



Phulkari and Bagh folk art of Punjab: a study of changing designs from traditional to contemporary time

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Abstract: The present paper examines the traditional folk art of Punjabi Phulkari and its revival in the major metropolises of Punjab by some associations such as Punjab Small Industries and Export Corporation (PSIEC), Patiala Handicraft Workshop Cooperative Industrial Society Ltd. This traditional textile art was originally practiced solely by the womenfolk of Punjab to cater their personal demands. Phulkari has always played an important role in the lives of Punjabi girls. It was more like a precious personal gift meant for special family occasions, be it to welcome a newborn into the family or to gift the daughter during her nuptial ceremony. Traditional Phulkaris not only reflect the versatility, hard work and creativity of the rural women but it also represents the tradition and culture of Punjab. In the past, a single shawl took six to twelve months to complete, which involved painstaking needlework by elder women of the household. Phulkari also played an important role in socio-cultural relations where in most cases it is offered as a dowry. In contemporary Punjab the authentic tradition of Phulkari has started to fade out due to various socio-economic factors. However in the recent years, it has regained popularity within the commercial market, mainly by transforming the technique and design as well as by introducing several items catering to popular taste. This new popularity is the result of the strength, beauty and artistry that is attracting buyers. Today, with the introduction of commercial Phulkari, the traditional art is suffering manifold. The private knowledge has entered the public domain where the major focus lies in monetary return instead of conservation of traditional knowledge. However, in the modern times, the commercial Phulkari has provided livelihood to many rural women and has contributed immensely to the rural economy by empowering rural women of Punjab.

Keywords: Phulkari, Bagh, Punjab, Textile, Needlework, Tradition

I. Introduction

The state of Punjab is situated in the North West part of India. In terms of land area, Punjab is the 15th largest state in India. The name 'Punjab' is made of two words, "Punj" which means five and "Aab" which means river. Thus the word Punjab means 'the land of five rivers' and the names of the rivers are Satluj, Beas, Ravi, Chenab and Jehlam. Before partition of India, - Punjab was called "Saptsidhu" which means seven rivers. The sixth river is called Saraswati, and the seventh one Ghaggar, both of which are now in Pakistan.

Punjab has a rich culture and heritage. It is famous for its art and craft. The women of Punjab are not only strong and well built, but they also have a simple heart and a creative imagination that enables them to make original and outstanding arts. In the past, the women of Punjab were illiterate, but all of them were well trained in the household arts such as knitting, sewing, spinning and dying, weaving, cooking, and embroidering. The elder members of the family influenced this training in a friendly environment. Phulkari is the famous textile art of Punjab which is primarily made by Punjabi women for their personal use. This art of embroidery was given great importance in Punjab which is clear from what Guru Nanak Dev ji (1469-1538 A.D) the founder of the Sikh religion, said in the holy book Guru Granth Sahib.

**"Kadh Kasida Pehreh Choli,
Ta Tum Janoh Nari"**

Translated freely it reads "Only then you will be considered an accomplished lady when you will embroider yourself your own blouse"

Phulkari and Bagh were the traditional embroidered shawls from rural Punjab. The word Phulkari comes from two Sanskrit words "*phul*" which means flower and "*kari*" which means work. Taken together, Phulkari means 'flower work'. This embroidery began in Punjab in the 15th century and continues today. Bagh, which literally means a 'garden', is a type of Phulkari. The word 'Bagh' was used for embroidered cloth made in Peshawar, Sialkot, Jhelum, Rawalpindi and Hazara, which are now in Pakistan (14). The difference between the Phulkari and Bagh is Phulkari cloth is ornamented with embroidery and the base is visible, in Bagh the fabric is so closely embroidered that the silk threads covers almost the entire ground, so the base is not visible. Bagh is made for special ceremonial occasions. The main characteristic of Phulkari is the embroidery is on the wrong side of the cloth so the design is automatically embroidered on the right side of the cloth. Traditionally, Phulkaris and Baghs were given to a bride as a gift at the time of her wedding. (12). The Phulkari is closely

related to the life of a Punjabi girl. It is a symbol of happiness and prosperity and ‘*Suhag*’ (marital well-being) of a married woman. The traditional Phulkari symbolizes the hard and tough but colorful life of Punjabi women. The maternal grandmothers take a great deal of, care, attention and pride in embroidering ‘*Chope*’ to make it an exclusive gift for their granddaughters wedding ([8]). The girls learn this craft in their childhood from their mothers, and when they reached the marriageable age, they are experts in making Phulkari. It shows their skill, art and hard work that adds to their eligibility as good brides ([8], [2]). Many times, a prayer ceremony, the distribution of sweets and Prasad was performed to commence the embroidery work. Thus a Phulkari also symbolizes love and affection ([8]). This tradition was mainly associated with the Sikh religion, but was also shared by the Hindu and the Muslim religion. Hence, it happens to be more geographically specific than religion specific ([13]).

The Phulkari and the Bagh were used and embroidered primarily in rural Punjab. However the traditional art of phulkari was more popular in the districts of Peshawar, Rawalpindi, Hazara, Jhelum and Sialkot in West Punjab, now in Pakistan, as well as Amritsar, Jalandhar, Ludhiana, Kapurthala, Hoshiarpur, Ferozpur, Bhatinda and Patiala, in East Punjab in India. Phulkari was also popular in the districts of Rohtak, Hissar and Ambala in Haryana ([8]).

II. Historical background

The history and origin of the Phulkari are not well- known due to a lack of evidences and documentation. The earliest mention of the ancient word phulkari appears in the famous love story ‘Heer Ranjha’ written by Waris Shah (1725-1790). The Phulkari was the costume of *Heer* ([9]). In “Harishcharitra” the author, Bana Bhatt in the 7th century A.D., mentioned, “some people were embroidering flowers and leaves on the cloth from the reverse side”. This description is similar to the technique of Phulkari and Bagh because they are also done on the backside of the cloth. Based on this reference, Jasleen Dhamija has put forward the theory that such embroidery was probably prevalent in various parts of the country during the 7th century. According to her, the technique of embroidery survived only in Punjab, while similar motifs are sometimes used in Bihar and Rajasthan ([9]). Some studies on the art of Phulkari suggest that it came from Iran where it is known as “Gulkari”. Gulkari consists of two words, ‘Gul’, which means flower, and ‘Kari’, which means work. This is the same etymology for the word Phulkari. Some researchers and historians think the art of Phulkari came from central Asia along with the Jat tribes who migrated to India and lived in Punjab, Haryana and Gujarat. Both these theories are incorrect ([8]). References to the art of Phulkari are found in the Vedas, the Mahabharata and Guru Granth Sahib. The origin of the art of phulkari can be traced back to the 15th century AD. The earliest available articles are Phulkari shawls & hankies embroidered in the Chamba style during the 15th century by Bebe Nanaki, the sister of Guru Nanak Dev ji (1469-1539), the first guru of the Sikh religion. These articles have been preserved in Sikh holy places in Punjab, at the Gurudwara Dera Baba Nanak in the district of Gurudaspur. Another shawl has been preserved in the Gurudwara Mao Sahib in the district of Jalandhar. It was used by the 5th Sikh Guru, Arjun Dev ji (1563-1606), when he married Mai Ganga ([9]). According to these theories and existing articles, it is difficult to trace the exact origin of traditional Punjabi Phulkari embroidery.

III. Materials and technique of Phulkari and Bagh

Punjabi women made the traditional Phulkari of Punjab after completing their household work. They sat together in a group called “*Trijan*” where all women engaged in embroidery, as well as in dancing, laughing, gossiping and weaving. Traditional Phulkari was made of hand-dyed and hand-woven spun cloth called “*khaddar*” using high quality untwisted silk thread called “*pat*” with bright colors like red, green, golden, yellow, pink and blue. It was done with an ordinary needle in the darn stitch, without the help of any tracing, drawing, pattern or design. For embroidering a single Phulkari, an average of 50 to 100 gram of ‘Pat’ is needed and for Bagh 100 grams, to 150 grams are required. The silk thread came from Kashmir, Afghanistan and Bengal and dyed in Amritsar and Jammu. The best quality of silk thread came from China. Handling this kind of thread needed more expertise and experience ([4]). The cloth *Khaddar* could be of four colors white, red, black and blue. White was used by the mature women and widows, while red was for young married women. Black and blue colors were for daily use by women. A Phulkari takes anywhere from a month to a year to complete, and the special types of “Vari Da Bagh” took a year. The time it takes to make a Phulkari also depends upon the design, pattern, and the expertise of the embroiderer ([8]). For example, a “vari da bagh”, where the embroidery covers the entire surface of the cloth and the base is not visible, takes ten years to complete. It has a complicated design of golden colored silk thread ([2]). The Bagh and Phulkari are embroidered on an undyed fabric called a “*Thirma*” ([9], [3]). The women of the eastern Punjab embroidered Phulkaris with patterns of human, animal, and plant forms, as well as other jewelry patterns. With this type of Phulkari, women trace the outline of the design with black ink, and then fill them with the darning stitch ([8]). The satin stitch, herringbone stitch, cross stitch, chain stitch, blanket stitch, backstitch, stem stitch, and running stitch were also used in phulkari embroidery.

IV. Motifs of Phulkari and bagh

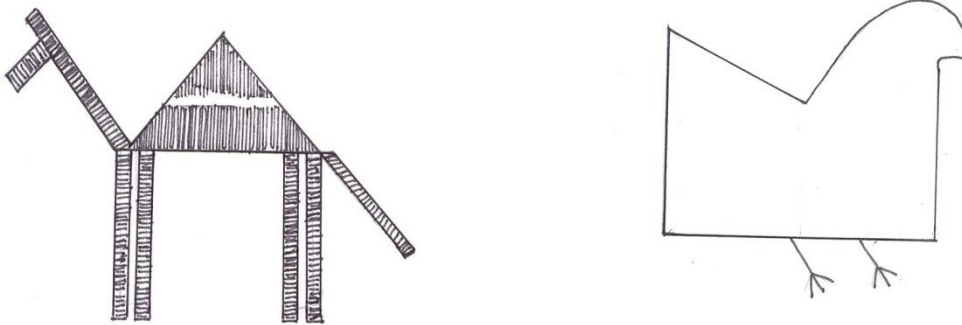
The women of rural Punjab used motifs from their household articles and their natural surroundings. On the Phulkari and Bagh, women depicted these articles and used the “darning stitch” for complicated designs. The

women also created designs from their own imagination, feelings and emotions as well as inspiration from nature.

A. The geometric motifs:

For making Bagh, geometrical motifs were used such as triangles, squares and vertical and horizontal lines with changing directions and the *darn stitch* with various color combinations. The subject matter of Phulkari comprised of flowers, animals and human forms and many other things made with geometrical patterns as shown in fig. 1.

Figure 1 Geometrical motif of phulkari and bagh



B. The vegetables, fruits and floral motifs:

Nature provides many motifs for creating art. As the name Phulkari suggests 'growing flower', many floral motifs were created by women from their own imagination as shown in fig. 2. *Genda* (marigold), *Surajmukhi* (sun flower), *Motia* (jasmine) and *Kol* (lotus flower) were commonly used for Phulkari and Bagh. Sometimes, the field of phulkari was embroidered with small patterns called "*Butian*". Among the different fruits, santaran (orange), anar (pomegranate), nakh (pear), bhut (muskmelon), mango slice, and *chhuare* (dried dates) were used as motifs for a Phulkari. Among the vegetables, women used replicas of *karela* (bitter guard), *gobhi* (cauliflower), *mirchi* (Chili) and *dhaniya* (coriander).

Figure 2 Floral motifs used in phulkari and motifs



C. The birds and animal motifs:

Bird and animal motifs were also on Phulkari. In a "sainchi phulkari", human forms, animals and birds were used as shown in fig. 3. The most common animal motifs are the cow, buffalo, goat, camel, horse, elephant, snake, fish, tortoise, pig, rabbit, frog, cat, rat, donkey, squirrel and lion. Among the bird motifs, the peacock, parrot, sparrow, crow, owl, hen, and pigeon were the most popular.

Figure 3 Animal and Birds motifs of Phulkari and bagh



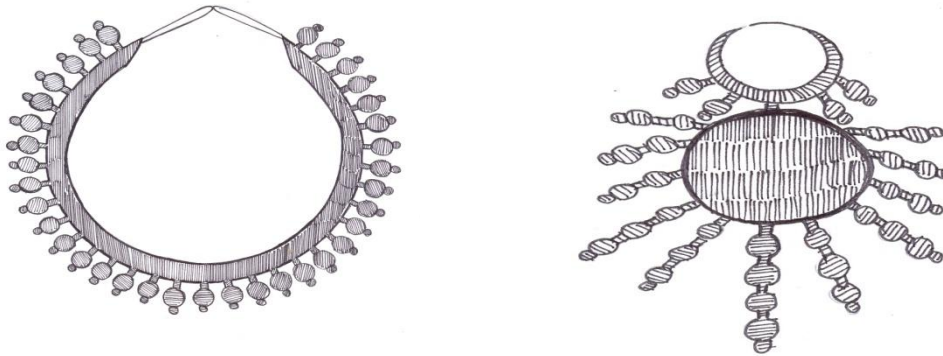
D. The household articles:

Articles from the kitchen were also used as motifs. These included the *velana* (rolling pin), *gadava* (brass urn) half filled with water, and *ghara* (pitcher) etc.

E. Jewelry motifs:

Women of Punjab often used jewelry articles as motifs for embroidering Phulkari as shown in fig. 4. They used items like the necklace, *Kangan*, *Karanphool* and *Jhumka*, different types of earrings, *guluband* different types of bracelets, nose rings, *Tikka*, *Shingar Patti*, *Phools*, and *Rani Har* with a pendant. All these articles were embroidered in a yellow colored thread to show they were made of gold.

Figure 4 Jewelry motifs of phulkari and bagh



F. Miscellaneous articles:

Other Phulkari motifs were taken from rural life, - For example, Shalimar, Charbagh and Chaurasia Bagh depict the Mughals and other gardens. Bagh that was embroidered with a red and yellow colored flower was called *Asharfi* (mohur or gold coin) Bagh. “*Ike*” (ace of diamond design) came from playing cards. There were *Dhoop Chhaon* (sun light and shade), *Lahriya* (waves), *Patedar* (stripes), *Chand* (moon), *Patang* (kite), *Saru* (cypress tree), *Pachranga* (five coloured), *Satranga* (seven coloured), *Dariya* (river) and *Shisha* (mirror) patterns as well.

V. Types of phulkari and Bagh

There are many types of phulkari depending upon the motifs, specific characteristics, color of base fabrics and thread. The different types are described below:

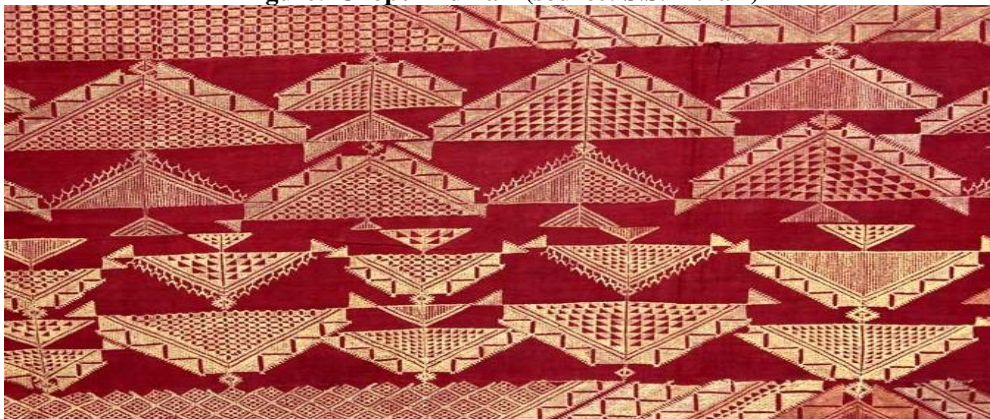
A. Thirma:

If the Phulkari was embroidered on a white colored base cloth, it was called “*Thirma*” ([9], [3]). It was a symbol of purity. Older women and widows wore it. Bright colors were used on this type of phulkari and the white base color looked like the outline of the pattern.

B. Chope and Suber:

These were wedding Phulkaris embroidered by the maternal grandmother (*Nani*) when her granddaughter was born. They would be a gift for her wedding. The *chope* was made to wrap the bride after her last bath before her marriage as shown in fig. 5. The bride wore *suber* at a particular stage of marriage ceremony known as “*phera*”. These were slightly larger than other types of Phulkari. They were a symbol of love, care, passion and happiness, were embroidered with red and orange color with bright golden yellow colored thread. The *Chope* was also used to cover the bride’s dowry.

Figure5 Chope Phulkari (source: S.S.Hitkari)



C. Saloo:

It was an ordinary plain red colored shawl of khaddar for daily use in the house, embroidered with motifs of animals, birds, jewelry or human figures.

D. Vari-da-Bagh:

This kind of Bagh was a gift to the bride by the mother-in-law when she entered their house, her new home after her marriage. It was always made on an orange and red colored khaddar with a single golden and orange colored pat ([8]). *Vari* means the clothes and jewelry presented to the bride by her groom's family. This kind of Bagh was given to the girl before marriage by her mother-in-law, the love showered on her by her groom's family as shown in fig 6.

Figure 6 Vari da Bagh (source: S.S.Hitkari)



E. Bawan Bagh:

Bawan means fifty-two in Punjabi. In this kind of bagh, the base cloth was divided into fifty-two boxes with embroidery. Each of these boxes was embroidered with a different design made with bright colors. Professionals show their skill and patience with an embroidered Bawan Bagh. It shows the versatile talent and creativity of women as shown in fig. 7.

Figure7 Bawan Bagh (source: S.S.Hitkari)



F. Darshan Dwar or Darwaza:

Darashan Dwar literally means 'a gate from where one can see the god'. A person embroidered this kind of Bagh for presenting oneself at a religious place to thank god after a wish has been fulfilled. It was always embroidered on a red colored base cloth ([8]). Human figures, plants, animals, birds and flower motifs were commonly used for this Phulkari as shown in fig. 8.

Figure8 Darshan Dwar or Darwaza phulkari (source: S.S.Hitkari)



G. *Sainchi phulkari*:

Sainchi literally means 'figuring a design'. In this Phulkari, motifs were represented from the rural life of Punjab with embroidery. *Sainchi* was the specialty of the Malwa religion and of the Bhatinda and Faridkot districts of Punjab (19). It was the only Phulkari in which designs were traced with black ink before starting the embroidery (18). Human figures, animals and birds were used as motifs for the *Sainchi* Phulkari as shown in fig. 9.

Figure9 Different types of Sainchi phulkari (source: S.S.Hitkari)



H. *Til Patra*:

Til Patra literally means 'a sprinkling of sesame seeds'. This kind of embroidery was done with small dots on an overall field. These were embroidered for everyday use and presented to domestic servants and laborers as a gift at a marriage or other auspicious occasions.

I. *Nilak*:

The *Nilak* Phulkari was made with a black and navy blue base cloth of khaddar, and yellow and crimson-red silk thread, with attractive floral patterns. This type of Phulkari was also embroidered for daily use.

J. *Shishedar Phulkari*:

As the name implies, pieces of mirror pieces of mirror were stitched onto the Phulkari. It was done in a red or a chocolate brown background. It was made primarily in the southeast parts of Punjab, now in the state of Haryana (Hitkari 1980).

K. *Suraj Mukhi*:

Suraj Mukhi means 'Sun Flower'. In this Phulkari, the field was embroidered with large sized boxes that were divided into nine small parts embroidered with different colors. In the centre of every small box, another small box was embroidered with a white thread and a black or red colored outline. It looked like a geometrical pattern.

VI. Symbolic significance of colors and motifs

In the past, the women of Punjab made a Phulkari and Bagh for their "*suhag*" (marital bliss) and prosperity. They used colors and motifs that they liked the best. All the colors and motifs used by the women for embroidering had a symbolic significance.

I. Colors

- **Red:** The color red was mostly used the base fabric. Red symbolizes happiness, prosperity, love, passion desire, and excitement. Red also signifies blooming flowers and sunlight that gives us life. It also stands for power and energy. That is why; the mother goddess is always depicted in a vibrant red color.
- **Yellow:** Yellow and shades of yellow are used in great quantities for the Phulkari and Bagh. It is a symbol of happiness, liveliness and success and fertility. It has a special significance in Punjab since it is the color of wheat and the mustard flower. It is also a symbol of power, enlightenment and supernatural feelings.
- **Orange:** Orange color is a symbol of cheerfulness, creativity, produces a mystical effect on the mind and suggests wonder. It is also a symbol of affordability and low cost.
- **Green:** Green color is a symbol of freshness, nature, a clean environment, holiness, harmony, and honesty. The green color has a calming and restful effect.
- **Blue:** Blue color is a symbol of nature and truth. It is also a symbol of water and sky however, it was not often used.
- **White:** White is a symbol of peace, purity, honesty and simplicity. It was used for a special kind of Bagh base cloth called "*Thirma*".

It can be concluded that the embroidered Phulkari and Bagh symbols of happiness, prosperity, energy, fertility, peace of mind, harmony in creativity, purity and sincerity of a woman's mind, freshness of mind, pleasure of life, simplicity of women, a reflection of rural Punjab, liveliness and devotion.

Some women have embroidered the same motifs using different colors, which show their creativity. Some women have embroidered a motif with colors that were different all other embroidered motifs. It looked very odd but it was meant to keep the evil eye away.

II. Motifs

Nature has given us many motifs. The women of Punjab used forms of nature to embroider their Phulkari and Bagh. This enabled them to express their emotions in a visual form. The wonderful forms and shapes created by the simple lines and circles carry a meaning that lies deep in the embroiderer's heart.

- **Geometrical figures:** The triangle symbolizes the holy trinity. The triangle represents the number three, which is a symbol of the past, present, and future, and the nature of universe in terms of spirit, mind and body. The circle represents the sun, moon and the earth because a circle has no beginning and end. It also represents the divine character. The multicolored abstract square of harmonious growth symbolizes the simple figures of peasants and has many variations. A square superimposed on a circle symbolizes reproduction, growth and fertility. The square and the rectangle represent equality, conformity and peacefulness. Several squares together look uneven but it is a very significant design that is considered auspicious. Parallel lines create an effect of repetition and create an illusion. A curved line symbolizes water. A zigzag line symbolizes excitement and lightning.
- **Flowers and Fruits:** Flowers symbolize the beauty of nature and the fragrance of youth. Flowers filled with different colors show the creativity of the Punjabi women. These motifs were very meaningful. The pomegranate symbolizes good luck, wealth, prosperity and fertility. Orange and mango reflect freshness and prosperity.
- **Animals and Birds:** Animals and birds embroidered on the Phulkari and Bagh also have a symbolic meaning. The sparrow is a symbol of creativity and fertility. The peacock is a symbol beauty, pride and success, goodwill and immortality. The cow is a symbol of maternal nurturing powers of the earth, fertility and abundance. The elephant is a symbol of strength and victory. Multicolored fish are a symbol of peace and joy.

Thus the traditional phulkari is very symbolic through its motifs and colors. It depicts the rural culture and heritage of Punjab.

VII. The Phulkari in Art and Poetry

When Punjabi women worked on a Phulkari they sang together in a group called "Trijan". When the Phulkari was embroidered for a bride the women sang "Suhag" songs that depicted the future life of the bride, and her new relations. They offered her good wishes. If the Phulkari was embroidered in the bridegroom's family, the women sang "Ghori" songs. Amrita Pritam, a modern young poetess also sings of the Phulkari. The late Amrita Shergil, the world famous Punjabi artist (daughter of Sardar Umrao Singh Majithia) immortalized the phulkari in her painting "Resting" where one woman is seen wearing Punjabi Phulkari sitting in a group of Punjabi girls ([3]). Poetry related to Phulkari is as follows.

- I. *Utte phulkari, main rahandi kuwari,
Sassu put perdes nu toriya aye.
Kadhana a Bagh, sassu suti aye jag,
Sassu put perdes nu toriya aye.
Tandh nahi pani, meri ayhal jawani,
Sassu put perdes nu toriya aye.
Chamba, rawail, sassu bichade mail,
Sassu put perdes nu toriya aye.* ([4])

Veiled in a phulkari, I wish I had remained a maid,
My mother in law has sent her son to foreign lands!
A whole 'Bagh' awaits embroidery, O, mother in law wake up!
My mother in law has sent her son to foreign lands!
Not a stitch will I work, O, look at my youth!
My mother in law has sent her son to foreign lands!
Jasmine and morning glory, O, mother-in-law, let the parted meet!
Why ever did you send him to alien shores! (From a spinning bee song)

- II. *Khoonh vich pani, man meri rani
Kadegi kasidhra, paegi madhani!* ([3])

Water in the well, my mother is a queen,
She is busy in embroidering the "churn" motif. (From a "Thal" song)

- III. *Main kadna Dilli darwaza,
Pachian di lia de logri.* ([3])

I will embroider the Delhi gate,
Oh, get me twenty-five rupees worth of a yarn. (From a "Giddha" song)

- IV. *Sir phulkari, hath chun kangan,*

*Pair panjeba pa,
Aider sakhian ather sathian
Bathi pedha dah!* (7)

A phulkari on her head, bangles tinkling on her wrists,
Anklets on her feet, surrounded by friends, she sits on a 'pedha' (a low stool). ("A Doha")

V. *Chand prage' aiye jaiye, chand prage wari,
Dar koonjan di sohni kaddhi mooh ton chukk phulkari.* (4)

'Chhand prage' we come and go, 'chhand prage' we see the window,
A "flock of cranes" on your phulkari, O lift it up, and let me behold your face.

(A song sung by the bridegroom's

family)

VI. *Dhi hove tan dhan hove, kiya ji O nirdhan dhi na hove,
Dayan lakh phulkariyan, jithe dhi da adar hove* (3)

There must be wealth if there is a daughter,

Oh, the poor should not have a daughter!

A lakh phulkaris will I give as dowry,

If my daughter is honored by her parents-in-law! (From a marriage song)

VII. *Phul kadhia je pherwan, phul kadhia je tori da
Tori da ki rang solahiya, range soahiya Gori da
Husn gori da choc ho painda jeon makhion makhari da
Main gori ae kajla paiya dadha rang phulkari da.* (3)

I embroidered a flower; I embroidered a "Bhindi" flower,

O' fair one your bloom is incomparable,

What is a bhindi-flower?

Your beauty overflows like the honey

Dripping from the honey comb,

Your "kajalled" eyes flash beauty like the

Gay colors in your phulkari. (A love song)

VIII. Contemporary Phulkari

Today the traditional art of phulkari is being made with machines by the textile industry that is less expensive than handmade products and lack the individual qualities due to automation. Phulkari work has almost lost its original form due to the partition of India and Pakistan in 1947. Many NGOs have been working diligently to keep this rural art alive. Traditional Phulkari pieces have almost completely moved away from villages to collectors and museums. Phulkari is now made for profit as a commodity. It is being sold in both local and foreign markets. The traditional Phulkari was very time consuming and detailed. The duration of preparing a single shawl was six to twelve months. The older women of the household to gave this shawl to the granddaughter on her wedding. Today, this custom is completely dead in Punjab. Today, the Phulkari has reached a new level, and is providing employment to many women in Punjab. The traditional Phulkari was made with hand woven spun cloth called khaddar with a silk thread called *pat* in bright colors like golden, green, blue, crimson, yellow, pink and red. Contemporary Phulkari khaddar cloth has been replaced by cotton, chiffon, synthetic fabric, georgette and crepe and silk thread have been replaced by synthetic thread. Today, Phulkari is not only done on shawls and duppata, but on various objects. The original folk art of Phulkari is dying because of commercialization. Today, Phulkari are not as detailed or as time consuming to make. Modern Phulkari are made on the right side of the cloth rather than on the wrong side of khaddar as in traditional phulkari. They are made by two methods: first, with hand embroidery, and the second, with machines. In the first method, the cloth is dyed and the design is printed with blocks. These blocks deprive the women of the need to think and create designs while embroidering the phulkari. The shopkeeper already decided the colors and designs. Phulkari has now reached a stage to be a source of income for the women in Punjab. Most of the women are creating Phulkari through agents; they do not make as much money compared to the actual market price of this product. The women of Punjab earn just 200-300 rupees from duppata embroidering, while the same duppata sells for 1,000 rupees in the market. From bagh-embroidering they earn 450-500 rupees, while the same sells for 1,000-1,500 rupees in the market. Today, a single Phulkari involves collaboration with many people including dealers, printers and embroiderers. Many women embroidered phulkari through some government associations they earn 15,000 in a month. For traditional handmade Phulkaris, women took many months and at times, a year to complete a single Phulkari. However, in contemporary Punjab, women complete two or three Phulkaris each month. Phulkari, today, is not restricted since; it is also made on suits. Phulkari suits are the preference of costumers rather than Phulkari on duppata. Today, a Phulkari duppata is only used in marriages for covering the bride and the groom when they enter the 'mandap'. In present times, Phulkari is also

being used as a wall decoration. Many interior designers are using Phulkari on walls of hotels and homes. Phulkari is also being used on sarees, bed sheets, bangles, earrings and on Punjabi jutti (shoes).

IX. Conclusion

In conclusion, although traditional Phulkari is losing its original form; many NGOs are working on to revive it. Today, the commercialization of the contemporary Phulkari has compromised its quality and durability as a traditional Phulkari of Punjab. It is now not done for personal use or as a gift. It is now done for profit that benefits the women of Punjab. The richness of this rural art was happiness which was transferred on to the cloth by the technique of embroidery with sang folk songs. A single phulkari is not made by one person; it is a collaboration of more than one person. Today, making Phulkari is not as time consuming and detailed as the traditional, rural Phulkari. However, the traditional Phulkari looks more attractive than the contemporary Phulkari. By organizing special training programs, fairs, exhibitions and competitions, the government has been working towards the promotion of the Punjabi Phulkari. The plus side of this revival is providing work to many poor people, especially women. Now Phulkari is not only known in Punjab, it is also famous in foreign countries

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