

Original Research Article

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Traditional Ornaments of Lambadi and Koya Women

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ABSTRACT

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South India is full of diversities in tribes, languages, traditions and customs. The tribal costumes will bring up a picture of the tribal life. Some of the traditional costumes are almost extinct with change of time. Therefore, a study was conducted in West Godavari and Krishna Districts of Andhra Pradesh, and an attempt has been made to restore the traditional ornaments of *Lambadi* and *Koya* tribes through documentation before it could get completely diminished. So that, one can get a detailed information regarding different traditional ornaments used by these tribes.

Introduction

The history of jewellery dated back many years ago, with different uses among different cultures and regions. It abided for thousands of years and provided numerous insights, how cultures work during the time of ancestors. All over the world, India is a multi-racial country with varied traditions and unique culture. Life style has been playing a significant role in identification of India since long time and the factors of identification may include food, clothing, ornaments, accessories and languages. In India, women are fond of jewellery and they wear it not only for looks and status, but also for good health.

Eventually, ornament was a marker of social value, endowing objects with dignity as in the

decoration of sacred items for use in church ritual such as papal robes scepters, altarpieces etc, According to Nelson, 'ornament' is defined as something meant to honour it, to give it an elevated status and to make it something special. Thus ornaments are not so aesthetic, but amoral concept that involved the impregnation of an object with not just physical beauty but virtue. Ornament was a representation for good things, which are appropriate and valuable in a social sense. (Nelson, 1993)

Materials and Methods

Tribal Jewelry is both functional and empirical. Every tribe will have their unique style of ornaments intact even now and the indigenous identity of ornament design has

been preserved by ethnic tribal with tremendous responsibility. It is not only beautiful, but often communicates messages about the wearer's status, spiritual beliefs, functional habits and wealth. It also marks communal celebrations, group association, and individual means of access. (Dwivedi, 2016)

The present study was based on primary data collected through the documentation of costumes and textiles of Lambadi and Koya tribes and secondary data like books and museums. The Lambadi and Koya women were interrogated with different questions related to Tribal Ornaments, material used, way of wearing, and their significance.

Results and Discussion

This study is based on secondary data. Materials of this article have been taken from relevant books, journals and articles.

The methods used are descriptive and analytical. The prime focus of the present study is to analyze the significance of metals used for jewellery along with spiritual, ethnic and traditional significance of religious jewellery. The materials used have at times been drawn from the website and extreme care has been taken to be objective in approach.

Female ornaments

The females of Lambadi and Koya tribe were very fond of ornaments and had variety of ornaments for different parts of the body. Different types of metals used for the ornaments mainly include silver, gold, brass, aluminum and rolled gold. Various types of semi-precious stones were also used in traditional jewelry designs. Depending up on the creativity of the jewelers, many designs were available in each type of jewelry. The information about different types of traditional ornaments worn on different body parts was

collected from the respondents of *Lambadi* and *Koya* tribes. The local names along with the general names of the ornaments are given in the Table 1 and Table 2. The photographs of ornaments are shown from Figure 1 to 30. The ornaments used for various parts of the body are as follows:

Kaniya: *Kaniya* was also called as *ghogrichotla*. *kaniya* was a silver forehead ornament which decorates either sides of the parted hair as shown in Figure 1. A silver pendant called *kunicha* was attached to these chains in between the partition of hair. Few *Lambadi* women use *kunicha* alone without using *kaniya* as shown in Figure 2.

Bhooria: *Bhooria* was a pure gold nose ring worn by *Lambadi* women as shown in Figure 3 and 4. *Lambadi* women start to wear *bhooria* at the time of marriage and it was considered as a symbol of marital status and honour of a women.

Buli: *Buli* was a golden nose stud used by *Lambadi* women as shown in Figure 4. There were a wide range of *buli* which regards to its size and design. Women use to have these designs as per the availability in their local markets.

Vepakayalu: *Vepakayalu* were a set of three rings of pure gold worn by *Koya* women as shown in Figure 5.

Diddulu/ Thametlu: *Diddulu* were the golden ear rings worn by *Lambadi* women as shown in Figure 6, whereas *Thametlu* were the gold or rolled gold ear rings worn by *Koya* women as shown in Figure 7.

Har: *Har* was a silver coins necklace which was worn by *Lambadi* bride at the time of marriage and it represents the marital status of *Lambadi* women. The photograph of *har* is shown in Figure 13.

Table.1 *Lambadi* ornaments used for different parts of the body

S. No	Name of the ornament	Body part	Metal
1	<i>Kaniya</i>	Fore head	Silver
2	<i>Kuniche</i>	Fore head	Silver
3	<i>Topli</i>	hair	Silver
4	<i>Bhooria</i>	Nose	Gold
5	<i>Buli</i>	Nose	Gold
6	<i>Diddulu</i>	Ear	Gold
7	<i>Har</i>	Neck	Silver
8	<i>Cheed</i>	Neck	Silver
9	<i>Kante</i>	Neck	Silver
10	<i>Hasla</i>	Neck	Silver
11	<i>Lallihar</i>	Neck	Beads
12	<i>Nallapoosalu</i>	Neck	Beads and gold
13	<i>Waukdo</i>	Ankle	Brass
14	<i>Khass</i>	Ankle	Brass
15	<i>Gode</i>	Ankle	Brass
16	<i>Mettelu</i>	Toe	Silver
17	<i>Baliya</i>	Upper arm	Ivory
18	<i>Panchela</i>	Lower arm	Ivory
19	<i>Winte</i>	Fingers	Silver
20	<i>Champapinnulu</i>	Hair	silver

Table.2 *Koya* ornaments used for different parts of the body

S. No	Name of the ornament	Body part	metal
1	<i>Baasikam</i>	Fore head	Rolled gold
2	<i>Vepakayalu</i>	Nose	Gold
3	<i>Thametlu</i>	Ear	Gold/brass
4	<i>Patteda</i>	Neck	Beads and gold
5	<i>Poosaladanda</i>	Neck	Beads
6	<i>Patteelu</i>	Ankle	Silver / steel
7	<i>Kallakadiyalu</i>	Ankle	Silver
8	<i>Mettelu</i>	Toe	Silver
9	<i>Gajulu</i>	Arms	Glass
10	<i>Chethikadiyalu</i>	Arms	Silver
11	<i>Ungaralu</i>	Fingers	Rolled gold / Gold



Fig:
1. *Kaniya* and *Kunicha*



Fig: 2. *Lambadi* woman wearing *Kunicha*



Fig: 3. *Bhooriya*



Fig: 4. *Buli* and *Bhooria*



Fig: 5. *Vepakayalu*



Fig: 6. *Lambadi* *Diddulu*



Fig: 7. *Koya* woman wearing *Thametlu*



Fig: 8. *Lambadi* woman wearing *Kante*



Fig: 9. *Lambadi* woman wearing *Hasla*



Fig: 10. *Lallihar*,
Necklace and *Nallapoosalada*



Fig: 11. *Koya* woman wearing *Patteda*



Fig: 12. *Koya* woman wearing *Poosaladanda*



Fig: 13. *Lambadi Har*



Fig: 14. *Lambadi Cheed*

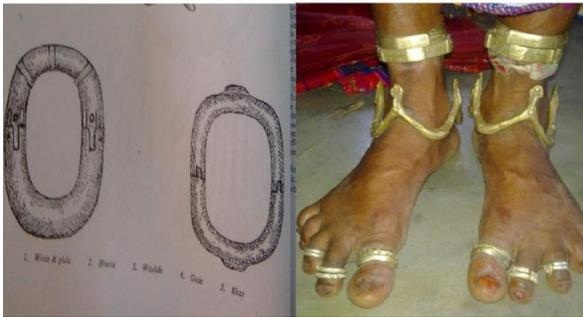


Fig: 15. *Lambadi* woman wearing *Waukdo, Khass, Gode, Mettelu*



Fig: 16. *Koya* woman wearing *KallaKadiyalu, Patteelu and Mettelu*



Fig: 17. *Lambadi* woman wearing *Baliya and Panchela*



Fig: 18. *Koya* woman wearing *Gajulu*



Fig: 19. *Koya* woman wearing *ChethiKadiyalu*



Fig: 20. *Lambadi Winte* with silver coin



Fig: 21. *Lambadi Winte* with four silver petals



Fig: 22. *Koya* woman wearing *Ungaralu*



Fig: 23. *Topli* of *Lambadi* woman



Fig: 24. *Champapinnulu* worn by *Lambadi* woman



Fig: 25. *Topli* worn by *Lambadi* woman



Fig: 26. *Champapinnulu* of *Lambadi* woman



Fig: 27. *KoyaPoolaJeda* adorned with flowers



Fig: 28. *KoyaMudi*



Fig: 29. *Lambadi Mudi*

Cheed: *Cheed* was a group of three silver chains attached with a single hook and it was worn by *Lambadi* married women. The photograph of *cheed* is shown in Figure 14.

Kante and hasla: *Kante* was a stiff silver ornament worn by *Lambadi* women around the neck with the help of hook as shown in the Figure 8. *Kante* was a plain ring like structure, whereas, *Hasla* was also a stiff silver ornament worn around neck, but few silver chains were suspended from the ring at three regular intervals as shown in Figure 9.

Lallihar: *Lallihar* was worn by *Lambadi* married women and the design of it was shown in Figure 10. It was a type of necklace made up of beads. Various geometric forms of designs were made by using different bright colored beads.

These geometric motifs were arranged at regular intervals on a string made up of beads.

Nallapoosaladanda / Patteda: *Nallapoosaladanda* was a black beaded mangalasutra worn by married women of both *Lambadi* and *Koya* women. Gold coins or pendants were used in the middle of this *nallapoosaladanda* as shown in Figure 10 and 11. It was called as *patteda* by *Koya* women.

Poosaladanda: *Poosaladanda* was a colorful beaded necklace without the use of any pendants or coins. It was worn by unmarried and married females of *Koya* tribe. The image of *poosaladanda* is shown in Figure 12.

Waukdo: *Waukdo* were the brass anklets worn by *Lambadi* bride at the time of marriage. These anklets were made in scalloped shape arrangement as shown in Figure 15.

Gode and Khass: *Gode* and *Khass* were the brass anklets worn just above *waukdo* by *Lambadi* women as shown in Figure 15. *Gode* was worn above *waukdo* whereas *khass* was

worn above *gode*. *Khassand gode* were closed and opened with the help of screw while using.

Patteelu and *kallakadiyalu*: *Patteelu* and *kallakadiyalu* were the silver ankle ornaments worn by *Koya* female as shown in Figure 16. *Patteelu* were the flexible chain like ornaments which were arranged with jingling *ghungurus*, whereas *kallakadiyalu* were the stiff silver ornaments which can be opened and closed with the help of screw while using.

Mettelu: *Mettelu* were the toe rings worn by both *Lambadi* and *Koya* women. These are simple ring like structures but occasionally *mettelu* with floral patterns and with small *ghugurus* were also used. Most of the women use more than one *mettelu* as shown in Figure 15 and 16.

Baliya and *Panchela*: *Baliya* were the ivory bangles worn by *Lambadi* women in their upper arm to show the marital status of the women. These are nine in number and worn only by married women. *Panchela* were the ivory bangles worn on the fore arm. There is no limitation in number for *panchela* as shown Figure 17.

Gajulu: *Gajulu* were the ordinary glass bangles worn by both unmarried and married women of *Koya* tribe. The image of *gajulu* was shown in Figure 18.

Chethikadiyalu: *Chethikadiyalu* were the silver thick bangle like ornaments worn by *Koya* women. Various geometric designs such as lines, rhombus, pentagons, dots etc, were engraved on these *chethikadiyalu* as shown in Figure 19. Few women of *Koya* were wearing aluminum *chethikadiyalu* instead of silver.

Winte: *Winte* was the finger ring worn by *Lambadi* women. The simple ring was fixed with plain silver coin as shown in Figure 20.

Four flower petals pattern was also used instead of coin as shown in Figure 21. Number of rings on each hand depends on the economic condition of the family.

Ungaralu: *Ungaralu* were the metallic finger rings worn by men and women of *Koya* tribe. It was a simple ring without any elaborate carved design as shown in Figure 22.

Champapinnulu: *Champapinnulu* were the hair pins or hair ornaments used by *Lambadi* women. These are made up of silver and semi-precious stones as shown in Figure 26. Various floral motifs and zig-zag patterns were created on the *champapinnulu* using silver metal. These *champapinnulu* were fixed over the plaits that were hanged on both side of the head as shown in Plate 16 image C.

Topli: *Topli* were the silver hair ornaments tied at the ends of parted hair by *Lambadi* women as shown in Plate 16 image D. *Topli* was an ear ring like ornament with a big stud and bell shaped hanging. These are engraved with geometrical designs and decorated with semi-precious stones. Whereas the hanging bell was also engraved with various geometrical designs like line, zig-zag patterns, circles etc, and *ghunghurus* were attached around the edges of the bell as shown in Figure 24.

Hair styles of tribal women

***Lambadi* hair styles**

Lambadi hairstyle was very unique than any other tribes. Firstly, the hair in the crown portion was parted in two and it was plaited. The end of plaits was finished with fabric string having *topli* at the ends as shown in Figure 25. They part the hair sideways, so that the hair along with *topli* falls on the cheeks. The parted and hanging portion of hair was beautifully decorated with silver

champapinnulu as shown in Figure 24. The remaining hair at the back was pleated along with *topli*'s fabric string. The plaited hair was called as *jeda*. The old Lambadi women usually make a bun at the back which was called as *mudi* is shown in Figure 29.

Koya hair styles

The old *Koya* women used to make a *mudi* (bun) at the back as shown in Figure 28. The younger generation of *Koya* make plait of their hair and decorated with forest flowers especially during ceremonies and marriage events which was called as *poolajeda* as shown in Figure 27.

Ornaments have been made to beautify nearly for every body part, from hairpins to toe rings. Ethics of beauty vary greatly from one tribe to another tribe, an ornament worn as a necklace could be worn on to the head by the other tribe. In the present study I explored what kinds of ornaments were worn by the ancient tribals and how they preserved till this

generation in indigenous way. It was observed that, many of the Lambadi's are selling off their silver ornaments due to their poor economic status. If Government run some welfare programme to help them in their profession, it will be helpful to improve their economic stability. So, that they will be more interested in preserving their valuables to show it to the younger generations They can also be allowed to work on designing and making ornaments, as they have their unique form of jewelry. It is also suggested that these ornament designs can be incorporated in designing textiles like structural designing and printing.

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