural characteristics. They are a few in numbers. This tribe may be termed as a traditional culture retainer. It has successfully retained the distinctive features of its culture, chiefly due to its geographical isolation and also perhaps due to its stubborn and independent spirit.

In the remote highland country within mighty Kondakamberu ranges of Eastern Ghats rising on the eastern side of Malkangiri district lives the brave and beautiful human race called Bonda. Hardy highlanders as they are the sparsely inhabit the river Machkund confined within the group of high hills named after them- the Bonda Hills . In the lap of nature amidst rolling hills and tropical forests, the Bonda habitat a wild and picturesque territory rich in flora and fauna lies at about an altitude of 3000 ft above the sea level. Their

neighbors call them 'Bonda'. But they say they are 'Remo' the Man. Their unique style of personal appearance distinguishes them from rest of the world. Bonda men wear a narrow strip of loin cloth . It is the women's attire that is so remarkable. A taboo backed by legends prevents women against clothing themselves above the waist. They make up this very patent deficiency by wearing a mass of brass and bead necklaces and by large heavy circular collars (nack rings) of brass and aluminum. These ornaments cover the breasts and hang down to the navel.

Hill Bonda settlements are situated on high level lands such as hill tops and hill slopes surrounded by bounties of nature. Access is difficult through zig-zag hilly tracks. The villages may be large and small. Large villages often have small hamlets around. Within the village there are n regular streets and the house are scattered adjacent to each other. The village meeting place 'Sindibor' is built at a

convenient location within the village. Girl's dormitory house exists either at the middle or at the end of the village. The shrine of Hundi, the village presiding deity is found at the entrance. Patkhanda Mahaprabhu, the creator and the Supreme God is represented by a long sword kept in a banyan tree in Mudulipada village. Perennial hill streams flowing close to the village are used as so0urce of water. Little away from the village lies village cremation ground.

The Bonda live in small thatched huts . The walls are made of bamboo frame plastered with mud and cow dung . Walla may be painted with colored earth. the roof is thatched with a kind of wild grass called ' Piri' some people are using titles, tin or asbestos sheets. Some houses have a wide verandah in front or around. This serves the purpose of sleeping and gossiping. This may be open or enclosed with mud walls. The entrance door is often made attractive by wood carving and wall coloring. The interior room is partitioned

into sleeping cum cooking and store. Domestic articles are scanty only to meet the bare necessities. There are a few earthen ware pots, bows and arrows agricultural tools. The domestic animals, like cows, bullocks, buffaloes, goats, fowls are sheltered in separate sheds either attached to or little away from the house. Some Bonda homesteads are enclosed within fences made of bamboo wall like a kraal . A kitchen garden is raised in the backyards or in the vicinity. Here fruit bearing tree, like jackfruit, mango, guava, lemon are planted and a variety of seasonal vegetables are grown. It is protected by bamboo wattle fencing.

In the rugged terrains around their habitat the Bonda toil hard to eke out their living. Primarily the Bonda are agriculturists. They practice shifting cultivation extensively. Here they grow cereals, pulses and oilseeds, such as – kangu, suan, jana, oats, black gram, maize, niger. Irrigated and terraced paddy fields are used for

cultivation of paddy by transplantation method. In the Bonda are one can notice perfect blending of *podu* cultivation and settled cultivation, broadcasting and transplantation, mono-cropping and multi-cropping, which appear to be unique. In their kitchen gardens they grow maize, tobacco, fruits and vegetables. Their livelihood is supplemented by animal domestication and seasonal forest collections. The Bonda come down the hills in different week days to visit the weekly market in the adjoin plains held are Mundiguda, Kudumulguma, Govindpally, Mathili, Lamtaput, Onkadely, Khairput, Panasput,. Here they come in contact with the outside world. In weekly markets they sell or barter their surplus agricultural produce, minor forest produce and brooms and procure their provisions.

The market transactions are done mostly by Bonda women. Besides, they meet their friends and relatives from villages far and near and enjoy happy moments while relishing the taste of

sweets and snacks from the food stalls. These markets sit during day time and before sun set they return to their home in the distant mountainous areas.

Bonda speak a language of their own that belongs to the Asiatic language group. Yet, the tribesmen exhibit great differences in appearance, customs and traditions from their close linguistic cousins. .

Some of the most striking features of the tribe are spirit of independence and sense of freedom, rude and ruthless manner of expression, frankness bold in expression, organization of youth dormitory, excessive addiction to palm juice/ liquor and unconventional dress pattern. Bonda men are courageous and daring. They derive their identity from their arms, such as bow, arrows, long knife which they always carry and sago palm –liquor which is their most favorite drink. They often become violent under spell of intoxicating effects of such drinks. The Bonda women with their clean-shaven

head decorated with head bands of palmyra strips and plaited fillets of caryota fiber stand out in sharp contrast with women of other tribal groups having long hairs dressed in attractive buns. Mass of colored beads and shell strings, brass neck rings and necklaces hanging down even below the navel and the brass bangles covering the whole of the lower arms are the typical ornamentation of the Bonda women. A short and narrow strip of striped lion-cloth woven at home by a double-bar tensioned loom covering only the private parts comprises the women's wear.

The only short strip of loin cloth women wear is called *Nadi or Ringa*. This is a striped and coarse colored cloth of 3'-4' tied to the waist thread. It barely covers their lower parts. Using their simplest and indigenous primitive loom Bonda women weave this cloth themselves during their spare time out of natural *kerang* fiber applying vegetable dyes. Bonda women look majestic in their unique and

spectacular fashion of traditional adornments. Their traditional costume consists of large mass of necklace of colored beads, coins and cowries which adorn their shaven heads and hang down from neck to the navel totally covering their upper parts. Besides they were a variety of ornaments such as aluminum neck rings, ear rings, nose rings, finger and toe-rings, bangles of glass and aluminum, metallic anklets, head bands made of grass or beads. They shave their heads and adorn it with colored beads.

Arts and Crafts of Bonda Tribe

1. Grass head band
2. Glass beads necklace
3. Coin necklace
4. Metal jewellery
5. Beads head band
6. Bracelets
7. Musical instrument
8. Neck band
9. Art textile

Grass head Band- (Turabu)

Turabus, the grass head-band of Bonda is part of

their ethnic adornments. Generally women are used to wear it on their head though women are seen using it more in numbers than their men counterpart. The raw material for the Grass band is a topical grass grown in Bonda high lands. The grass is found in all the time and all the seasons. The grass is grown wild it is collected by the artisans preferably after monsoon season, and is seasoned by exposing it to the rage of the sun. Once it is dried up sufficiently, the raw material is ready for use.

Bonda women artisans sew the grass in to a tape pattern with two open ends tapering down gradually. The weaving pattern is artistically conceived. They day beautiful design on the body of grass Banda. Once the manual weaving is finished it is ready for use. Bonda people, normally weave it for their own use. All women are adept in this craft. Sometimes the Bonda artisans sell it in the local market. The buyer is usually the Bonda people. The head band has captive market confined strictly to the Bonda community.



There is possibility of its marketing elsewhere after making some inbuilt changes. The items can be used as hand band to be used in different occasions. One can use it as *rakhi* band, marketed during the full moon of *Shrabana* month. The grass head band may be used as head band for school going girl children. The eco-friendly nature of the grass band enhances its marketability.

Neck Band (Khagala)

Neck-band or Khagala is the common ethnic ornaments used by the Bonda women in their neck. It is a circular

structure made out aluminum tubes, and non tubular iron. There is mechanism fitted to hook one end of the tube to the other end serving a circular jewellery items. Bonda women use it along with a bunch of glass bead necklace along with their topless body.

The non-tribal artisans living with them do crafts it for the Bonda people. The artisans sell it in the local markets where the Bonda customers used to purchase it. The present status of the use of neckband in not encouraging among the Bonda people. The new generation of Bonda people develop distaste for the archaic model. They go for new ornaments which are available freely in the market. This state of affairs makes the products languishing. In order to make the neck-band customers friendly it should undergo changes in its design and in seize so as to make it ideally fit as ornaments for hand ear and finger.

Glass Bead Necklace

Glass bead necklace is widely common jewellery used by Bonda women. They use it in bunches to hide their topless body part. The glass bead necklace is of many colors and hue. Red glass bead and yellow glass bead constitute the prominent color combination. Bonda women procure the glass bead from the local market they join the glass beads by the help of a cotton thread during their off and leisure time.



All the Bonda women are more or less know the technique of joining the glass beads. The status of the glass beads necklace is not actual encouraging. Except for some old timers, no present generation of Bonda are seam using it in their day to day life.

Coin Necklace (*Pustia mala*)

Since known history, the coin necklace was been a common ornament used by Bonda women irrespective of any age. Though, it is popular necklace item, old middle aged women are found using it on their neck. Bonda



people both men and women are used to craft it in their homes. Coins of various denomination are used for this purpose. Coins of required numbers are collected and each coin has punched holes. This hole serves for the purpose of interlocking with one another either by cotton or metallic threads. The coin necklace is valued according to the style of hafting and the manner in which the coins joined to gather. Some other tribes' people have the motif of coin necklace.

Bracelets

The Bracelet is designed by using it iron or aluminum. The bracelet is crafted by non-tribal artisans by using it thermal treatment and hammer process.

Metal Jewellery

Bonda women use metal jewellery in their nose, ear, and neck. These are made by non-tribal artisans through thermal treatment and hammering process. It is available in the local market.



Beads head band

It is a vital ornament to complete the ethnic adornment pattern of Bonda women. Bonda women collect the required glass and stone beads from the market. They join it one after another in a circular fashion. The Bonda women use it as their head band along with other ethnic ornaments.

Art Textile (*Ringa*)

Ringa is the traditional women wear of Bonda tribe. It has a scarf like structure resembling a towel. Bonda people both men and women weave the *ringa* by their make-shift loom. The yarn for weaving is procured from indigenous source. They process the bark of senescence Keranga



plant leaf for producing the yarn by using vegetative color to produce ethnic women wear. They design patterns usually of longitudinal strips.

Presently, the women living in the interior pockets of Bonda villages are found using it. The younger generations are very much particular to avoid their ethnic wear. It makes the crafts languishing. The paucity of Keranga yarn adds also the problem of raw material shortage. It is suggested that cotton yarns may be used to keep the tradition.

Musical instrument (*Tudi Budi*)

Bondas are fond of songs and musics. They have their indigenous musical system and musical instruments. They use variety of musical instrument. *Tudi budi* is a percussion type of instruments. It is manufactured by using processed raw materials of wooden plugs , cow leather fixed circularly on a hollow wooden structure. Two hand sticks are used to beat the drum by the musicians. Bondas use the instruments during festive occasions like wedding and on sacred occasions of community activities.



JUANGA Gonasika, Keonjhar



The Juanga is one of the primitive tribal groups found only in Odisha State. They have their own dialect that falls under Austric group. In their dialect Juanga refers “Man” and they reveal their identity through their rich cultural heritage and striking socio-cultural features. The Juangas are very sober and simple people. They are not quite free before the outsiders. They behave very politely and are quite shy in nature. The village organizations are based on broad kinship ties .They maintain corporate community living.

They love their habitat and respect the unseen supernatural power. They enjoy life in group and share each other’s joys, sorrows and sufferings. They are proud of their culture and value based age old social practices.

Juanga *Pirh* of Keonjhar is considered to be the original abode of the Juangas and they confirm it through prevailing myth. In due

course of time, they have migrated to adjoining areas of their area of origin and now also found in Angul and Dhenkanal districts. The Juangas of Juanga *Pirh* in Keonjhor district are known as “*Thaniy*” which means original settlers and others who have migrated due to different reasons and subsequently taken shelter in Angul and Dhenkanal districts are called, “*Bhagudia*” which means those have fled away. Juangas mainly depend on forest for their basic sustenance. They practice shifting cultivation. The dormitory of the Juanga popularly known as *Mandaghar* is also called *Majang* in Juanga language. It is the most significant traditional institution and the nucleus of their socio-cultural hub. Other ethnic groups, like the Gauda, Teli, Khandayat and Pano are living either in separate settlement of their village or in a separate village adjoining to a Juanga habitat. In comparison to other ethnic groups of the locality, they have retained their indigenous identity and some important socio-

cultural practices intact till today. From among the castes living at the proximity, they have developed close intimacy with the milkmen caste. The Paudi Bhuiyans are considered as elderly fraternal community to the Juanga tribe.

The symbiotic relationship between the Gauda and Juanga deserves special mention because of the prevailing economic and socio-cultural interaction between them. In some places other tribal communities, such as Bhuiyans, Bathudies, and Gonds live as close neighbor of the Juangas. The socio-cultural similarities between the Juangas and the Paudi Bhuiyans reveal the main cause of their intimacy and justify their relation. The legend current reveals that once upon a time, the Bhuiyans and the Juangas were considered to be the uterine brothers. Most of the original Juanga villages are located on the hill slopes and valleys having bare minimum water facility. All Juanga villages are uniclans

territorial units and may consist of hamlets. The socio-cultural and economic relation between hamlets of a village is quite intimate. The village exogamy has been a practice. Recently the villages have transformed into multi clan ones. Each village has its own socio-cultural boundary being governed by traditional village council and cherishes age old system of internal resource management.

The settlement pattern of a typical Juanga village is dispersed by nature. In some villages, houses are located around the *Mandaghar*. In front of the “*Mandaghar*”, Gramsiri - the village deity is enshrined who safeguards the people and property from all menace. Juangas change their traditional village site when frequent unnatural deaths occur and inhabitants are put into unavoidable peril or when forest resources are unexpectedly diminished and threat to survival is found to be acute. While searching for a new settlement site, they mostly

prefer a place where forest, perennial stream and land for cultivation are available nearby. The village priest “*Nagam*”, the secular head “*Pradhan*” and other influential persons of the village play vital role for taking decision in shifting of the village. They give much importance to the matters which have direct or indirect bearings on the traditional value system of community.

By and large, all the Juangas follow their traditional pattern and architectural design for house construction. Their single room hut is multipurpose used as bedroom, drawing room, store room and kitchen room. In structure, it is rectangular in size and wooden platforms are erected inside the house for storing various usable items. As per the prevailing tradition husband and wife with unmarried sons and daughters usually live together in a house making a nuclear family. For the sake of socio-cultural restrictions and convenience, the cowshed

and pigsty are constructed a little apart. The walls are made up of wooden poles plastered with mud. A wide verandah in front of the house is used for several socio-economic purposes. It is a safe site for gossip groups. The frame of roof is made up of bamboo and bamboo splits thatched with locally available grass. Due to staunch magico-religious beliefs they do not keep windows as it gives passage to malevolent spirits. The door is very short and narrow having shutters either made up of wooden planks or bamboo splits. In front of the door or inside the house, mortar is placed for husking paddy and millets. A platform is raised opposite to the kitchen where household materials are for regular use. One can raise more than one platform depending on the availability of space and requirement of the house owner.

Traditionally Juangas are known as *patuas* as they were using leaf made dress. Now-a-days they use clothes available in the nearby weekly market and

they have imitated people of their neighboring communities in respect of dress and ornaments. The Juanga women are very fond of ornaments. Their jewellery consists of bangles, anklets, armlets, ear rings, nose ring, and toe rings, waist girdle, beautiful bead necklaces with red and yellow beads and betel leaf shaped metal pendants. The elderly women so far use the traditional jewellery items which they inherit from their grandmothers. But young girls have abandoned the use of traditional jewellery at present. However, they decorate their body with tattoo marks and decorate their hair style with traditional combs which are very often presented by their sweet hearts during dance and in festive occasion when they move out. They also keep *Changu* a type of single membrane percussion musical instrument as one of the most valuable personal belongings. One may also find snares, traps, cages, fishing nets and rods kept hanging from the thatched roof of the verandah.

The smallest social unit among the Juanga is the family which is invariably of nuclear type. It comprises parents and unmarried children. Sometimes old parents who cannot live alone are found living in the family of their sons. The next higher unit is *Bak* as it is called in the Juanga lineage. The social system of the Juangas is so confusing that every village gives a different list of segments, the reason being that it has imitated the neighboring Hindu castes. In fact, the Juangas observe village exogamy rather than group/ kinship segment exogamy. Out of this, practice has emerged two different sets of villages namely *Kutumba* villages or agnatic villages and *Bandhu* villages or affine villages. No marriage can take place among persons belonging to *Kutumba* or consanguine villages. They establish marriage relationship with those of their *Bandhu* villages. The Juangas have a language of their own which goes by the name of the tribe. The people of the tribe identify themselves a Juanga and do

not marry outside their ethnic group. The myths and legends reinforce their self-identity by supporting their views and values in the matter of their origin from a common ancestor and keeping themselves as a distinct cultural group.

The joint families and economically well to do Juangas possess more utensils and such associated materials. However, in general, the items included in the material possession of the Juangas are very much limited. One may find a few earthen wares, gourd containers, baskets made of leaf and bamboo splits, leaf made umbrella and cap and date-palm leaves mats. Other important materials, like wooden pillow, broomstick, winnowing fan, pestle, digging stick, bow and arrow, axe, knife, plough, leveler, yoke and straw made bins are included in their material culture. Apart from all the above items, aluminum utensils, lantern, torch and trunks are also found in a Juanga house. Due to introduction of cheaper and readily available plastic

appliances one can notice varieties of plastic goods used by the Juangas at present. Even their beautiful well designed combs have been replaced by plastic ones. This has restricted their ingenuity in making artistic and culturally significant traditional combs. Due to socio-cultural relevance of the traditional combs all the unmarried youths were bound to learn the technique of comb making in the past. The Juangas get up very early in the morning. The female members keep themselves busy in cooking and household chores while the male person's gossip among themselves sitting around the sacred fire burnt throughout the year at the centre of *Mandaghar*. However, all the family members usually go to the field or forest after breakfast in the morning. They carry food items for the lunch so that all over the day they can work in the field. In the evening, they come back home with leaves, fire wood, tubers, fruits.

Art and Crafts of JUANGAS

The Juanga craft is no different than other tribal craft in regards to its foundational concept of decorating body and in subsistence value is concerned. Fire is said to be the earliest form of great invention produced by the Juanga people by using *Jhakmaki* stone against the Egyptian cotton or dry soft fiber. Even though they are aware of the friction power, they keep the fire alive at their *Manadaghar* for generations. The fire extinguished at *Manadagahr* is considered as inauspicious. Other items such as comb, beads necklace and coin necklace are products far embellishment of physical self. The concept of beauty comes to them through its design.

1. Musical instrument
2. Comb
3. Fire maker
4. Beads necklace
5. Coin necklace

Musical Instruments

Percussion drum on change is the popular musical instruments of the Juangas. The processed leather of goat or cow is fitted with circular wooden mechanisms. The Juanga artisans do the crafting of the musical instruments. The drum being an ethnic marker is transacted among the community members hence it has a restricted market. The design asks for slight change in appearance for its wide marketing among other communities.



Comb

Combs of different verity are used to be crafted traditionally by the Juang people. The combs are made out

of bamboo and soft woods. The comb artisans use simple tools to design the comb with serrated teeth. The teeth are carved on both sides of the wood on processed bamboo splits. The Huang combs face stiff market competition with that of plastic combs available in the market. As a result it faces problem with customers drifting away to plastic items. In order to retrieve its lost market, the crude structure of the comb tasks for good design and show the serrated teeth of the comb should be smooth. It needs to be packaged attractively.



Fire Makers (Jhak maki)

Juanga use 'Jhakmaki' for producing fire with the help of fire stones available in their area. The stone uses the principle of friction for the purpose. As it became

inconvenient to do the required friction manually they devised a simple mechanism for facilitating friction. This indigenous mechanism may be developed further with attractive show case to further its marketing.

Beads Necklace

Juanga women especially the girls arrange the colored beads of glass, plastic and stones into beautiful patterns producing attractive necklace. The beads are available in the local markets. They need to arrange in different patterns for the sake of innovation. It would attract customers by enhancing its market base.

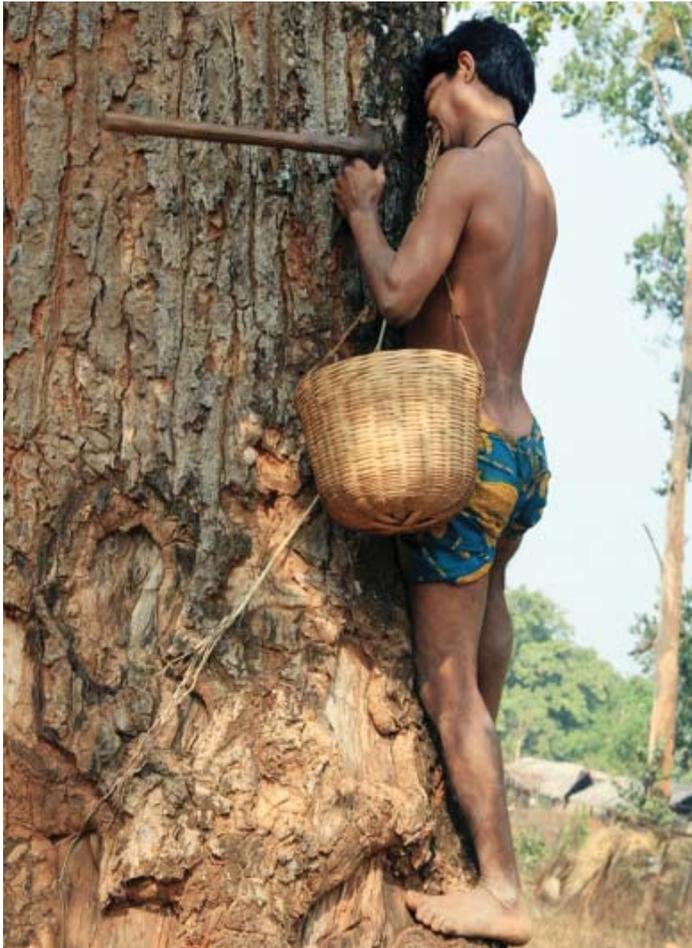


Coin Necklace

The coin necklace has limited market confined to Juanga community. They use small denomination of coins for this purpose with the advancement of time. The coin necklace and its marketing fall into bad days. Change of coin for other attractive and valuable metal of different size , shape, and glaze if replaced, the ethnic product may enter into its better marketability.



Hill Kharia



In the context of traditional societies, modernization refers to internal rearrangements and changes in its economy and sociopolitical structure. Today the Government plays an important role in initiating and stimulating society, sometimes by educational intervention with an objective to make hither to self governed communities in the lap of nature. It is important to note that mere destruction or replacement or displacement of traditional culture and structure does not automatically lead to modernity. In many cases, traditions continue to have a strong grip on societies and permit new ideas to penetrate to the extent of

their capacity to absorption of new ideas.

In many societies, tradition and modernity are inseparable. Sometimes experts regard every process of development as modernization. Generally, development is the result of introduction and integration of new functional technology and roles in a community. In a country like India modernization need not always take place through industrialization though it creates favorable conditions for industrialization to come.

Another question that may be pertinently asked is – what is the worth of this technological modernization. We know that modernization has aggravated and created a techno dependent population. That is why; traditional cultures oppose innovations and put great effort to preserve their traditions. In the process of change, often a gap is located between the material culture and the nonmaterial elements like skill and techniques that are remaining almost

inseparable from material base. Movement of matter moves faster than the movement of nonmaterial objects. This creates what we call as cultural lag because different elements of culture develop at different paces, and mismatch with increasing gap between the material and nonmaterial cultural domain of the emergent technology, thereby producing a period of maladjustment. Therefore, a study of interrelation of elements such as economic, magical, ritualistic and political etc. becomes imperative to understand a fast changing tribal society today. The details of culture are now examined to see how and why they work and how they fit into the whole existing pattern of culture. It also helps to understand the role of elements or traits in a total cultural situation, especially in respect of the study of traditional art and crafts of tribal culture.

The tribal groups are at the various stages of transition. Due to acculturation process they have acquired

traits of neighboring great Hindu traditions by participating in similar economic pursuits and adopting similar material culture. They have followed a policy of selective adoption of traits which, in their own way, functionally fit into the core of tribal beliefs and practices. As usual every new trait, either because of spontaneous or direct social change, gets a mixed reception. However often it is said that when new cultural traits come in contact either it breeds or it bleeds. It breeds when it favors. Furthermore, the influence of the Indian caste structure as well as of Christianity has sometimes brought a feeling of frustration and helplessness in tribal India. As a part of constitutional provision the state is expected to work on the components of Art 19 to protect the tribal from external unwanted influence. Hence, the tribal people demand special rights and privileges. Therefore, a few tribal elite claim special treatment- as has been allowed to them under the constitution of independent India.

A study of culture in detail is necessary to plan for successful integration of diverse ethnic groups. In our country the tribal groups are the ones which because of their conservatism need special attention. When we talk of national integration and equality and justice to all through our constitution, we are bound to consider the tribal cultures a special perspective. The Nehruvian advise in *panchsheel* during V five year plan has been observed to remain almost defunct. It is for the anthropologists to surface the problems of the tribal groups, suggest their solution and provide a guideline for the ways of integration where the tribal maintains its dignity of life while participating with the grater society. Though there have been various studies undertaken at individual tribal groups including the Particularly vulnerable tribal communities like Hill Kharis and certain suggestions made, due to weak national political will, the reports of studies remained piled up in offices.

The Kharias, one of the bigger tribal sections of India, mainly inhabit Bihar, M.P, Odisha and west Bengal. A few Kharia members with families are found in Assam and Andaman islands whose migratory history refers to distress of past . Among the States, Bihar has a high concentration of Kharias. According to earlier report the total Kharia population in Bihar is about 127,002 perhaps they comprise 39 per cent of the total Kharias found all over India. It is most interesting that 85 percent of the Kharia people of Bhair state are living in the tribal tract of Chottanagpur. Singhbhum is famous for Hill Kharia concentration. In Ranchi district, the Kharias have the highest concentration in the Bolba Anchal of the Simdega sub- division as well as in Thethaitangar Anchal and Konbir Raidh and in the sadar sub-division of Sisai, Khijri, Mandar areas. Although a few Kharias are also found living in Khunti sub-divison, the Simdega sub-divison reveals the higher concentration.

Broadly the entire Kharia tribe has been subdivided into three main sections on the basis of their geographical location, identity, culture and a few other important aspects of life.

1. The Hill Kharias are the most primitive group, living under crude type of technology and very poor conditions. They are inhabitants of the eastern region.
2. Dhelki Kharias are a little advanced and live in the western region
3. The Dudh Kharias are the present advanced section conscious of human needs and values of civilization. They live in the central region.

Arts and Crafts of Kharias

The crafts of Hill Kharia have similarity with that of the neighboring tribe. However, their crafts have ethnic nuance which are easily distinguishable. Kharia tribe is found living in the districts of Mayurbhanja and Keonjhar districts. They belong to

Austro-Asiatic language group. They mostly behave like a nomadic tribe. The crafts inventory is limited to broom making, flute making weaving of net and devising fishing trap. These crafts suffice to their pattern of subsistence living.

Fishing Trap

Kharia use polished bamboo splits for making fishing traps using simple aspects of technology. The fishing traps work handy and is beautiful to look at. They use it or sometimes sell it in the nearby local market. The market of the trap can be expanded in non-tribal area.



Broom Stick (Jhadu)

Kharia people make broom by using different kinds of wild growing grass including golden grass. Broom has good market. Golden grass looks beautiful. With some value addition may spread its demand in the market.

Musical Instrument (BANSI)

Flute is very popular among the people of Kharia tribe. They design and craft the instrument by collecting bamboo reeds from the forest. It has ethnic qualities in its design. The flute can be marketed.



The Saora



The Saoras are one of the oldest known tribes of India. They are called by various names such as Savara, Sabara, Saura, and Soara. They show their racial affinity to the proto-Australoid group. Their language which is called Sora belongs to south Munda branch of Austric language family. G. V. Ramamurti, an authority on Saora language says it varies considerably not only between villages but also between individuals. In fact, the language spoken by the Saoras in Gumma area varies from the language in Rayagada and Pottasingi areas. There are no doubt

poetic themes in the language. Verrier Elwin says “The Saoras who give the impression of being rather matter of fact and prosaic are surprisingly picturesque and metaphorical in their speech. The term Saura appears to have two connotations one derived from Sagories, the Scythian word for axe and the other from Saba Roye, the Sanskrit term for carrying a dead body. Both of them fit well with their habit of carrying an axe always on their shoulders with their primitive occupation of hunting and living on spoils of chase.

Being an ancient community of India, the Saoras is found mentioned in great oriental Sanskrit literature, the epics, the *puranas* and other great traditional religious texts. For example, there is a reference in Mahabharata to Jara Savara who mistook Lord Krishna for a deer and killed him with an arrow he manufactured. A verse in Amarkosh written in 7th century A.D. records that like Nishada, Shwapacha, Kirata, Pulinda and other primitive people, Saoras were *antebasi* that is the inhabitants of the peripheral regions who lived by hunting and food gathering.

The Birhor (Mankidi/Mankirdia)

Many tribes of India depend upon hunting and food gathering for their subsistence. The means of their livelihood has such that these communities are invariably nomadic. Some of them have very little contact with any other communities while some others are in periodic but repetitive contact to some extent and have developed a symbiotic relationship with them. The Birhors, a nomadic tribal community of northern Odisha, fall to the category of such a

hunting and food gathering group which has reciprocal economic relations with their neighboring peasants. The main concentration of the Birhors is in Bihar where their population was 3,464 as enumerated in the 1971 census. Their number in Odisha during the same census period was 98. It may be noted that the local people identify the Birhors in various ways. In the district of Kalahandi and Sundergarh they are called as Mankidi whereas in Mayurbhanj and Sambalpur



districts they go by the name Mankirdia. In fact, both the Mankirdia and the Mankidi are one and the same. In socio-cultural frontiers the Maknidias are the Birhors. But in the 1971 census the Birhor, the Mankidia and the Mankirdia have been enumerated separately because they have been enlisted as separated Tribal groups in the list of Scheduled Tribes of Odisha. Taken together the Birhors including the Mankidis and Mankirdias numbered 1307 persons in 1971 census while as per the 2001 census they figure _____ souls.

The reason for calling Birhors as Mankidi or Mankirdia as the same is that they are skilled in catching monkeys. When the monkeys create havoc in the rural areas and destroy crops, fruits and vegetables, the local people employ the Birhors to catch and kill them. The Birhors belong to the Austro-Asiatic language group and according to their mother tongue. They are dark skinned, short-statured, long-headed wavy haired

and broad nosed people. The Birhors perceive three seasons in a year: rainy season, winter season and summer season. The art and crafts are season specific because the hunting and gatherings are done during specific season and accordingly to meet the subsistence economy they prepare their material culture. The change of habitat is frequent in summer season than in other two seasons because summer season is a lean season but is good to catch games near water spots. For this they need to keep themselves equipped with the nets and traps prepared to catch the animals. This season is less suitable for collection and gathering. To collect tubers, shoots and roots the identification of dry leaves help those spot and dig to get food.

In fact, the Birhors stick to a place where they set-up their temporary shed known as *tanda* and stay for all the four months in the rainy season. The *tanda* is located in a place which is very close to a market

center and also to the mountain ranges covered with thick forest. With the destruction of the forest it is becoming very difficult nowadays to find such places. Under such circumstances they select a place for setting up the *tanda* nearer to the market center. In winter season the Birhors feel the need for changing the camp two or three times. The barks of *siali* creepers is the main forest produce to which their subsistence and livelihood is intimately attached. These are available in plenty in wet season and therefore shifting of *tanda* is not necessary in this season.

The situation in the summer season is different. In this season the forest growth is affected by the hot sun and forest fires. Moreover the wanton destruction of the forest by some tribal communities who practice shifting cultivation and the non-tribal people who gather fuel wood from the forest make it difficult for the Birhors to get the required amount of bark in one place and therefore

they are forced to change their camp two or three times. The Birhors make their huts in leaves. A hut which is called *Kumbha* is conical in shape having an oval-shaped base, covering a circular space measuring about 50ft living space inside. The height of the *Kumbha* at the center is 5 ft. There is an entrance in the middle on the elongated side of the hut which is 3 ft in breadth. The *Kumbha* is divided into three compartments. On the right side of the entrance there is a space set apart for the kitchen. During rains when outdoor cooking is not possible, the food is cooked at this place. The central part is used for sleeping. On

its left side there is a place used for storing things. In the rear portion of the hut, the goat-pen is present on the right side while the fowl / hen on the left. The pet-dog of the family finds its place either in the sleeping portion or in the rear end of the hut according to its convenience. A door called *Bagdir*, made of twigs woven with leaves, is used to close the entrance when the family members are out for hunting and gathering into the forest.

The *Kumbha* is made of saplings thatched with twigs having leaves. A wooden beam supported by two forked wooden poles/ stumps which are struck to

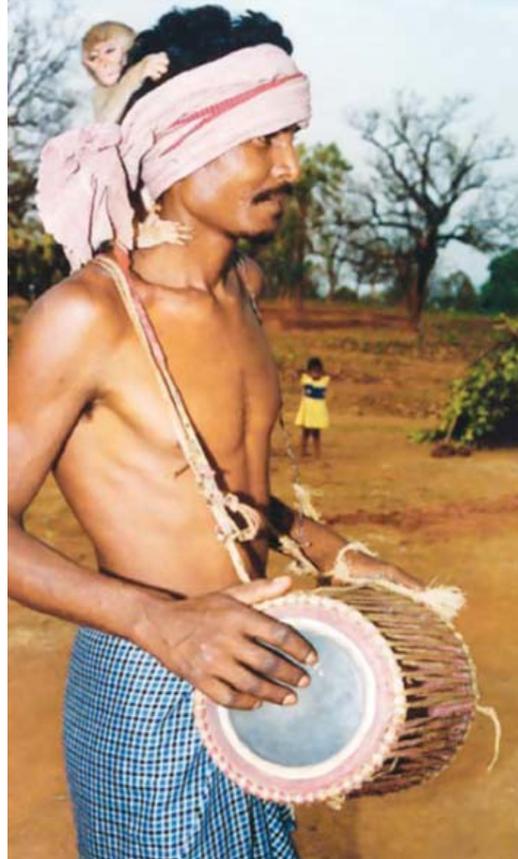
the ground and holds the frame of the *Kumbha* in position. Rafters laid on either side of the beam covered with twigs and leaves. Wooden splits on one inside and another on outside the *Kumbha* are tied to each other by means of Siali barks to keep the rafters intact. The hut is thatched very skillfully to make it rainproof. A household has its own *Kumbha* in which parents and children sleep at night. In addition to individual *Kumbhas*. There are two other types of *Kumbhas* in every Birhor *tanda*. One *Kumbha* known as *Kudiade* is for the unmarried girls. The *tanda* is heterogeneous in clan



composition and each clan has a small hut of its own set apart as from shrine the clan deity is supposed to keep watch eye on their mobility of the family members. The clan members offer food and worship the deity in this place. As the Birhors lead a nomadic style of hey keep their household belonging to the minimum so that they can move from place to place conveniently.

The main occupation of the Birhors is the making of ropes from wild fibers. The Birhors also make small baskets out of the *siali fiber* which are used for pressing oil seeds. Except the baskets and the ropes and tithes used for tying the buffaloes which cannot be prepared by women, however, all other types of ropes are made by both men and women. One load of *siali* barks is sufficient to bring out ropes and baskets worth Rs.40 in local market and a person can exhaust a single load of barks in two days. On an average a Birhor turns out finished products of barks, worth Rs. 20 to Rs 30 per day. The animals and birds the Birhors found keeping at home are goats and chickens. They keep these animals and birds to sell in the market for cash and to offer them to their deities on ritual occasions.

The Birhors are skilled monkey catchers, they prepare strong nets made of *siali* fiber to catch monkeys. The non Birhors are of opinion that the moneys rush to deep jungle the moment they get the smell of a Biohor/ Mankidia. They eat the flesh of the monkey and sell the unprocessed sun dry skin for small cash. Use of turmeric in the



preparation of curry out of monkey flesh is a taboo among the Birhors. It is believed that the use of turmeric will make them unsuccessful in their monkey hunting. Sometimes they catch birds with the help of snares, and squirrels, hares and deer with the help of traps and nets. The birds and animals caught are generally disposed of in the neighboring villages or at the market place for cash.

Birhors are landless. Many Birhors know how to do the weeding, transplanting and harvesting of paddy and therefore find employment as agricultural labor in labor market during such farm operations. In



many places they earn substantial amount of money from these sources. Sometimes they collect roots and tubers, fruits, nuts, buds and flowers and mushrooms from the forest for consumption purposes. Besides, there are other types of forest products such as resin which they collect for local market for cash. They also catch mongoose and peacock and sell them to the local people who like to keep them as pet animals and birds. The staple food of the Birhors is rice. With the earning from ropes making and selling of forest product they buy their weekly requirements such as rice, corn, millet, oil and other essential things

from the market. They collect various types of green leaves from the nearby places and mushrooms and various types of fruits such as *Kendu*, Jackfruit and Mango from the forest for their own consumption. Whenever time permits during their trip to forest for collection of barks, they dig out roots and tubers and also collect honey which supplement their principal cereal diet.

In many places cocoons are available in forest and the Birhors are well acquainted with these places. The cocoons add to the income of the Birhors in the form of cash which they use for buying clothes. Although the

Birhors tap different sources for their livelihood they run deficit of their food supply almost every year. During the scarce period they eat dried powdered mango kernels which are preserved at home for use in such difficult times. The Birhors do not have any stable income sources. Nature nurtures them thus change in ecology leads to change in food pattern. Since they largely depend on nature, the greater is the biodiversity better is the food security for them.

Among the Birhors a man annually needs three pieces of clothes for his use. One piece is worn another piece is used for covering the body and in case the cloth which is worn gets wet it is replaced by the third piece which is kept at home. A piece of cloths costs Rs 50/- to Rs 65/- and a man needs about around Rs.150 annually towards the cost of his clothes. In case of a women she needs only two pieces in a year which costs around Rs 100. The male folks have now started wearing shirts and the female folk petticoats and

blouses which increase the expenses of the Birhors on clothing. A woman wears bangles and hair-pins to keep the hair bun dressed attractive.

The Birhors use different types of oil for different purposes. The coconut oil is massaged on body and used for hair dressing, mustard oil for cooking food and *Mahua* oil for lighting lamps. The Birhors are conversant with the techniques of extracting oil from *Kusum* and *Mahua* seeds by using wooden oil press. The process of extraction is that they break the seeds into small pieces and boil them. There after the boiled powdered seeds are kept in small baskets made of plant fiber. Two fully filled in baskets are kept one on another and both are kept between the two planks of flat wood which are compressed to extract oil. One end of these two planks is tied tightly and inserted into a groove made for this purpose in a tree and the other end of the lower plank is kept to rest on a big piece of stone above the ground

and the filled in oil-seeds baskets are pressed by lowering the upper plank so as to tightly press the baskets until the oil comes out. The oil that is extracted from the seeds is collected in an earthen pot. The Birhors use earthen vessels for cooking food. They also use earthen pitchers to strong water. They buy these earthen pitchers and pots from the weekly market from the potters on payment of cash. For each household the essential utensils are two pitchers and two or three earthen pots. They go on using these vessels until they break. Generally two earthen pitchers and two to three earthen pots which are the minimum requirement in a Birhor family with four to five member last for three to four months. During the transit from one *tanda* to another the belongings which are carried by them to the new camp include the earthen vessels.

Art and crafts of MANKIDIA

Siali fiber rope

This crafts is one of the major economic supports for Mankidia. It has market unlimited. Mankidia inhabit in the vicinity of forest. as they go to jungle usually collect siali fiber and carry home. It constitutes the basic raw material. This crafts suffers due to raw material crunch as the forest resources is fast depleteing. In order to ensure its sustained practice, the wildly available siali creeper ought to be taken care of.



The Chuktia Bhunjia

The Bhunjia tribe is found concentrated in the Nuapada subdivision of Kalahandi district. They are confined to the Sonabera plateau in Komna block of the same subdivision. Their population as per 1981 census was 9075 of which 6839 Bhunjias were enumerated in Kalahandi district and the remaining Bhunjias are scattered in districts as Koraput, Sambalpur, Sundergarh, Mayurbhanj and Bolangir. Expect few Bhunjia villages which are homogeneous, most of the Bhunjia villages are heterogeneous in ethnic composition. The castes and tribes who live with Bhunjia are the Gond, the Gonda and the Kultas. The Bhunjias are divided into two groups, namely, Chuktia who live in the hills, and Chinda who live in the plains. The Chuktia Bhunjia villages are generally arranged in linear pattern. There may be one main street with one or more small lanes branching out of it. The individual houses are located on either side of the



village street. The Chuktia villages are all situated in the valleys and plateaus and sometimes at the foot hills.

The layout of the houses of the Bhunjias is of a peculiar type. Two, three or more households in group select a wide open space and build their own houses. A Bhunjia household has generally three rooms, such as the living room which is bigger than other two rooms. Cattle shed built adjacent to the living room and the kitchen is the smallest built at a little distance in front of the living room. It is enclosed

on all sides. The Bhunjias keep fowls and the fowl shed is located at a little distance from the main house. Houses are not provided with windows. The walls of the houses are made of wooden poles plastered with mud mixed with locally available white or red earth. The roof is thatched with wild grass collected from the forest. The cowshed and goat pen are made of wooden planks. It is taboo among the Chuktias to use any kind of tiles or *khappars* for thatching purposes. The kitchen shed is held most sacred. No outsider is

allowed to come anywhere near the kitchen shed not to speak of any physical contact with it. In case any outsider touches any part of the kitchen shed, the entire shed is razed to the ground and the thatch is immediately burnt to ashes. Utmost sanctity is observed in matters of cooking food in the kitchen shed. No member of the house is allowed to eat food inside it. Even no charred wood from outside is used in the oven inside it. It is through this idea of observing pollution and purity associated with the kitchen shed and culinary practices that the tribe maintains its identity as a community separate from all other tribal communities.

The Bhunjias depend on shifting cultivation and low land paddy cultivation for their subsistence. Food gathering and hunting, animal husbandry, fishing and wage earning are supplementary sources of income. As regards shifting cultivation, which is known as *bewar*, a piece of land on hill slope is cultivated for two years. In the first year crops like ragi, kangu, suan, kodo, jhudunga are grown, and in second year crops like gulgi, biri are grown. The clearing is left fallow after the second year of a period of three to four years to recuperate. Besides shifting cultivation, the Bhunjias practice low land paddy cultivation. They follow improved agricultural

practices like raising seedling and transplantation, application of pesticide and fertilizer. Bajra, ribbed-guard and cucumbers are grown in lands which are close to their house. These crops are followed by mustard crop. Fruits of various types such as Kendu, Mango, jackfruits, Mahua, Tamarind, Jamun are collected from the forests. Eggs of wild hen, peahen and pigeon are also collected for consumption.

The Bhunjias is important mainly for two points of view. One is related to cultural conservatism of the tribe and the forces which permit continuity of traditional cultural pattern and the another the evaluation of a suitable



strategy for the economic upliftment of the tribe. Anthropologists have never been interested in keeping the tribal communities as mere museum specimen for the enrichment of their scientific discipline. What they rather do is to study various interlocking aspects of tribal life and try to work out a strategy on the basis of empirical data on such tribe in question.

So far no systematic attempt has been made to bring about any planned change and development among the particularly in their economic life. It is the intention of this study to highlight the life style of the Bhunjias and focus on their significant cultural landmark and work out a suitable developmental strategy for their socio-economic development.

Art and crafts of Chuktia Bhunjia

Chuktia Bhunjia is a PVTG with cultural bias far mainstreaming them. The crafts have the imprint of mainstream culture though it retains the characteristic design format of their ethnic culture.

Bead necklace

They are famous artist with ethnic vivaciousness in assembling bead necklace. The artists procure beads with yellow, blue, red and white color. They string the collected beads into necklace which are very attractive to onlookers. The beads has good market niche both inside the community and outside of the community.



Mat manufacturing

The Chuktia Bhunjia people are very much adept in mat making from leaves of variety of date palm trees available in their forest. The narrow pointed spiny leaves are ideal raw material for mat making. They manufacture their mats with different motifs and designs. It has competitive market with that of the nylon mats. To promote their product which are eco-friendly of better qualities, an aggressive awareness drive among the consumers is the need of the hour.



The Paudi Bhuinya

The Bhuinya is one of the most widespread tribes of Odisha . Of the total population of 2,07,792 as per census, 1,99,400 Bhuinyas are found distributed in four districts namely, Sundergarh , Kendujhar , Mayurbhanj and Sambalpur. There are many sections of the tribe like . rajkoil Bhuinya and Paraja Bhuinyas who are small peasants The

Paik Bhuinyas represent the militia Khandayats, Ghatwar Bhuinyas are land holders and Paudi Bhuinyas are primarily shifting cultivators. The Paudi Bhuinyas are found highly concentrated in four adjacent areas namely, Banspal block of Kendujhar district, Pallahara block of Dhenkanal district, Koira block of Sundergarh district, Deoghar block of Deoghar



district. The Bhuinyas have no language of their own. Odia has been their mother tongue. Unlike the plains Bhuinyas who are able to speak Odia fluently, the Paudi Bhuinyas pronounce Odia in a peculiar way. There is no peculiarity in the dress of both men and women. The men wear dhotis, banyan, and shirt as the Odias of the neighborhood do. Similarly, the women wear sarees like the Odia women. There is no difference in ornaments used by both Bhuinya women and Odia women.

The hilly terrain and valley region form the homeland of the Paudi Bhuinyas. Many villages are situated in open table lands up-hills and most of the villages are difficult to access and are fairly isolated and lie hidden in the thick sal forests. The villages are located in such places where sufficient hill slopes are available for shifting cultivation and thick forests for hunting and food gathering. Presence of a good perennial stream is a necessary condition for the location of a settlement. Besides these factors, the

place must have spiritual sanction for human habitation. Construction of houses does not conform to any regular pattern. In some cases they are built either on both sides of the main village path or are dispersed on all sides. Each household has a courtyard around which the huts are built. Every family has kitchen garden at the back of the house where chilies,

tobacco and vegetables are grown. The lands immediately around the village are used for growing thatching grass, maize and mustard. Most conspicuous in a Bhuinya village are jackfruit and mango trees which are grown around the village. These groves indicate from a distance the presence of a Bhuinya village. In every Bhuinya village there may be a few



milk-men families who live in a separate ward.

The most attractive and commodious hut built in the centre of the village is the bachelors' dormitory which is called *Mandaghar* in Kendujhar and *Durbargarh* in Sundergarh. This hut not only serves as a dormitory of the unmarried boys who sleep there at night but it is used for many other purposes. It serves as a guest-house in the sense that any visiting guest, relatives and officials are accommodated there during their night halt. It is the meeting place of the village council where the village headman, priest and elders of the village meet and deliberate on multifarious village affairs.

The seeds of various crops grown by the Paudi Bhuinyas in lands under shifting cultivation are stored there. In this sense, it is used as a granary of the village. The musical instrument *Changus* or the circular single membrane drums played by men at the time of dancing are kept suspended by means of strings from deer antlers fixed to the walls. On a raised wooden platform, in the inner portion of the hut are kept straw packed bundles containing stocks of grains for the village youths. The household articles of a Paudi Bhuinya family are only a few which consist of some earthen vessels, gourd containers, broom sticks, bamboo baskets, mortar and pestle,

grinding stone, palm-leaf mats, leaf-made raincoat, hoe, axe, plough, some digging sticks, bow and arrows, straw made grain-bins and some aluminum utensils. Both traditional and modern types of utensils are seen in a Bhuinya house. For water storage, both earthen pitcher and metal pitcher of aluminum or brass are used. The most common water container in a Bhuinya house is *tumba*. It is a dried shell of bitter-gourd. *Tumba* is too dear to a Bhuinya because it keeps water cool for a considerable period of time. So while working in the fields during summer *tumba* water gives a great relief and quenches of thirst. Large size *tumbas* are kept at home for domestic use of water.



The cooking utensils include modern metal articles such as vessel, bowl, small bowl, and ladle. However, the most striking feature of traditional use is the leaf cups and leaf plates used for dining purpose. Leaf plates are mostly used in community feasts where rice is served on it. There is

nothing special in the dress of the Bhuinya men and women. Men wear dhoti, banian, shirt, and women wear *sarees* and use ornaments of the type which are used by the Odia women.

Art and Crafts of Paudi Bhunya

The crafts world of Paudi Bhuinya is not considered as a separate clone of the ethnic crafts. It also caters to the pursuit of simple living with unsophisticated material culture. They make mats for giving them the

comfort of bed. They used to sell it for generating income. Likewise they use fiber crafts for the same purpose of income generation. They are very famous mat makers. They used to prepare mat and winnowing fan from date palm leaves. A kind of mat is also made from a type of wide grass for the purpose. The skill of the mat making may be purposefully enhanced for economic pursuit. The mat prepared by them has a good demand in the local market. With the increasing

pressure on forest now-a-days they too face raw material crunch for mat making. This aspect must be taken into account for ensuring nonstop weaving of the mat by helping the tribal families to have availability and accessibility to the raw material.



Evaluation on of Arts and Crafts of PTGs

Primitive tribal communities are the autochthons. For centuries they remained bonded to nature and the Mother Nature nurtured them. They are being brought to the main stream of life through various development interventions. However, their plight of life and living remained backward from the level of expectations. They are not free from discrimination, exploitation and marginalization. Repeated involuntary, forced rehabilitation has broken their social support system to an extent of no return.

It is an admitted fact that quantum of energy harvested and consumed per capita per day is an indication of development. The tribal segment referred to as particularly vulnerable tribal groups consume far less energy than expected hence they are at the margins. To a great extent the habitat provides them the enabling matrix for

energy consumption in the form of assuring food supply. Those who remained as food gatherers and hunters face food crises and procured food with a lot of difficult at the cost of expanse of the nature. Gradually the auto thons practiced settled agriculture and related activities for ensuring sustainable supply of food materials.

The social organization, cohesiveness for mutual help and group living among the tribal communities are determined by the material condition of the area they live in. The ecological determination shapes their social organization. Similarly, the forest ecology determines the skill development based on the traditional indigenous knowledge system commensurate with the available and accessible raw materials. When the forest declined , the proto peasantry life gave way to

derive a living labor market and settle cultivation as the alternative ways of livelihood . The change from shifting cultivation to settle agriculture practices contributed for their mobility and as well as housing pattern. The settled nature of agriculture in course of time helped form a rudimentary nature of socio-economic organization

It is more or less the case with the native tribal communities world over. With the setting in complex process of interaction, in road of market economy , government intervention , intervention of civil societies and missionaries the early civilization has undergone a mutation accepting or rejecting things according to demands of the fast evolving society.

The arts and crafts are part of the ethnic material culture that received the trauma of change in geophysical features of the tribal habitat. Some say, with the turnaround strategy the tribal people having master over ethic skill can be brought to reach at acme

of ethnic civilization. To adopt a few turnaround strategies in favor of the vanishing skills and indigenous technology and culture of particularly vulnerable tribal groups in order to transform them into mature culture and civilization a thorough SWOT analysis is essential. The human resources can be enhanced through the productive training inputs and to retain the tempo and keep the first generation trained as model for the community member need motivational stratagem.

By arts and crafts we mean, ethnic pictographs, wood carving, weaving, embroidery and crafting of ethnic armaments and such like are the frozen ethnic culture stored in their art objects and artifacts. Non tribal artisans who are living with them either add value to the design and acculturate crafts items in their course of interaction. For the tribal artisans the arts and crafts are never done for business nor based on any form of profit motive. In order to bring them to a level of

economically self sufficiency, the role of developing agencies remains inadequate .The tribal art and crafts are mainly had pragmatic perspective and never attempted for private wisdom. Notwithstanding, whoever breaks their mind for crafting items having tribal origin must ethically acknowledge the patent rights to the concerned tribe. The art and craft of the tribal people are never individual property rather it is owned by the community and the traditional skill and knowledge have roots in tribal culture.

All the tribal people including PVTGs used to adorn their bodies wearing different kind ornaments. Unlike non tribal people both men and women do wear elaborate ornaments on their head, ear, nose, neck and on feet. Sometimes the jewellery items are made out of commonly available metals. The ethnic artisans craft it according to the technological specification of the ethnic communities. Production of ethnic crafts

and its distribution for consumption involves a pattern of business cycle. Earlier tribal customers form the captive market for the ethnic crafts. Artisans after production of the crafts usually do sell it in the nearby local market where tribal customers do procure it for their consumption. This practice has been more or less in vogue in the present time. Sometimes middlemen are involved in trading the crafts items from tribal artisans or traditional artisans belonging to Schedule caste and other backward classes. The tribal artisans who craft items for their own ethnic brothers fall easy victims to the middle man due to their poverty and penury. The creativity of artisans and his talent has been simply taken for ride by business class of people.

In order to streamline the process of production of ethnic arts and crafts and its marketing, some structured steps with some amount of elasticity are required to be taken. Evaluation of marketable

ethnic crafts needs to be made considering its enduring value. In Asiatic modes of production all varieties of technology simultaneously exist and meet the need of a target population. Similarly, vital cultural items that are realized to be displaced are allowed to assume ritual importance, as a result the material culture might reach margin but never disappear.

All the ethnic crafts have anti aquarium value and due to this inbuilt quality it has an open ended market. But some of the crafts fail to cater to the interests of the end users and the customer in the present times. It deters one to produce it in large quantities. While some of the crafts have potentialities to capture mass markets if modification and value addition are under taken. The inventory of PTGs crafts is rightly analyzed would take this prospective into consideration. Tribal pictography art textiles and jewelery stand out for its ideal testing in the mass market. The list of

marketable ethnic crafts is given below tribe wise for possible test marketing after value addition and modification.

Ethnic Handicrafts Evaluation Of Odisha

Ethnic handicrafts of Odisha have a rich cultural heritage. They are major source of creative and gainful engagements in the non-farm sector. The available skills of handicrafts of Odisha are 52 in number. From among the skills, the exclusive ethnic handicrafts come about 15-20 in number. They may be broadly categorized as popular crafts, special crafts and rare crafts. Popular ethnic crafts include comb making, wood engraving, artistic textiles, bamboo and cane works, metal jewellery, dokra casting etc. The special crafts include *ringa* weaving out of plant fibers by Bonda people, rope making of Mankirdia, *sabai* grass crafts of Santal in Mayurbhanja, leaf cup and plates making by all tribal etc. Rare crafts include musical instruments of blow pipe and percussion drum category and other exclusive ethnic sound producing mechanisms.

The rare crafts are on the verge of extinctions and are in languishing stage. The ethnic crafts and the crafts man practicing such crafts are not in positions to earn their subsistence due to poor market of the items produced in a very highly unorganized and isolated environment. There is no dependable data base as regards to the number of practicing ethnic craft artisan in the state. In general the state of Orissa houses 1.04 lakh artisans as per the survey conducted by D.H and C.I Odisha during 1992-3. Interestingly they constituted 22.78 percent of the total manufacturing and processing servicing and repair sector work force of the state according to 1991 census. From among the general categories the ethnic artisans though not specified in the survey, may constitute significant percentage. During the survey year the production, marketing both inside and

outside of the country was found to be not encouraging. The export oriented crafts of ethnic Odisha consists of dokra casting, art textiles and ethnic combs.

Structure of the Ethnic Crafts Sector

The production matrix of the handicrafts in Odisha is structured in such a way that the ethnic artisans in spite of their skill always remain at the receiving end. The trader entrepreneur, merchant capitalists and middle man by virtue of their control occupy the process and position of production pyramid where

the master crafts men occupy the middle or base position. Though Government has instituted some mechanism the artisans, due to ignorance and low level of teaching- training- learning could not avail the benefits. The crafts economy is more fluid and diluted at the level of artisan workers. But as the survival

of the craft production depends on the marketability of crafted goods and this in turn depends upon on the working capital to run production cycle, the trader entrepreneur occupy the prime position, while the workers are always placed at the bottom.

Working and Living Condition

Ethnic artisans are part of the impoverished and marginalized tribal society. They live in a world of chronic food insecurity, in come poverty and the attendant poverty and malnutrition. Additionally they also face the routine problem of exploitation. It is high time to help enroll them to various governmental help line earmarked for artisans such as insurance coverage for artisan and other institutional help etc. Orissa , known for its rich

ethnic culture, has unfortunately acquired the ill reputation of being one of the poorest states in the country with acute poverty. The poverty of the tribal people is appalling. The handicrafts have the potential to provide gainful employment to the tribal artisans, and the incomes generating from the marketing of the ethnic crafts may reduce income poverty faced acutely by them.

Role of ethnic crafts in the evolution of material culture

Tribal crafts constitute the cradle of material civilization. The complex material civilization of today has had intimate interface with the early base of ethnic material culture. If one undertakes deep study he at once finds the basic concept of arts and crafts remain largely intact in the present generation of available crafts. The latest edition of crafts has only varieties of embellishment or decoration for catching the attention of the customers only. This fundamental aspect enables one to trace the conceptual origin of the present day crafts to the nursery of ethnic crafts.

Unlike the crafts available in present time the ethnic crafts are fine blends of beauty and utility. The utilitarian motif plays of course the first fiddle in the life of the tribal people. The concept of beauty is evolved right from the utilitarian value of the

crafts. For tribal people aesthetics means subserving the mundane necessities of life in the crucible of continuous struggle and hardship. When the toiling man of early time, graduated to a stabilized culture by taming the forces of nature, he becomes leisure loving this aspect changes the concept of aestheticism now it reduces to decorative aspects of things. In the context of changing ideas governing the value orientation, the PTG crafts need to be reevaluated vis-à-vis concept of beauty utility nexus.

The tribal crafts in spite of its foundational merit, never catches the eye of the customers. This results out in poor marketing of the crafts. It starts the vicious cycle of vanishing of crafts, languishing of culture and impoverished artisans. When the trend of eclipse of ethnic craft begins, the possible retrieval becomes

difficult asking of on changes in the crafts design to face the retreating customer's base. The Changes are to be made taking the following points into consideration.

- a. Possible changes with modification value addition.
- b. Acceptance of contemporary market module.

Handicrafts marketing

Culture as the collective assets of community or nation has inbuilt propensities to help promote livelihood. As a result the concept of "culture as industry" has gained momentum worldwide specially aftermath of the liberalization process of economy. Taking the advantage of the ongoing prevalent culture industry nexus, it is ideal to map the ethnic cultural treasure including the ethnic arts and crafts and the vanishing

ethnic cultural base of the tribal people.

In contrast to earlier notion that 'one can't eat culture' it now becomes a viable launch pad for initiating a sustainable base for income generation for the people on their enduring cultural canvas. The new format has more than one comparative merit if one contrasts it with other income generating options. It is highly stable and all so sustainable. It preserves the past while joining the present base of fluctuating value. In a sense the cultural treasure trove can be the touch stone for ensuring livelihood safety for the stake holder tribal people.

The study offer a new way of thinking about the relationship between production of ethnic arts and crafts and market theory. The attempt is to map the trajectory of ethnic production locating them in the context of the growth of the PTGs crafts as a whole. The mapping seeks to highlights certain trends and processes that represent how ethnic crafts work with

markets and market institutions. In doing so, it also offers insight into understanding of marketing practices with an artisanal mode of dispersed production.

Ethnic arts and crafts its marketing offers striking in sights in to understanding how persons, organizations and firms negotiate the market in different ways. Behind every market negotiations lies a group of players, who both use and generate knowledge about the market place in course of their actions. Typically micro level knowledge remains illustrative.

If the knowledge is consolidated it could throw light on macro issues Such as the very nature and form of markets for specific products, the evolution of such markets, market booms or failures and the reasons. It also provides a glimpse of how marketers innovate and deal with set of factors often characterized as non-markets but which strongly impact factors and actors in markets.

The study explores the aspects ethnic crafts production and the marketing experience in its captive production base. This way Marketing makes a turn around to enter the mainstream market. Typically in evaluating a traditional production base, economic historians examine the scale. Likewise sociological analysis of ethnic crafts would focus on the way production is organized and the social relationship that support it . Existing theories and models of business grow have drawn on a range of ideas such as conduits information flows and symmetry , technology flows net work and, structures such as organizational form or the notion of strategies and enterprise.

Structure of Ethnic Production Base:

Ethnic production base is an in built diversified one. Some crafts are produced by ethnic artisans. Non tribal artisans make some of the production on the background of strong sociological support. Taking

both the contrasts ethnic crafts have dispersed production base. Producers are spread across numerous villages with labor inputs generated from their family. Ethnic crafts are extremely diversified in terms of products ranging from Jewellery for every part of body and crafts for the subsistence economic pursuits. Each tribe is known for a specific product that is unique in design and style.

State Policy *vis-à-vis* Ethnic craft

The present day structure and profile of ethnic crafts production base have also been influenced by the 'policies' formulated by the state. The perspective planners in the post independence period was dominated by a cliché ridden thinking that the way of life the tribal people do lead is not worthwhile. As a result the cultural matrix of the tribe was shown step motherly attitude. This brings disaster to them in course of time. Over the years, they have become the passive beneficiaries of the development regime

instead of active stakeholder of their own development.

But now with the model of welfarism and seeing the employment potential of the crafts sector. The articulations governmental policies, however, denoted the clear shift from an enterprise with future prospects to that of temporary income generation model in tribal areas. The global recognition of the importance of creating livelihoods provided an accessible representation to fit the changing policy preferences. Ethnic crafts started appearing in the new grab of a livelihood model along with various other income generation programmed. The emphasis on the economic aspect was different from the earner mode where artisanal industries had been the focus of patronage by various agents. One needs to take note of the fact that despite voicing the employment potential little was done by way of investments in infrastructure or creating

the right condition for business development in ethnic arts and crafts.

Nature of ethnic-craft market

Ethnic craft production uses simple low cost tools and equipments that can be easily adapted to produce specialized goods. This is the character sticks of artisanal production as opposed to mass production. In craft industries traditional linkages between production and marketing of ethnic crafts have been eroded due to non empha-

sis. A brief over view of the nature of crafts markets overtime will amplify this point. Ethnic crafts making has continued over hundreds of years though the producer' relations to the market have definitely been changing. The traditional market for the ethnic crafts has been for centuries, the local market. Now though the purely local markets

declined, new markets in oversea countries and within India provided opportunities for growth. The niche of markets for ethnic crafts elsewhere, needs to be explored through well-co-ordinate system of market intelligence. For production and market linkages, the help of crafts based NGOs entrepreneurs must be taken.

Ethnic crafts - its marketing

Ethnic crafts come under village and small enterprise sector. It forms a vital segment of Indian industry contributing major percent of industrial employment in the country. It is estimated that significant percentage of rural and tribal people are engaged in handicrafts, handloom and allied activities. Women constitute a major segment of handicrafts workers. There are certain crafts like embroidery, beadworks, bamboo and mat weaving, that are exclusively practiced by women. The

ethnic crafts that are available come under jewellery items, art textile or embroidered textile, household goods and musical instruments. Ethnic jewellery constitutes an array of ornaments for neck, ear, nose, hand, and leg of both men and women.

Handloom textile with needle craft work known as the art textile. Both tribal men and women use it. It has ethnic motif and design of its own. Household goods crafted by tribal

people relates to whole host of thing that come to be useful in their day, today domestic chores and agriculture and hunting related implements. The tribal arts and crafts contra distinguished from the present day available crafts, is that of exclusivity. The utility and beauty is blended as two in one format. The beauty needs to be explained. The attracting and eye catching things do not form the concept of beauty to the unsophisticated tribal people. It is rather to have

inbuilt qualities to sub serve the mundane need of the toiling man imprisoned in a subsistence economy. That is why most of the craft items of the tribal people so not appeal to the eye yet has the aesthetic qualities of utility and beauty.

Taking the conceptual premise into consideration, one can devise innovative marketing strategy to push the sale of ethnic crafts in the contemporary market. One should take note that marketing in the present time has under gone sea change. First and foremost is the sale item must be customer friendly. The idea of beauty and utility principle of ethnic crafts befriend the customer to purchase the items. One needs to sensitize the inherent qualities of the product to the customers by way aggressive advertisement campaign. The ethnic crafts products as integral part of evolution of material culture have its idiosyncratic buyers present everywhere. But the idiosyncratic buyers are strictly limited where generation of income from

ethnic crafts may not hit the target. Therefore it warrants aggressive marketing strategy. Modern day marketing is oriented on a path with some conditions. The pre condition relates to marketing issues. The issues are packaging, product information visual appeal, in shop convenience.

Packaging

Ethnic crafts should speak for it. Packaging hence, has a negligible role to play because the product is so no fussy and simple that needs no faith to make it attractive or stand out however packaging is needed for ethnic products.

Product information

Product information is necessary. It relates to what part of country the product comes from, the particular ethnic community and some highlights of the process and any significant details the perspective customer would like to know. The discerning customers value this information sharing and help

in eventually promoting the product through words of mouth publicity.

Visual appeal

Visual appeal always helps sell more. Not every customer is aesthetically inclined, some need help and dissection and so visual appeals at the sale joint definitely helps.

Branding

Importance is given to branding to help their customers identify their products from the rest in a multi brand environment. The tribal art and craft can assume a brand highlighting the purity and natural in origin might impress the consumers however the value addition and advertisement will add strength to the marketability of ethnic arts and crafts.

In shop convenience

Ethnic crafts especially ethnic textiles recognized this aspect is important from the point of view of providing a complete package to the customers. The customers survey is a part of promotional strategy

in order to have a measure to the pulse of the producer, retailer, the consumers and all stakeholders.

Marketing, sales and distribution

Like other merchant manufactures, ethnic craft sales through retail outlet which are very high on look touch feel because that's also what sets them apart from the other unorganized setting of crowded craft market with people falling over each other. It is easy setting which is cool and comfortable allowing the customers the luxury of browsing around, trying out various styles and shopping at their own time. The preference has emerged because of convenience becoming important in terms of accessibility, comfort and choice. The clientele is more discerning, less price sensitive lot who would much rather busy from a quality merchants special retail stores, where they are assured of an aesthetically good selection of ethnic crafts.

Design and markets

Market gurus feel that designing and market of ethnic crafts could be an initiative and innovative task for the ethnic artisans. They have years of experience behind them and are aware of their customers' delight. A lot of their products are really valuable and with direction tribal art and crafts could end up with a brilliant product. The abilities and skills of members of any tribe cannot be underestimated. In fact, most qualified product designer have not been able to provide a cutting edge that the ethno-artisans provide.

Non- marketing

Considerable investment is often made in setting up a supply chain management system that allows the investor to efficiently organize quality production and supply the end products to the customer. Though the stages of the chain having a production base, setting up systems and logistics of manufacture and delivery-are the same even in the handicrafts industries, the

unique structure of the industry allows players to innovate at every single step of the production marketing process. For instance how a handicraft product navigates the flow chain from a supplier to a customer differs significantly from the product flow or movement of goods in mass production industry. Similarly, when the patterns of information flows are considered, the roles of intermediaries are significantly different in a dispersed production industry. This makes room for a great deal of creativity in production management and marketing practices in the handicrafts industry. In dispersed production modes such as handicrafts tasks in production and marketing are distributed across several different layers. Each firm/organization will have to make certain key decisions in effective supply chain management. While some of these relate to the large objectives of the organization and the point at which they want to intervene in the market, there are also a number of day to day operational

decisions taken which influence the final outcome.

Accessing resources for production as well as building relations with the dispersed producer base are the initial tasks that must be a firm, a master weaver, a cooperative, or an NGO. The handicraft product is a result of interplay between the production process, design and systems of quality control. To position such a product in market, industry specific investments and strategies of different kinds are called for. The sub-sections below look at how production is organized at which points along the chain control over the different production related tasks are located and ask what implication function itself. Constant innovations on supply chain management were characteristic of every player in handicraft marketing. In the case of producers access to raw materials was a problem earlier since the producer had to buy raw materials on credit from the trader at very high interest rates. This changed when the

company entered into invests their skills, time and blocks, the company would invest loans provided by the firm helped supplier units increase capacity and improve quality. However, design is the foremost of the bottle necks identified by dealers, and the design function is located entirely in house. In spite of the high pace of product innovation and regular change of product designs this is not done by investing hugely in professional designers alone. Typically the professional designer is distanced from the production process, and thus is unable to sustain the intervention both from the production and market ends. While conceding to the need for design changes in the market, practice shifts the emphasis to an extent by anchoring design change to the parameters of the traditional craft, thus integrating the design function with a producer base they have set up long term relations with. Thus they retain the traditional genre of the ethnic culture, but product range rather than change the craft genre

itself. It is clear from the case that their relations with the producer groups have been refigured considerably building confidence of producers and sharing market risks to a certain extent. Apart from the above discussion following are a few capulated suggestions.

Suggestions for marketing

1. Idital panting

The motif of the painting may be used in different medium. The user can boost the marketing of the painting.

2. Wood carving

The wood carving needs to use contemporary them and motifs. It can attract buyers.

3. Beads Jewellery

Beads Jewellery needs to arrange in different ornate style. If we use silver or gold it can increase its assets value.

4. Metal jewellery

Metal jewellery must undergo design changes.

5. Hair Pins

Hair pins should keep its ethnic motifs with innovation to clip the hairs.

6. Wine container

Metal wine container should be so designed to cater other need of the people.

7. Art textile

Art textile should adopt also new motifs and design.

8. Musical instrument

Musical instruments should be packaged attractively in order to get good market response.

All the arts and crafts included in the inventory of Juan gars and crafts ask for design changes to cater to the demands of the contemporary to handicrafts marketing.

Market Commendable Ethnic Arts and Crafts

Ethnic arts and crafts are a class by itself. The original design, the beauty of utility nexus in its conception makes it stand apart from other categories of contemporary crafts. While making these ethnic crafts market worthy for buying and selling purposes, the contemporary marketing strategies may be adopted taking adequate safe guards to keep ensure its

original flavor. There are connoisseurs for tribal arts. But the captive market formed by them is too limited for generation of adequate incomes. Therefore it asks for mass market by making the available ethnic crafts more end user friendly. This is possible by way of modification, value addition and other related adaptability for mass

markets. On this basis suggestions are made for each craft tribe wise covered by this report. Ethnic arts and crafts are mainly in the categories which are as follows. They are tribal jewellery, musical instruments and textiles.

Way forward

To market the arts and crafts of PVTGs the first and foremost strategy is to go for idea selling highlighting its typical feature as natural, pure, far from any scope of adulteration, dilution and pollution and also a sense of charity to help our tribal brothers to develop. The varieties of material culture need to be advertised through effective media and channel that covers local to global market reach. Keeping overseas visitors as valued customers a separate set of marketing strategy has to be devised such that the materials not only attract them but can offer aesthetic delight. For the local customers and customers from other parts of the nation culture specific marketing strategy will help for generating a sustainable income in favor of the tribal artisans. Thus, it can enhance the income basket of the primitive tribal groups. However, for different segments of market different strategies

have to be adopted. This calls for action on several fronts. The shift from domestic use of the arts and crafts to its marketing requires a supportive policy framework, notably a much greater focus on marketing arrangements.

In a liberalized market driven policy environment, the responsibility of government is greater in the sense that it has to ensure a playing field for less developed tribal groups, rightly evaluate PVTGs for extending all sorts of help and create platform in order to encourage their products to enter into competitive market.

The tribal areas in particular those inhabiting in central India including Odisha in the eastern region of the country are living in the most backward pockets. The planning system in the country has attempted to address the developmental requirements of these areas through tribal sub-plan approach since fifth five year plan. The TSP enables

development of special strategies and required earmarking of funds within state plan for tribal areas.

The idea was to provide a thrust to development of tribal areas to improve livelihood opportunities by filling critical gaps.

However, in practice the TSP approach is not doing enough to help tribal people to wriggle out from cycle of income poverty. People's participation is conspicuous by its absence. The programmatic achievements are measured in financial terms not in outcome terms. The TSP needs to be looked at as an integrated pool of funds that is deployed in few key priority activities. Even though it addresses the fundamental aspects yet it never addressed the immediate income generation. The TSP should be reviewed, revamped and appropriate steps be taken to get it energized. This will go a long way towards improving development needs and reducing intra-group disparity.

Chapter VIII

Recommendations

1. For the promotion of tribal art and crafts, the state should have a strategic product-market centre to deal with selective ethnic arts and crafts and popularize those with some value addition.
2. Various tribal art and culture of tribal in the state should not only be documented but also conserved, promoted and integrated with purpose of income generation and also for tourism related activities where the tribal youth can be inducted through skill up-gradation.
3. The concept of SHGs movement must be co-opted among the dispersed ethnic artisans to generate a confidence among them for promotion and marketing of their crafts.
4. The success of craft depends on financial support extended by bank to the concerned SHGs for activities of craft production since the credit support impairs the SHGs. A micro finance equity fund should be created with the contribution from commercial banks which could be treated as a part of their priority sector lending programs for production of ethnic crafts.
5. Constitute a steering committee for ethnic crafts to from its present weak position to a position of strength by ensuring the linkage of its strong production base with contemporaries market, strengthening delivery mechanisms performance evaluation and course correction in existing production process. Such a committee will provide inputs for policy formulation.

6. Tribal sub-plan (TSP) approach should give attention at production of quality crafts products and its marketing without depending upon the line departments existing for that purpose.
7. The prospect of eco-tourism should encourage the production base of the PVTG crafts so that the crafts in the oversea markets can have a better chance.
8. The idea of eco-neutral production process of the PVTGs crafts should be highlighted for the purpose attracting eco-friendly buyers.
9. The PVTG crafts are the originating seeds of present complex civilization the very idea should be propagated in order to attracting discerning buyers worldwide.
10. As the precious objectives of ethnic museums it has good prospects for markets. This idea should be published by installing web site.
11. The jewellery of tribal people usually adorns the head, neck, toe and hands and ear. As these ornaments are crafted with ethnic design of yester years, it looks not so attractive to mainstream buyers. Taking the core point into active consideration, the ornaments may be designed using higher metals. It instantly increases its asset value as well as it showcases its ethnic motifs prominently.
12. Some of the crafts ask use of present day friendly materials for its spread of horizontal market. Mention may be of Dongria shawl in this regard. Woolen materials may be used for making it as winter apparel.
13. The neckbands used by different tribal people may be redesigned for its use by school children.
14. Musical instruments ask for body make over for its sale in the mainstream market.
15. Ethnic textiles may be made popular by using vegetative color.
16. Siali fiber ropes have the inbuilt strength to compete with nylon rope market. But it would ask for smoothness.
17. Fish catching equipments of different tribes ask for change for its good marketing.
18. Customers from the mainstream needs to be educated on the qualities of ethnic crafts.
19. Central store may be opened in business hub of the country for popularizing the tribal crafts.
20. Brief ethnic accounts of the crafts may be appended with the product for facilitating instant rapport of tribal crafts with the end users.

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