

THE COSTUMES OF SINDH: HISTORICAL DEVELOPMENT ITS MEANING AND FUNCTION

By

Lal Bakhsh Jiskani

SINDHI culture is older than history of the rest of subcontinent. Sindh now an important and progressive province of Pakistan commands a high position in world archaeology. The place is known as Mohenjodaro, a five thousand-year-old legacy of Sindh located about 400 kilometers north of Karachi on the right bank of the mighty Indus river. The roots of Sindhi culture can be traced back in Mohenjodaro, a place, if properly described, is a cultural heritage of mankind. "While for students of the cultural history of mankind, a visit to Mohenjodaro is a sentimental pilgrimage to the ancient ruins sanctified by the passing millennia, and a homage to the devoted labours of the distinguished excavators of the present century."¹ The historical development of Sindhi costumes or dress would be traced directly from the rich variety of pattern figurines which had been found at the time of excavation from the site of Mohenjodaro.

A study of the costumes, dress, apparel, garb or attire worn by a people is a very illuminating field of investigation for the Sociologists and Anthropologists. A primitive man imagined that he was surrounded by evil spirits and demons etc. He did not think himself safe unless he covered his vital organs to which his attention had diverted at a very early time. To such vital organs, he might have had regarded as symbols of the creative powers which he wanted to be guarded against all supernatural dangers. "Perhaps the earliest traces of a primitive clothing are to be found rooted in the ideas of witchcraft which at one time are known to have permeated the whole range of domestic and social activity of mankind. The pubic leaf and the fibre skirt of the early men must have originated in precautionary beliefs."² The history of dress can be divided into three important stages, which include nakedness of primitive man, then he covered his generative organs and finally he had worn clothes. These are considered three stages of civilization of mankind in which man was naked, later on man covered or fortified himself partially and at last man clothed and thus nature, decency and art as believed by Charles Cavers. Besides comforts, the functions of dress are to be considered, protection, defence and safety from heat, cold and all kinds of weather hazards. The prosperity of any society or nation, its economic life and social milieu are mostly linked with the character of its dress. National dress is obviously a reflex of the national ethos, or mind. "The clothing mostly selected and worn by any ethnic group indicates their sophistication, aesthetical sense, sobriety, orthodox religiosity,

Grassroots

asceticism, simplicity, bad taste and barbarity etc."³ The colour and mode of dress expresses itself eloquently about the collective mind of peoples, any ethnic group, society or nation.

If we go back and look into the primitive **Sindhi** society of Mohenjodaro, a vivid picture of **Sindhi** costumes could be drawn easily.

A number of pottery figurines have been found at the time of excavation from the original site of Mohenjodaro. In almost every case they are female figures, nude except for a narrow girdle round the loins. The girdle was plain and sometimes decorated in front with two or more medallions. It was not made of cloth but it portrayed strings of beads.⁴ Thus the womenfolk of ancient **Sindh** had worn fine girdles around the loins and aesthetically people were more advanced in comparison to their contemporaries. It indicates that **Sindhi** society of that remote past believed in modesty of womenfolk and thus sculptures of Mohenjodaro were carved clay images of womenfolk in semi-nude form. Thus it shows equality, respect and honour for fair sex.

Women sometimes wore a very distinctive fan shaped head-dress, but no footwear was worn by both sexes. "This type of head-dress was held in place by a band around the forehead."⁵ One cannot agree with John Marshall's sweeping remarks regarding 'footwears'. A people who attain such quality of sophistication and urbanity could not be thought of 'barefooted'. So far the garments are concerned, it may be mentioned that these people wore a robe or **shawl** ornamented design suggests trefoils and circles were sewn or fastened on in some way instead of being woven in material.⁶ The upper part of the body was draped with a light **shawl** passed over the left shoulder and under the right arm, extending well below the knees.⁷ Another skirt-like garment which was fastened round the waist by a running cord which may be form of breeches or alternatively a close cling which is probably known today as **gode**, was used by manfolk. It may be interesting to mention here that such garment has a close resemblance with **gode**, a kilt-like garment used in rural areas of **Sindh** even today. The use of trousers or **shalwar** is a most popular garment of **Sindh** and rest of Pakistan in which still cord is used. However, **gode** which is closely in resemblance with kilt-like garment of Mohenjodaro is well preserved and still a dress of common people of **Sindh**. The women of Mohenjodaro were "bare to the waist", they wore a skirt which terminated above the knee which was held by girdle made of strings of beads, or of band of woven material secured by a brooch or fastening of some kind. Women sometimes wore a fan shaped head-dress. Men and women alike kept long hair and men sporting short cropped beard was a common picture. Young and old alike sporting short beard which is a customary tradition of **Sindhi** society even today. Though long hair have disappeared among educated classes and is

out of fashion today, but it was common almost four decades ago. In remote areas of Sindh, the older generation still adorns long hair and thus they regard long hair and moustaches both a symbol of manhood and most cherished custom of their remote ancestors. These people had considerable knowledge of toilet. Different hair styles and hair do were in vogue by the people of Mohenjodaro.

Sometimes hair of men and women alike were parted in the middle of coiled in a ring on the top of the head or in the similar rings concealing the ears. Sometimes hair was gathered up in a knot or bun at the back of the head. Among personal ornaments, related with hair include hairpins made of ivory and combs made of wood and ivory which were decorated on both sides, circles filled in with a black pigment. Combs were used by both sexes. Usually combs had single row of teeth.⁸ Thin ribbons of gold with decorative pendants were used as head ornaments on the sides of the head. The men and women of the Indus Valley decorated themselves with various kinds of ornaments. The ornaments in use comprised earrings, coils of gold or silver, necklaces with rows of beads artistically arranged with spacers, pendants and terminals, bangs which were penannular in shape and whose hollows were filled with a fibrous or lac core, bracelets with several strings of globular beads and anklets and rings of a variety of shape and descriptions.

Ear and nose studs were also used including a kind of filléts with cord threaded to support a heavy nose or forehead ornaments as in modern Sindh nose ornament and forehead ornament are being supported with golden tied thread to the hair or fastened round the heads.⁹ Long strings of beads some of considerable size were worn by both sexes. Armlet was never shown on the clay female figurine except on male statue of head-priest and dancing girl of Mohenjodaro. It shows that men and women of certain classes were wearing armlets. Women left arm almost concealed with bangles.¹⁰ Fillets as already discussed were used in Sumer and Sindh which were made of gold and silver. A thin ribbon of either gold and silver was used by men and women both. The metals which include gold, silver, electrum (a mixture of gold and silver), bronze and copper were used in ornaments and beads respectively.¹¹ Thus it shows that the artisans of Mohenjodaro had sufficient knowledge of metallurgy. Bead industry was an important ancient art of Sindh, and particularly bead industry had successfully flourished at Mohenjodaro. In this connection different types of beads were used in ornaments, the rich variety includes cylindrical cog-wheel fluted tapered, long barrel cylinder, short barrel, long barrel, disc shaped and many other shapes were manufactured.¹²

There is also evidence to show that the ladies at Mohenjodaro knew of the use of collyrium, face-paints, red ochre rouge, black beauty substance

Grassroots

and even lip-sticks.¹³ Thus many female figures found from the original site suggest that how great was the love of adornment and a unique aesthetic sense among the women of **Sindh**.

This is the overall picture drawn during the flourishing period of Mohenjodaro (2500-1500 B.C.) in which development of **Sindhi** costumes had taken place under the influence of common cultural heritage of mankind. After the Aryans invaded subcontinent and subsequently fall of Mohenjodaro, the original inhabitants known as Dravidians were pushed down to the south. It is interesting to observe that the prevalent fashion of rolled or bifurcated loin-clothes most commonly used by men in modern **Sindh**, is closely resembling to the men's "close-kling dhotis" or **gode** and the "scanty skirts" of the women mentioned in the preceding paragraphs. "The loin cloth or **gode** is worn by men only in **Sindh** and simultaneously **gode** is used by both sexes in Pakistani and Indian Punjabs and in South India. The womenfolk of Mohenjodaro were all along "bare to the waist". In continuation of this tradition Muslim women of **Smaat** tribes and even some women of **Hindu** tribes in **Sindh** still wear a **Gajh** (blouze) which is also "bare to the waist". The women of the hilly areas in **Sindh** wear a type of **Gajh** plain or richly embroidered with mirror work on both sides. Unmarried girls wear the side with a close neck, while married women wear the side with the open neck in front to enable them to feed their babies. The **Hindu** women of **Thar** desert wear a blouze known as **kinjiri** which leaves the back bare and bare to the waist.¹⁴ This kind of dress is resembling with the kind of garment which was worn by the womenfolk of Mohenjodaro.

The clothing of the **Sindhi** people during the millennium that comprised the Vedic and Epic periods saw very little changes in its main pattern. It seems that generally people of **Sindh** have retained their original apparel and ornaments even after the invasion of Aryans.

The Vedic hymans and ancient sculptures are two main sources to reconstruct the costumes worn by the proto Aryans inhabitants of ancient India. Dr.S.C.Sarkar has given certain types of arctic costumes mentioned in the Vedas. The **drapi** for instance, he assumes, "a close-fitting and gold embroidered vest used by gallant men as well as gay ladies", and the **atka** a long close-fitting cloak worn exclusively by the men, **chola**, **angika** and **Kancholika** were also apparently certain forms of coats and jackets in vogue of ancient India. The word **nivi** used in ancient writings in descriptions of women's lower garment referred specifically to its ornamental tasselled border and to the knot which held the garment in place women used a separate garment which was either loose wrap known as **vasa** to be used as brassiere.¹⁵ These people knew how to weave cotton **Tula** Silken, **kasuma** and woolen **urna** into fine cloth which were exported to all parts of the

world. "The word **Sindhu** appears in the tablets of library of Assurbanipal which means Indian cotton. Thus the shipping from **Sindh** coasts area, was continued in the hands of the Dravidians before historical times."¹⁶ No head-dress or footwear is mentioned in Vedas, and it is probable that their use was not common in those days except in rituals. There was common fashion of wearing anklets. The use of head-dress must have similarly been restricted by the prevalent fashions of hair-dressing.

When Alexander the Great who conquered almost the whole of Punjab while crossing Indus river reached its mouth near Thatta in **Sindh** (326 B.C.), Nearchus, his army commander found the people of Indus region wearing clothes of cotton. "This linen from the trees", he writes "is of a more shining white than any other linen, unless it be that the people themselves being dark make the linen appear all the whiter. They have a tunic of tree-linen down to the middle of their shins, and two other pieces of stuff, one thrown about their shoulders and one twisted round their heads. They wear earrings of Ivory, those that are very well off also they dye their beards with different colours, some so as to make them appear as white as white may be, and some dyeing them blue-black, crimson, purple, green. They wear shoes of white leather very elaborately worked; and the sole of the shoes are variegated and high heeled so as to make the wearer seem taller."¹⁷ This shows that even after the destruction of Mohenjodaro, the people of **Sindh** have a rich variety of cotton clothes and they did not accept changes except earrings worn by menfolk which were brought by Aryans and thus they stood different and unique among the mixed population of subcontinent.

Unfortunately the historians of **Sindh** have ignored dress as being important aspect of culture in the later period during which history of **Sindh** was recorded by them, except during British rule in **Sindh** (1843-1947). During Mughal rule (16th and 17th centuries) the costumes of common man of **Sindh** was consisting of **Shalwar** (trouser) and **kurta** (shirt) with a turban. The style of the turban showed the identity of wearer's tribe, otherwise they bore a similar appearance. The upper classes used rich fabrics viz Jamewar (brocade) fine cotton chintz etc. The poor used rough and coarse fabrics. The people living on the river banks (**Mohannas** or fishermen) used minimum clothes and used **burlys** (coarse fabrics made of reeds). Red and blue colours were commonly used by the common people. The blue colour signified mourning, the ornaments worn by womenfolk include ear and nose rings, bracelets, necklaces, gridsles and anklets. These ornaments were made of gold and silver respectively.¹⁸

Kalhoras a native **Sindhi** ruling dynasty (1737-1783) during their reign the common people of **Sindh** wore simple apparel which include a baggy trouser called **authen** and a shirt which was like a vest or jacket and a

Grassroots

piece of cloth tied round the head being head-dress known as **Patko**. Cap was yet not introduced in **Sindh** by that time. Menfolk sporting beard and long hair was common fashion among the people.¹⁹ The members of ruling dynasty had worn trouser, shirt (**pehran**) and a very different style of a turban which was triangular or cone like in shape.²⁰ It is interesting to note here that few tribes of **Sindh** still wear cone-like turban in upper **Sindh**.

Henry Pottinger who had visited **Sindh** in the year 1809 A.D. during the reign of **Talpur**, the successors of **Kalhor** dynasty, had briefly spoken on **Sindhi** costumes:

"The men's dress consists of a loose shirt, a pair of trousers puckered at the anklets, and quilted cotton or cloth cap, in shape like the crown of a hat, ornamented with flowers of silk or gold round the bottom. That of the women is very similar, with the exception of the cap, beside, underneath their shifts they wear a silk jacket, made to fit the form, that laces behind and when abroad, a **saree** or cloth that wraps round the body, having one end brought over the crown of the head, whereby it serves as veil to cover up the face when they meet strangers."²¹

This shows little change between the times of two **Sindhi** dynasties in which during the reign of **Kalhor**, the cap was yet not introduced, or it was not common in those days. But in the later period a "quilt like cap was common fashion." This is what we call it today a **Sindhi** embroidered cap with a heavy mirror work or plain with a cut away in front.

The **Sindhi** costumes in the later period were described by Mr.E.H.Aitkin, a compiler of a Gazetteer during the dawn of twentieth century:

"In the dress of a **Sindhi**, whatever his creed, social position, or sex, may be, there are two indispensable garments, trousers (**suthen**) and a shirt (**pehran**) and the shirt is worn outside the trousers. Perhaps trouser is not right word; drawers would be better or "Pyjamas" for they are fastened with a cord of many colours, ornamented, even bejewelled. The making of these is an industry in **Sindh**. It must also be noted that the shirt which varies greatly in shape and size, becomes sometimes what would be better described as a vest or even as a compromise with a jacket. The indigenous trouser varies much in material and colour but not in shape. The Balochi 'bags' narrowed and gathered in at the feet, are the fashions for all. The poor man's are of cotton dyed with indigo (unless he is a Balouch, who abhors indigo), the rich man's of silk, or cotton and silk, white, coloured or in some cases black. The shirt, usually of thin white muslin, opens on right if the wearer is a **Musalman** and on the left if a **Hindu**, its sleeves are wide and cuffless. Over this the **Musalman** likes to wear a fancy waist coat (**kurta**) of velvet or embroidered silk, over which he may, or

may not, wear a long coat of any material according to taste. The true Baluch puts on over all a long white smock reaching to his ankles and gathered in at the waist and no visible coloured garment except a poshkin in winter, **Sindhi Zamindars** (landlords) also wear warm coats in winter of broad cloth or tweed, sometimes brocaded or trimmed with gold lace or silk. Finally all classes wear a kind of scarf, which may be used as a **cummerbund** or thrown about the shoulders like a scotch plaid and has multifarious conveniences. Rich people commonly used **longi** made of silk with a border perhaps of gold thread."²²

These details about **Sindhi** costumes were given by Mr. Aitken about 80 years back, thus during last eighty years and especially after creation of Pakistan **Sindhi** costumes have had seen a great change in their form and content. Therefore, it is necessary to discuss the costumes which are being worn by the people of **Sindh** today.

Men, all over **Sindh** wear **shalwar** and loose baggy **Pajama** and **kameez** (shirt). In early 1970s it had come into fashion in its own right and specially in other provinces of Pakistan and is being sported on formal occasions too. During former Prime Minister of Pakistan late Mr. Zulfikar Ali Bhutto's regime, the Garment Corporation of Pakistan, which advertised apparel as **Awami Suit** (commoner's suit) has been responsible for giving this **Sindhi** dress recognition in other parts of Pakistan. The people other than **Sindhi** who made their abode have accepted this **Sindhi** apparel too.

The menfolk of peasantry class wear a piece of cotton or cloth silken known as **gode** which is knotted round the waist little below the knee or sometimes down to the ankles. **Patko** (turban) and **Sindhi** cap are two common head-dresses of the common people of rural **Sindh**. Poor man's turban is made of white cotton, while rich man's turban is made of China silk etc. The style of turban conveys a peculiar meaning that wearer belongs to such and such tribe and locality or geographical area. Thus the identification of the tribe and locality is to be known through the style of the wearer. It is worth to be mentioned here that **Sindh** is divided into five geographical areas viz. **Siro** (upper), **Wicholo** (central), **Laar** (lower), **Thar** (desert) and **Kohistan** (hilly areas). Thus the costumes of **Sindh** with slight changes vary from place to place or area to area. The womenfolk of **Sindh** usually wear **shalwar** and **kameez** often richly embroidered. Women also wear headgear known as **gandi**, **poti**, **rao** and **chunni** which also serves the purpose of veil. Elderly men take exception if the womenfolk of their family fail to keep the head-gear on their head. The working women of **Sindh** mostly living in rural areas do not observe **pardah** (veil) as they are supposed to accept double-load work of their house and out in the fields. The white **burqa** (veil), a tent-like covering to veil themselves from inquisitive looks, is worn by ladies

Grassroots

of orthodox families living in villages, cities and towns. The most liked colours are black, light brown, grey and blue now in fashion. The ladies of educated families living in urban areas of Sindh most of them do not observe veil. A Sindhi woman's costume differs according to her marital status. If she is married woman and her husband alive, she would wear colourful costumes with rich embroidery, mostly of blue, red, green colours to denote that she is happily married or *suhagen*.²³ For a Sindhi widow woman coloured clothes and ornaments of any kind are totally considered forbidden or a social taboo, she is allowed to wear only simple but white clothes for rest of her life unless she is re-married as Islam does permit her.

In the scorching heat of the long summers of Sindh, mostly people of both sexes wear a kind of shirt known as *pahran* made of thin white or coloured muslin. The women folk of Sindhi educated families living in urban areas wear *saree* particularly married woman or even unmarried if she is a career woman.

At the turn of the century during the British Raj the feudals of Sindh having the titles of Sir, Khan Bahadur (If he is a Muslim), Rai Bahadur (If he is a Hindu) showed pomp and dignity by wearing costly clothes made of superior material such as *suthan* and *pahran*, over this a fancy waistcoat of velvet, or embroidered silk. Sometimes he wore coats in winter brocaded or trimmed with gold lace or silk and having a stick in hand. The head-gear worn at that time was of different varieties which included a multicolour silk with golden border known as *lungi* about six yards in length. Besides this, there was a cap known as 'dignity cap' (*Taj*) which was worn by *Jagirdars* (feudals), *pirs* (spiritual guide) and the descendants of ex-Talpur rulers of Sindh.²⁴ Thus the dignity cap clowns can wear today as its meaning and function has entirely changed. The footwear worn by the privileged class was *chandi-ji-juti* which bears work done in silver thread. On the contrary, the peasantry class, labourers and artisans wore plain Sindhi *juti* 'Ghetlo' which is prepared of coarse leather. Nowadays English shoes and rubber shoes are common footwear among all the classes of people living in Sindh; poor man's shoes are made of inferior material and thus give shabby looks.

The womenfolk mostly living in rural Sindh wear *tre-phundni-juti* a type of Sindhi slippers with three multi-coloured cotton flowers stitched on the front. This particular *tre-phundni-juti* or women's footwear is very popular not only among Sindhi women but also among foreigners who usually take home a pair or two when they visit Sindh. Now times are changed; even rural women wear modern slippers and chappals freely.

Thus the *tre-phundni-juti*, a type of Sindhi slippers, is being used as a piece of decoration, and therefore, this particular footwear has changed its meaning and function.

In the good old days **lungi** was worn as turban and on the special occasions it was presented as a reward to honour a person. Now **lungi** is no more in vogue to be worn as a turban but it is being used for the purpose of prize distribution. It is symbol of honour or reward. Thus its utility has been reduced and to some extent its function and meaning has also changed by the passage of time. Nowadays **lungi** has been replaced by a type of **shawl** made of block printed fabrics in red, dark-blue and white known as **Ajrak**. It is household name in **Sindh** today. **Ajrak** is to be claimed as most popular cloth for its multipurpose use by both the sexes such as it can be worn by womenfolk as head-gear or it be wrapped around the body like a **shawl**, it could be used even for the purpose of veil. **Ajrak** is being worn as turban, as lower garment (**gode**) by menfolk and as bed cover. The common masses have more emotional attachment with **Ajrak** as they believe that the same cloth was worn by the people of Mohenjodaro. It is worth to be mentioned that the statue of "the grand priest" found from the Mohenjodaro has a **shawl** with trefoil flowers wrapped round which shows a close resemblance with **Ajrak**. Besides **Ajrak**, a **Sindhi** embroidered cap mostly with mirror work with a cutaway in front is also worn with enthuse by all classes. The **Sindhis** are well behaved and generous and **Sindhi** hospitality is well known across the subcontinent. Thus **Ajrak** and **Sindhi** embroidered cap are the two traditional gift items to be presented by the **Sindhi** hosts to their honourable guests on eve of their departure, and are also official gift items by the government of **Sindh** to be presented to foreign visitors.

The age-old patterns of **Sindhi** embroidery encarved on the graves, masoleums and temples belonging to sixteenth and seventeenth century on **Makli Hill**, near **Nagar Thatta** are perhaps the most magnificent ruins to be seen in **Sindh** and India.²⁵ "Makli is therefore, the place in which the whole history - be it political or cultural - of lower **Sindh** is reflected."²⁶ The **Sindhi** embroidery encarved on grave stone of **chowkandi**, a graveyard of mediaeval period near Karachi, also bear testimony of **Sindhi** embroidery. The **Sindhi** wedding dress is called **Gajh**. Its embroidery designs differ slightly from the **Gajh** of Baluchistan which has greater emphasis on mirror work. The stitches are used to great effect. Each **Gajh** is encrusted with heavy raised threads of pure gold and silver."²⁷ The **Sindhi** hand blocked clothes are reworked with thick cotton embroidery and sprinkling of mirrors.

The desert area of **Sindh** has maintained originality by its inhabitants. Among the most colourful people are **Koli**, **Bheel** and **Mangwar**. They move to the Barrage areas looking for seasonal agricultural work. Life is hard and the women work shoulder to shoulder with their menfolk giving them an equality, which is reflected in the freedom of their clothes. Women wear ankle length skirts with yards of fabrics which accentuate their graceful

Grassroots

movements. The blouse or **kinjri** is short sleeved and backless. The head is covered with **chunni**, tie-dyed. Tight knots are tied all over the material done up in liberal colours. When the knots are undone, a delicate dotted pattern is visible. Most women go barefoot festooned with silver anklets. But they have to step lightly since desert of **Thar** is notorious for deadly snakes.²⁸ The non-Muslim menfolk living in **Thar** wear a different type of shirt which is called **Karyo**.

The **Sindh ralli** (quilt) is a beautiful multicolour patchwork of dyed fabrics. It is being used as quilt, bed cover, as mat and as a decoration piece which is in much demand today. The length and width of **ralli** are six feet and four feet respectively. Its one side (being face) on which design is made is called **pur** and the back side called **leha**. The geometrical designs and other patterns of **Sindhi ralli** vary from place to place. The handloomed cotton cloth of **Sindh** (called **Khadar**) is available in a variety of qualities and designs which mostly attracts men and women of taste.

The curiosity of **Sindhi** womenfolk in various kinds of jewellery is as old as **Sindhi** culture. The age old tradition of jewellery goes back to the first strings of civilization. The old piece of jewellery found in the subcontinent can be traced to Mohenjodaro period. Jewellery of the **Indus** valley were exported as far as Germany, Egypt and Iran. The women of **Sindh** wear a rich variety of jewellery which include gold and silver. **Sindh** has preserved the old technique of enamelling blue and white glazed **minakari**. The colours employed in the **minakari** revealed the tints of the rainbow in purity and brilliance and they being laid on gold with exquisite taste.

Rich varieties of gold and silver ornaments are being worn by the women of **Sindh**. The most important one is called **nath** (nose ring) a symbol of happily married women. She never wears it if her husband is dead. The next important ornament of seven or less strings of gold beads for the neck is called **duhri**. The other nose rings include **boolo**, **koko**, **phulli**, **bansar** etc. The women wear different kinds of necklaces called **kanthmala**, **Has**, **Har** and **chandan har**. She adorns her forehead with exquisite beauty of **chandi-jo-tiko**. The earrings of various kinds being worn are called **Nasbiyun**, **dura**, **jumka**, **panra** & **walyoon**. **Mundi**, **Chalo** and **Khiro-wala** are beautiful designs of finger rings. **Sindhi** women are very fond of wearing **chooriyoon** (bangles); **kangna** (armlets), **bahin** (forearm), **bhundhra** (rings for the toes), **banhrakhyoon**, **bazu bund** and **heth Gujriyun** are different kinds of armlets. **Churo** (big bangle), **Pazeb**, **Karyoon**, **Jhanjhar** and **cher** or **jher** are kinds of anklets.²⁹

Besides womenfolk, the menfolk of **Sindh** wear finger-rings, chains, armlets, **karl** and **churo**. The snake charmers of **Sindh** wear types of earrings

called **kewetyun** and **walla**. The **Kolij** and **Bheels** of **Thar** desert wear earrings called **kewetyun**.³⁰

The women of peasantry class wear simple but very few ornaments consisting of glass bangles, bracelets and earrings and one or two finger rings made of silver or any other cheap metal. The ladies of upper strata of **Sindh** society wear various kinds of golden ornaments of superior quality in order to make other people feel that they belong to dominant class. The ladies belonging to landed aristocracy of rural **Sindh** and urban sophisticated rich women are fond of pearl, diamonds and other items of precious and semi-precious stones.

For instance, **Sindh** has no exclusive costume for children. This does not suggest that **Sindh** society has failed in care and rearing of children, but it shows negligence or lack of aesthetic sense. During **Talpur** period (1783-1843) the menfolk of **Sindh** wore **sussi** cloth as **shalwar**. The **sussi**, a striped hand-woven cloth of multi-colour or even of rainbow colours was worn by male **Talpur** rulers and their royal family members. Now the same **sussi** is strictly worn by females only. The young girls and married ladies wear **shalwar** and **kameez** made of **sussi** cloth, a very popular fashion in **Sindh**. Thus function of **sussi** has remained unchanged even after passage of more than a century. However, its meaning has entirely changed. During British rule in **Sindh**, the landed aristocracy sometimes sported the long coats, huge turbans and bulky **shalwars**. The people of privileged class usually wore richly embroidered jackets and tight-fitting 'shorts' of embroidered material, which reached to their knees with a handsome belt. The social functions of wearing apparel are also connected with the symbolism of power. The symbolism of dress has throughout history reinforced expressed the differences between classes and estates. The Persian King Darius-I who conquered Punjab and **Sindh** in early sixth century (BC) opened up new avenues of intercourse between Persian and Indian civilizations which could not but leave its imprints in many ways upon the social and cultural life of the people of **Sindh**.

Historians pointed out that the costumes of the earlier Persians consisted, inter alia of loose trouser and a long cloak open in front as shown on a silver figurine now in the Berlin museum. The costumes shown in portraits statues of the Kusan kings of India and the costumes used in central Asia, consisted of a pointed cap, tunic open coat, trousers and high heavy boots. The Greco-Gandharan Sculpture in museum at Lahore, likewise, shows the **Pathan** turban, tunic and baggy trousers. The attire described above might probably have been the archetype of the long coats and loose straight trousers often now worn by the people of **Sindh** and parts of Punjab though the trousers are often reminiscent more of the

Grassroots

Chinese than of Persian styles. The similar garment also forms parts of national dress of the **Parsees** (Persians) living in **Sindh** and Bombay who migrated from Persia to India after the **Arab** conquest in the 7th century A.D.³¹ This shows that trouser is not original Indian costume but was borrowed or diffused as cultural influence of Central Asian people.

The **Sindhis** are not conservative in manners of dress as they are thought to be. They are very liberal in process of adaptability but simultaneously they adore their age-old customs and traditions, folkways, mores, beliefs and values, and parents encourage their younger generation to adopt traditional and a **Sindhian** way of life even in thinking and behaving. The rapid change came in **Sindh** costumes during British period in which confrontation of two cultures gave way to new trends in fashions and fads. After the construction of **Sukkur Barrage** in 1932 which irrigated millions acres of barren land had brought economic prosperity. As economic prosperity is considered a source of cultural change, the meaning and function of costumes have also changed. "Culture develops in terms of law; culture advances as amount of the energy harnessed per capita per year increases, or as the efficiency or economy of the means of controlling energy is increased or both."³² Moreover, **Sindh** is not geographically landlocked country, it has a largest sea port of Pakistan as well as International Airport situated at Karachi. Thus the cultural link or communication with rest of the world is faster, easier and rapid. The fastest train of western culture enters Pakistan through fast media viz radio, television, newspapers, magazines and journals and finally it stops at Karachi junction, the provincial capital of **Sindh** and largest city of Pakistan and thus towns and cities of **Sindh** are under the severe influence or grip of western fashions and fads and thus the changing pattern of **Sindh** costumes with its meaning and function is order of the day.

Thus as a result, several costumes of **Sindh** have changed their meaning and function due to rapid change and direct impact of western culture on **Sindh** costumes.

REFERENCES

1. Shaikh, K.H. & Syed M.Ishaque, Mohenjodaro a 5000 year-old Legacy, United Nations Scientific, Paris, 1981, p.9
2. Dar, S.N., The Costumes of India & Pakistan, D.B.Taraporevala Sons & Co. Private Ltd. Bombay-I, 1982, p.1
3. Ibid., p.VIII
4. Ernest Mackay, (Edited by Sir John Marshall), Mohenjodaro & the Indus Civilization, Arthur Probsthlius, London, Vol.I, 1931, p.338
5. Ibid., Vol.I, p.338

6. Ibid., Vol.I, p.362
7. Ibid., Vol.I, p.363
8. Ibid., Vol.II, Pp.528-533
9. Ibid., Vol.II, p.527
10. Ibid., Vol.II, Pp.509-526
11. Ibid
12. Some golden ornaments found from Mohenjodaro resemble with a kind of gold known as electrum. In Egypt 60% to 70% gold mixing with 20% to 30% silver having produced gold. Ibid., p.524
13. Dar, S.N., op.cit., p.10
14. Allana, G.A., Sindh Culture; A Preliminary Survey, Indus Publication, Karachi, 1986, p.37
15. Sarkar, S.C., Some aspects of the Earliest Social History of India, London, 1928, Pp.66-67.
16. Panhwar, M.H., Chronological Dictionary of Sind, Institute of Sindhology, Jamshoro, 1983, p.65
17. Sarkar, S.C., op.cit., Pp.355-370
18. Khan, Ansar Zahid, History & Culture of Sind, Royal Book Company, Karachi, 1980, p.252
19. Mahar, Ghulam Rasool, Tarikh Sindh (Kalhoro Period), Vol.II Part-VI, Sindh Adabi Board, Hyderabad, 1964, p.831
20. Ibid, p.832
21. Pottinger, H., Travels in Baloochistan & Sindh, London, 1886, p.378
22. Aitken, E.H. (Compiler), Gazetteer of the Province of Sindh, Indus Publication, Karachi, (First Edition 1909) Reprinted 1986, Pp.192-93
23. Allana, Ghulam Ali, Larji Adabi ain Sakafati Tarikh, Institute of Sindhology, Jamshoro, 1977, p.117
24. Soomro, Faiz Mohammad, Cultural History of Sind, National Book Foundation, Karachi, 1977, p.91
25. Schimmel, Annemarie, Makli Hill, Institute of Central & West Asian Studies, University of Karachi, 1983, p.5
26. Ibid., p.8
27. Javed Iqbal, Costumes of Pakistan, An article appeared in the book "Folk Heritage of Pakistan" Vol.I, Institute of Folk Heritage of Pakistan, Islamabad, n.d., p.53
28. Ibid.,
29. Allana G.A., Sindh Culture, op.cit., pp.40-47
30. Ibid., p.41
31. Dar, S.N., op.cit., p.17
32. Anderson Robert, The Cultural Context, Burgess Publishing Co., Minucapolis Miunesota, 1976, p.65