

Enhance Personality-Ethnic Ornaments use: An Empirical Study among the Bonda Particularly Vulnerable Tribal Groups (PVTGs) of Malkangiri district Odisha, India

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Abstract: Ornaments have been exhibited the Hominid personality, motions, beauty, & their socio-cultural practice ethos with folklore connections. Not only that, ornaments exhibit the feminism sensual beauty of personality and its relationships with environment functions. It exposes the history of arts, craft, with public connection, developments in the holistic context of hominid race evolutionary process. This paper has to attempt to explore the Bonda (PVTGs) arts and cultural ethos with ornament identification. Also document the ornaments with ethnic names.

Keywords: Bonda (PVTGs) personality, Ethnic ornaments name, Socio-cultural ethos, and arts with handcraft work efficiency

1. Introduction:

Personality is the core to evaluate the sense of identity; enriching the society survives with ethics, social waves of practice the arts, craft skill building and self-reliance about own creativity for emerging sociability. So, here I want to say that, the Bonda community ornaments arts develop a novel approach to authorization and inclusion to oral moveable skills, benefits for the next generation [1]. Because the wisdom of identity belongs with the sharing, exploring, and affirming a common culture as factors are significant and unique features of the aboriginal community affairs [16]. It's emphasised the ornament, as an element further to a labour of art in order to enhance with simplicity of its symbolic reference is an anthropological perpetual use by holistically in cultures as a core part practice of own creative mechanisms through unique socio-cultural identification [10]. Ornaments elaborate edifice the sophistication beauty with magnificence because ornaments as a process that relating to the ethics with norms had implemented to itself in relation to time, space and place that's why ornaments has ancient human race wisdom with proficiency an integral part of ornament edifice initiatives [12]. The symbolisms of the arts play as significant intangible elements of ornaments. According to [11] ornaments are able to fascinate about courtesy, sensuality with viewpoint as a back frame; it's a deliberate way to find out a rough draft from a sociological perspective and economic perspective. Ornament in concern to the strength of resources of the lifecycle mechanisms that has an integral part of aboriginal culture practice which has been identified as evolving on an aboriginal level [5]. The aboriginal community have their own customary structure where ornaments distinguish the remarkable beauty which creates the knowledge that ornaments as an organic 'living' [13]. The evolutionary stage of the hominid origin in the womenfolk passes through all cultural means, the ornament structural element occupied with richness, thoughts and it has evolved rationally from 'classical orders [6]. It's not wrong that objects of applied custom live on as long as the substantial hominid is prepared beginning to survive in their ethos, norms in with the new world invention in their resilience[4]. The grace of ornaments by festooned by women in worthy and unique materials, metals can be rationalize the individually women impulse and determination for ornaments in the whole lifecycle of women will live ever ornament has occurred ancient and traditional wisdom viewpoints precisely, in women perspective it's more aesthetic, cultural dimensions within individual personality affections in a form of chromatic pleasure [15]. Ornament represented the nature of beauty of visual features of physical activities but the mind could imaginably envision within the miniature of the body being ornaments [16]. In consequence, ornaments are a central factor of hominid cultures' ethos, depreciation of the labour hard works which is based on their origin, environment adaptation, time, skills efficiency, metals, stones, and materials in the framework of social heritage, art, and hand craft designs.

2. Aims & Objectives:

* To explore the Bonda (PVTGs) socio-cultural ethos, arts, craft and ethnic ornament ethics.

* To documents the variety ornaments with ethnic names.

3. Research Design:

To understand the trend and accessibility of the study and the research design that I formulated, a pilot study was carried out in Bonda Ghati, Malkangiri consisting of 20 local people. The purpose of study will basically be explorative research. Both qualitative and quantitative data collection techniques will be used to get the data. The present paper is an outcome of a fieldwork/Empirical analysis based research in Mudulipada & Andhrahal Grampanchayats; work among the Bonda PVTGs of Malkangiri district Odisha, India, to known the Bonda socio-culture ethos, arts, craft, & document ethnic names of ornaments. It has adopted participant observation, interview and focused group discussion methods & age wise, education qualification wise I used purposive sampling techniques to collect from 160 households. I also have taken an Interview with Miss. Pritika Majhi who is a graduate student of Kalinga Institute of Technologies, Odisha (KITS) for insight on the Bonda community. Field notes, schedules and audio visual recording tools will also be used for this research.

4. Result & Discussions:

The ornament ethics presents a synthesis of thoughts and mystical discipline. It presents a humanization of arts ability culture. Its outlook is synthetically its basic discipline is synchronization because culture satisfies these ethics and social needs of man which

are realistic in themselves. The flow of culture includes communal customs in nature. The part of culture which is not helpful in social stratification becomes extinct. Thus, culture becomes redundant of arts and crafts skills and wisdom. Bonda community socio-cultural process is conducted by wisdom, behaviour, rules, customs, policy, skills, religions, traditions, ethics, arts, crafts, and origin mechanisms which is gained through their life experiences also, their efficiency to practice all aspects in their social lives that's, justify the how much create a separate place 'ornament arts and crafts' in hominid life cycle which, is felt like integral part of hominid race culture levels. Bonda (PVTGs) use cloth to a very small extent to remove their shame and enhance their identity with beauty. Ornaments and cloths provide an outline of hominid beings' social and economic status which is holistic in every human race culture phase. The Bonda community have their own hand crafted cloths and ornaments which I documented with their ethnic names such as: Ringa, Gosi, Lubaida, Aarati, Usungu, Sunganria, Limbilu, and Thunaya lubbaita etc.

The Bonda community culture process is conducted by behaviour, wisdom, skills, rules with policy customs, magico-religious faith, traditional mechanisms, and art's which is gained through their life experiences and the efficiency of practices in their social life that is justify how much important arts and crafts in their life also the integral part of human life cycle. Now culture has become redundant of arts and crafts.

4.1. *Waist cloth for women's/ 'Ringa':*

The Bonda (PVTGs) use cloth in very small sizes which is called 'Ringa' to hide their shame of body and to enhance their beauty, sensuality, and personality. Still, clothing and ornaments give an outline to the human social and economic status. The 'Ringa' is 3 feet in length and 1 foot in width, there is a folktale behind this 'Ringa' that many years ago the people of the Bonda community lived without clothes. One day the Bonda women was busy with in her domestic work and at the same time goddess 'Mahaprabhu' has come to her home and asked for a little fire and seeing 'mahaprabhu' the Bonda women became very ashamed and cover her shame in one hand gave fire in the other hand. Seeing this goddess felt pity in her situations cut a piece from her sarees as she wears it. From that day onwards, the Bonda people's use a small cloth to hide their shame.

To make 'Ringa' at first the Bonda women collect the barks of 'Eaagui' and 'Ieasi' trees to make fibres for ringa. After that, soaking in mud and water for the softness, the filament is removed by releasing the barks from it. Then, the use of traditional knitting mechanisms which is called 'Tenanga kunucup' help knit the 'Ringa'. It's very beautiful to look like a Modern Miniskirt.

4.2. *Waist cloth for men's/ 'Gosi':*

The 'Gosi' Bonda male are used to hiding their shame. It is 4 feet wide and 2 feet. It's knit in the same process of ringa. I think in the practical ethics of 'ringa and ' gosi the Bonda people are very hardworking specially. In the women's context they work all seasons and time because, it's very necessary for their livelihoods to walk around the mountain which is called 'Dangar' that is the basic reason Bonda women have the ability to feel comfort to move around and do their work wearing the 'Ringa'. Another scientific reason is that, Bonda women do not have much time to make long sarees and raw materials availability is very limited and hard to get. It is also too difficult to knit them which take a lot of time, constraints. The Bonda community is very attached with their traditions, society & culture. Still now they use 'Ringa' but the impact of modernisation uses colourful printed clothes.

4.3. *Beats neckless for women's / 'Libaida':*

In all over India most of the Bonda (PVTGs) women are were ornament in the highest quantities because, in order to cover their upper body the Bonda community women use different type of seeds (sire seeds, keuta berry seeds collect from forest) necklace but now they generally, buying beads from market such as; glass beads, brass beads, plastic beads, coin necklace, and sea shells (coffee bean trivia) mostly use to make beads necklace. In earlier, Bonda women are used 'Siyali' barks fibre as a thread to use in beads necklace but now they use nylon thread, plastic threads etc. which is perches in market, and prepares the garland from navel in the length and decorate it in such a way that, is becomes difficult to see any upper body part. The beads necklace are very colourful and look very beautiful, an outstanding outlook on the innerness of Bonda women's sensuality. When I asked one of my respondents, Adibari Majni, how many days do you take to make one long beads necklace? She said that one to two days need to make a bead necklace; it means Bonda's are very skilled workers to be perfect in art and crafts. Because, the beads craft is very time-consuming and need deliberation to be make a perfect beads necklace.

4.4. *Head beads for women's/ 'Renagaba Lubaida':*

A folktale is prevalent in the Bonda community, due to the curse of mother goddess 'Sita' the Bonda women get their hair shaved. That's why if Bonda women keep hair on their head, it is believed that then no holy grass and tree plants arise in the mountain. If I think in a scientific way then, then the Bonda community women are very hardworking and living in below poverty line that's why they are not able to take care their hairs to apply oil also another region is that Bonda ghati has been situated in 4,500 height of the sea level so, it is very difficult to grow coconut tree in their ecosystem for this cause the Bonda women to keep their hair shaven but to keep their shaven head hide very smartly and beautifully use to wear beads, ornaments over the head which, is look like a colourful cap basically, the beads colours include yellow, white, red, green, blue, orange etc. the beads threads now perches in market, otherwise they woven it in their traditional fibre which is called 'Turabu'. The interesting part is that at least, they use in the top 300 beads garland having on their head which decorated and fix it one by one that's, keeps the hold just like cap, it's very time consume when, I applied on my head approximately 20-30 minutes.

4.5. *Finger ring for women's/ 'Aarati':*

The Bonda community have different types of finger rings which, called in Bonda language 'Aarati'. This is made by a village blacksmith may be in iron, brass, & aluminium wire. The ring is prepared by placing the coin on top of the rings; this ring is called 'Tabu Aarati'. It is very special because the unmarried boys and girls are using it as a gift for building friendships, consent for love, and agreeing to marriage proposals may arise on boys' and girls' sides. Also, in some rings use different colour stones applied to fix it.

4.6. *Metal Neckless for women's/ 'Usungu':*

The metal necklace is very simple in structure but it exhibits the socio-cultural aspects and economic point of view is very high in Bonda community. 'Usungu' have given a unique look and identification of Bond (PVTGS), after straightening the neck, they could

wear Usungu as much as like; 10 to 12. The necklace does not have to use beautifully decorated bonda women. Being extinguished over the head, it help to keep the head straight and protect from attack by wild animals and no one can not kill a bonda women by pressing her neck and no one can not hurt the throat with a weapon because, of the necklace/ 'Usungu'. The diameter of the circle of that necklace is the similar to the women head diameter entering. The Unsungu internal have hollow like bamboo and some good status people use brass Unsungu. Also, some Unsungu made in thin iron rode and there are have one side hook another side whole to tie the necklace. The necklace (Unsungu) have prepared by the village blacksmith.

4.7. Bangles for women's/ 'Sungarae':

Such a folktale behind the 'Sunganrae' means Bangles that in earlier Bonda community's women were not wearing bangles in their hand. With the passage of time, the yearly harvesting is not getting well and women are not getting the ability to conceive. After that 'Sisa' the priest who employed all religion and worship works for village deities, the priest place should be very high in the whole village and he did a lot of worship and also tried to be satisfied but did not get any fruitful benefits. He tried again, prayed and requested Mahaprabhu for village welfare then, mahaprabhu showed him a dream and said that women are not wearing bangles/ 'Sungarae' in their hands unless they will not be able to conceive and harvesting will not be done well. Even since women started wearing bangles, the harvest became very good and women could get the ability to conceive. In this context, Bangles/ 'Sungarae' ornaments have to play a vital role in the bonda community which is based on the sense, socio-cultural and religious ethos. The bonda bangles which are mostly made in brass and aluminium look flat or may be rounded in shapes and size. The bonda women wear hand wrist to elbow joint only, married women wear these bangles. The fascinating point is that if a bonda boy likes a girl, persuading her for marriage, if he gives a bangle set to her as a gift and the bonda girl accepts it is assumed that she gives haer consent for the marriage proposal.

4.8. Earring for women's/ 'Limbilu' & 'Jungjunguli':

Generally, in the Bonda community, earrings/ 'Limbilu' prepared by village blacksmiths are made in brass and aluminium metals. First of all, the blacksmith creates an aluminium wire ring which is shaped round just like a 7 years old girl's kid bangle shape, after that in the wire rings below adds 50-60 small flower chains which are made in brass. The earrings bonda women use in their upper ear (Helix) because the earrings are very heavy. Sometimes bonda women are used to wearing their head beads (Renangaba lubaida) for the reason that; it does not swing the ear (Lobule) for the weightage. Also 'Limbilu' made in aluminium wire two end bends just like a shapes in 'U' and clipped on two sides, a smaller one and a bigger one the bigger one worn at the front of the ear lobule as aluminium metal is very light to wear. It's called (Limbilu).

4.9. Waist hip belts for women's/ 'Thunaya lubbaita':

The waist hip belts/ 'Thunaya lubbaita' bonda women use to hold their 'Ringa'. The traditional waist hip belts made by 'Siyadi' & 'Keranga' trees bark fibre to use the waistband/ 'Thunaya lubbaita' to hang the sickle and hold the small knife for their daily livelihood works. But now they use waistband brass and colourful garland beads for enhancing their beauty. Also male bonda use waistbands to hang the combs.

4.10. Bangles for Male/ 'Samba':

Only bonda men wear these bangle/ 'Samba' pairs in their arms & it is made by the village blacksmith. The armband is made of aluminium, which is flatted and round. But the utilisation of these ornaments is very rare; bonda men specifically wear it on special occasions and festivals.



Figure.1

(Bonda ear rings 'Jungjunguli')

Figure.2

(Bonda male bangle 'Samba')

Figure.3

(Bonda headbeads, necklace, & Usungu)

5. Conclusion:

In Bonda (PVTGs) the hard work contributions of art and hand craft activities to aboriginal sociability ethos, should not be evaluated properly to self-management and regeneration their own initiatives. Here, I want to suggest that community art crafts may change a novel approach to evolution in ornaments, to employment, empowerment and inclusion. Because today's fashion trend depends on the ethnic ornament & ethnic art cloth materials which are very distinct in bonda community beliefs now, it is influenced & appreciated by the top fashion designers and people love to wear this. The bonda art and craft need to the documentation, experiences preservation, emotional attachment with personal relations and promotion in the national and international levels for future generations, it is very important for people to know how much they have rich in art culture and crafts works efficiency to take care, and the semiotic aspects are exhibit ornaments ethics with ethnic names representing the organization, function, construction as an adaptation of the pre modern approach and post Modern approach of a community.

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