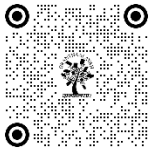


ART OF TEXTILE DESIGN AMONG TRIPURI COMMUNITY OF BURATALI VILLAGE IN SOUTH TRIPURA: A REFERENCE

Sri Apu Acharya ¹✉, Dr. Rajesh Bhowmik ²

¹ Research scholar, Department of fine arts, Tripura university (A Central University), Suryamaninagar, (Tripura), India

² Department of fine arts, Tripura university (A Central University), Suryamaninagar, (Tripura), India



Corresponding Author

Sri Apu Acharya,
apuacharya35@gmail.com

DOI

[10.29121/shodhkosh.v5.i1.2024.1016](https://doi.org/10.29121/shodhkosh.v5.i1.2024.1016)

Funding: This research received no specific grant from any funding agency in the public, commercial, or not-for-profit sectors.

Copyright: © 2024 The Author(s). This work is licensed under a [Creative Commons Attribution 4.0 International License](https://creativecommons.org/licenses/by/4.0/).

With the license CC-BY, authors retain the copyright, allowing anyone to download, reuse, re-print, modify, distribute, and/or copy their contribution. The work must be properly attributed to its author.



ABSTRACT

The art of weaving textile has been explored to find out the uniqueness and their values of various design and motifs in fabric art of every tribal community. It finds the culture, belief and aesthetic values, which represents the beauty of art in different motifs and designs in their textiles. A particular motif has also relation with the color, shape and values which make an arrangement to compose a design. A motif is also a part of design which can be made in different shape such as geometrical, graphical, natural and floral, etc. The term composition is regularly used in visual arts to construct a form. The artisan of Tripuri community places the form in their own way.

Like others, the artisan of Tripuri community of Tripura, weave various designs on their traditional attires, the women of this community are following their indigenous techniques and methods. During the field study, it has been found that the design which has been introduced in their clothes and costumes which reflect their rich culture and heritage. The artisan of Tripuri community is introduced variety of design and symbols in the edge of the attire which is locally known as 'resha' and 'pasra'. weaving is a process, which passed down from one generation to the next in tribal community. This tribe belief that every girl should know how to weave, hand lion loom otherwise she would not be considered eligible as a bride.

In this paper, the significance of motifs and design which are being used in Tripuri textile will be the main part of exercise and the construction of loom and the stages of looms are also been described which represent the dignity of the culture of this community.

Keywords: Design & Motif, Traditional Textile, Weaving, Tripuri Community

1. INTRODUCTION

In simple pre-literate society's clothes, first, serve the purpose of meeting the basic needs of protection of human bodies from sun, rain, cold, and other natural extremities. (guite, 2010, p. 1) Clothing is the basic need of the humankind and as such, that leads to the weaving of textiles since time immemorial. An art of weaving practice is an artistic craft of Tripura which has its traditional values in the field of weaving textiles and fabric. The state has different tribal community with their own different traditional costume to develop the artisanship alone with their emotion and expression of artistic sense in the field of weaving textiles, which had been framed in their society. Their participation in art reflects their own ethnic identity. The artesian express their inner skill to produce their traditional attires and costumes with different designs and motifs and also introduce different colors using in the textile, which indicates their community. Tripuri has made a name in the field of craft where weaving is the most excellent artistic crafts of Tripura. Most of the

women in this community practice this art of weaving textile that occupies an important role in Tripuri community. In which the traditional life consists of every tribal community in Tripura. Traditional costume of Tripuri locally known as 'risa' is one of the important attires in this tribe, it carries deep significance and religious values. Risa is completely hand-woven attire with different design and pattern artesian used various contrast colors in the edges for visual attraction. It is mainly used by the female in the upper part of the body. This attire represents the cultural identity among the community. It also given to a new marriage couple from elders as blessing

The weaving method of a certain textile influences the craftsmanship of a weaver. Therefore, the development of the methods has been helping to a great extent for development of the craftsmanship of the weavers also (saikia, 2013, p. 86) The weavers of this community are deeply involved in this art practice from long period of time, it was a traditional chain that transform from one generation to another. They are mostly learned this art from their mother and grandmother as it is the central activity for them. Tripuri community is one of the largest communities in Tripura, which had its own symbolic patterns and colors, which was used in weaving of their textile locally known as risha and pachra (rignai), mostly Tripuri women especially in the rural house hold practice this art. Mostly they weave their own risha and rignai, which is the part of their own traditional dress. Motifs and designs of fabric are the source adopted from biodiversity, flowers, birds, animals, and geometric patterns which have excellent expressions followed by the artisans of Tripuri community. And it is distinctively unique and rich tradition design and motifs for garments required for different body parts like upper garments, mid garments, and lower garments and also anchol or shawl which is used in shoulder.

The indigenous craft or weaving played a great role in the field of textile design in this state Tripura, this art of weaving had been practicing in every tribal community in their various traditional ways, and every community had its own color, structure, and patterns. The tribal people followed their own motifs and design in their costumes for which the community was identified.

2. METHODOLOGY

The present paper has been carried out through the field visits in the village of Tripuri community of South Tripura district. A range of tools including interviews, group discussion and survey were conducted to collect information and primary data from the artisans. the stylistic and artistic analyses of traditional motifs and design in the edge of risha and pashra (Rignai) has been exercised through the visual observation. A proper questionnaire method has been followed to gather information on traditional knowledge, historical background of the art of weaving textile which has been practiced by the womenfolk of the Tripuri community. For that photographs of the original textiles have been taken during field visits.

3. RESUALT AND DISCUSSION

3.1. TRIPURI COMMUNITY OF BURATALI VILLAGE

Through the study of weaving textiles in Tripuri community of Tripura, it is found that it has deep significance towards the culture of the tribal society. An art of weaving has been practicing by Tripuri women for their traditional costumes. A visit in Buratali, South Tripura was found Tripuri community along with their traditional methods and process of weaving textiles. They are very much involved in this art practice.

An art is the conscious creation of something beautiful and meaningful with using different skill and imagination. Almost every weaver has that senses and skill to develop the art of weaving textile in this community. They learned from their grandparents. An interview was taken with Nobolaxmi Tripura, her age is sixty-five years old, she is self-taught artisan and she weaved a traditional textile called Atta for which she was awarded from government of Tripura. To weaving this textile Atta with beautiful traditional design it is very important textile in which there are thirty-three blocks on edges. In each edge, different designs of floral, geometrical, and graphical motifs can see in repetition manner. In one edge there are forty nal, which has been weaved. Most of the young weavers were influenced from the masterpieces, which had done by their grandparents. They pick up those designs from Atta to weave on their own costumes and fabric. The artisan has the skill to develop the design along with esthetic beauty. Tripuri community has a specific sign and symbol through which they can identify in the society. Color is another important part in this art; mostly Tripuris are found of prime colors like yellow, red, blue etc. They use deep and dark color like deep blue, deep red, deep green, etc. They always use light color in deep background.

Tripuri women were very hard working. Their participation not only in the household but also, they take part in the farming, cultivation and their involvement in various activity which is an essential part in the family. Beside all these activities, they concern to take part in weaving textile with a simple and portable hand loin loom, which is very easy in handling. They framed the hand loin loom outside of the house but during the monsoon, they practice under the shed of the house. The interview was taken with one of the weavers from Taimong para village in Buratali, South Tripura. The name of the weaver is Bina Tripura, age thirty-five, she learned this art from her mother, and she can speak Bengali dialect for which it becomes easier to communicate. The process of loom and its weaving function was exclusively performed by womenfolk of Tripuri community. For weaving, the position of the human figure bends forward to release the tension. This was accepted by the emotion of the legs and bend through in front of the loom. Which gives a support from behind through the pieces of leather, the local call it Sabonbokhur, it was tied with rope in both the direction by tying, and the weaver is fixed and gets back pressure while weaving. The craftsmanship is not possible without the looms and weaving materials. So, weavers use their own loom which is made of bamboo and wooden log. The tools which they use are very unique to a great extend in size and shape basically made by the weavers or other family members with some locally found materials such as bamboo, wood, leather, porcupine sticks.

The main traditional costumes of Tripuri community are pachra with a horizontal strip in red color along with deep blue in both the side and the resha with red color and golden yellow strip lines, an image have been shown behind, Tripuri women who had been weaved the textiles of his own traditional way,

Takbarok- the design locally named Takbarok in the traditional Pachra of Tripuri community and the Bumal design introduced in the Risha. The threads are brought from local market. The process of making threads has a specific management. The traditional manufacturers are following the treatment before starting the process of fiber. They have to dig the raw fibers in rice boiled water for few minutes and spread out the materials for drying in the sunlight before dried they apply comb which is locally call Batra so that it should not get stuck with each other. It is prepared for weaving; basically, three types of thread are available in the local market such as Aizol thread, zero thread and chikan (fine) thread (suta) which is being used for floral design on Pachra and Risha.

3.2. TRADITIONAL DESIGN AND MOTIFS

3.2.1. FLORAL PATTERNS



Figure 1 Floral Patterns (Personal Collection, 2019)

The weavers are influenced by the nature of the beauty which can see in the design of their costume, as the design vary from formal arrangements of lines to elaborate patterns (ganguli,1984, p.47) the floral patterns are includes all the gathering of the flower garden including leaf's. This type of floral design can see in the edge of their pachra, shawl and in anchal, with different bright colors.

3.2.2. GEOMETRICAL PATTERNS: (GANGULI, 1984)



Figure 2 Geometrical Pattern (Personal Collection,2019)

Geometrical forms are constructed forms such as straight line, crossline, triangular shape, square shape, rectangular shape, etc., mostly the patterns are used in their traditional costumes in the edge of 'rishā' and 'pachra.' These types of patterns are very indigenous which had found in their traditional costumes of Tripuri community. The presentation of the forms is repeatedly constructed and used in the costumes for special attraction which introduce the skill of an artisan in weaving traditional textiles of this community. The weavers are mostly followed the geometrical patterns because it is easy to repeat the form in the edge of costume.

3.2.3. GRAPHICAL PATTERNS

Graphical patterns are also an important pattern in Tripuri. It is an easiest way to weave in the textile. The weaver at first graphs the design in the graph paper and then they put the design in the textile. With the help of tracing paper, they start weaving according to the graph. Which takes long time to create the patterns normally without graph, it takes short process for weaving in the textile.



Figure 3 graphical pattern (Personal Collection, 2019)

3.2.4. NATURAL PATTERN

Natural patterns can be seen in the edge of 'rishā', in most of the tribal community but in Tripuri it is used and treated in a suitable manner, they collect the motifs from the nature as leaf's, flower, tree, etc.



Figure 4 Natural pattern (Personal Collection, 2019)

3.3. TOOLS AND MATERIALS

Spinning wheel:



Figure 5 spinning wheel (Personal Collection, 2019)

Spinning wheel is one of the most important tools of traditional mechanism. It is a device, which used in spinning cotton and winding threads or yarn from natural and synthetic fibers. It is an indigenous process, used by the Tripuri weavers as they have a skill and deep knowledge in spinning the wheel to transform the yarn to be function and become an essential element to developed for a textile. The wheel is made of wood with paddle stand, it is 24inch in diameter, and in the middle of the wheel, there is an iron rod which helps the wheel or charkha to spin. It is over 1.5m in height, and made of wood, almost every Tripuri weaver of buratali village is using this traditional spinning wheel but now electronic spinning device took place in the market which has a big demand in the handloom sector.

Washa (Bamboo stick)

The bamboo sticks are used for the purpose of floral design for textiles of Tripuri community. It is 2.5ft in size. The size depends on the textile on which the design will compose.



Figure 6 Washa- A local name of bamboo stick (Personal Collection, 2019)

Nilon thread rundaand suri



Figure 7 Runda and Suri- local Name of Nilon threads (Personal Collection, 2019)

Runda and suri are also very important tools, which was used while weaving. Suri is a part of animal's body. It was been collected from the jungle.

3.4. LOIN LOOMS WEAVING



Figure 8 Weaving in Hand Loin Looms (Personal Collection, 2019)

Weaving with the traditional loom in Tripuri is an indigenous practice which is an integral part of their culture. The loom which they used is also known as back strap loom which does not have any super structure or frame it is very comfortable and portable the weavers can fold in the half done of her work and can be placed in any direction. It is one of the most common looms used by every tribal family. Different names are given by different tribal communities. Even the uses of these implements and tools for the loom have also different names with different local languages (bhowmik, 2015, pp. 174-175) The loom needs simple tools to be framed which are very essential like warp beam it is a piece of bamboo sometimes it can be in wood, cloth beam is made with wood, lease rod is made with bamboo, Heald stick is also made with bamboo, beating sword is made by bar of the wood with flat surface and sharp edges, extra warp beam is also made with bamboo, shuttle is also made with bamboo but it is little thinner than the Heald stick, and the belt is made of leather or woven cane bamboo. The weavers are collected all the materials from the natural resources surrounded the places and its areas. The artesian become a part of the textiles transferring the strength of the warp and the weft through the movement of the waist to which the loom it tied. Although age-old loom is a simple device that are used in tribal house and the weavers uses this canvas to trace new design and manifests her creativity keeping in minds the traditional norms.

4. CONCLUSIONS

The art of weaving textile plays a significant role in the human civilization. Rural craft in the Tripura community played an important role in the tribal society of Tripura. This community developed through the cultural relation in the society. It has been constructing from generation to generation. An Art of weaving has been practicing from long back in the society of Tripuri community which had been gone through the indigenous process of weaving practice. They express their feelings and emotion through the weaving. The weavers take very much care in creating beauty. It expresses their artistic ability and sense of beauty in their textile design. The rural craft is one of the most important art practices by the tribal people in this state. The involvement of Tripuri womenfolk can be seen in this art form with their different traditional motifs and decorative patterns composed on their costumes and fabrics. A liner design can be seen in the pachra and risha of traditional costume of Tripuri community.

A traditional practice of indigenous art that contains different forms to developed different attires and costumes which reflect the inner identity of tribal art or rural craft. The development has been extending in their society through this art. The weaving process, which was very simple traditional hand-woven loom, has been constructing by them. The study reveals that the aesthetic sense, imagination, and artistic craftsmanship and creativity of Tripura. The weavers who create various traditional motifs and designs are related to the creation and skill. It also reveals their sense of beauty and gracefulness. Their sense of nobility and grandeur can be visualized in their work with a brief comparison of the Tripura textile design, motifs, and color. From this study it could be conclude that the Tripura traditional textile reflects elegantly the aesthetic sense of the Tripuri folk mind which is deeply related to the rich cultural traditions of Tripura.

CONFLICT OF INTERESTS

None.

ACKNOWLEDGMENTS

I would like to offer my heartfelt gratitude to my guide/ supervisor, Prof. Rajesh Bhowmik, Department of Fine Arts, Tripura University for his extending kind cooperation in various ways at every stage for making this paper and I also highly thanks to Dr. Shanku Maharaj Acharya who had guide me during my field visit in various places of Tripura without their help it would not be possible to complete my study.

REFERENCES

- Guite, Vanlalaruat. (2010). Tribal folk costumes and craft: New Delhi: Akansha Publishing House.
- Saikia, Mandira Barthakur. (2013). Studies in northeast india – Study on assamese textiles: new delhi. Mittal Publication.
- Ganguli, Milada. (1993). Naga art: New delhi-bombay-calcutta. Oxford & IBH Publishing. Co Pvt. Ltd.
- Bhowmik, Rajesh. (2015). Tribal arts & Crafts of north-east region of India: Delhi-Guwahati. Supriya Books.