

TECHNOLOGY USAGE TO RESTORE TRADITIONAL DESIGN OF “NYISHI TRIBE” (ARUNACHAL PRADESH)

Mrs. Urmila Kharkwal¹, Ms. Anshu Singh Choudhary²

¹Retail, FDDI Hyderabad (Ministry of Commerce, Govt. of India), India

²Fashion Design, Amity School of Fashion Design & Technology, India

ABSTRACT:

This research is based on applied research concentrating on the fusion technology in fashion and textile area. If we talk about the design, it is a pictorial vision that a person can visualize and then give feedback on its overall look. By focusing on this concept, people from different areas are using different ways to create designs. Food, clothing and shelter are the basic needs of human being and this research is based on clothing, and its related technological changes. This research has been tested on the designs of Nyishi tribe of Arunachal Pradesh. Although Arunachal has 26 major tribes, there are more than 100 sub-tribes. The Nyishi community is the largest ethnic group in Arunachal Pradesh in north-eastern India. Tribal society of India is very good in textiles, as they have a very good art form in weaving but the problem is due to their traditional way of weaving they are lacking in the comfort part of the fabrics they produce. For improvement of the traditional weaving process, research is using new technology of weaving, which is very beneficial for making the garment and mark wearer comfort and appealing. The aim of this research is to make fabric in such a way that it becomes comfortable to wear. Research has also found the fusion technology is very much impressive in the fabric design. Through the development of new fine fabric, the garment produced has been more comfortable to wear as compare to the old traditional method.

Key words: *Design, Jacquard weaving, Fusion, Fabric, Tribal art, Culture*

INTRODUCTION

Unity in diversity is one of the most spectacular features amongst the population of India. Tribal culture of India, their traditions and practices interpenetrate almost all the aspects of Indian culture and civilization. From the Aryan, Dravidian to the Indo-Tibetan languages, Indian tribal culture has also seen a tremendous merging of cultures within its own people. It is considered to be very important to live within the tribal cultures of India, in order to understand their ways of life. Some of the tribal communities share similarities and yet are diverse in their religious and traditional beliefs.

In Arunachal Pradesh tribes like Adis, Apatanis, Buguns, Hrusso, Singphos, Mishmis, Monpas, Nyishi, Sherdukpens, Tagins, Khamtis, Wanchos, Noctes, Yobin and Khambas and Membas are major tribes of state.

They are the principal tribes that are spread in the huge state of Arunachal Pradesh. The tribal's are a skillful people and are a specialist in making baskets, weaving, smithy work, pottery, wood carving, painting and more. In fact, the women play a major role in such art works while the men work in the field. With each tribes being distinct from each other, there are few features of the principle tribes of Arunachal as well. The 'Nyishi' are a large tribe inhabiting the major part of Lower Subansiri district. Nyishi, also spelled Nyishi, also called Bangni and (pejorative) Dafla, tribal people of eastern Bhutan and Arunachal Pradesh (formerly North East Frontier Agency), a mountainous state in northeastern India. They speak a Tibeto-Burman language of the Sino-Tibetan family.

Traditionally the Nyishi male or female has a dress of their own like, that of other tribes. Nyishi women use to wear tops gale. Gale is 1.5 meter long fabric without stitch garment to wrap over the waist (loin).Occasion they wear lots of ornaments and instead of gale they wear Tapun eje (fabric made up of cocoon thread). Tapun eje is also called eri-munga in north east language. Nyishi man also wear tapun eje but now a days pants, jackets and shirts are regular wear.

OBJECTIVE

- To restore the tribal design
- To make fabric fine and comfortable
- Adoption of design to appeal the wearer

LITERATURE REVIEW

Food shelter and clothing are the basic needs of human being. Reason behind wearing of cloth is to about to cover the body from harmful environmental hazards, safety and many more. To develop the cloth two methods are their one is weaving and another is knitting. Weaving is all about interlacement of two yarn one weft and another is warp then we got fabric and out of the fabric with the stitching method garment came out. India is very reach in textiles especially the tribal design which are very reach like in olden days Nyishi tribe people used to wear the cloth worn round the waist and brought up and secured over the shoulders whilst over this is worn a square blanket of blue and red striped cloth fastened by with a loop and buttoned round the neck.

“Endi cloths usually of the mixed silk cotton type are wrapped around the body and held in position by iron pins or modern safety-pins. They weave only a kind of coarse cloth, which forms the universal dress for both men and women. The thread used in weaving is made of the fibers of a shrubby nettle plant locally called hyek. To make the thread the barks of the shrub is taken out, its upper rind is removed with a knife and then dipped in water and hammered with a wooden stick over a log or stone. After some time it is again dipped in water and clean thoroughly for making it pliable. Then dried bundles are made. The fibers are then spun to make yarns which are then wrapped into ball. When sufficient yarn is prepared weaving is started. It was revealed that the Nyishi women are engaged, by and large, by their respective bangni masters to make yarns for them for which nothing is paid. Unlike the Nyishis of subansiri district or the monpas of west kameng districts they do not dye the yarn.

The weaving is as done on a single heddle tension loom which is very simple and easily portable. It can be setup in any convenient space of the house as its one end is fastened to a post or fence and the other with the waist of the weaver by means of rope. They weave normally two kinds of coarse clothes, one for the women and other for the man. This cloth is called kameyit. Besides, they also weave the lion cloth for the man.

METHODOLOGY

In this research, designs from Nyishi tribe are taken and fused. Motifs are taken from different areas like-

- a) **DUMCHICK** it is metal ornament used by men to support their hat, the design taken from hat is generally used in men's garment.
- b) **HENBIA** it is a kind of shell which is used in men's sword (daw) belt, the design taken from sword belt it is used in men's jacket.
- c) **BUMFUR** (nir), bumfer means type of cloth which is very costly, and basically nir motive is dative from a basket which is made by cane or bamboo in conical shape.
- d) **GIRI** is a metal ornament used for women's wear in back side and front side. And this design is used as women's top, jacket and gale.



Figure 1-Nyishi Design

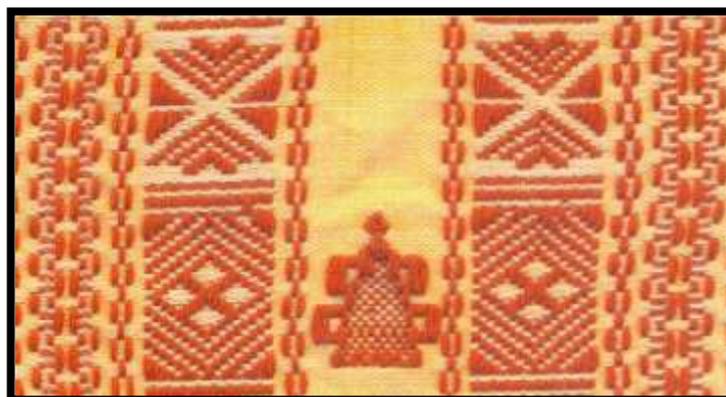


Figure 2- Fused Design

Weaving process

- **Winding**

The yarn is placed in the traditional winding machine which is known as Charkha, very popular in earlier days.

- **Warping**

Before using in the loom, warp and filling yarns must be prepared for weaving. The essential characteristics of suitable warp and filling yarns differ. Warp yarn undergo greater stress and aberrations during weaving than do filling yarns; therefore, warp yarns must be strong enough to withstand these pressures.

Warping is done manually and traditional warping machine made by wooden

- **Card Punching**

According to the peg plan card are punched by the card punching machine with the help of nails and hammer.



Fig.3.Card Punching

Weaving

Weaving requires that the warp yarns be held under tension. The simplest interlacing is made by moving the pilling over the first warp, under the second, over the third, and under the fourth, a so on. In the second row the pilling moves under the first warp, over the second, under the third, and so on. The third row repeat the pattern of the first, and the fourth row repeats the pattern of the second row. It is known as a plain weave or tabby. The yarn was wound onto a bobbin, and the bobbin was placed into a boat like shuttle. The pointed end of the shuttle allowed the carrier to move smoothly, while the bobbin allowed the yarn to unwind as it was needed. Filling yarns tended to the somewhat loose in placement and had to be pushed into place more firmly. The earliest weaver's pain taken pushed each yarn into placed with a small stick. A later, more efficient method used a wooden stick, shaped like a sword that was slipped behind the filling yarns and pushed them tightly against the

fabric that had already been woven. This weavers sword, or batten, become a permanent part of the loom, although its shape was transformed gradually into a combed like device called a reed that was mounted on a frame. The frame retained the name batten, and a pull of the hand on the batten frame moved the reed forward, swinging the reed against the filling yarn and pushing it (beating up) firmly into place. As long as each warp yarn had to be raised by hand before the filling was interlaced with it, the process of weaving remained slow and tedious. Inventive weavers improvised a means of speeding up the procedure of rising and lowering warp yarns. Alternate row of warps were placed over a shed rod, A stick that lifted them above the level of their neighboring yarns. This formation of raised and lowered yarn is called the shed. The bobbin could be thrust across the entire width of the cloth through the shed without stopping to raise each individual warp yarn. The alternate set of warp yarns was threaded through a series of string loops that were tied to another rod. This rod could be raised for the second set of yarns past those on the shed rod by thrusting the bobbin under this second set of yarns that had been raised by an upward pull on the rod. The filling interlaced with an alternate set of yarns. Alternate raising and lowering of the rod made it possible to interlace warp and filling yarns quickly and efficiently. The rod that held the second set of warp was called as harness, the loop was called heddles.



Fig.4 Weaving on loom

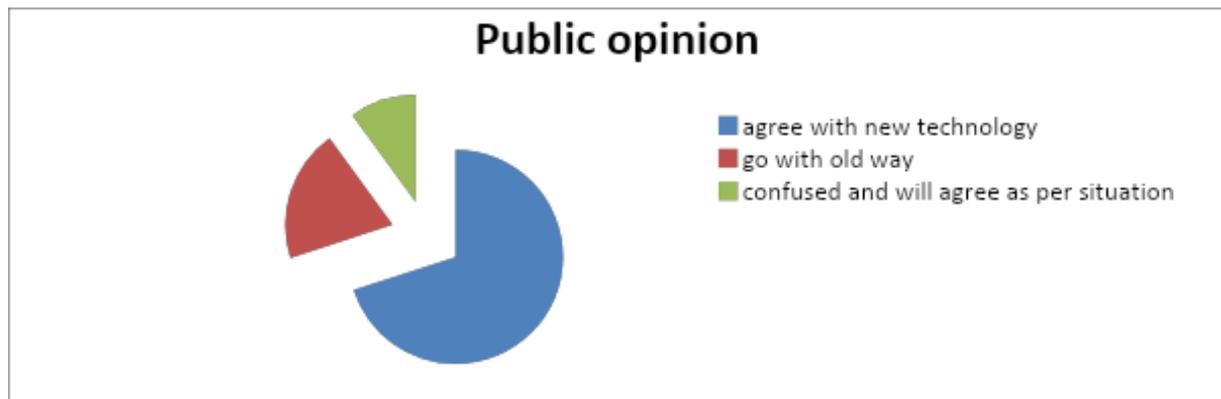
Weaving Method Carried For the Garments

a) Nyishi design in Capre with Kurta

For Kurta, yarn in warp and weft is taken is of creamy white color. The total length of the fabric for kurta is 30", for front side design was divided into two parts. For upper part is full of motifs in maroon and black color. The other part contains motif in magenta and black color which are repeated after every 4" vertically and the width of each motif is 4". The back portion of the fabric was plain. For Capre yarn in the warp and weft is creamy white and the length of the fabric is 1 meter. At the end portion, motifs are applied. The width of the motif is 4" with single repeat. The motif portion was given with maroon and black color in weft. In these ways the weaving of fabric for the capre has been done.

RESULT & FINDINGS

A survey was conducted to record the opinion of the public on the new fused design. 70% of people were very much impressed with the new fabric with the traditional design. 20% of people want to go with the old traditional fabric. And rests 10% were confused and said that as per situation and condition it depends.



CONCLUSION

On the basis of the study of the different designs of the Nyishi tribe of Arunachal Pradesh. It has been concluded that the new fabric design are beautiful, attractive and unique. Moreover these designs are inspired by today's lifestyle. Though these dresses are beautiful but due to their coarseness and heaviness we observed that they are not much popular with other people of the country. Through this research it was tried to give them popular appeal by applying these different designs by different technology in finely woven fabric by considering all its cost and feasibility aspects. The dresses that had been designed using different motifs and designs of Nyishi are beautiful and comfortable to wear. They can commonly worn by the people of most of the segments, like midi-skirt with top and Capre kurta. Even there is vast and tremendous scope for the improvement in them in the future, provided a good research work is done. In this way it can be concluded that objectives seemed to be fulfilled and hopeful for further work in this field.

REFERENCES:

- TANII AJU magazine, 2005 for Apatanies'.
- "The SOLUNG" from the state library of Arunachal Pradesh.
- Oju welfare society journal 2005
- <https://www.shaanfoundation.org/blog/india-tribal-communities-the-nyishi-tribe-of-arunachal-pradesh>
- <http://arunachalpradesh.gov.in/art-craft.htm>
- <http://arunachalpradesh.nic.in/people.htm>