

AN INVESTIGATION ON ETHNIC FASHION OF BANGLADESH

BY

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SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENT FOR THE
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DAFFODIL INTERNATIONAL UNIVERSITY

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PREFACE

I hereby declare that the work which is being presented to Daffodil International University in this thesis entitled, “**An investigation on ethnic fashion of Bangladesh**” is original work of my own, has not been presented for a degree of any other university and all the resource of materials uses for this thesis have been duly acknowledged.

.....
Mohammad Faizur Rahman

.....
DateofSubmission

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The Author

ABSTRACT

Ethnicity is considered to be shared characteristics such as culture, language, religion, and traditions, which contribute to a person or group's identity. Such groups are generally called ethnic people or indigenous people. Indigenous peoples of a particular country are social groups with an identity that is distinct from the social and cultural identity of the dominant society in that country. Questions on indigenous identity should abide by the principle of self-identification. It is important that, where such an investigation is undertaken, multiple criteria are developed to accurately capture identity and socio-economic conditions of indigenous peoples. There are 27 (twenty seven) ethnic groups in Bangladesh. They always try to show their own culture and heritage. Most of the people of this country are not familiar with the term ethnic and ethnicity. In this country, ethnic people are familiar as Adivasi. Not only they belong a unique culture but also they have different taste in dresses. This thesis report mainly focused on ethnic dresses i.e. fashion and manufacturing process of those dresses. In this research, a survey was done in two steps. The first step of this survey was done to see the consumer behavior regarding ethnic fashion. To do that a questionnaire was given to the target people and received answers from them. Question pattern of the questionnaire was MCQ (Multiple Choice Question) type. The sample size of this survey was 150. Survey was done in different areas or locations. Some information was collected directly from tribe (Indigenous) people. In the second step, Manufacturing aspects of different ethnic dresses were investigated regarding design, raw materials, fabric formation and costing. From this study it was found that the fabric for ethnic dresses produced from coarser yarns, their manufacturing process will not be suitable for bulk production and steps should be taken to boost up this sector to meet up the upcoming demand.

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Chapter-1 (Introduction)

1.0 Introduction:

Ethnicity is considered to be shared characteristics such as culture, language, religion, and traditions, which contribute to a person or group's identity.

Ethnicity describes as residing in -

- the belief by members of a social group that they are culturally distinctive and different to outsiders;
- their willingness to find symbolic markers of that difference (food habits, religion, forms of dress, language) and to emphasize their significance; and
- their willingness to organize relationships with outsiders so that a kind of 'group boundary' is preserved and reproduced

This is shown that ethnicity is not necessarily genetic. It also shows how someone might describe himself or herself by an ethnicity different to their birth identity if they reside for a considerable time in a different area and they decide to adopt the culture, symbols and relationships of their new community.

Ethnicity is also a preferential term to describe the difference between humans rather than 'race'. This is because race is a now a discredited term that divided all peoples based on the idea of skin colour and superiority [1, 22].

Generally, **Indigenous peoples** of a particular country are social groups with an identity that is distinct from the social and cultural identity of the dominant society in that country. Questions on indigenous identity should abide by the principle of self-identification. It is important that, where such an investigation is undertaken, multiple criteria are developed to accurately capture identity and socio-economic conditions of indigenous peoples. Defining the indigenous population can be done in many ways, such as through a question on ethnic origin (that is to say, ancestry) and/or on indigenous identity. Identifying the indigenous community also requires recognition of the diversity in this subpopulation, including nomadic, semi-nomadic and migrating peoples, peoples in transition, displaced persons, indigenous peoples in urban areas, and particularly vulnerable sectors. It is important to point out that there is no single term among countries to describe the indigenous population. Consequently, countries tend to use their own national concepts to

identify the indigenous population. For example, in Australia the terms “aboriginal” or “Torres Strait Islander” are used, while in New Zealand the term “Maori” is used [33].

The convention No. 169 and Article No. 1 of the International Labour Organization (ILO) accepted in 1989 goes thus "Indigenous peoples in independent countries (are those) whose social, cultural and economic conditions distinguish them from other sections of the national community and whose status is regulated wholly or partially by their own customs or traditions or by special laws or regulations". [31]

According to some social scientists and anthropologists opined that the Adivasi 'means such a group of people whose economy is characterized by food gathering and rearing of animals for their livelihood.' More recently many countries of the world used a synonym word of 'Adivasi' is – 'forest dwellers'. Some characteristics of course, are found in ascertaining the description of Adivasis.

1. The Adivasis live in such an area which is almost fixed. After the conclusion of procuring food they return generally to a fixed area or go to a new place to start living there.
2. The Adivasis own the unchanging cultural tradition. The proof of cultural unity is found such a group of people.
3. Their food procurement system and production skill are of the same kind from generation to generation.
4. There prevails a sense of unity among the members of the Adivasi- their sense of solidarity is very forceful.

Different ethnic groups of Bangladesh and their colorful lifestyles have significantly enriched the entire culture of Bangladesh. For centuries, Bangladesh has been the dwelling place of different ethnic groups. At least 350 million people worldwide are considered to be indigenous and in Bangladesh about two million indigenous people of 45 different distinct communities are living throughout the country. These people are with distinctive social and cultural practices, languages and customs are commonly known as ‘Adivasis’ by themselves [15]. Ethnic fashion is a fashion

that represents a culture & allows one to celebrate her heritage & origin. Ethnic dress ranges from a single piece to a whole ensemble of items that identify an individual with a specific ethnic group [26].

It may be reported that some researchers did researches regarding the ethnicity, indigenous community and Adivasis in Bangladesh.

1. Living characteristics and crisis of the Garos have been investigated by the researcher. He suggested the synergic pluralism to be practiced in a democratic country to maintain independent identities, equal status and collaborative relationships among the people belonging to different ethnic communities. [2]

2. An attempt was suggested by the researcher to understand the problems of Adivasis and to combine a discussion of indigenous peoples' rights within a wider human rights framework in Bangladesh. [3]

3. The socio-economic and cultural lives of Khasis among Adivasis of Bangladesh have been investigated by the researcher. He found that they have been characterized by the dominant groups as distinctive with their comparatively more isolated habitation in the hilly and forest areas. [4]

4. The life style of indigenous people has been presented by the researcher. He found that indigenous people have a huge contribution to this country though they usually live in hilly areas. [5]

5. The status of indigenous people of the world (1995-2004) based on human rights perspective described in a study by a researcher. She found that the United Nations have failed to adopt the objectives of draft declaration within the timeframe of the International Decade. She also found that there is a lack of political will among the member states to prevent and eliminate violation of human rights. According to her study the United Nations system, itself failed to coordinate and compel member states to improve human rights situation of the Indigenous peoples. Given this

reality, the researcher thinks that new strategy should be developed to increase state's commitment to the objectives of the human rights standard-setting process relating to indigenous peoples. [6]

6. A researcher conducted a study in order to assess the problems and needs of the Santals. He found that the life situation of the Santals is vulnerable in economic, social, cultural and human rights contexts. [7]

7. A researcher in his study tries to define ageism, explains its causes and consequences and describes its possible influence on the older population of indigenous who are still well supported by the family and community. [8]

8. A study was done by a researcher to explore the changes in occupational mobility patterns among the Patra community in Sylhet. The researcher found that internal and external factors are responsible for this mobility and these factors affect the social and cultural activities of Patra community. [9]

9. The challenge of indigenous culture and customs was investigated by a researcher. He found the extent, cause and consequences of that challenge. [10]

10. A researcher did a study on the ethnicity, ethnic conflict and discrimination against ethnic minorities of Bangladesh. He found that Military forces and other law and order maintenance agency members have become perpetrators for severe human rights abuses of indigenous peoples. Therefore, a conflicting environment always exists among indigenous communities. He also tried to understand the root causes of such conflict and to describe the sufferings of the indigenous peoples in Bangladesh. [11]

11. A researcher investigated the adaptation and immersion process of minority cultures to a predominately mono-cultural nation. The researcher focused on the cultures of the Muslim, Manipuri and Khasis communities. The researcher thinks that Bangladesh should recognize its

own socio cultural responsibility and take action to mediate the affects of assimilation and migration to ensure that indigenous culture is promoted, strengthened and practiced. [12]

12. A researcher studied the social workers' activities for the indigenous community in Bangladesh. The researcher showed that social workers can offer help and cooperation for the wellbeing of indigenous peoples in Bangladesh. [13]

13. Regarding 'the rights on land and existence of the Adivasi of North-Bengal', a study was done by a researcher. The researcher found that if the government and NGOs do not step forward with helping hand to protect and safeguard the land of indigenous people; they would live vulnerable and unsecured life being homeless and landless. [14]

It is seen that most of the researches did their research based on the socio-economic, cultural lives and discrimination of indigenous community in Bangladesh. Some works have been performed in Bangladesh regarding the ethnic fashion. Nevertheless, there is no works based on ethnic fashion and its manufacturing process has been done in Bangladesh before. Therefore, this topic was selected for the thesis work.

1.1 Objectives:

- a) To know about the ethnic fashion of Bangladesh.
- b) To identify the raw materials of 'Ethnic Apparel'.
- c) To investigate the manufacturing process of ethnic apparel.

1.2 Methodology:

In this research, a survey was done in 02 (two) steps. The first step of this survey was done to see the consumer behavior regarding ethnic fashion. To do that a questionnaire was given to the target people and received answers from them. Question pattern of the questionnaire was MCQ (Multiple Choice Question) type. The sample size of this survey was 150. 150 people were selected mainly based on age i.e. adult (age more than 18 years). The other factors like gender, ethnicity, locations, profession etc were not considered for the selection. There were lots of

categories. Some were Engineers, Doctors, HR Personnel, Businessmen, and Teachers. However, most of the target people were students. Some of them were indigenous (tribe) people also.

Survey was done in different areas or locations. Some information was collected directly from tribe (Indigenous) people. Those people helped a lot to make this research authentic. During this survey, some of the people reacted badly and some were so co-operative. However, there was a heart and soul tries to make the survey successful and informative so that people will come to know something different. While surveying the interviewer had to make some people understand the term 'Ethnic Fashion'. After completion of the survey, all collected data were analyzed and presented by pie and bar diagram.

Different responses were received from different people. Some people participated in this survey positively and some did not take this positively. But most of the people accepted this survey cordially and tried to help in various ways. The first target of interviewer was to get an idea from different people about 'Ethnic Fashion' and second target was to know about their dress pattern and also the reason and purpose of wearing those dresses. The sources of these dresses also tried to found in this study.

In the second step, Manufacturing aspects of different ethnic dresses were investigated regarding design, raw materials, fabric formation and costing.

Chapter-2 (Literature Review)

2.0 Location of Ethnic people in Bangladesh:

Between 1947 and 1971, when it gained independence, Bangladesh was part of Pakistan. Prior to 1947, it had been under British rule for more than 200 years as part of British India. The majority of the Bangladeshi population is Bengali Muslims.

The indigenous peoples of Bangladesh are called Adivasi (meaning “first settler”). According to the 1991 census, they totaled some 1.2 million people (just over 1% of the total population of at that time). However, this census has been criticized by indigenous leaders for deliberately under-representing indigenous peoples. The 2001 census did not provide ethnically disaggregated data and the actual figures are thought to be much higher, and may indeed be as high as three million out of a now estimated population of 160 million (i.e. just under 2%) [39].

The census to be held in 2011 will provide data on 27 indigenous groups (called “ethnic minority groups” by the government) [21].

However, there are approximately 45 different indigenous groups in Bangladesh. The largest concentration is found in the southeast, in the Chittagong Hill Tracts (CHT), home of 11 different groups with a total population of 500,000 (1991 census) [34].

Table- 01: Distribution of ethnic population in CHT region

Sl. No.	Ethnic group	Total population	% of total
1	Chakma	239417	43.4
2	Marma	142334	25.8
3	Tripura	75000	13.6
4	Tangchangya	50000	9.1
5	Bawm	8000	1.5
6	Murong (Mro)	25000	4.5
7	Khumi	1241*	0.2
8	Chhak	2500	0.5
9	Pankhoa	4000	0.7
10	Kuki	1734	0.3
11	Khyang	2000	0.4
12	Lushai	1098	0.2
	Total	552324	100

Source: Das (2009); *ADB (2000)

The three largest groups are the Chakma, the Marma and the Tripura. Traditionally dependent on swidden or “jum” cultivation, indigenous peoples of the CHT collectively refer to themselves as “Jumma”.



Figure-01: Tribal Communities of CHITTAGONG HILL TRACTS.

The other Adivasi groups are found in the Plains and hills in the north and northwest, near the border with India. They include, among many others, the Garo, the Khasi, the Santal and the Oraon. Several of these groups were traditionally nomadic forest dwellers. However, today, their livelihood is based more on agriculture (mainly rice farming) and shifting cultivation, supplemented by hunting and livestock farming.

The Hill Tract Indigenous communities are ethnically different from the settled populaces in Bangladesh. They have closer links with Indigenous of the vast region that extends from Tibet to Indo-China. They are short in stature, have black hair, prominent cheek-bones and narrow eyes, features that are generally known as typical to the mongoloid type.

One of largest concentration of the ‘ethnic tribal/Adivasis groups of the country is the Chittagong Hill Tracts. About one third of the tribal peoples live here. The different ethnicities of Chittagong Hill Tracts have their own traditional social system, practices, customs, language, literature, heritage, religious practices, costumes, food habit and festivals.

Following independence in 1971, State-sponsored migration resulted in the settlement of almost 400,000 Bengali Muslims in the CHT. Indigenous peoples took up arms to defend their rights. In 1997, a Peace Accord was concluded between the Government and the Jana Samhati Samiti, the political representatives of the hill tribes. However, at the time of writing, crucial provisions have not yet been implemented, including the resolution of land disputes, the rehabilitation of displaced people and demilitarization and the strengthening of the tribal administration [34].

The 1972 Constitution was amended in 2004. It guarantees among other rights, the right to work and equality of opportunity to all its citizens, and prohibits any form of discrimination on the grounds of religion, race, caste, sex or place of birth. The Constitution also ensures freedom of religion. In 2010, after the Bangladesh Supreme Court declared the amended Constitution illegal, a constitutional reform process was announced which has encouraged debate to recognize indigenous rights [36].

Bangladesh is a signatory to ILO 107 and since 2008 consultations have been ongoing regarding the ratification of ILO Convention 169 [35].

2.1 Ethnic groups in Bangladesh:

2.1.1 The Chakma

Chakma are the largest ethnic group in Bangladesh. They call themselves Chagmas or Changma. The Burmese and the Arkanies called them 'Sak', 'Thak' or Thek. They are short statured. They bear the mongoloid features in their appearance. According to Risely, the chakmas bear 84.5% Mongolian characteristics in their bodily feature. They are round-faced and thin-lipped. Their hair is straight and black, eye-ball black and moustache and beard sparse. Flat nosed Chakmas are comparatively fair in complexion.

When Franchis Buchanon came to CHT on an official visit in 1775, he also meant the fairness of the complexion of the Chakmas while saying that the Chakmas were fair. In the past English

writer divided the Chakmas into three class- a. Chakma b. Tanchanga and c. Doinnak. H.H. Risely mentioned 44 sections in the sense of 'gujha' (means group in Chakma language). The sects of Chakma that mentined by him included seven 'guja', which is also included in Tanchangya. The Chakmas claim to be the descendents of Lord Buddha, whom they call 'Shak'(Shakyamumi).

2.1.2 The Marma

The Marmas sometimes referred as Mogh and live mostly in the CHT. They call themselves "Marma lumya" (Nue 2007). According to Marma writer Kya Shai Pro the word "Marma" is derived from "mryma" carrying the concept of Myanmar's nationalism. They are the second largest ethnic group in Bangladesh. According to the National Census 1991 Bangladesh has a Marma population of 1,57,301.

They are called in different name by the different ethnic groups living around them e.g. 'Mran' by the Mrora tribe, 'Mrang' by the Lusai and the Pangkhua Indigenous community, 'Mraing' to the Chakma tribe, 'Mukhu' to the Tripura tribe, 'Kramo' to the Khumi tribe and 'Ooa' to the Khyang Indigenous community (Ching 1998). Marmas are divided into several clans. Each clan is named after the place from where it migrated. The Marmas are fair complexioned and nose is slightly flat. They show similarities with the Burmese. They also belong to the Mongoloid. The material culture of the Marma society includes many basic tools and weapons of primitive societies.

2.1.3 The Khyang

The Khyengs, is one of the indigenous community of Bangladesh living in Chittagong Hill Tracts. They have a strong desire to live in the hilly region and the word 'Khyeng' means 'desire.'. They call themselves 'hiou.' Which means 'floating,' or 'nearby.' They came to this area by floating (water transport) nearby unknown country [41].

2.1.4 The Khumi

Khumi is a small tribe of Chittagong Hill Tracts. The Khumis, as per their physical structure, are of the Mongoloid origin. They have snub noses and small eyes with fair complexion. Their thighs are heavy and ankles thick. Men grow thin-set beard. They were by nature violent and revengeful in the past. The Khumis believe that their ancestors lived in the area where rivers originated. This is one of the reasons why they like to dwell on riverbanks and on high mountains. They prefer building house on top of trees in the deep forest. This ethnic tribe is independent, predatory and ferocious, and war loving. Most Khumis are farmers by profession. They practice Jhum cultivation. They weave their own dresses, the lengti and wanglai [41].

2.1.5 The Lushai

Lushai is a small indigenous community of Bangladesh living in Chittagong Hill Tracts. The word 'Lushai' has come from the word 'lusei' means long head. The Lushai used to keep their long and put up their hair in a bun on their forehead as a result their head look long. It could also have originated from the custom of head hunting. Its also "*Lu*" means *head* and "*Shai*" means *cut* i.e. head cutting. They are the sub-clan of "*Zo or Zomi*". However, the British later adopted Lushai as the official designation of all *Zo people*. They belong to the Tibeto-Burman group of the Chino-Tibetan community.

The term Lushai, native Lusei, is commonly used to refer to the Zomi of the Mizoram. It was Mr. Edger, the Deputy Commissioner of Cachar who first officially used the term *Lushai* instead of Zomi around the year 1897. However, the British later adopted Lushai as the official designation of all *Zo people*. Then in the year 1946 the tribes of the Lushai changed their nomenclature into Mizo in Lushai Hills.

Due to external dominance and influence, the Bengali called them *Kuki*, the Chakmas called them *Hugi*, the Burmese called them *Chin* and the Indians called them *Mizo* or *Lushai*. But they never called themselves by those names. Zomi is the most commonly known identity regardless. They have their own language, culture and identity [41].

2.1.6 The Murong

Among the ethnic groups living in Chittagong Hill Tracts, Murong is a small ethnic minority group. Who live scattered in the hill district of Bandarban. The Mrus (Murang) are a tribe which formerly dwell in the Arakan hill, they now live principally to the west of the river Sangu and along the Matamuhori river within Chittagong Hill Tracts. Mro are also known as Mru and Murong. Chakmas and Marmas call them Lengta, Kuki or Langye or wild/primitive people while some people of the plains designate them as Murongs [41].

2.1.7 The Pangkua

Among the ethnic groups living in Chittagong Hill tracts, the Pangkua are the smallest one. However, like other communities, the Pangkua have their own traditional system, practices, customs, language, literature, heritage religious practices, food habit and festivals [41].

2.1.8 The Rakhaing

There are thirty-five ethnic groups live in Bangladesh which represents two percent of the total population. According to the government official statistics, the number of ethnic communities is 29. There are 13 Indigenous communities live in CHT, viz. Chakma, Marma, Tripura, Mrung, Tanchangya, Bawm, Pangkhua, Chak, Khyang, Khumi, Lushai, Mru, Rakhain etc. Most of them live in Chittagong Hill Tracts because the topographic condition is favorable for their livelihood. Most of the Indigenous people migrated into this land from Myanmar (formerly Burma) during the period from the fifteenth to the mid-nineteenth century.

The inhospitable topography of the area isolated the region from the outside until about the fifteenth century and prevented any large-scale contact with people from the lowland. Most of them migrated because of political instability. They moved to safer place. Some of the Indigenous community also lives in Cox's Bazar district. Most of the Rakhain live in Cox's Bazar.

They migrated here from Arakan because of some political violence. They chose Cox's Bazar for their residence because; from the geographical point of view Cox's Bazar is the closest neighbor of Arakan so they can easily communicate with their country and it was a safe harbor for them. Then they spread several districts of Bangladesh. Now it was the smallest Indigenous group in Bangladesh.

2.1.9 The Tanchangya

Tanchangya a small ethnic community living in the Chittagong hill tracts. In terms of population they rank 5th among ethnic communities of Bangladesh. According to the 1991 census, their number was 21,057 and the number of Tanchangya households was 4,043. According to census of 2001 the number of Tanchangya 31,164 in CHT (source: solidarity2002, Bangladesh Adivasi Forum).

Tanchangyas live in the Hill districts of rangamati, bandarban and khagrachhari, Boisyabili area of rangunia upazila in chittagong district, and in ukhia and tekna areas of cox's bazar district. Like other tribals, Tanchangyas build their habitation in forested slopes of hills. Tanchangyas also live in the southeastern regions of Tripura, Mizoram and Manipur States of India, as well as in the arakan region of Myanmar. In Arakan they are known as 'dounnak'. Anthropologically, they belong to the Mongoloid group. They speak pali, prakrit and ancient Bengali, all part of the Aryan group of languages. Tanchangyas are modest in nature [41].

2.1.10 The Tripura

The Tripura or tipra is one of the ancient ethnic groups living in the Indian subcontinent. They live throughout the whole of the CHT in a scatter manner. The word 'Tripra' originate from the word Top (the sanskrit meaning is river) and 'Pra' (which means the confluence). So the total meaning stands the people who lived in the confluence of rivers. They are medium statured and belong to the Mongoloid group.

Because of geographical location and boundary, a significant number of Tripuras acquired citizenship of Bangladesh after the subcontinent divided in 1947 and they took part in the liberation war in 1971 spontaneously. The Tripuras are Mongoloid in respect of racial origin. They are divided into various communities, which they call 'Dafar. As many as 36 dafar have been identified. Of the 36 dafas 16 are in Bangladesh.

2.1.11 The Bawms

The Bawms are a tiny ethnic community living in the CHT. They are called in different name by different authors like Boun-jus and Bounjwes; Banjugee; Banjogis or Banjugie (Barbe); Banjoos; Banzu; Bawm, Bawm-Zo; Bom-zou; Bonzogi and Bom; Bom-Laejo and Bom (Bernots); Bawm etc.

2.1.12 The Chak

Long-cherished, extraordinary cultural features of the ethnic groups living in Bangladesh have made the mainstream national culture of Bangladesh multifarious and rich. The Chak community is one of the almost-destroyed ethnic groups of Bangladesh. Their clan-based culture and some other diversified lifestyles have enriched the national culture of Bangladesh.

In course of time, there is a lack of adequate information about them. Because their traditional culture is somehow mixed with the original culture" Bangladesh and the culture of some other ethnic groups as well. In spite of that, the Chak community is carrying their traditional multifarious culture till today. In this way, their traditional culture has opened a new arena in the field of the cultural heritage of Bangladesh [41].

2.1.13 The Garo

Within Bangladesh mostly the Garos are living in the northern area of Dhaka and Sylhet divisions along the Indian border. Some Garos are living in Modhupur area of Tangail district and some are living in Mallikbari, Bhaluka of Mymensingh district and in Kewachala, Shripur of Gajipur district. Most of the Garos are poor. Their main occupation is farming, and many of them farm as day laborers. Known for their integrity and hard-working spirit, Garos are also commonly employed by NGOs. Some also work in government offices, medical centers, and schools. About 80% of them are at least somewhat literate, and the number of Garos attaining higher education is increasing day by day.

Many Garos are living in very simple houses made of bamboo, straw, and mud. Some of them have brick-wall and tin-roof houses. Most Garo villages are neat and clean. Almost all the Garos are Christian. They have the complete Bible in the Achik language written in Roman script published by the Bible Society of India. The Bangladesh Bible Society also published a New Testament in Bangla script using the Abeng dialect, which is spoken as a language of wider communication among Garos in Bangladesh [32].

2.1.14 The Khasis

'Better the dance, better the crop...' a saying of the Khasias, one of the ethnic groups of Bangladesh. Earlier, Khasia people used to live along the northeast border of Sunamganj district. At present they are spread over Bishwamvarpur, Tahirpur and Chhatak in Sunamganj. Most Khasias live in the border region. Many Khasia children are found working in the tea gardens in Kulaura.

According to the census in 1991, the total number of Khasias in Bangladesh was 12,300; but the Bangladesh Khasia Society claims the number to be around 30,000. In fact, the birth rate is very

high among the Khasias. Khasias are short people with flat noses, high jaws and small slanting black eyes. They are fond of hills, mounds, bushes and forests [15].

Khasias are very hard working, and neat and clean. They have healthy dieting habits but they don't eat beef.

Usually they build their cottages with a balcony and on stilts made of wood and bamboo. Recently, they have begun to build houses like the Bangalis. Their kitchen is attached to the bedroom and almost every Khasia house has a pig-shed near it. The Khasia houses are clustered and hence they call their villages Punji. The villages are clusters of houses within the cultural boundary of their own community.

At present, more than 80% of these communities are Christians and almost every punji has its own church. But they also maintain their age-old customs and traditions. Khasias are always on the look-out for danger. They believe that the spirits of dead children and of one's ancestors may visit a house and therefore they erect a stone platform to propitiate these spirits.

Because of the existence of a social system based on matriarchy, Khasia girls choose their own bridegrooms from tribes other than their own. Men live in their wives' houses and their offspring are known by their maternal names. A Khasia woman cannot marry someone from another tribe. After being blessed by his mother and elders, the Khasia groom leaves his mother's house wearing dhuti & turban and accompanied by the bridal party [15].

2.1.15 The Shantal

The Santals are known as one of the oldest and largest indigenous communities in the northwestern belt of Bangladesh. They have been living in the pristine natural surroundings of the area for thousands of years. They might be described as children of nature who are nurtured and reared by its bounty. Santals are largely seen in the northern districts of Dinajpur, Naogaon, Thakurgaon, Panchagar, etc.

The Santals are of ebony colour with little growth by way of beard, are generally of stocky build and capable of undertaking hard labour. Physically the Santals are not prepossessing. The face is round and softly contoured; the cheekbones moderately prominent; eyes full and straight, nose broad and depressed, mouth large and lips full, hair straight, black and coarse. They are long-headed and of medium height.

By nature, they are very peace loving, honest, industrious and trustworthy people. They always respect their social customs and are satisfied with what they earn and what they eat. They have profound respect for the land they live in, the soil they till and the community they live with.

They have actively participated in the Tebhaga movement led by Ila Mitra in 1950, the Santal revolt, Birsa Munda Uprising, Kol revolt, Jitu Samur Rebellion, Pandu Raja Insurgency, Swadeshi Movement and the War of Liberation in 1971.

Most of their houses are usually neat and clean even though built of mud. Their homestead often includes a garden. The peculiarity of the houses is that they have small and low doors and almost no window. There is practically no furniture except a wooden bedstead and bamboo machang on which the people of the comparatively well-to-do class spread their beds.

The Nabanna ceremony is undoubtedly of great importance to the rural people, and is observed during the harvest time when delicious preparations from newly harvested food grains are made and friends and relatives are entertained.

Santals have their own language, culture and social patterns, which are clearly distinct from those of other tribes. They speak Bangla fluently and have adopted many Bangla words for their own language. Most Santals are Christians now but they still observe their old tribal rites.

Although the Santals used to lead a prosperous and peaceful life in the past, their economic and social conditions are now very backward. Agriculture is their main source of livelihood. Principal food items of Santals are rice, fish and vegetables. They also eat crabs, pork, chicken, beef and the meat of squirrels. Jute spinach (nalita) is one of their favourite food items. Eggs of ducks, chickens, birds and turtles are delicacies in their menu. Liquor distilled from putrefied rice called hadia or (pachai) is their favourite drink [15].

2.2 Fashion

Fashion is a general term for a popular style or practice, especially in clothing, footwear, accessories, makeup, or furniture.

2.3 Ethnic Fashion:

A fashion embraces & represents a culture & allows one to celebrate her heritage & origin. Ethnic means that something shares the distinctive cultural traits of a group in society. It relates to a group that shares a racial, religious, religions heritage, regardless of whether the wearer still lives in her country of origin. Ethnicity is the traditional culture of a social group. Ethnic dress ranges from a single piece to a whole ensemble of items that identify an individual with a specific ethnic group.

2.4 Apparel or Dress:

“Apparel is a complex ethnic marker” that represents the individual wearing the garment and the cultural group they are associated with. Dress, meaning clothing, can be symbolic, sharing cultural meaning, or aesthetically pleasing to the eye or both [25]. Different styles of dress can belong to a specific culture and vary according to the culture [42]. “Through dress, individuals help make culture material”, meaning that dress is both “a product and a process” [27].

The behavior in relation to dress and style choices is a direct result of individual’s cultural values. Collectivism is a term used to describe an issue(s), in this case clothing preferences, which deals with a group’s values and interests. Individualism looks at one person portraying their independence or separation from the group. Individuals dress for themselves, based on their individual aesthetic preference, unlike a collectivist who chooses to dress for their particular cultural norm [18].

“Dress is closely connected to cultural identity” including ethnicity, which makes dress an important variable to examine when studying different cultures and their social norms. Merely stated, dress is the act of embellishing and self-definition concealing the body [19]. Dress is a cultural object or a nonverbal symbol once it covers the body, preceding its reason for end use

[37]. Dress, in terms of fashion, is frequently changing while striving to maintain a form that will continue to be accepted by the people within a culture. Ethnic dress focuses on affiliates of a certain group and how these affiliates differentiate themselves from other groups. A sense of cohesion is present in which a distinct separation between “insiders” and “outsiders”, and symbols that classify members of a specific group [1]. Modifications made to extrinsic symbols, one being dress, help individuals avoid stereotypes assigned to a specific cultural group based on their ethnicity [20].

Members of other cultures maintaining their ethnic dress may be unaware of the symbolic meanings attached to their choice of clothes. Traditional dress, for some cultures, is extremely important to maintain in their day to day activities. These individuals view their dress as conforming to the norm within their peer group in the new culture they have joined [24]. Furthermore, the clothing preferred by an individual is representative of the wearer and will express aesthetic preferences and cultural symbolism of the wearer [40]. Extrinsic factors of ethnic identity include dialect, residential arrangements, and dress. While intrinsic factors include, more personal factors, “such as religion, historical language, and a sense of common past” required for “continuation of ethnic heritage” (Forney & Rabolt, 1985, 1) [23].

2.5 Ethnic Apparel:

Clothing related to a specific ethnic or cultural group sharing the same heritage, background, and beliefs, relaying a symbolic message to others allowing group categorization by distinguishing a group from another by differentiation [1].

2.6 Clothing of Bangladesh Ethnic People:

2.6.1 Clothing of Chakm

The Chakmas have their own traditional dress and clothes. Traditionally the women wear pinons and use khadi for binding their breasts. Both men and women bound a type of white cloth twisting round their head which is called 'khabang' The Chakma women wear shorts, trousers, pajamas and the women wear Sari, Shalwar, Kamiz.



Figure-02: Chakma girls wearing their traditional dresses

2.6.2 Clothing of Marma

Both Marma men and women like to be cleanly dressed and the women are comparatively more fashionable. Marma men used to wear a kind of loincloth called 'Deyah' It is a dress which covered the body from waist to the knee. Some wear 'Khyok' which cover the part from waist to ankle. They also wear collarless jacket called 'Barista' and a turban in head named 'Gobong'. The Marma women wear a blouse called 'Bedai ungi' and a type of brassiere called 'Rangkai' to cover their breast. They wear 'Thobing' or 'Thami' to cover their lower organs. Now a days both men and women wear Lungi [41].



Figure-03: Marma people wearing their traditional dresses

2.6.3 Clothing of Khyang

The Khyengs are generally of sound health. The girls are well-known for their beauty. Even the Burmese, mesmerized by their beauty, often would abduct them in the past. Hence the Khyang girls would have their bodies tattooed in a way, so, none could be attracted. It is said that the beautiful girls used to wear tattoos on their face too to hide their beauty. Men wear a tiny piece of cloth to cover their private parts and a shirt made by their own hands. Lads wear silver bracelet on the wrist and earrings on the lobe. Like girls, they also have long hair and use hairpin to dress hair in a bun.

The Khyang women's dresses appear to be the same as those of the Rakhain women's, but they are quite different. The Khyang women wear a long variety of ornaments. When the Khyang males go to markets, they put on a white shirt made in handlooms. Girl in dress Khyang males

and a dhooti (a loincloth for men to cover their lower parts). The tiny piece of cloth the men put on is called ‘ukh’ in their language. They call the dhooti ‘khe’. They wear turban on their head. The girls make colourful and black dresses with what they can cover their both sides. They wear clothes made by their own hands. They call the brassiere ‘langkanh’ and the turban ‘bong’ [41].



Figure-04: Khyang people wearing their traditional dresses

2.6.4 Clothing of Khumi

The dresses the Khumis wear are manufactured in their own handlooms. Khumi males wear lengti (long narrow buttocks clothes). They leave a part of the lengti hanging in the front and back sides below the waist. They bear long hair and wear white turbans. Khumi women wear wanglai, a 9 - 14 inches wide piece of cloth. Women do not cover the upper part of their body, but hang ornaments of silver and puti from the neck. Both men and women wear traditional dresses when joining festivals. The wears the Khumis make always represent their own culture and traditions [42].



Figure-05: Khumi kids wearing their traditional dresses

2.6.5 Clothing of Lushai

In the past, in some villages, the Lushais used to use animal skin to make their clothes. Then when cotton's use began they got thread from cotton and made chador (a sheet of cloth worn over the body) through waist loom. At the beginning, men used to wrap this chador around their body to cover it. And then women followed men, and this is how the use of chador became widespread. With the passage of time, women started making clothes of different designs through waist loom: puwanfen (thami), korchung (tops / blouse), etc. Men started using korchung (shirt) and puwanbi (lungi), etc.

In around 1600-1700 they made a costly chador of check design with black and white cloth and Lushai woman in modern dress Lushai woman in traditional dress named it 'dorlem'. Men wore this dress and decorate themselves with various types of ornaments made of tusks, while women wore garlands of costly stones. Some of the garlands were: kolthi, thifen, tangkathi and coin necklace. Besides these, the Lushai women used to wear various types of thami (dress), such as: puyan roupui, puyan chei, puyandum and w'ngte kher.

Puyan roupui: In the past, women of the royal families mainly wore this thami; however, nowadays women of all social classes wear it as lower garment especially in marriage ceremonies or on other social occasions.

Puyan chei/korchei: Lushai women wear this thami along with bhakiria (hair-clip of beads) on festive occasions and while dancing.

Puyandum: They wear this thami of red and black checks while entering a bereaved family. Men wear it as muffler and women, as scarf.

W'ngte kher: Both men and women use this thami, striped white and black, during dancing and daughters' marriage.

Colour: In the past, the Lushais used to dye their threads with fruits, leaves and barks of trees.

Ting: This is a kind of grass. They boiled this grass and thread in water together to dye the latter.

Juangting: This is the name of a tree. They dyed their threads black by boiling barks of this tree and threads in water together.

Rong ang (yellow colour): They produced yellow string by boiling paste of undried turmeric and thread in water together.

Kekfek: This is a tree. Seeds of the fruit of this tree and thread were boiled in water in order to dye the thread red. In those days, four colours (white, black, red and yellow) were used to make design on clothes [41].



Figure-06: Lushai girls wearing their traditional dresses

2.6.6 Clothing of Murong

Mro men wear round the waist a strip of cloth called legti, which is passed between the two legs. The female use a small piece of dark blue cloth (wanglai) to cover the private part of the body. The wanglai is 6 inches in width from top to bottom. The women hardly cover their breasts. They bind their hairs on the left side of the back of the head. Male wears a lungi and a shirt and female uses a piece of cloth on the upper part of her body when they go to the market [42].



Figure-07: Murong people wearing their traditional dresses

2.6.7 Clothing of Pangkua



Figure-08: Pangkua girls wearing their traditional dresses

2.6.8 Clothing of Rakhain

The common dress of Rakhain men is the lungi and fatua. Sometimes they also wear jacket over their dress looking them more smart. In the cultural or religious festival they use Pagri (one kind of cap) on their head. The women wear embroidered lungis and blouses and also various type of ornaments on their bodies and flowers on their heads [43].



Figure-09: Rakhain girls wearing their traditional dresses

2.6.9 Clothing of Tanchangya

Tanchangya men usually wear loincloth and long-sleeve shirts. However, there have been changes in their dresses and ornaments in recent years. They now use the dresses of men and women of other communities of Bangladesh. For instance, their women wear sari, blouse, salwar and kameez and their men wear shirt, trouser and lungi.

Traditionally a Tanchangya woman wears colourful dresses and ornaments. The full dresses of Tanchangya women are known as "Paiet kapor". That means the total dresses consists of five parts. These five parts are:

- "Pinon" which is seven colours with stripes.
- "Fadhue" which used as belt.
- "Mara-kobong" which wearing upon head.
- "Khari" as scarf.
- "Shaloom" just like blouse [42].



Figure-10: Tanchangya people wearing their traditional dresses

2.6.10 Clothing of Tripura

The Tipra wears simple clothes which they weaved themselves. The men wear a turban called 'Khaban' and 'Dhuti'. The women have 'Pinons' leke Chakma. A dress called 'Ring-nai' and Khadi for wearing around the breast. 'Rinai' and 'Risa' are the national clothes of the Tripura women.

Rimtai and Kubai are the national dress of Tripura men. Rimati is worn for the Tripura cultured of clothes is a sign of their nationality. The Tripura women wear distinctive ornaments [43].



Figure-11: Tripura people wearing their traditional dresses

2.6.11 Clothing of Bawms

Usually they wear clothes weaved by their waist loom. Girls wear Karchai (a dress like shirt) and tie a piece of cloth on the chest. The women wear nufen a decorated dress made of thick cloth and worn from waist to knee. Bawm men wear laikor and rentak, both made by waist loom [38].

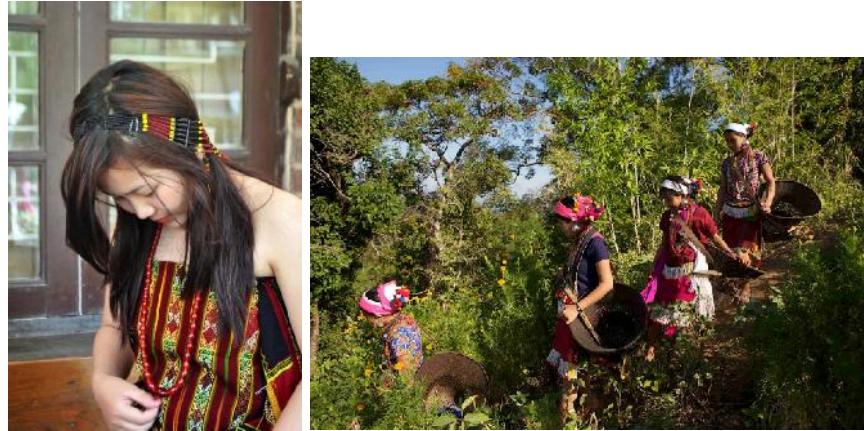


Figure-12: Bawm people wearing their traditional dresses

2.6.12 Clothing of Chak

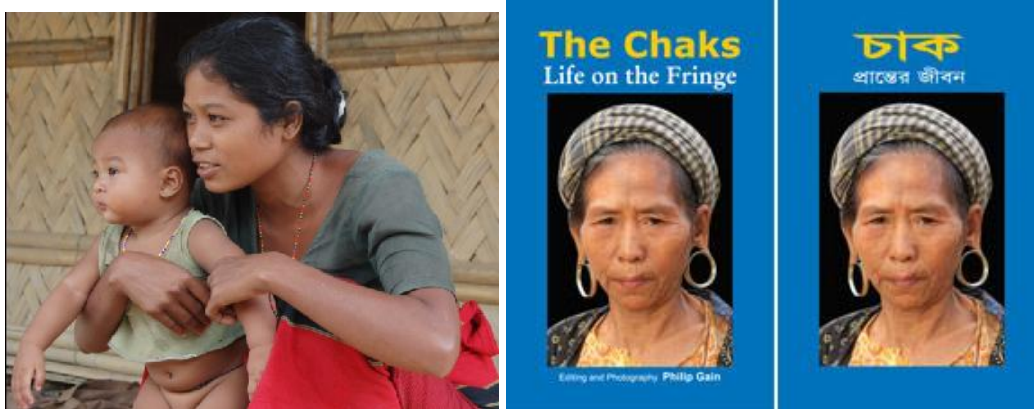


Figure-13: Chak people wearing their traditional dresses

2.6.13 Clothing of Garo

The dresses of Garo are now nearly similar to those of the Bangalis. Garo males wear lungi, genji, trousers and shirts. At present most of Garo males wear lungi. They were also used to attire extra large size colourful thin towel, *gamchha* like dhuti to cover the lower part of their body. The Garo women are used to dress up with sarees, blouse, peti-coat, salwar, kamij and orna. But Garo women wear their own traditional dresses at home [32].



Figure-14: Garo woman in traditional dress and ornament.



Figure-15: A Garo girl performing a 'traditional' dance at the wangala Celebrations.

2.6.14 Clothing of Khasia

Women wear as a blouse ka-jimpin, jamata or nimakti. They buy cloth from the market to make this dress. The dress for the lower part of their body is called ka-joinsem or chusem. It is worn like a lungi and is usually made of printed cloth. Once upon a time the ka-joinsem worn at



Figure-16: Khasia people wearing their traditional dress.

festivals used to be made of silk or muga yarn. The women wear a sleeveless long dress called jamapo. Usually this kind of dress is made of cloth of a single colour. The scarf worn by Khasia women is called chusut. It is knotted over the left shoulder after it passes under the right hand. Khasia men wear a pocketless dress called fung marung, which is like a fatua. With the

fung marung they wear a lungi. Both women and men wear a belt at their Waists. Their ancestors used to wear a kind of cap and turban. The wealthy men used to wear knickerbockers, socks, boots, waistcoats and caps [15].

2.6.15 Clothing of Shantal

Women wear short, coarse but colourful SARI, fix flowers on their heads and hair-buns, and make themselves graceful with simple ORNAMENTS. Men wear *dhutis* or *gamchhas* (indigenous towels).

Well-to-do and educated Santals wear modern dress. Skilful workers as they are, Santal women, especially young girls are by nature very beauty-conscious. Santal men and women wear tattoos on their bodies [21].



Figure-17: Shantal people wearing their traditional dress.

2.6.16 Clothing of Manipuri

Women wear fanek like a lungi to cover the lower part of their body. The fanek usually has no designs. They use the fanek at home or while going to market. Another dress that they wear for the lower part of their body is laifanek. Its ground has stripes of two colours and the borders have different designs. The border designs are made these days by machine and not by hand. This dress is generally brought from Assam. The blouse that the Manipuri women wear is called furit. It is of higher length so that it can be tucked under the fanek. Manipuris weave their own cloth for making blouses. They often make designs on the furit in their own hands. They also wear a scarf called fifup over their furit. The scarf is worn in a way that reminds one of a sari. The scarf that they wear at home is rather plain and has a thin border. The fifup worn at wedding or festive occasions is woven with a fine yarn and delicate designs are done on it while it is still on the loom. Its ground is as fine as muslin. At weddings and dances Manipuri women wear a bright gorgeous dress called polyi. Its lower border is broad and has works of jary and chumki. They wear the furit and the fifup along with the polyi. Manipuris use a broad hand-woven gamchha or thin towel called khudai. Manipuri men wear it at home like lungi. The dhuti used by Manipuri men is called feijong. It is usually worn while they go to market or for attending ceremonies. The furit that the men wear is like a plain shirt and is made of cloth woven in the loom. They also wear a long shirt. These days, educated young people of the tribe wear shirts and trousers. At Manipuri weddings, men wear a turban called koyiat. A loose panjabi or kurta that they wear is called the pujat [39].



Figure-18: Manipuri people wearing their traditional dress.

2.7 Influence of Ethnic Fashion in Bangladesh Fashion:

Ethnic influences on today's fashion. One might think that fashion is just about clothes, shoes and accessories but where the inspiration to create them does come from. Knee-high boots, bangles, chandelier earrings did not all just pop up in Bangladesh. These fashion items came from all around the world through designers who were inspired by the different ethnic fashion. The role of this project is to open the eyes of many Bangladeshi origins from which many designers base on to create the different styles of today. For the summary, focus will be put on the main influences found while researching on the topic. While researching, British & Indian influence seemed to dominate. It was discovered that most of the ethnic influence on fashion seen today in Bangladesh came from British & Indian sub-continent. From Indian culture, America gets the Sari, Chandelier earrings, the Nehru jacket and many more. The Indian influences began in the 1947 and has been here ever since. Although British influence is the big thing to the fashion industry now, Indian influence is still quite big. People still wear silk clothes and Chandelier earrings. People also love to get Henna tattoos, which originate from India. The rest of the ethnic influences are not as popular today as they were once before but are still in the loop of being very influential on Bangladesh's fashion [21] [28] [39] [41].

2.8 Reasons behind changing of dress pattern of ethnic people:

In CHT, settler Bengali people have been observed crazy when they saw any Pahari girl/women with their traditional dresses that do not fully cover their whole body. The Pahari girls/women can understand and get hurt by such indecent behavior (by Bangali) which is totally unprecedented in CHT and un easy to them. When Pahari women goes to any office, bazaar, or school they become worried about the Bangali people. They cannot avoid but heard some bad comments which are intolerable to them .Sometimes the wicked men comment the girls/women that reach to their brothers or parents or relatives' ear which also turn into quarrel .Given the above mentioned disservice situation, Pahari women are seen to have adapted their traditional dress, consisting of pinon (skirt) and khadi (breast cloth) by adding from cover to decoration.

Elite Pahari women educated in Bangla system occasionally choose their own dress particularly for public appearances or when they lived outside the CHT. Covering the body could also be a protective measure to the minority Pahari women to avoid Bengali nuisances [28].

2.9 Problems of Pahari dress:

If any Pahari women wear Pahari dress in a place where Bengalis are the majority, it implies that she is a typical Pahari (un-smart, ordinary) and easy to defeat or assault. Therefore, in the district headquarters of CHT, and other part of Bangladesh they almost have given up wearing their traditional dresses. They essentially wear their traditional dresses inside their home, and outside of their home they prefer Bengali dresses. Any people can easily identify them as Pahari by their traditional dress and then she is treated as ‘upajati’ (‘tribe’/‘*sub-nation*’) which is insulting for them. Even in the university they don’t feel easy with their own dresses. Only in the day of any occasion, some of them wear their traditional dresses if they have something to perform. Presently in Dhaka or Chittagong, from a far distance one cannot identify one Pahari woman because of her dresses (Bangali) [28].

2.9.1 Bangali versus traditional dress:

Pahari people enjoy and feel comfort with traditional dresses in public places; they don’t feel easy if they wear their traditional dresses in outside. Just after coming back at home from office, school, or market they change the Bengali dress and wear traditional dress. All women family members wear their traditional dress inside home. So they really are not fond of Bengali dress, but they are bound to wear to escape them from troubles made by some Bangalis. The ethnic women feel comparatively free with Bangali dress in public places, because of Bengali dress’s standing [28].

2.9.2 Dress and symbolism:

Since Pahari people do not feel free with traditional dress in outside they wear Bangali dress as a dress-code. In fact, they use the Bangali dress symbolically as a sign-board for not being treated as '*upajati*' and not cheated as well. However, it can be said that, because of out numbering of Pahari people in their own land, they don't feel easy with their own dress which is made locally at home. That's why they wear Bangali dress in public places where Bangalis are the majority or dominant. If a Pahari woman wears a Bangali dress, it implies that she is educated and modern (not typical) and it is not so easy to cheat her [28].

2.9.3 Perception regarding ethnicity:

If some of Pahari women heard that they look fine or looks-like Bangali they feel very pleased. Because, they do not want to be visible and thereby insulted by Bangali people wearing Pahari dresses [28].

2.9.4 New techniques for survival:

They better like Bangali dress as a strategy so that their physical appearance would not be identically noticed and be irritated thereby by some of the Bengalis. Furthermore, if they wear Pahari dress in everywhere there is a chance to be cheated/ defeated in the shop, office, market, school/college, etc. Even educated/ modern Pahari girl/ woman cannot escape them from ragging or sexual harassment at times irrespective of their Bengali or Pahari costume [28].

Chapter-3 (Experimental)

3.1 FIRST STEP (CONSUMER BEHAVIOUR REGARDING ETHNIC FASHION)

Total Participants = 150 person

1. Are you fashion conscious?

Fashion Consciousness	
Yes	No
85%	15%

Table-02: Fashion Consciousness.

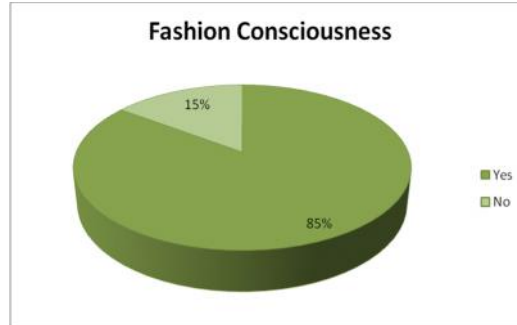


Figure-19: Fashion Consciousness.

85% Participants are fashion conscious.

15% Participants are fashion unconscious.

Comment: Today in modern era most of the people are fashion conscious.

2. Dresses mostly you like to wear?

Dresses mostly like			
Ethnic	Western	Casual	Formal
4%	6%	39%	51%

Table-03: Peoples' choice.

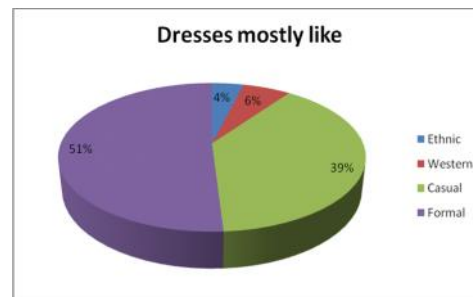


Figure-20: Peoples' choice.

51% Participants like to wear Formal dress.

39% Participants like to wear Casual dress.

6% Participants like to wear Western dress.

4% Participants like to wear Ethnic dress.

Comment: Formal & Casual dresses are worn by most of the people. Western & Ethnic dresses are worn by very few people.

3. Are you familiar with the term ‘ethnicity’? Or Do you have any idea about ‘ethnicity’?

Ideas regarding Ethnicity	
Yes	No
41%	59%

Table-04: Ideas regarding Ethnicity.

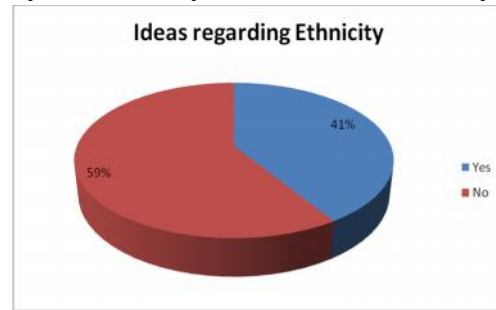


Figure-21: Ideas on Ethnicity.

41% Participants have idea about ethnicity.
59% Participants have no idea about ethnicity.

Comment: Most of the people do not have the idea of Ethnicity.

4. Who are Ethnic people in Bangladesh?

Ethnic people				
Indigenous	Hindu	Christian	Muslim	Buddhist
58%	12%	15%	7%	8%

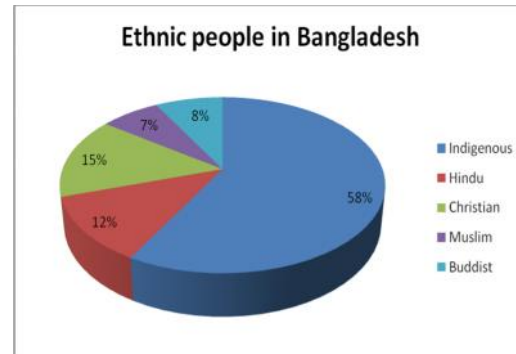


Figure-22: Ethnic people in Bangladesh.

58% Participants think Indigenous people are the Ethnic people in Bangladesh.
15% Participants think Christians are the Ethnic people in Bangladesh.
8% Participants think Buddhists are the Ethnic people in Bangladesh.
12% Participants think Hindus are the Ethnic people in Bangladesh.
7% Participants think Muslims are the Ethnic people in Bangladesh.

Comment: The majority of the people think indigenous people are Ethnic people because of their life style.

5. Do you know the term ‘Ethnic Fashion’?

Introduced with Ethnic Fashion	
Yes	No
38%	62%

Table-06: Introduced with Ethnic Fashion.

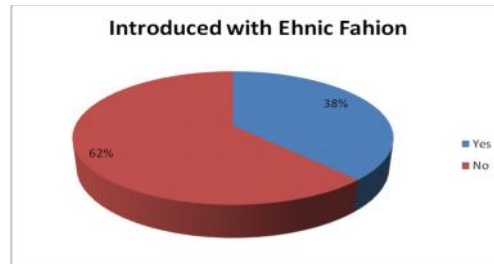


Figure-23: Introduced with Ethnic Fashion.

38% Participants know the term ‘Ethnic Fashion’

62% Participants do not know the term ‘Ethnic Fashion’

Comment: Majority of the people know about Ethnic fashion because nowadays people are more fashion conscious.

6. Do you like to wear Ethnic dresses?

Liking to wear Ethnic Dresses	
Yes	No
57%	43%

Table-07: Liking to wear Ethnic Dresses.

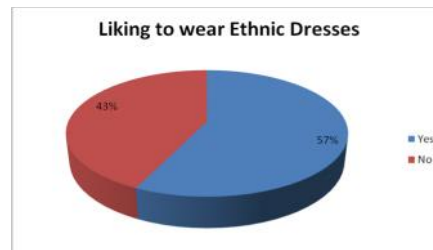


Figure-24: Liking to wear Ethnic dresses.

57% Participants like Ethnic dress.

43% Participants do not like Ethnic dress.

Comment: As Ethnic based dresses are colorful to look at so people like it.

7. Do you maintain dress code?

Maintaining Dress Code	
Yes	No
54%	46%

Table-08: Maintaining dress code.



Figure-25: Maintaining dress code.

54% Participants maintain dress code occasionally.
46% Participants do not maintain dress code occasionally.

Comment: Generally people maintain dress code occasionally almost 50-50.

8. Your opinion for accepting ethnic based dresses--- (If Yes in question 6)

Opinion for accepting ethnic dresses				
a	b	c	d	e
44%	30%	18%	7%	1%

Table-09: Reason behind acceptance of ethnic Dress.

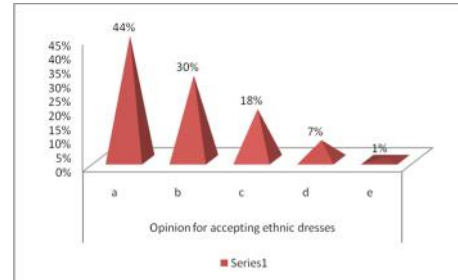


Figure-26: Reason behind acceptance of ethnic Dress.

44% Participants want to accept Ethnic based dresses **to keep ethnicity alive (a).**

30% Participants want because **TRIBE dresses are beautiful (b).**

18% Participants want because **TRIBE dresses are cheap (c).**

7% Participants want because of **easiness to wear (d).**

1% Others (e).

Here, a = to keep ethnicity alive.

b = TRIBE dresses are beautiful.

c = TRIBE based dresses are cheap.

d = Easy to wear

e = Others:

Comments: People have the natural tendency uphold their culture.

9. Your opinion for not accepting ethnic based dresses--- (If No in question 6)

Opinion for not accepting ethnic dresses					
a	b	c	d	e	f
17.83%	35.67%	21.08%	11.35%	14.05%	0%

Table-10: Reason behind not acceptance of ethnic dresses.

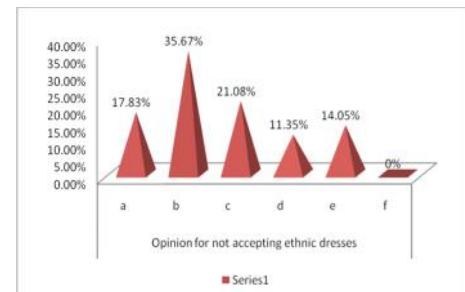


Figure-27: Reason behind not acceptance of ethnic dresses.

17.83% Participants do not accepting ethnic based dresses because **TRIBE dresses are backdated (a)**.

35.67% Participants do not accepting ethnic based dresses because **Implementation of latest fashions is not seen (b)**.

21.08% Participants do not accepting ethnic based dresses because Ethnic based dresses are **not comfortable (c)**.

11.35% Participants do not accepting ethnic based dresses because Ethnic based dresses **have no functional use (d)**.

14.05% Participants do not accepting ethnic based dresses because Ethnic based dresses **do not cover the body properly (e)**.

0% **Others (f)**.

Here,

a = TRIBE based dresses are back dated.

b = Implementation of latest fashions are not seen.

c = Not comfortable.

d = No functional use.

e = Body is not covered properly.

f = Others:

Comments: Nowadays people are fashion conscious. They want to keep updated with the latest fashion. But in Ethnic dresses new fashions are not seen very often.

10. How can ethnic based dresses be promoted?

Promotional Activities			
a	b	c	d
19.25%	7.05%	19.53%	6.23%

Table-11: Promotional Activities.

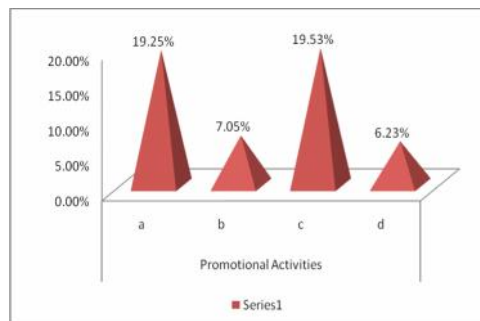


Figure-28: Promotional Activities.

19.25% Participants think **Arranging fashion shows (a)** will help to promote Ethnic based dresses.

7.05% Participants think **Offer special discount (b)** will help to promote Ethnic based dresses.

19.53% Participants s think **make it available in popular shops (c)** will help to promote Ethnic based dresses.

6.23% Participants think **give advertisement in print & electronic media (d)** to promote Ethnic based dresses.

Here,

a= Arrange fashion shows.

b= Offer special discount.

c= make it available to popular shops.

d= Give advertisement in print & electronic media.

Comment: Fashion shows are always a vital medium of advertising a new fashion. So people go for it.

11. Name an ethnic dress that people should try----

For Men:

Ethnic Dress (Male), people can try to wear						
L	S	J	N	D	P	F
19.69%	5.11%	5.68%	3.59%	12.68%	5.68%	11.71%

Table-12: Ethnic dresses (men), people can try to wear.

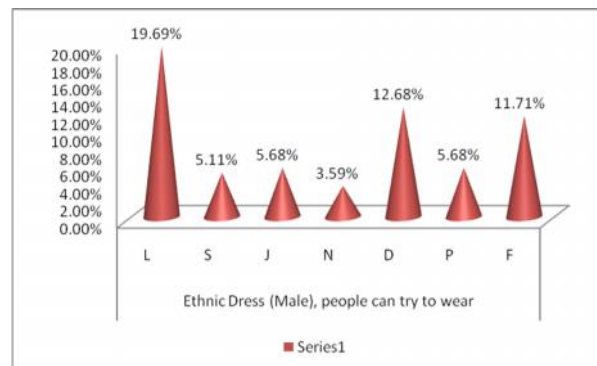


Figure-29: Ethnic dresses (men), people can try to wear.

19.69% Participants go for **Lungi (L)**.

5.11% Participants go for **Shirt without collar but having several pockets (S)**.

5.68% Participants **Junnasilum (as a shirt) (J)**.

3.59% Participants **Nengti (N)**.

12.68% Participants s **Dhuti (D)**.

5.68% Participants **Pujat (A loose Panjabi or Kurta) (P)**.

11.71% Participants **Fung Marung (Pocketless dress like a Fatua) (F)**.

Here,

L=Loincloth or Lungi.

S=Shirt without collar but having several pocket.

J=Junnasilum (as a shirt).

N=Nengti.

D=Dhuti.

P=Pujat (A loose Panjabi or Kurta).

F=Fung Marung (Pocketless dress like a Fatua).

For Women:

Ethnic Dress (Female), people can try to wear									
P&K	Tha	An	R	J	W	N	B	F	Ch
20%	5%	6%	4%	13%	6%	12%	1%	2%	9%

Table-13: Ethnic dress (women), people can try to wear.

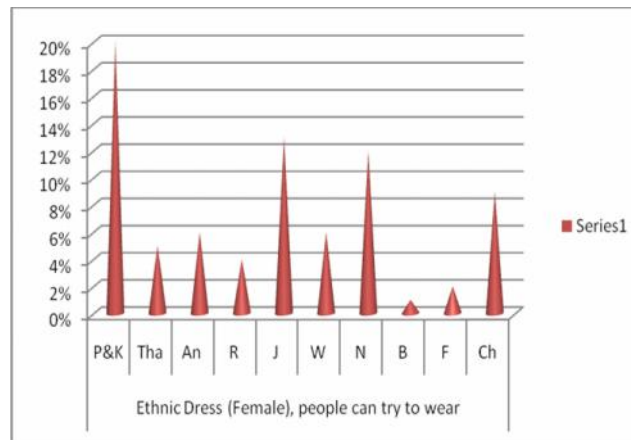


Figure-30: Ethnic dress (women), people can try to wear.

20% Participants go for P&K.

5% Participants go for Tha.

6% Participants go for An.

4 % Participants go for R.

13% Participants go for J

6% Participants go for W

12 % Participants go for N

1 % Participants go for B

2 % Participants go for F

9 % Participants go for Ch

Here, P&K =Pinon & Khadi.
Tha =Thami.
An =Angi (Full-sleeve or half sleeve blouse).
R =Renai (Open Lungi) & Risa at chest.
J =Junnasilum.
W =Wanglai & Wancha.
N =Nafiyi (Like pinon).
B =Boidoi paju (As a blouse).
F =Fanek (Like Lungi).
Ch =Chusut (as scarf).

Comment: There is a mixed opinion regarding this question.

3.2 SECOND STEP

A. DESIGNING OF ETHNIC APPAREL ON FASHION ASPECT:

Design:

In this step, some ethnic apparels were observed thoroughly including the overall manufacturing process. Few examples are given below with figure:

1. THAMI (Dress of Marma):

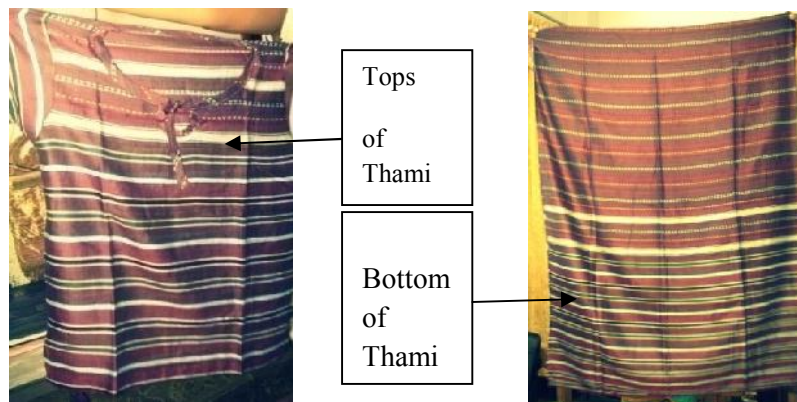


Figure-31: Marma dress Thami.

➤ Design:

- a) **Line-** Horizontal line.
- b) **Border:** Narrow border.
- c) **Top:** i) Neckline- Round.

ii) Pleat- No.

d) **Bottom:** Tubular.

➤ **Color:**

- a) **Top** : Generally multicolor. Ash-yellow-Blue-Green stripe.
- b) **Bottom** : Multi color. Ash-yellow-Blue-Green stripe horizontally.
- c) **Stripe Border** : Wide and narrow.

➤ **Fabric:**

Type: 100% Cotton.

➤ **Trimmings:**

- a) **Jari** : Sometimes jari is used.
- b) **Button** : No button.
- c) **String** : String in bottom part.
- d) **Braid** : No braid.
- e) **Cord** : Cord is used.
- f) **Lace** : Yes.
- g) **Ribbon** : No ribbon.

❖ **Model Pictures (A girl wearing a THAMI):**

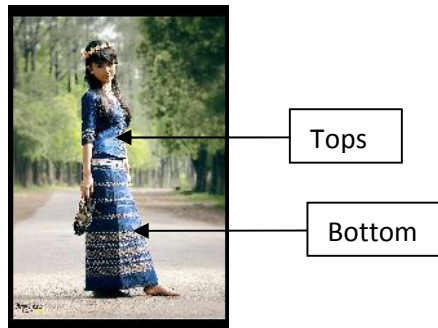


Figure-32: A model wearing a Thami.

2. NIMA (For Rakhain)

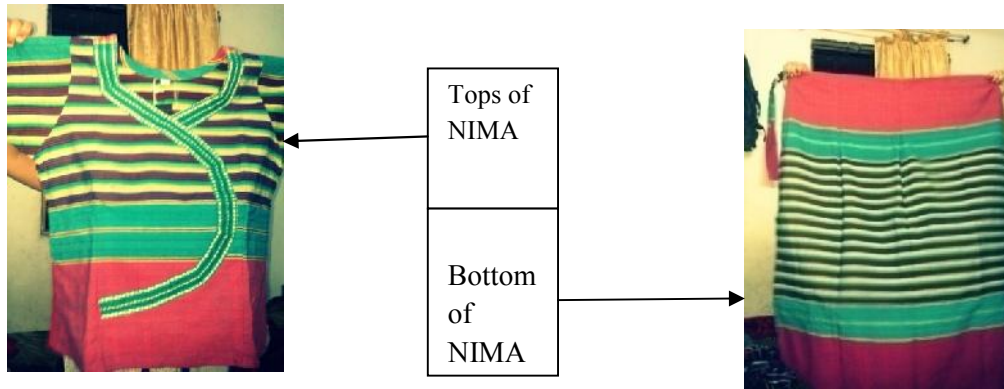


Figure-33: Rakhain dress NIMA.

➤ Design:

- a. **Line-** Horizontal line.
- b. **Border** : Wide and narrow.
- c. **Top** : a) Neckline - Y- Shape.
b) Pleat- Has box pleat on bottom of the dress, edge point & middle of the dress.
- d. **Bottom** : Bottom hem- Round shape.

Color:

- a) **Top** : In this dress it has multi color. Black-red-yellow horizontal stripe all over the tops. Having black, white, green threads on green lace covering neckline & middle of the dress.
- b) **Bottom:** Multi color. Black-red-yellow stripe horizontally.

➤ Fabric:

Type: 100% Cotton.

➤ Trimmings:

- a) **Jari** : Sometimes jari is used.
- b) **Button** : No button.
- c) **String** : String in bottom part.
- d) **Braid** : No braid.
- e) **Cord** : No cord is used.
- f) **Lace** : Lace is in top part with a curved shape.
- g) **Ribbon** : No ribbon.

3. PINON & KHADI (Dress of Chakma):

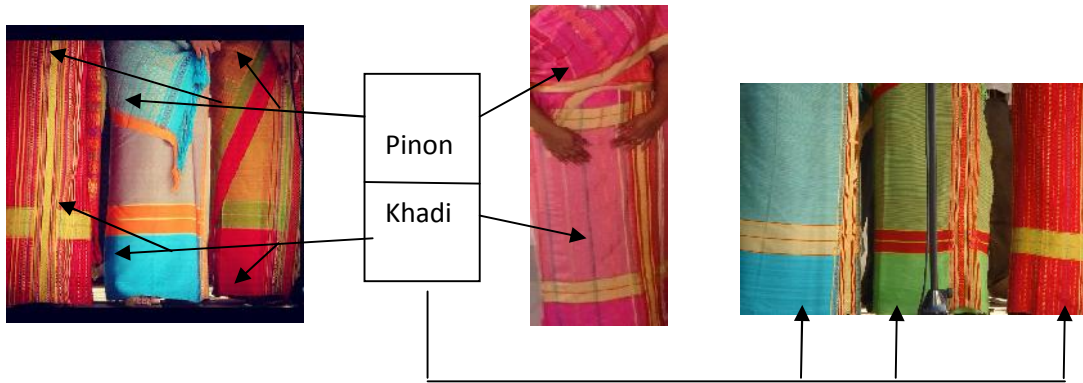


Figure-34: Pinon & Khadi.

➤ Design:

- a. **Line** - Vertical line.
- b. **Border** : Yellow border (Wide and narrow).
- c. **Top** : a) Neckline- No.
b) Pleat- No.
- d. **Bottom** : Tubular

➤ Color:

- a. **Top** : Generally multicolor. Pink-yellow-green stripe.
- b. **Bottom** : Multi color. Blue-red-yellow-green stripe horizontally.
- c. **Stripe Boarder** : Vertical & thick stripe.

➤ Fabric:

Type: 100% Cotton.

➤ Trimmings:

- a) **Threads.**
- b) **Jari** : Sometimes jari is used.
- c) **Button** : No button.
- d) **String** : String in bottom part.
- e) **Braid** : No braid.
- f) **Cord** : Cord is used.
- g) **Lace** : Yes.
- h) **Ribbon** : No ribbon.

4. Model Picture (Renai & Risa):

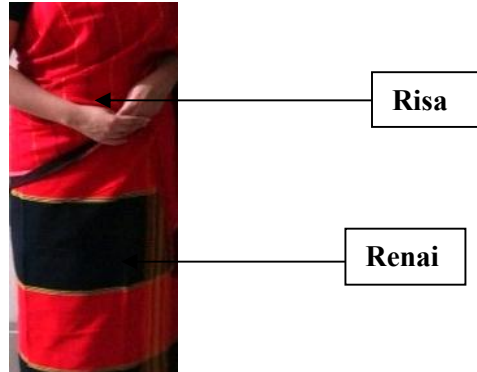


Figure-35: A girl with Tripuri Dress named Renai & Risa.

5. Variety of Pinon and Khadi (Dress of Chakma):



Figure-36: Model with Pinon & Khadi.

➤ Design:

- a. Line : Horizontal line on tops.
- b. Border : No border.
- c. Top : a) Neck-line - V-shape.
b) Pleat- Yes (Box pleat).
- d. Bottom : Bottom hem- No.
- e. Shape : Cylindrical.

➤ Color:

- a. Top : Light red in color. White-pink horizontal stripe on tops.
- b. Bottom : Full light red in bottom.
- c. Stripe Border : No.

➤ Fabric:

Type: 100% Cotton.

➤ **Trimmings:**

- a) **Threads** : 30 count.
- b) **Jari** : Sometimes jari is used.
- c) **Button** : Button on neck-line.
- d) **String** : No.
- e) **Braid** : No.

6. **FANEK (Dress of Manipuri):**

➤ **Design:**

- a. **Line** :Horizontal lines.
- b. **Border** : Yes.
- d. **Bottom** : Bottom hem- No.
- e. **Shape** :Cylindrical.

➤ **Color:**

Very bright color.



Figure-37 : A shopper showing fanek to the customers.

➤ **Fabric:**

Type: 100% polyester, Mixed etc.

➤ **Trimmings:**

- a) **Threads** : 10-15 Ne..
- b) **Jari** : Yes.
- c) **Button** : No.
- d) **String** : Sometimes to bind with waist.
- e) **Braid** : No.



Figure -38: Model wearing a fanek. costume.



Figure -39: Model wearing fanek as dance costume.

B. A GENERAL MANUFACTURING PROCESS OF ETHNIC APPAREL:

3.3.1 Yarn count: Ranges from 10/12 Ne to 60 Ne for both warp and weft yarn.

3.3.2 Sources of yarn:

Yarns are purchased from market (usually from Chittagong town) in grey form or in dyed form.

3.3.3 Yarn packages:

Yarns are purchased in hank form. Then the suitable packages are produced using wrap reel or sometimes by hand. The name of produced yarn package is 'sutondoli'. Some yarn packages are shown below –



Figure - 40: Sutondoli (Small yarn packages).

3.3.4 Price of yarns: Tk. 30 - 42 per sutondoli.

Yarns are also sold in bundle form. Each bundle contains 05 (five) kgs of yarn. For bulk production manufacturers buy grey yarns in bundle form. A price list is given below based on count.

Count (Ne)	Fibre	Price (Tk) per bundle (05 kgs)
10-20	Cotton	1200
40	Cotton	1420
42	Cotton	1520
60	Cotton	1900-2000
	Rayon	2700-2900

3.3.5 Dyeing of yarns:

Grey yarns (hank form) are dyed in the factory in a brick house. This house consists of three chambers. These three chambers are used as dyeing baths.



Figure - 41: The dyeing bath.

Two options are used for dyeing. Some dyeing are performed in cool state and some others are performed in high temperature. To raise the temperature manually operated earth-oven is used.



Figure - 42: An earth-oven.

The chemicals are taken to the chambers of house. Finally the liquor is drained out and the yarns are dried in the sun. For cool dyeing the yarns and chemicals are mixed in the chambers of

house. After that the yarns absorb dyes and finally dried in the sun. In the dyeing bath of liquor, sizing materials are also used to increase the abrasion resistance of the yarns.

Recipes for two colors are given below –

For black shade:

A.S.	=	As per recommendation of supplier.
B.S.	=	As per recommendation of supplier.
Caustic	=	As per recommendation of supplier.
Soda	=	As per recommendation of supplier.
Nitric Acid	=	As per recommendation of supplier.
Soap	=	As per recommendation of supplier.

For orange shade:

A.S.	=	As per recommendation of supplier.
B.S.	=	As per recommendation of supplier.
Nitric	=	As per recommendation of supplier.
Alam	=	As per recommendation of supplier.
Green	=	As per recommendation of supplier.
Yellow	=	As per recommendation of supplier.
Hydross	=	As per recommendation of supplier.
Caustic	=	As per recommendation of supplier.
Soap	=	As per recommendation of supplier.

The dyed and sized yarns are then wound on the packages using charka (wrap reel) manually.



Figure - 43: Charka (wrap reel).

In the past, natural dyes were used to dye grey yarns in the ethnic zone of Bangladesh. The following table shows the sources of natural dyestuffs.

Plants that produce color

Serial no	Local name	English name	Plant name	Used part	Produced color
01	Khoir	Catechu	Acacia Catechu	Ragin	Brawn
02	Lotkon	Annatto	Bixa Orellana	Seed	Orange
03	Dalim	Pomegranate	Punica grantum	Fruit Cover	Khaki
04	Hortoki	Myrabalan	Terminalia chebula	Fruit	Rray, Golden
05	Monjit	Madder	Rubia cardifolia	Root	Red, Turkey
06	Nil	Indigo	Indigofera tinctoria	Ragin	Blue, Green
07	Supari	Betel nut	Areca catechu	Fruit	Deep Pink
08	Payaj	Onion	Allium cepa	Skin	Golden
09	Cha	Tea	Camellia sinensis	Fruit	Light Khaki
10	Ganda	Marigold	Tagetea erecta	Flower	Golden

Table - 14: Sources of Natural dyes

At first the dyestuffs, potash alum and yarns are mixed in a jar or bucket and then adequate waater is added and finally temperature is raised up to 110°C to get the desired color. After that the dyed materials are dried and finished.

3.3.6 Weaving:

Before weave, warp yarns are sized with sizing materials. The weaving is done in waist loom or in pit loom. The brief description of a waist loom is as follows -

3.3.6.1 Different parts of a waist loom:

1. Thirteesome (Support at the back of the weaver).
2. Thyoloc (Delivery beam).
3. Beom (Reed).
4. Susso baash (Sharpe bamboo).
5. Bohadi khati (Heald Shaft).
6. Thummo baash (Support to the front).

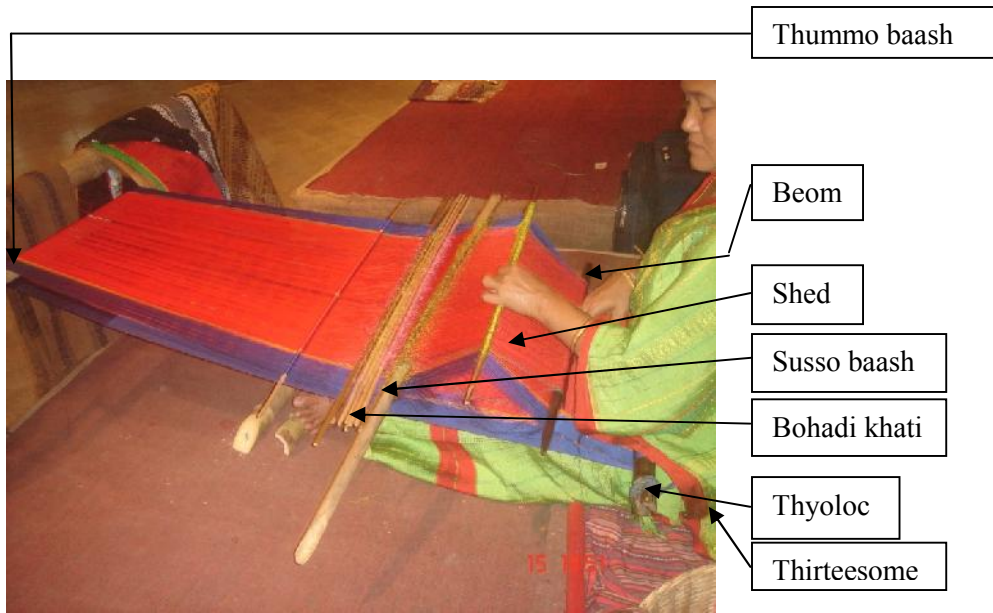


Figure - 44: Different parts of a waist loom.

Around one week is required to weave an orna of 7.5 feet long and 22 inches wide in a waist loom. This loom is changed as per variable dimensions of products.

3.3.6.2 Designing:

In a waist loom the prepared heald shafts do the designing manually.

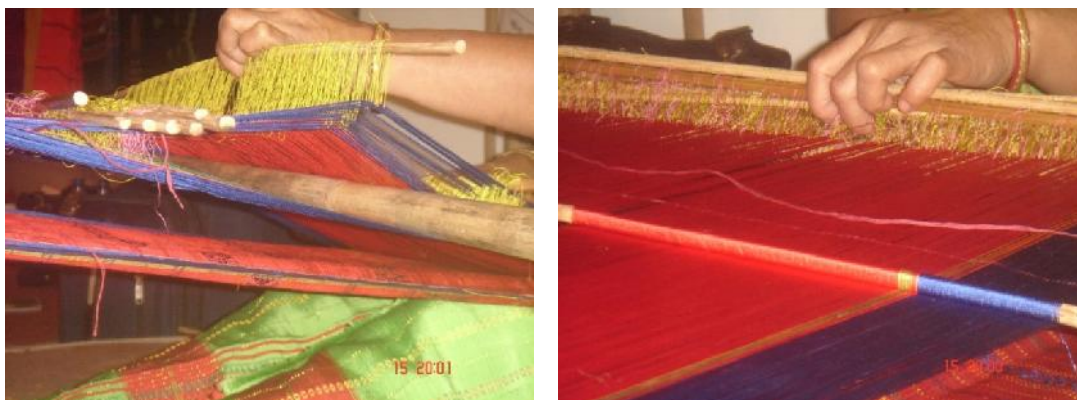


Figure - 45 A weaver is making design in waist loom.

The yarns are wound on the weavers' beam of the loom. Mainly manual pit loom are used to weave fabrics. One loom requires only one operator. The floor of the weaving section is earth only which is suitable to make pit in the earth.



Figure - 46: Fabric is producing in a pit loom.

3.3.7 Apparel Manufacturing Section:

3.3.7.1 Items:

Salwar-Kameez, Fatua, Froke, three pieces, Kurta, Bed sheet, Shawl, Orna etc.

3.3.7.2 Designing:

It is done manually based on self-thinking and modification.

3.3.7.3 Pattern Making:

No patterns are produced for cutting of fabrics.

3.3.7.4 Marker Making:

No markers are prepared. This system is like haute couture system.

3.3.7.5 Spreading:

Sometimes two or three layers of fabrics are spreaded to get more dresses at a time.

3.3.7.6 Cutting:

A cutting master cut the fabrics using hand shears. The cutting is done in a small table. Usually cutting is done to produce two or three sizes of garments.

3.3.7.6.1 Wastages of cutting:

The large parts, which have no use in garments are used to produce other smaller size. Therefore, the wastage is not so high. Average cutting wastage is 1% to 5%.

3.3.7.7 Sewing:



Figure - 47: Manual overlock machine. Figure - 48: Plain sewing (Lock stitch) machine.



Figure - 49: Operators are assembling different parts of garments in a garments factory in adivasi area.

3.3.7.7.1 Stitch type –

Lock stitch. Lock stitch is given in every point of sewing. Buttons holes are produced manually and buttons are attached by hand stitch. A manual (foot lever operated) overlock stitching machine is used to remove the fraying from seam.

3.3.7.7.2 Machine drive:

Manual. Motion transfers from foot lever through a v-belt.

3.3.7.7.3 Sewing production:

Approximately 10-15 pcs per hour.

3.3.7.8 Finishing: The completed garments are ironed by hand iron which is operated by electricity. To do ironing water is also sprayed manually to get the good outlook of garments.



Figure - 50: Finishing section of an ethnic apparel-producing factory.

3.3.7.9 Packaging:

No packages are used to pack garments. All garments are displayed on hanger and on the shelf & rack in the show room to attract the customers. Only the sold garments are given to customers in shopping bags.

3.3.7.10 Outsourcing:

The shawls, bed sheets, Ornas etc are collected from houses of people who produce fabrics in waist loom.

3.3.7.11 Manpower:

Women are the employees of all sections of a textile factory. Usually women do this duty besides their home duty.

3.3.7.12 Factory timing:

Usually factory starts at 9.00 a.m. and ends at 4.00 p.m.

3.3.8 Costing:

- | | |
|---------------|--|
| 1. Loom cost | =Tk. 350.00 (Loom size varies according to the product variations) |
| 2. Yarn cost | =Tk. 300.00 |
| 3. Labor cost | =Tk. 150.00 (50% of yarn cost) |

Total	=Tk. 800.00
Profit	=Tk. 240 (30 to 40% of total cost)

Selling price	=Tk. 1040.00
---------------	--------------

3.3.9 Wastage: 2-5% of total yarns.

3.3.10 Accessories: Jari and metallic jari.

3.3.11 Comments from ethnic people:

They do not want to leave their tradition of dresses making is waist loom. They always try to keep their ethnicity alive by producing traditional clothing.



Figure - 51: The researcher observing the manufacturing process of ethnic dresses.

3.3.12 Problems of Tribe Loom Industries:

- Lack of sponsorship.
- Abuse of Government credit.

3.3.13 Export of Tribal dresses:

Demand of tribal dress increased in foreign country day by day. Mainly demand in UK & USA. Exporters of Sylhet & Dhaka export this type of dress in many countries including UK & USA. There is no association for exporting their dresses. As a result, the researcher could not find any data how many Dress export in every year. Exporters say demand increase day by day. They cannot fulfill the demand due to small rate of production. Weavers demand if they get proper

sponsorship from Government, they can spread ethnic dresses in international market in large scale.

Chapter-4 (Discussion)

4.0 Discussion

4.1 High-count yarn is not used to produce these dresses:

The manufacturing process is not suitable for high-count yarn. Especially in waist loom, the fine yarn can break due to manual tensioning process. The weft insertion is also manual so that the fine yarn cannot resist tension during weaving.

4.2 Ethnic dresses cannot cover the whole body:

Ethnic people wear dresses based on their festivals. In house, they use two layers of fabric – one to cover the upper part and another to cover the lower part of the body. They use lungi, thami etc in the official tasks. As they are also doing job with other people of this country and living with others. Therefore, their dresses are not acceptable to all. Every office has dress codes. In these offices, their dresses are not accepted.

4.3 Hand loom or waist loom is used to produce these dresses:

Due to the use of such manual looms, the production is low. They could use modern looms by replacing existing ones. Sometimes the produced fabrics contain yarn contaminations, holes, yarn jamming, miss pick etc. There is no way to remove these fabric faults in their existing process. To establish modern looms they need huge investment so that they expect financial help from government.

On the other hand, ethnic women usually weave fabrics in waist loom. It is an extra income for them because they run waist loom after completion of their household works. It may also be

mentioned that the investment of a waist loom is very low sometimes it is negligible for high volume of production.

4.4 Ethnic dresses can introduce the ethnicity of ethnic group:

All the people of a country can represent her easily. There may have people of different cultures. In Bangladesh, there are different ethnic people who can represent their ethnicity through their dresses. The other people can help them (ethnic community) by accepting their (ethnic people) dresses to alive their ethnicity.

4.5 Sometimes the cost of these dresses is high compared to other traditional one:

Though the quality of ethnic dresses is not up to mark or is not like dresses produced by modern machineries, some businesspersons try to make high profit. Sometime they show different causes regarding cost of the product and they try to say that the handwork is becoming more costly due to the lack of available 'karigor' (manufacturer).

4.6 Not suitable for bulk production:

Ethnic dresses have made a place in the fashion area of Bangladesh. People except ethnic groups use these dresses occasionally. The demand of ethnic dresses per year is not so huge in this country. Already different small industries have established in the hilly areas especially in Rangamati to produce ethnic dresses. These industries collect the fabrics from handloom and waist loom still now. The dyeing process is also manual because they dye the purchased yarn as per the recipe and recommendation of the shoppers.

For bulk production, high investment is required to set up a big industry. It is directly related with demand of customer. As the demand of customers, regarding ethnic dresses are not so high, it is not suitable form bulk production.

4.7 These are colorful & Attractive:

Ethnic people are very much fond of colorful dresses. They produce different products with different color. They usually live in hilly area. They can match in the nature wearing colorful dresses.

4.8 More accessories are used in Ethnic Dress that makes it attractive:

Ethnic people use different types of trimmings and accessories, which are bright and colorful. Lace, braid, jori, colored yarns, metallic yarns, cord etc. are notable.

4.9 Ethnic dresses are produced in the following areas of Bangladesh –

Ethnic people live in the different areas of Bangladesh. They produce their dresses in their own houses. For this reason, they chose those areas to produce dresses.

- Rangamati,
- Khagrachori,
- Bandarban,
- Cox'z Bazar,
- Sylhet,
- Mymensingh,
- Dhaka etc.

4.10 Costing:

The range is approximately BDT TK. 150 to 6000.

4.10.1 Dress wise costs are:

- Pinon and Khadi (Chakma) : BDT Tk. 6000
- Thami (Marma) : BDT Tk. 800
- Renai and Risa (Tripura) : BDT Tk. 1000
- Angi (Rakhain Dress) : BDT Tk. 500

4.10.2 These dresses are displayed to sell in the following places -

- Chittagong Division (Rangamati, Khagrachori, Cox'z bazaar, Bandarban etc)
- Sylhet (Jaflong & Tamabil),
- Greater Mymensingh largely.
- In Dhaka : Aarong House (Tibbet, Dhaka), Monipuri Tat Amporium (Dhanmondhi), Rangamati Store (Farmgate, Dhaka), Pinon (Dhanmondhi).
- Tangail (Tat Polli), etc.

4.11 Problems of ethnic people regarding ethnic fashion:

In Bangladesh, ethnic people are known as indigenous people. They are deprived from lots of facilities here. They think that they are different from Bengali people. Ethnic people enjoy and feel comfort with their traditional dresses in family but they do not feel comfortable when they wear it in public places. Ethnic people are not fond of Bengali dress, but they are now bound to wear to escape them from troubles made by some Bengalis. Therefore, if all people feel to keep alive these traditional dresses in this country then they have to change their own mentality as well as modification in needed to wear it publicly.

Chapter-5 (Conclusion)

5.0 Conclusion:

Ethnic fashion is very important to hold the uniqueness of a group of people. From this study, it was found that Ethnic dresses are still liked by many people in Bangladesh. However, these dresses do not wear regularly because of unavailability & some social issues. If these barriers can be broken, ethnic dresses will be more popular & it may play a strong role in the economy of this country. In this study, the history of Ethnic people & their dresses, their present condition, thinking of mass people about ethnic dresses & the way of increasing the popularity of ethnic dresses and the manufacturing process of these dresses have been investigated. This research will help someone who has interest in Ethnic Fashion and there is an obvious scope for further research regarding ethnic fashion of Bangladesh.

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Appendix

Questionnaire

Name:

Gender: Male Female

Age:

Profession:

Marital Status: Married Unmarried

1. Are you fashion conscious? Yes No

2. Dresses mostly like to wear? Ethnic Western Casual Formal

3. Are you familiar with the term 'ethnicity'? Or Do you have any idea about 'ethnicity'?
Yes No

4. Who are Ethnic people in Bangladesh?

Indigenous Hindu Christian Muslim Buddhist

5. Do you know the term 'Ethnic Fashion'? Yes No

6. Do you like to wear Ethnic dresses? Yes No

7. Do you maintain dress code? Yes No

8. Your opinion for accepting ethnic based dresses--- (If Yes in question 6)

a b c d e

a = to keep ethnicity alive.

b = TRIBE dresses are beautiful.

c = TRIBE based dresses are cheap.

d = Easy to wear

e = Others

9. Your opinion for not accepting ethnic based dresses--- (If No in question 6)

a b c d e f

a = TRIBE based dresses are back dated.

b = Implementation of latest fashions are not seen.

c = Not comfortable.

d = No functional use.

e = Body is not covered properly.

f = Others

10. How can ethnic based dresses be promoted?

a b c d

a= Arrange fashion shows.

b= Offer special discount.

c= make it available to popular shops.

d= Give advertisement in print & electronic media.

11. Name an ethnic dress that people should try----

For Men:

L S J N D P F

L=Loincloth or Lungi.

S=Shirt without collar but having several pocket.

J=Junnasilum (as a shirt).

N=Nengti.

D=Dhuti.

P=Pujat (A loose Panjabi or Kurta).

F=Fung Marung (Pocketless dress like a Fatua).

11. Name an ethnic dress that people should try---- (Cont....)

For Women:

- | | | | |
|------------------------------|------------------------------|-----------------------------|----------------------------|
| <input type="checkbox"/> P&K | <input type="checkbox"/> Tha | <input type="checkbox"/> An | <input type="checkbox"/> R |
| <input type="checkbox"/> J | <input type="checkbox"/> W | <input type="checkbox"/> N | <input type="checkbox"/> B |
| <input type="checkbox"/> F | <input type="checkbox"/> Ch | | |

- | | | |
|-----|---|---|
| P&K | = | Pinon & Khadi. |
| Tha | = | Thami. |
| An | = | Angi (Full-sleeve or half sleeve blouse). |
| R | = | Renai (Open Lungi) & Risa at chest. |
| J | = | Junnasilum. |
| W | = | Wanglai & Wancha. |
| N | = | Nafiyi (Like pinon). |
| B | = | Boidoi paju (As a blouse). |
| F | = | Fanek (Like Lungi). |
| Ch | = | Chusut (as scarf). |

Comment (if any):

(Signature of the researcher)