

Documentation of female ornaments of Punjab through last Ten decades

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ABSTRACT

The documentation of female ornaments of Punjab through last ten decades was carried out in the Malwa region of Punjab. The data was collected from 60 families (including 3 generations) by using purposive sampling technique. Digital documentation of the female ornaments was done from primary and secondary sources. Results of the study revealed that majority of the females in the 1st and 2nd generation (43.33 & 25.00 %) respectively wore heavy-weight ornaments of gold or silver, while (66.66%) in 3rd generation, wore light-weight ornaments of metals other than gold and silver. Impact of religion, showed that only *amritdhari* Sikh families had restriction on piercing body parts which restrained them on wearing ornaments in ears and nose. Significant change was found in the knowledge level of respondents regarding the traditional ornaments of females in Punjab.

Keywords: Generations, ornaments, significant change, documentation.

Introduction

The significance of ornaments is proverbial and primordial. Human's affinity towards adorning the body is innate and even before man discovered metals; they used wooden and other naturally available materials to embellish themselves. Ornaments have its distinctive place as well as value in all the cultures and when it is in the Indian society, it is something very precious in terms of its social, cultural, traditional and economic magnitude.

Each and every nation has its own tradition. All the practices that are followed in ancient time have a reason behind it. Among all the countries or states, one state stands on the top when cultural life style is considered its 'Punjab'. Punjab is a state where most of the day-to-day activities employed traditional importance. Whether it is food or dressing or whatever it may be, each activity is followed by tradition. Punjabi women love to adorn themselves with beautiful clothes and accessories. They were more interested towards the gold ornaments and wore ornaments in almost all parts of the body. Among all its arts and crafts, jewellery holds a very special place in the Punjab. As in Punjabi wedding, traditions as well as in all-important ceremonies, jewellery receives a constant attention. At times, particularly in marriages, gold ornaments stands to be a symbol of the honour and status of the families.

An endless variety of ornaments are used in local parlance of Punjab, often locally understood and each little change in the size or pattern of an ornament merits a different name. The reason for the proliferation of names is the multiple variations of the same piece of ornament. For instance, an ornament called '*saggi*' is a central head stud that supports the *phulkari* or dupatta or other headgear. There are half-a-dozen varieties of '*saggi*'. When at the top-centre a coloured stone is fixed in it, it becomes *saggi uchhi*. When several round beads are hung at the edge with silver chains, it becomes *saggi motianwali*. When two additional '*saggis*' are linked to the upper side, they are known as *saggi phul*. A slight variation in its complex shape turns it into *saggi chandiari*. This ornament is also known as *sisphul*, *chaunk* or *choti - phull* (Powell 1872).

Women of Punjab, not only for the enhancement of physical beauty but also for the retainment of the traditional Punjabi culture wear a complete range of traditional jewellery. Traditional ornaments of Punjab are a blend of traditional designs and techniques. Punjabi women have a great passion for jewellery and all classes of women wear it. It is also a source of communication as a message of love, power, marriage and hierarchy. The richer classes of Punjab wear gold ornaments while poor wear jewellery of silver or other inferior metals looking like gold. Jewellery is not only considered for the purpose of adoration, but also as a security in times of contingency. This is because it is often expensive and can be sold whenever there is dire need of money (Sidhu 1984).

Technical developments of various kinds have had an impact on traditional life style. As a result, the traditional crafts of these zones are fast losing their distinct individuality in terms of motifs, designs and a colour being used. It is imperative to document their distinctive features before they intermingle with each other, thus fading their individuality (Kaur 2002).

Rapid industrialization, technological improvements, better transport and communication facilities etc. have changed the lifestyles of the people in many countries of the world and created gaps between developed and the developing countries. The advanced economies and urban areas attracted people leading to mass migrations, for employment. During the twentieth century, Punjab witnessed this trend of outward migration towards the European countries and urbanization along with the two world wars, its partition and the green revolution. All these have had a deep impact on the traditional culture and costume accessories of Punjab. If the age-old heritage of Punjab has to be preserved for posterity, it is essential to gather and document all details from the repositories of our culture i.e. the older generations and other available sources. Hence the objectives of the work were:

- i. To study the background information of three generations.
- ii. To document the female ornaments of Punjab through last ten decades.
- iii. To study the motifs and designs used in ornaments of Punjab through last ten decades.

Methodology

The study was carried in the Malwa region of Punjab which includes Ludhiana, Patiala, Moga, Mukatsar districts.

Documentation of female Ornaments: - Documentation of Ornaments was done from primary and secondary sources by using snow ball technique.

Primary sources included Museum of Rural life of Punjab, PAU, Ludhiana and Museum of Punjabi University, Patiala, *Sarafa Bazar* (gold market) at Ludhiana, Patiala and Mukatsar city, and village *Gillan* in district Ludhiana. **Secondary sources** included family photographs, paintings, books, magazines, gazetteers and internet.

Selection of respondents: - A purposive sampling technique was used to select 60 families of females having three generations living together. Each family consisted of three respondents, i.e. 1st generation (60 years & above), 2nd generation (40-60 years) and 3rd generation (20-40 years). Thus making a total sample of 180 respondents. The required information was collected from the selected respondents regarding the ornaments worn, designs and embellishments used over the three generations by personally interviewing them.

Detailed information regarding ornaments

The data pertaining to this part of the study has been categorized into the background information of the female respondents, their description and ornaments worn by them in last ten decades.

Background information

Majority of the respondents in the 1st, 2nd and 3rd generation belonged to the age between 70-80, 40-50 and 20-30 years respectively. Maximum of respondents in the 1st generation were illiterate, 2nd generation studied up to secondary. Respondents in the 3rd generation were graduates or postgraduates. Most of the respondents were from Sikh families and had monthly income of ₹. 30-60 thousand.

Description of ornaments worn by females- The documented ornaments worn by female respondents through last ten decades have been depicted in Fig. 1.

HEAD ORNAMENTS

- **Chaunk or choti phul**-chaunk is quite elaborating worn on the right side of the head and is made with gold and precious stones. The chand are worn along with the chaunk and are joined by chains to the chaunk. These are worn after marriage only.
- **Saggi phul**- Saggi is worn on the head and is like an inverted cup and in its upper pointed edge a bead or a gem is attached. 'Phul' are a smaller version of 'saggi' and are placed on either side of the head along with the 'saggi'.
- **Bagiarian** -is made by joining four or five braids made of 'resham' with chains and on the lowermost braid four to five pipes are hanged. While wearing this ornament the hair are combed in a special arrangement i.e in a form of building.
- **Pachra** -is a rectangular shaped ornament worn on the head.
- **Sir Mang**-a pendant worn on the head by Hindus.
- **Chamber Sui**- is a type of hair clip which is usually of gold. It is worn on one side of the head at the back of the ear.
- **Mauli**- a long chain made of rows of pearls separated by jeweled studs, about 8 inches long hanging from the head on one side.

FOREHEAD ORNAMENTS

- **Chand bina** -a half moon shaped pendant.
- **Tika** - small ornament on the forehead, which hangs from the middle of the head on the forehead with a chain (Pendant).
- **Shingar patti** -is worn starting from the partition of hairs and then on both sides of the forehead. It is a engraved gold band.
- **Damni or dauni** - a fringe hanging over the forehead on either side of the face, some of these are richly jeweled. These are of various varieties like kutabi and sosani.
- **Jhumar**-a tassel shaped ornament or pendant.

- **Bindi** - small tinsel forehead ornament.

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EAR ORNAMENTS

- **Murkian**- is circular and is usually worn in the holes in the outer edge of the ear.
- **Mame Murkian**- is circular and is usually worn in the holes in the outer edge of the ear. These were given by the uncles of the ladies.
- **Kokru**- is worn in the last hole in the inner part of the ear.
- **Pipal Pattian**- is earrings on which leaf shaped pendants are suspended.
- **Lotan** - is an elaborate ornament, which was worn by ladies in the past in the main lobe of the ear.
- **Tid-patang** -a crescent shaped jeweled pendant. Along the lower edge of the crescent hangs a row of gold pipal leaves
- **Bala Hungri** - a heavy fringed earring.
- **Bala Katoriwalla** - an earring with a bowl-like pendant.
- **Balian** - a set of rings worn on the edge of the ear.
- **Kante**- is a usually gold ornament made into different figures and is hooked on the main lobe of the ear.
- **Bali Bahaduri** - it has a large pointed stud in the center.
- **Jhumka** - all forms of tassel like ornaments, made with silver chains and little balls.
- **Phumni** -silk and tinsel tassels.
- **Mor Phunwar** - pendant of jewels being an imitation of the figure of a peacock.

NOSE ORNAMENTS

- **Nath** - a large nose ring, one side of ring being ornamented with a belt of jewels or a few pearls hung on to it.
- **Latkan** - a sort of ornament of pendants put on to the thin gold ring called a nath and hanging from it.
- **Mekh** - is a small nose ornament, which is worn in the nose to keep the holes open.
- **Koka** - is round in shape and is usually studded with a stone and is worn on left side of the nose.
- **Bulak** - a small pendant either worn or hung to the cartilage of the nose, or else strung to a nath.
- **Laung** -a small stud let into the flesh of the nostril on one side, generally of gold, with a pearl on it.
- **Morni** -a small pendant for the above shaped like the spread out tail of a peacock.
- **Mashli** -is worn in the middle hole of nose and it sometimes used to hang till the lower lip.

NECK ORNAMENTS

- **Shing tabeet**-is worn with black string and consists of a 'shing' in the center and square pieces called 'tabeets' on sides.
- **Har**- is a string of golden pieces or pearls worn round the neck and the pieces are in various patterns. It has numerous names.some of its type is 'rani har'.
- **Chandanhar**-a collar or necklace of a great number of chains.
- **Atradan** -a square jeweled or plain gold pendant attached to a silk chain
- **Chain**- is worn either alone or with pendants. It can be either plain or decorative. Its popular design is 'Matarmala'.
- **Hamel** -is a necklace of silver coins (rupees).
- **Mala** - a plain necklace of pearls or gold bead, hanging down long.

- **Jugni** - a single jeweled pendant, hanging from a necklace of silk and elongated in shape.
- **Mohran** - a gold mohur or coin hung by a silk necklace.
- **Mohnmala** - a long necklace made of large gold beads, with an interval of gold twisted thread between each bead.
- **Kandi** - a chain of silk carrying amulet cases.
- **Guluband** - a jeweled collar.
- **Kantha-kanthi**- this fits rather close to the neck, the pendant may be omitted.

ARM ORNAMENTS

- **Kangan** -worn on the wrist and are generally of gold.
- **Jhankangan** - small hollow *karas* with grains introduced into the hollow to rattle
- **Bazuband** -a broad belt-like ornament, generally mounted on silk and tied on the upper arm.
- **Pariband**-is the silver ornament of the arm.
- **Churi** -of several varieties generally made of a flat ribbon of gold or silver, bent round
- **Bhawatta** - a square gold ornament, worn on the upper arm
- **Kare** -it can either be of gold or other metal. The *karas* as advocated by religion are worn by Sikhs only.
- **Ponchian** - worn on the wrist, which are a several categories called kutbi, chuhadandi (the beads like a rat's teeth), iliachdana (like cardamom grains) etc.
- **Nauratan** -almost like bazuband, the ornament consisting of a band of nine gems set side by side and tied by silk ties.
- **Banka**- thick gold bracelets, mostly used by Hindus.
- **Taviz** - an amulet worn on the upper arm.
- **Gajra**- a flexible bracelet made of square gold studs mounted on a silk band.
- **Bain**-long silver sleeve or tube worn on both arms, like a lot of churis fastened together.

FINGER ORNAMENTS

- **Anguthi** - a ring set with stones also called mundri.
- **Challa** -a plain hoop or whole hoop ring, with or without stones, of gold or silver, but the same all round, challas are worn on the toe also.
- **Angutha**- a big ring with a broad face worn on the toe.
- **Khari Panjangla**- a set of finger rings of ordinary shape.
- **Shahelmi or Khari** - a ring of long oval shape.
- **Birhamgand** -a broad ring.
- **Arsi**-is a ring sum mounted with a tiny looking glass worn by ladies on the thumb.

FOOT ORNAMENTS

- **Banka**-is a foot ornament not more than half inch wide and has a small ball attachments
- **Jhanjra**- a large hollow ring which rattles when the wearer walks.
- **Pahzeb**- various ankle ornaments made with chains and pendants of silver, which clink together when the weaver walks.
- **Patdi**-is a wide silver ornament of the feet and the balls were attached only at the closing points
- **Bhichhwa**- are rings which are worn generally on the second finger of the feet.
- **Zanjiri** - a set of chains with broad clasp, also known as tora.

ORNAMENTS

The details of the ornaments adorn on different body parts and the information regarding the type, designs and metals preferred for ornaments by the three generations of respondents has been discussed below:

Head ornaments: - As it is clear from table 1 that 85.00 per cent of the respondents in the 1st generation, each wore *sir mang* and hair pins, followed by 68.33 per cent wore *saggi phul*, 58.33 per cent wore *chamber sui* and minimum number of respondents (25.00 %) wore *chaunk chand* as head ornament. In the 2nd generation maximum number of respondents (83.33 %) wore *sir mang*, followed by 21.66 per cent who wore *saggi phul*, 11.66 per cent worn *chamber sui* and minimum number of respondents (5.00 %) wore *mauli*, whereas no respondent wore *bagiarian* and *chaunk chand* as a head ornament. In the 3rd generation, maximum number of respondents (95.00 %) wore hairpins, followed by 58.33 per cent who used clips, 33.33 per cent adorned *saggi phul* and minimum number of respondents (3.33 %) wore *sir mang*.

While probing the whole, a marked change in the use of head ornaments by all the 3 generations differs significantly. As seen in the 3rd generation, only half of the respondents as compared to the 1st generation wore *saggi phul*. As said by Anand (1971), the practice of wearing elaborate ornaments on the head like *saggi phul*, *chand chaunk* etc. was common among the generation of grandmothers. In the generation of mothers, very few wore these head ornaments and it had completely disappeared among the new generation.

**Table 1 Details of Head ornaments worn by the respondents
(n=60 each generation)**

Head ornaments	1 st Generation No. (%)	2 nd Generation No. (%)	3 rd Generation No. (%)
<i>Chaunk chand</i>	15 (25.00)	-	-
<i>Saggi phul</i>	41 (68.33)	13 (21.66)	20 (33.3)
<i>Bagiarian</i>	09 (15.00)	-	-
<i>Sir mang</i>	51 (85.00)	50 (83.33)	02 (3.33)
<i>Chamber sui</i>	35 (58.33)	07 (11.66)	03 (5.00)
<i>Mauli</i>	14 (23.33)	03 (5.00)	01 (1.66)
Hair pins	51 (85.00)	52 (86.66)	57 (95.00)
Hair clips	38 (61.66)	44 (73.33)	35 (58.33)

Forehead ornaments:- Table 2 depicts that maximum number of respondents (95.00 %) in the 1st generation, wore *tikka*, followed by 60.00 per cent who wore *shingar patti* and minimum number of the respondents (18.33 & 5.00 %) wore *chand bina* and *guchhi marwarid* respectively as forehead ornaments. In the 2nd generation, maximum number of the respondents (95.00 %) used to adorn *bindi*, 93.33 per cent of the respondents wore *tikka*, while only 3.33 per cent adorned *chand*

bina whereas maximum number of respondents in the 3rd generation, (71.66 %) adorned *bindi* and least number of the respondents (8.33 %) wore each *jhumar* and *tawit* on their forehead while there were no female respondent who wore *chand bina*.

Overall, it was noticed from the results that the significant change in the usage of forehead ornaments had occurred. During survey, it was observed that in the 3rd generation, respondents do not even know the names of these traditional ornaments like *chandbina* and *damni*. According to (Powell 1872) an endless variety of head and forehead ornaments were used in Punjab, often only locally understood with each little change in the size or pattern of an ornament for which different names were used.

**Table 2 Details of Forehead ornaments worn by the female respondents
(n=60 each generation)**

Forehead ornaments	1 st Generation	2 nd Generation	3 rd Generation
<i>Chand bina</i>	11 (18.33)	02 (3.33)	-
<i>Tikka</i>	57 (95.00)	56 (93.33)	49 (81.66)
<i>Shingar patti</i>	36 (60.00)	29 (48.33)	07 (11.66)
<i>Damni or dauni</i>	09 (15.00)	-	-
<i>Jhumar</i>	27 (45.00)	08 (13.33)	05 (8.33)
<i>Guchhi marwarid</i>	03 (5.00)	-	-
<i>Bindi</i>	46 (76.66)	57 (95.00)	43 (71.66)

*Multiple Responses

*Figures in parentheses indicates percentage

Ear ornaments: -The data presented in the table 3 indicates that in the 1st generation, maximum number of the respondents (96.66 %) had worn *balian* in routine, followed by 75.00 per cent who wore *sahare*, 66.66 per cent wore *murkian*, 51.66 per cent adorned *pipal pattian*, 20.00 per cent wore each *kokru* and *bala katoriwalla* in ears. Maximum number of the respondents (80.00 %) in the 2nd generation wore *kante*, followed by 73.33 per cent who had wore *sahare*, 68.33 per cent wore *jhumke* whereas in the 3rd generation, 85.00 per cent of the respondents had worn *balian*, followed by 68.33 per cent who wore *kante*, 48.33 per cent wore *sahare* and minimum number of respondents (1.66 % each) adorned *tid-patang* and *phumni* while there were no respondent in the 3rd generation who adorned *murkian*, *mame murkian*, *bala khungri*, *bala katoriwalla* and *kokru*.

On the whole, it can be seen that the usage of traditional ear ornaments changed with generation. During survey, it was studied that many of the respondents in the 3rd generation were not even aware about the names of the ornaments worn by their mothers and grandmothers.

**Table 3 Details of Ear and Nose ornaments worn by the female respondents
(n=60 each generation)**

Ear ornaments	1 st Generation	2 nd Generation	3 rd Generation
<i>Murkian</i>	40(66.66)	18(30.00)	-
<i>Mame murkian</i>	23(38.33)	02 (3.33)	-
<i>Kokru</i>	12(20.00)	02 (3.33)	-
<i>Pipal pattian</i>	32(51.66)	15(25.00)	24(40.00)
<i>Lotan</i>	21(35.00)	12(20.00)	22(36.66)
<i>Tid-patang</i>	08(13.33)	02 (3.33)	01 (1.66)
<i>Bala</i>	04 (6.66)		-
<i>Khungri</i>		02 (3.33)	
<i>Bala</i>	12(20.00)		-
<i>Katoriwalla</i>		06(10.00)	
<i>Balian</i>	58(96.66)	57(95.00)	51(85.00)
<i>Kanta</i>	35(58.33)	48(80.00)	41(68.33)
<i>Jhumka</i>	35(58.33)	41(68.33)	36(60.00)
<i>Sahare</i>	45(75.00)	44(73.33)	29(48.33)
Nose ornaments			
<i>Nath</i>	42 (70.00)	38 (63.33)	10 (16.6)
<i>Latkan</i>	18 (30.00)	01 (1.66)	-
<i>Mekh</i>	19 (31.67)	12 (20.00)	01 (1.66)
<i>Koka</i>	47 (78.33)	45 (75.00)	04 (6.66)
<i>Bulak</i>	01 (1.66)	01 (1.66)	-
<i>Laung</i>	30 (50.00)	10 (16.66)	-
<i>Nukra</i>	09 (15.00)	-	-
<i>Morni</i>	01 (1.66)	-	-
<i>Nath Mashli</i>	12 (20.00)	01 (1.66)	01 (1.66)
<i>Bali</i>	-	-	02 (3.33)

*Multiple Responses

*Figures in parentheses indicates percentage

Nose ornaments: - The result enclosed in table 3 depicts that respondents in the 1st generation adorned nose ornaments, according to the occasion. Majority of the respondents (78.33 %) worn *koka* in routine life, followed by 70.00 per cent who wore *nath* on marriage and minimum number of respondents (18.00 & 19.00 %) wore *latkan* & *mekh* respectively. Similarly, in the 2nd generation 75.00 per cent wore *koka*, followed by 63.33 per cent who adorned *nath* and least number (1.66 % each) of respondent's wore *latkan*, *bulak* and *mashli*, whereas in the 3rd generation minimum number of respondents (10.00 & 6.66 %) wore *nath* on marriages and *koka* in routine respectively. As discussed by (Handa 1998) the nose ornaments were worn on the left nostril by the Hindu and on the right side by Muslim women which was always made of gold. A nose ornament such as *tili* cannot assume as converted status, as a symbol of *suhaq*.

Neck ornaments: - From table 4 it can be eticited that maximum number of respondents (90.00 %) in the 1st generation had worn *har*, followed by 88.33 per cent who wore *chain* while good number of respondents (36.33 %) wore *jugni*, (15.00 % each) adorned *kaudi* and *chandanhar* and least number of respondents (3.33 %) had worn *hamel*. All the respondents in the 2nd generation wore *chain*, followed by 33.33 per cent who wore *shing tabeet*, (20.00 %) wore *kanthi*

and minimum number of respondents (1.66 %) wore each *chandanhar*, *mohran*, *kandi* and *guluband* whereas in the 3rd generation, maximum number of respondents (93.33 %) had wore *chain*, 40.00 per cent adorned *matarmala*, 30.00 per cent adorned each *shing-tabeet* and *kanthi* on school/college functions while (1.66 %) wore *mohran* and *guluband*. No respondent in the 3rd generation had adorned *kaudi*, *chandanhar*, *hamel*, *mohnmala* and *kandi*. Overall results showed that there was change in the use of neck ornaments by the female respondents for both daily wear as well as on special occasions. As in the 1st generation, maximum number of (90.00 %) respondents wore *har*, which declined in the 3rd generation (31.66 % respondents).

Table 4 Details of neck and arm ornaments worn by female respondents (n=60 each generation)

Neck ornaments	1 st Generation	2 nd Generation	3 rd Generation
<i>Kaudi</i>	09 (15.00)	-	-
<i>Shing tabeet</i>	24(39.99)	20 (33.3)	18 (30.00)
<i>Har</i>	54 (90.00)	57 (95.0)	19 (31.66)
<i>Rani har</i>	41 (68.00)	23 (38.3)	03 (5.00)
<i>Chandanhar</i>	09 (15.00)	01 (1.66)	-
<i>Chain</i>	53(88.33)	60 (100)	56 (93.33)
<i>Hamel</i>	02 (3.33)	-	-
<i>Matarmala</i>	27(45.00)	30 (50.0)	24 (40.00)
<i>Jugni</i>	22(36.66)	04 (6.66)	05 (8.33)
<i>Mohran</i>	19(31.66)	01 (1.66)	01 (1.66)
<i>Mohnmala</i>	07 (11.66)	-	-
<i>Kandi</i>	06 (10.00)	01 (1.66)	-
<i>Guluband</i>	13 (21.66)	01 (1.66)	01 (1.66)
<i>Kanthi</i>	29 (48.33)	12 (20.00)	18 (30.00)

*Multiple Responses

*Figures in parentheses indicates percentage

Arm ornaments :- It is evident from the table 5 that maximum number of respondents in the 1st generation, (96.66 %) wore *kare* due to fashion, culture or religion followed by 86.66 per cent who wore *churi*, 83.33 per cent adorned *kangan*, 30.00 per cent wore *gajra* and minimum number of respondents (3.33 %) wore *bhawatta* and *gitkarian* in arms. In the 2nd generation, maximum number of respondents (95.00, 93.33 and 86.66 %) had wore *churi*, *kare* and *kangan* respectively and no one in this generation had worn *ponchian* in arms whereas in the case of 3rd generation, 88.33 per cent of the respondents wore *churi*, followed by 55.00 per cent who adorned *kangan* and 35.00 per cent respondents adorned *bazuband* while there were no respondent who wore *pariband*, *bhawatta*, *gitkarian*, *ponchian* and *bain* in this generation.

On the whole, research shows that the *kara* and *churian* is being used by maximum number of the respondents among all the three generations. On the other hand, its use is on the decline, but the change is not as much as with the other traditional ornaments. The fact can be attributed to the religious sanctions attached to the use of *kara*. In his book Handa 1998 mentioned that in earlier times, to keep the arms bare of ornaments was considered a bad omen. The women therefore used various kinds of arm ornaments in their day-to-day life.

**Table 5 Details of arm ornaments worn by female respondents
(n=60 each generation)**

Arm ornaments			
<i>Kangan</i>	50 (83.33)	52 (86.6)	33 (55.00)
<i>Jhankangan</i>	08 (13.33)	04 (6.66)	02 (3.33)
<i>Bazuband</i>	34 (56.66)	17 (28.33)	21 (35.00)
<i>Pari band</i>	09 (15.00)	06(10.00)	-
<i>Churian</i>	52 (86.66)	57 (95.00)	53 (88.33)
<i>Bhawatta</i>	02 (3.33)	02 (3.33)	
<i>Khadi churi</i>	33 (55.00)	25 (41.66)	15 (25.00)
<i>Kare</i>	58 (96.66)	56 (93.33)	44 (73.33)
<i>Gitkarian</i>	02 (3.33)	02 (3.33)	-
<i>Ponchian</i>	10 (16.66)	-	-
<i>Nauratan</i>	07 (11.66)	03 (5.00)	03 (5.00)
<i>Banka</i>	01 (1.66)	-	-
<i>Taviz</i>	17 (28.33)	15 (25.00)	05 (8.33)
<i>Gajra</i>	18 (30.00)	12 (20.00)	04 (6.66)
<i>Bain</i>	05 (8.33)	05 (8.33)	-

*Multiple Responses

*Figures in parentheses indicates percentages

Finger ornaments :-Results envisaged in table 6 indicates that 98.33 per cent of the respondents in the 1st generation, wore *anguthi* followed by 66.66 per cent who wore *khari panjangla*, 63.33 per cent wore *challa* and least number of respondents (10.00 %) wore *birhamgand*. In the case of 2nd generation, all the respondents wore *anguthi*, followed by 73.33 per cent of the respondents who wore *khari panjangla* on their marriages and very few (8.33 % each) respondents adorned *birhamgand* and *angutha*. In the 3rd generation, 46.66 per cent wore *challa*, 21.66 percent wore *angutha* and minimum number of the respondents (13.33 and 8.33 percent) who wore *birhamgand* and *khari panjangla* respectively.

**Table 6 Details of Fingers and Foot ornaments worn by female respondents
(n=60 each generation)**

Finger ornaments	1 st Generation	2 nd Generation	3 rd Generation
<i>Anguthi</i>	59 (98.33)	60 (100)	56 (93.33)
<i>Challa</i>	38 (63.33)	32 (53.33)	28 (46.66)
<i>Angutha</i>	15 (25.00)	05 (8.33)	13 (21.66)
<i>Khari Panjangla</i>	40 (66.66)	44 (73.33)	08 (13.33)
<i>Shahelmi or Khari</i>	10 (16.66)	01 (1.66)	-
<i>Birhamgan d</i>	06 (10.00)	05 (8.33)	05 (8.33)
Foot ornaments			
<i>Bankarian</i>	01 (1.66)	-	-
<i>Jhanjra</i>	48 (78.33)	47 (78.33)	39 (65.00)
<i>Panzeb</i>	40 (66.66)	35 (58.33)	30 (50.00)
<i>Patdi</i>	20 (33.33)	-	-
<i>Bichhwa</i>	39 (65.00)	35 (58.33)	08 (13.33)
<i>Zanjiri</i>	11 (18.33)	01 (1.66)	13 (21.66)

*Multiple Responses

*Figures in parentheses indicates percentages

Foot ornaments: - Majority of the respondents (78.33 %) in the 1st generation had worn *jhanjra*, followed by 66.66 per cent who wore *panzeb* and 33.33 per cent adorned *patdi*. In the case of 2nd generation, 78.33 per cent of the respondents had wore *jhanjra* and 58.33 per cent each wore *panzeb* and *bichhwa* on toes while there were no respondent who wore *patdi* in this generation, whereas majority of the respondents in the 3rd generation, (65.00 & 50.00 %) wore *jhanjra* and *panzeb* respectively and there were no respondent who wore *banka*, *patdi* and *lashe*. Details about the foot ornaments have been furnished in table 7.

Type of jewellery worn on different occasions

The information presented in the table 8 depicts that in the 1st generation, minimum number of respondents (6.66 %) wore heavy-weight ornaments in daily routine while good number (43.33 %) of respondents wore heavy-weight ornaments on special occasions, followed by 56.66 per cent and 23.33 per cent who wore light-weight ornaments on daily and special occasions respectively. In the 2nd generation, good number of respondents (25.00 %) had worn heavy-weight ornaments on special occasions and minimum number (15.00 %) wore light-weight ornaments on special occasions. In the case of 3rd generation, 66.66 and 40.00 per cent respondents had wore very light-weight ornaments in daily and special occasions respectively while 5.00 & 10.00 per cent of the respondents worn more medium-weight ornaments on daily and special occasions respectively.

According to Sharma 2009, today's Girl don't want to wear heavy jewellery like the *saggi phull* on head, *shing twitdi* and *jugni* in neck, *punjab* in foot, *parandi* on hair and gold bangles in arms due to the staggering increase in the prices of gold and changing life style .

Table 8 Type of jewellery worn by respondents on different occasions
(n=60 each generation)

Type of ornaments	1 st Generation		2 nd Generation		3 rd Generation	
	Casual	Formal	Casual	Formal	Casual	Formal
Heavy	04(6.66)	26(43.33)	-	15(25)	-	01(3.33)
Medium	12(20)	11(18.33)	14(23.33)	33(55)	03(5.0)	06(10.0)
Light	34(56.66)	14(23.33)	37(61.66)	09(15)	14(23.33)	30(50.0)
Very light	07(11.66)	01(1.66)	02(3.33)	-	40(66.66)	24(40.0)

*Multiple Responses

*Figures in parentheses indicates percentages

Preferences of motifs/designs in ornaments by female respondents

It is clear from the table 9 that 65.00 per cent of the respondents in the 1st generation, preferred floral designs/motifs, followed by 38.33 per cent who preferred geometrical designs/motifs in ornaments, whereas in the case of 2nd generation, majority (71.66 %) preferred geometrical designs/motifs and minimum number of respondents (10.00 %) preferred bird motifs/designs in ornaments while in the 3rd generation, good number (56.66 & 60.00 %) of respondents preferred geometrical & abstract designs respectively.

Table 9 Preferences of motifs/designs in ornaments

(n=60 each generation)

Motifs / designs	1 st Generation	2 nd Generation	3 rd Generation
Floral	39(65.00)	31(51.66)	19(31.66)
Birds	12(20.00)	06(10.00)	-
Animals	04(6.66)	10(16.66)	05(8.33)
Geometrical	23(38.33)	43(71.66)	34(56.66)
Abstract	02(3.33)	02(3.33)	36(60.00)

*Multiple Responses

*Figures in parentheses indicates percentage

Preference for material in ornaments by the female respondents

Table 10 showed that majority (86.66 & 53.33 %) in the 1st and 2nd generation respectively preferred to wear gold ornaments, whereas in the case of the 3rd generation respondents, majority (63.33 %) preferred to wear ornaments of other metals.

Table 10 Preference for material in ornaments

(n=60 each generation)

Material	1 st Generation	2 nd Generation	3 rd Generation
Gold	52(86.66)	32(53.33)	20(33.33)
Silver	28(46.66)		25(41.66)
Other metals	04(6.66)	18(30.00)	38(63.33)

*Multiple Responses

*Figures in parentheses indicates percentage

Reasons furnished for the popularity of stones and beads used in ornaments

Results in table 11 throws light on the reasons for the popularity of stones and beads in the jewellery. The data highlights that good number of respondents in the 1st generation, (46.66 %) stated that due to less cost stones and beads were popular in the jewellery. In the 2nd and 3rd generation, majority (43.33 & 50.00 %) respectively gave reason that due to fashion stones and beads are preferred. As said by Sharma 2009 in his article that the traditional heavy jewellery of Punjab is losing its luster as the young women these days prefer to wear lighter jewellery made of gems and stones

Table 11 Reasons for the popularity of stones and beads used in ornaments
(n=60 each generation)

Reason	1 st Generation	2 nd Generation	3 rd Generation
Fashion	13(21.33)	29(48.33)	30(50.00)
Attractive and looks good	07(11.66)	11(18.33)	08(13.33)
Serves religious Purpose	04(6.66)	-	02(3.33)
Safe to wear	05(8.33)	02(3.33)	-
Easy availability	02(3.33)	04(6.66)	02(3.33)
Matching with costumes	01(1.66)	09(15.00)	15(25.00)
Less cost	28(46.66)	05(8.33)	03(5.00)

*Multiple Responses

*Figures in parentheses indicates percentage

Conclusion

In the 1st generation all the respondent's wore ornaments on neck, arms and fingers. In the 2nd generation, maximum number of respondents (95.00 %) wore ornaments on ankles and 91.66 per cent wore forehead ornaments whereas in the 3rd generation 93.33 per cent wore ornaments on arms, (68.33 %) each wore forehead and fingers ornaments. It is clear from the results that in the 1st generation, 65.00 per cent respondents preferred floral designs in ornaments, in the 2nd generation 71.66 per cent preferred geometrical designs, whereas in the 3rd generation 60.0 per cent liked abstract designs.

Majority of the respondents in the 1st and 3rd generation, 43.33 and 36.66 per cent gave reason that due to fashion and changing trends of society, the usage of traditional Punjabi costume accessories had declined. The 2nd generation (10.00 % each) gave reason that due to cost and safety factors, the usage of gold ornaments had decreased and the 3rd generation respondents (8.33% each) gave reason that the change in the usage of costume accessories took place due to education and mass media.

The significant change was observed in the designs and material used for the male and female ornaments through last ten decades. The scrutiny of the data revealed that the 3rd generation respondents were not even aware, of the traditional ornaments and their names.

It was also observed that the up gradation in educational status, change in life style, mass media, rise in gold prices are the major factors responsible for significant change in the use of traditional ornaments in present generation. People of present generation have shifted their interest in use of ornaments made from beads and shells.

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Documentation of Female ornaments from 10 Decades (1900-2000)



Nath, Shingar Patti & Kari Panjangla (1930)



Har, Jhumar & Khadi Churi (1917)



Necklaces (Kaudi har & Jugni)



Lotan/Phuman



Kanta & Sahare



Chand Bina, Nath, Kante & Bindi



Hamel



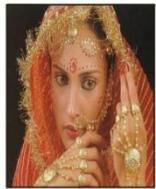
Neck taviz



Ponchi



Bulak



Shingar Patti, Nath & Kari Panjangla



Baju Band



Koka & Karanphul



Balian



Bala



Payal (Silver)



Patrian (Silver)



Panzeb (Silver)

1900-1930

1930-1960



Churian, Mang Tikka, Kari, Har & Jhumke (1981)



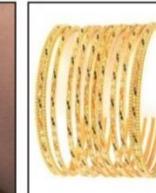
Jadau Har & Kante (1960)



Laung



Koka



Churian



Har Tikka & Nath (1974)



Chamber Sui



Nath, Shingar Patti, Kante & Churian (1983)



Kare



Bracelate



Hath Band



Birhamgand



Phuman / Lotan



Balian (Gold)



Baju Band



Khadi Churi



Jhan Kangan

1960-1990

1990-2000