



Utilization of 'Urni' in Our Daily Life

Mr. Ashis Kumar Pradhan¹, Dr. Subimalendu Bikas Sinha²

¹Research Scholar, Bhagwant University, Ajmer, Rajasthan, India

² Emeritus Fellow, U.G.C and Ex Principal, Indian college arts & Draftsmanship, kolkata

Abstract

'Urni' is made by cotton, silk, lilen, motka, tasar & jute. It is used by men and women. 'Urni' is an unstitched and uncut piece of cloth used as dress material. Yet it is not uniformly similar in everywhere it is used. It differs in variety, form, appearance, utility, etc. It bears the identity of a country, region and time. 'Urni' was made in different types and forms for the use of different person according to position, rank, purpose, time and space. Along with its purpose as dress material it bears various religious values, royal status, Social position, etc. Sometimes it conveys the significance of the value of spiritual detachment of devoted 'Vaishnaba', the devotee of Lord Krishna like 'Chaitannya'. Sometimes it carries the sensation of physical love, romance, the tune of spring, etc. The Image of Lord Jagannath is adorned with 'Urni'. When the Lord remains within the temple that creates an imaginative unbound distance between devotee and deity. Because Lord Jagannath, the Absolute become one (Ecomebadwitiyam, 'Paramatma') with association of all the individuals (individual souls, 'Jibatma') present and not present there. The Godly spiritual value of 'Urni' there merged with some social and cultural values. It may be explored by the extensive research and analysis by means of evidential and aesthetical evaluation.

Key Words: Creativity, Fashionable Wears, Utilization Of 'Urni'.

INTRODUCTION

'Urni' is manufactured by few weaving techniques with different types of clothing. It gained ground as most essential and popular dress material. Starting in the middle of the second millennium BC, Indo-European or Aryan tribes migrated keen on North- Western India in a progression of waves resulting in a fusion of cultures. This is the very juncture when latest dynasties were formed follow-on the flourishing of clothing style of which the 'Urni' type was a rarely main piece. 'Urni' is a quantity of fabric used as dress material in ancient India to cover the upper part of the body. It is used to hang from the neck to drape over the arms, and can be used to drape the upper half of the body. It was the adult version of scarf or shawl. It was usually made of fine cotton, but almost never of silk. 'Urni' was used in earlier era in collection by way of the "antariya", an ancient version of dhoti, held with a "kayabanth" or sash. The 'Urni' could also be used as a turban, by both men and women. It is still damaged, mainly in South and East India, and may be worn over a shirt in modern times. Though the term 'Urni' has become ancient in modern vocabulary, the use of 'Urni' continues in a different avatar called the "stole". 'Urni' was an important piece of unstitched piece of clothing in all the different periods early from the Vedic times. The 'Urni', "Antariya" & "kayabandh" feature at the side of gowns, tunics, and blouse with button, skirt and pajamas with quilted coats. For the period of the "Sunga" moment in time also 'Urni' was regular all along with "antariya" & "kayabanth". Stitched dress in were introduced at some stage in the "gupta" people. The queens of "gupta" family were generally dressed in "antariya" and 'Urni' and on occasion tunics as well. The 'Urni' continued to remain but it become sheerer



during this time. Clear 'Urni' along by "Antariya" be use the piece of with stitch "petticoat" during "Medieval" and "Mughal" period

'Urni' be a celebrated display of socio-economical cluster of different periods starting at the same time as the "Vedic" time. The 'Urni' was broken in additional than a no more than some ways to set of clothes the comforts of the wearer. The 'Urni' of high class women be of fine cloth by highly structured borders and often draped around the head as head covering. There were numerous ways by which it can be damaged, basically it could be left to hang at the back or else secured to the head with a hair band. Those who were at the court, were draping it on either shoulders or one shoulder, or diagonally across the upper body and casually knotted at the waist, otherwise it could even be worn loosely across the back and supported by the elbows or wrist. But for the lower class like laborers furthermore craftsman, it was more a practical piece of clothing to be tied around the head as protection from sun, or tightly around the waist leaving the heads free for work, for a second time as a towel to mop the face when sweat. Its uses were never-ending for the poor sections of the culture and for them it would be made of common yarn. There was also another usage of 'Urni' in the spiritual rites of the Hindu ritual, going on the occasion of presentation of surrender by a "yajamana". It is a kind of 'Urni' worm" extra than the left shoulder and under the right arm. The utility of the 'Urni' doesn't end with the ancient period, even now at present in numerous occasions 'Urni' has gained grounds by being presented to personalities conferring honour to them. This is also a part of clothing used in various Indian dance forms.

"Urni" was used in different styles by male and female in different periods starting from the Vedic age. During 'Mauriya' period the Urni of men were worn in several ways to suit the comfort and profession of the wearer. Foreign kushana rulers also were the tunics. During 'Gupta' period, although Urni was used by women, it became sheerer during this age. During Medieval and Mughal period,

although both, male and female were using 'Urni', the female were using 'transparent Urni' on stitched 'choli'. It seems that 'Urni' has embraced centuries of Indian tradition with culture and is still long-lasting to remain as the cynosure in various traditional ceremonies and art forms.

BASE OF RESEARCH

Purely artistic abilities bears the stamp of extraordinary values and aesthetic sensibilities of the 'Urni' Design Unit. Hence it necessitates a periodical review for time to time changes.

OBJECTIVES OF RESEARCH

In reality the lasting impression of its beauty, it's very simple form and look into the changes those have gone through enormous shifts in very good cultural and simple motive modernization and its fashion trends, popular trend. The awareness of its significance in emotional, romantic and aesthetical values will certainly improve public life and taste more in future. That too will make a demand and aspiration to see its further more development in future. In a time it may change the life and society fulfilled with proud of indigenous dress material for its remarkable clarity, dignity and reverence within all modern development in the art of textile in the global spectrum. This will prove, 'the small is beautiful'.

METHODOLOGY OF RESEARCH

Eastern India, Geo-political Identification:

The eastern region of the subcontinent, the states of Bihar, West Bengal, Odisha, Assam, the adjoining hill states (Arunachal Pradesh, Meghalaya, Tripura, Nagaland and Manipur, Mizoram) and the country of Bangladesh (previously East Bengal), are less prosperous than West Bengal, which consists of diversely populated areas of flat plains traversed by the river Ganges which spread north to the foothills of Himalayas. Assam and Meghalaya are with states abutting the Brahmaputra Valley whose inhabitants exhibit strong

connections with the tribally dominated societies of Arunachal Pradesh, Nagaland, Manipur, Tripura and Mizoram. Odisha is a largely un-spoilt state of farming villages with a relatively small population, best known for the great religious centre of Puri and the ancient temple of Bhubaneswar and Konark. In the past it was isolated from the rest of the India by the thick forests of its hills.



(Fig-1: Eastern India from Mughal to present map).

West Bengal's capital Kolkata is the largest city of this region. The Kolkata metropolitan area is the country's third largest one. The states of Odisha and West Bengal share some cultural and linguistic characteristic with Bangladesh and with the state of Assam. Bengali is the most spoken language of this region and it is also the second most spoken language in India after Hindi. 'Odia' is the only language in eastern India accorded the status of 'Classical language' of India. Together with Bangladesh, West Bengal was the formal ethno-linguistic region of Bengal before partition in 1947. The historic region of Bengal comprises the present-day West Bengal, Bihar, Jharkhand and Bangladesh from where the British started their Conquest of India.

The bulk of the region lies on the east coast of India by the Bay of Bengal and on the Indo-Gangetic plain. Jharkhand on the Chhota Nagpur plateau is a hilly and heavily forested state rich in mineral wealth. The region is bounded by Nepal and Sikkim Himalayas in the north, the states of Uttar Pradesh and Chhattisgarh on the west, the state of Andhra Pradesh in the south and the Bay of Bengal on the East. It is connected to the 'seven sister states' of Northeast India by the narrow Siliguri corridor in the north east of west Bengal.

Cultural development in Eastern India:

The 'Cultural of India' is the way of living of the people of India. India's languages, 'religions', 'dance', 'music', 'architecture', food and 'costume' differ from place to place within the country. The Indian Culture often labeled as an amalgamation of several cultures, spans across the Indian subcontinent and has been influenced by a history that is several millennia old. Many elements of India's diverse Cultures, such as Indian religion, yoga and Indian cuisine have had a profound impact across the world. Use of 'Urni' is very common to all the different form of culture we see in India. 'Urni' comes in different values and significances in different culture, rituals and occasions. So it is not closed within the term or form only rather it has unlimited ideas within a very nearer variation of forms. As for example the 'Urni' or 'Gamcha' (rural term of ordinary bathing towel) has its multiple use and purpose. When it will be placed over 'Shalagram Shila', it will attribute with the concept of God Narayana. The similar religious attribution comes when we see it over the 'Mangal Ghat'. The same thing is used in the marriage ceremony. The bride rubs turmeric paste on her skin wearing new 'Gamcha' on her shoulder as Uttariya as a part of ritual of marriage ceremony. Here it gives attribution of responsibility, transition of life and romantic liveliness. The same piece of cloth is used over clay image during 'Shradha' ceremony (funeral occasion). Then it stands as the sign of death and feeling of pain for the loss of closed one. The most rural folk of working class and peasants used this 'Ghamcha' as Uttariya in their daily life.

Religion in India: India is the birth place of Hinduism, Buddhism, Jainism and Sikhism collectively known as Indian religion. Indian religions are a major form of world religions along with Abraham ones. Today, Hinduism and Buddhism are the world's third and fourth-largest religions respectively, with over 2 billion followers altogether and possibly as many as 2.5 or 2.6 billion followers.

Languages: Bengali is the dominant language of West Bengal as well as the whole of east

India, spoken by well over 90 million people. Hindi along with over 90 million Magahi and Bhojpuri is the dominant language of Bihar and Jharkhand. Also 'Santhali' and 'Magahi' are the dominant languages of Jharkhand however 34% peoples of Jharkhand are tribals (Roll census) and speak their own tribal languages and use 'Hindi' as second language.

Dance: 'Odissi is the only classical dance in eastern India. It originates from the state of Odisha'. It is the oldest surviving dance from of India on the basis of archaeological evidences. 'Odissi' has a long, unbroken tradition of 2000 years and finds mention in the 'Natyashastra' of 'Bharatamuni', possibly written ca. 200 BCE.

'Mahari Dance' is one of the important dance forms of 'Odisha' and originated in the temples of Odisha. History of Odisha provides evidence of the 'Devadasi' cult in Odisha. Devadasis were dancing girls who were dedicated to the temples of odisha. The 'Devadasis' were known as 'Maharis Dancers'. 'Gotipua dance' is another form of dance in Odisha. In Oriya colloquial language Gotipua means single boy and the dance Performance done by a single boy in known as 'Gotipua dance'. Uttariya is very common as a part of dress in all forms of dances in Orisha both for boys and girls.

There are many folk dances is east India, with the best known being 'Chhau dance', 'Ghumura dance' and 'Sambalpuri' dance. Chhau dance (or chau dance) is a form of tribal martial dance originating in Mayurbhanj', the princely state of Odisha. There are two more regional variation of the dance – 'Seraikeella chau' development in 'Seraikeella' of Jharkhand and Purulia chau developed in Purulia district of West Bengal. Ghumura dance archaeological evidence shows cave paintings from the pre-historic period discovered by 'Guduhendi' of kalahandi and 'Yogi Maratha' of 'Nuapade district that represent the 'Ghumura' and 'Damuru' among other instruments Many believe that 'Ghumuru dance' originated from river valleys of 'Indravati' and its origin goes back to 10th Century CE. 'Sambalpuri dance'

is another folk dance from the 'western Odisha. These are very colorful and rhythmic.

Bengali dance forms draw from the folk tradition, especially those of the tribal groups, as well as from the broader Indian tradition.

Dance forms of Bihar are another expression of rich tradition and ethnic identity. There are several folk dance form that can keep one enthralled such as 'dhoti nath', 'jhumar nach', 'natua nach', 'natua nach', 'gond nach', 'more morni nach' etc. The common feature of all the forms of dance is 'Urni' It will not be excessive to say that the significance of 'Urni' garlands together all the culture of India in to the national integrity.



[Fig-2: 'Odissi' a classical dance from 'odisha', Fig-3: Ghumura dancers,



Fig-4: 'Sambalpuri dance', Fig-5: Dance by 'Rabindra Sangeet']

CONCLUSION

A culture is not developed all of a sudden or in a moment's time. But it gradually develops and grows up day by day with the experience and the fruits of good work of our daily life. It

stands hold on the pillars of values earned in course of time. It is like the formation of marble; day to day deposition of lime once create lime stone and that too in course of time transformed to marble stone. Such our society, civilization and the culture gradually developed and transformed always from one form to its better form, from one value to its better values. So we should not reject or disregard the existing values of our culture but to think and develop it in to a better one. But now a day in the influence of westernized culture gradually this value sense is going to be erased from our practical social life and takes its place to some extend in literature, theatre, cinema, etc. art works. The man of appreciation get this lost value re-back there. But in outside of that in open life the value in social relation very often comes to its end. In marriage life the relation often comes to its terminal point in legal separation, permanent divorce. They have to get married again and again in new hopes. Life of such people is like a collection of debris of a broken pitcher. The unbroken pitcher will never reform again by the assimilation of all the fragments together. That lost here is lost forever. What comes as a result is like an album of life with some momentary documents only. Our social scenario today shows that the people and the society gradually become mechanical day by day. Man in the society not only thinks himself mechanical but he leads his life in mechanical ways in all aspects. In a step of life man and woman get associated as life partner through marriage. Previously this integrated relation is accounted in spiritual reverence in Indian value sense. It is thought that this relation is not made for this life only but it is already made as eternal relation that will continued to the next life after death through birth and rebirth. At least this idea makes people more respectful (self-respect and respect to life partner), integrated, concentrated instead of diversion and can achieve peace in life. But this faith becomes diluted in such mechanical life and lifestyle today. Sometimes the old gives the value of gold. Within such broken structure of our society still there are so many things those maintain its old legacy and rather influences all other outside our culture. The

culture of Urni is one such prominent indigenous dress material which holds the heritage culture and growing values as well. All its inherent values once will obviously enlighten the universal global mind at large.

REFERENCES

1. Goswamy, B.N. and Kalia Krishna. India costume in the collection of the calico museum of textile, Ahmedabad, India, D.S. Mehta, 1993.
2. Rizvi, J. and Ahmed M, 2009. Pashmina: The Kashmir Shawl and Beyond. Mumbai: Marg Publications.
3. The Effect of British Raj on Indian Costume – Toolika Gupta 2011
4. Satyanarayanan Rajaguru, Inscriptions of Orissa, Vol.I, Part-ii, Orissa State Museum, Bhubaneswar, 1958.
5. Orissa Historical Research Journal, Vol.XXXVIII, No.1-4, Bhubaneswar, 1992.
6. Rajaguru, Inscriptions of Orissa, Vol.IV, Orissa State Museum, Bhubaneswar 1966.
7. Dr. Snigdha Tripathy, Inscriptions of Orissa, Vol.VI, Orissa State Museum, Bhubaneswar, 1974.

Website

8. i. <http://www.harappa.com/har/indus-saraswati.html>
9. ii. <http://www.slideshare.net/mangala.shetty/ancient-fashion-history>
10. iii. https://en.m.wikipedia.org/wiki/culture_of_India
11. iv. www.google.co.in

Ashis Pradhan – E-mail- ashisp33@gmail.com , Phone no - 8820005558