

“DIFFERENT STYLE OF ‘URNI’ IN VARIOUS ANGEL”

Mr. Ashis Kumar Pradhan¹, Dr. Subimalendu Bikas Sinha ²

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

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

ABSTRACT

‘Urni’s were light and delicate for India’s warm climate. ‘Urni’ is such a reach element of culture which gets classical values. All the Indian classical dance styles are beyond imagination without ‘Urni’. ‘Urni’ is common element in every style of dance like Bharat Nattam, Odishi, Katthak, Gouriya Nritya, Manipuri Nritya, Baul Nritya, Rabindra Nritya, etc. But every style has its specific character and design. This has been discussed in this research work. As a whole there is a unity in diversity of design style and variations throughout India. Costume historians must rely on the descriptions of the ancient form of the garments on prevailing sculptures and in remaining literature.

Key Words: *Creativity, Fashionable Wears, Utilization of ‘Urni’;*

INTRODUCTION

Men and women individually covered their upper bodies in ancient India with a garment called as ‘Urni’. While men wore the ‘Urni’ to cover their upper bodies from the most primitive years of Indian civilization, ‘Urni’ is used in different styles by male and female in different periods first 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. For example those in colour drape it on both shoulders or one shoulder and the labourer tie around head as safeguard from the sun. In higher class women the ‘Urni’ is generally of thin material beautify with elaborated borders and quite often worn as a head covering. During the ‘Satavahna’ period, the ‘Urni’ for both men and women was generally white and made by cotton or silk. Men could wear it transversely the back and over both shoulders are merely thrown over the chest, and they seldom, were it as a chest covering. ‘Satavahna’ village women’s Urni was an upper cloth of printed cotton worn cross wise on the head. Throughout the ‘kushana’ period, ‘Urni’, antariya and kayabandh were worn by the local people. Foreign kushana rulers as well wear the tunics. During ‘Gupta’ period, although ‘Urni’ was used by women, it became sheerer during this period. During Medieval and Mughal age, although both, male and female were using ‘Urni’, the female were using ‘transparent Urni’ on stitched ‘choli’. It seems that ‘Urni’ has included centuries of Indian tradition with culture and is still long-lasting to remain as the cynosure in a variety of traditional ceremonies and art forms. Throughout the Medieval and the Mughal period the ‘dancing Apsaras’ seen in figurative sculptures of khajuraho were in ‘transparent Urni’. ‘Urni’ in Lord Buddha was unstitched saffron colour fabric on the left shoulder.

Now a day’s ‘Urni’ design are found in Lord Jagannath of Puri temple, ‘Urni’ is used by the people engaged in God puja and Various Indian dance like Sattriya dance, Manipuri dance, Rabindranritya, Goudiya dance and some folk dances, like Sambalpuri dance and bihu dance. In all the above example ‘Urnis’ are hand-woven and embroidered with figures and designs of that particular area. In the present day, professors, students and other significant personalities are also felicitated with ‘Urnis’ of local design. ‘Urni’ being an accumulation to main dress added some extraordinary clarity in values, exuberance and romantic implication from ordinary use to high philosophical and spiritual summit.

METHODOLOGY OF RESEARCH

"The Process of imitation and version are central to our understanding of creativity. Human culture develop through a continuous exchange of ideas, beliefs, habits and forms. Dressing habits in particular constitute a fertile ordinary, in which this exchange takes place. (Artemis Yagou: 2009). The rise of a "westernized" Society in India was a result of the vast British taking over the reins of the country. A Hindi film "Sagina", released in

1947, has a song sung by the famous Kishore Kumar, Pictures on the hero – Dilip Kumar. The Lyrics of which are "Saala main to Sahib Ban Gaya" the lyrics of the song mean that "Oh! I have become a sahib, look at my suit and look at my boot, as if I am a white man from London." This song clearly shows the clothing choice of the modern Indian man as opposed to that of illiterate mass.

Films like Gandhi, Parineeta, and Chokher Bali which reflects the India of the early twentieth century, shows the influence of British Raj on Indian Fashion. In "Chokher Bali", (this film is based on a book by Rabindranath Tagore, of the same name). Ashalata (Which is played by Aishwarya Rai) who is married to the main protagonist, dresses up in traditional Bengali Saree without a blouse, so does everybody else. Wearing a blouse is not considered good, though the men dress up in western clothes. The Protagonist teaches her how to wear a blouse (Which she calls jacket) with a saree, after donning the blouse she feels like a European woman. The reason is that in India initially saree was worn without a blouse or a petticoat. There was only a breast band called "Pratidhi" or "Paridhi", which too was worn by only upper class women. The culture of wearing flosses came from the British women, where the terse of the gown was copied and blouses made. 1980s: 'Kameez' and tops with the shoulder pads and puffed sleeves with 'dhoti' pants, cowed pants, harem pants or 'Patiala Salwar', where waist was belted, tucked or Sashed was the signature fashion of this decade. However the revivalist movement continued its momentum with independent as well as government subsidized research project and exhibitions both in India and abroad.

1990s: This decade saw an assembly of influences, an electric mix with the return of chic, glamour and high-fashion with rapid strides in communication, fashion shows in any part of the world could be transmitted instantaneously by Satellite. In India, TV Channels like 'FTV' and 'Trendz' along with Programmes like 'MTV house of style', 'CNN style with Elsa Klensch', etc. brought the latest fashion to living accommodations. On the one hand, therefore, for the urban consumer was the awareness and acceptability of western clothes, to look 'Cool' as dictated by the style icons, on the other hand, was the essential for ethnic Clothing for semi-formal and traditional occasions like weddings and festivals.

The creation of 'National Institute of Fashion Technology' in '1986', a new global map. The establishment of 'Fashion Design Council of India (FDCI) in '1998' provided designers through organized forum for discussion and decision-making pertaining to the business. The annual 'Lakme India Fashion Week' (LIFW) which started in '2000', Provided numerous designers with the opportunity to show case their creations to a wider audience, including national and international buyers and sellers. Each designer label has unique design aesthetics and a style recognizable by the fashion fraternity. [Ref: Creation of some of the Modern age's popular fashion designers (class XII NCERT, fashion studies)]

Traditional Indian Clothes have an individual identity not only within the country but also globally. It should be noted that Indian heritage and tradition has been so deep-rooted that new influence could bring about only a limited amount of modification, without any radical metamorphosis in culture. (Ref: Class XII NCERT, fashion studies)

CONCLUSION

Similarly the dhoti, the sari, and the turban, the 'Urni' remains one of the garments from ancient period that is still worn in modern India. According to Rabindranath Tagore it is the love that binds all the elements of the universe together. He said, "Premero phand pata bhubane/ Ke kotha bandha pora ke jane". There is a proverb, 'love conquers the world'. As we know, our body and life is associated by the vital force likewise there is invariably one key of connection in each case of everything associated the life. Enjoying life, to attain joy of it, emotion, peace and pain, cheer of spring and all other comes and relates through any of the open passage of mind. The dress material that got associated with man from the very beginning of life, just after birth, remain all along closely fit till death. It is the most closed element to the body than any other thing in the world just affinity like a skin to the body. Though it covers the body mechanically skin touched, it shares every aspect of life. It takes the role of surplus yet it holds a great value. It incorporates many things; that bring together relation with different dress materials; within different emotion and behaviour of life; within different emotion, expression and significance in life. Role of 'Urni' is like the women in multiple appearances and positions in our life. Woman appears in our life in different roles, as mother, grand-mother, 'Urni', wife, sister, and daughter. 'Urni', in that case, save from this inconvenience forming a semi-translucent curtain and such it controls the visual exposure and makes it more romantic and poetic

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