

Unfolding the Enduring Art of Chunri in Pakistan: Exploration of Current Techniques and Challenges

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Abstract

Aim of the Study: This study focuses on the detailed review about the craft and how the artisans are struggling for the continuity of their role as the chunri makers. As the world is digitalizing vastly, the study points out the available alternatives for the process of chunri and how it is possessing a threat to extinction of the handicraft. Chunri or Bandhani is not merely a design, it is a process which involves the skill and efforts of an expert artisan.

Methodology: One simply cannot achieve the effects that are concluded after hours of labour. Apart from the in-person interviews of the artisans, the study focuses upon the motif of the chunri and the background history of each design. The information gathered was about their socio-economic status, back ground of dyeing and printing art and detailed information about products and marketing. The study also sheds light on how these crafts still possess a number of areas to be explored for future potential.

Findings: Findings shows that there is a prominent lack of any support or effort that is carried out in order to promote the art of Chunri or Bandhani and the artisans who are giving their blood and sweat to keep this traditional textile technique alive should be helped to meet their expenditures so they do not give up practicing it and help in keeping the traditions alive. Some of the points to be noticed are that with the backing of suitable publicity campaign and education amongst these poor artisans and awareness about the gem of the craft they hold, the artisans can be given enough credit and realization of their craft.

Conclusion: If the marketing conditions were made better for the local community to easily and directly sell their products, it would help the original makers to flourish. This will help the workers to also encourage the young children to take up this profession as they are not interested in adopting the generational art anymore. Workers should be made aware of the importance of their art at any cost otherwise Pakistan would lose this heritage in whirls of time.

Keywords: Chunri, Bandhani, Laheriya, Bandhej, Dyeing Skill.

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1. INTRODUCTION

The rich culture of Pakistan has a significant approach and history towards craftsman ship and its traditional considerations. The importance of handicrafts of any area is non deniable and yet of that which possess a significant role in the tradition making of the area. These handicrafts and artworks by the skilled craftsmen are the support and satisfaction to both consumers and producers in a number of ways. The traditional techniques and crafts that are practiced in any area are the guarantee for it to be significantly rich in traditions. The area has something to rely upon or any skill that could make them stand out in the crowd is the main reason of the significance of a craft. This is the exact same reason why the world values handicrafts. Tie and dye techniques in subcontinent is amongst one of them. One of such handicrafts that makes the area special is the skilful art of Bandhani or known as Chunri in Pakistan.



Fig 1: *The traditional chunri design*

The soil of Multan and Bahawalpur has witnessed the extreme skilled craftsmanship and the evolution of this craft. The history is traced down to some 5000 years ago. History depicts that the work was the startup of Muslim khatri community in Kutch. The local suburbs of Bahawalpur and Multan whose inhabitants and their ancestors were mostly migrated from Rajasthan and Gujrat are still in continuous practice of creating this art. It is also known as Bandhani in India as the literal meaning of the word Bandhani means to tie and it is the craft of tying and dyeing. The technique refers to the resist dyeing technique of fabric which has a further classification of chunri or Bandhani. The process from the primaeval times involved the use of pure fabrics but now the synthetic materials are also serving well in this phase. Just like this, the use of vegetable or other organic dyes has been replaced with the synthetic dyes. Previously, it was a local craft but once the fashion has become a classic now (Acharya et al; 2017).

Buhler and Fisher in 1980 describe that the art of tying and dyeing was practised in a wide area along with Asia to many other parts of the world. Even the cities like Myanmar and Cambodia along with Thailand and other water sufficient countries have significant production of this craft. Evidence of painted Bandhani textiles have been found on the walls of Ajanta caves in 6th and 7th Century. Buhler and Fisher in their book named as Shibori have written that long before the era of 70's, the Japanese have called the

resist art of tying and dyeing, Shibori. The term has entitled to a wide variety of techniques that come under the category of resist dyeing. These techniques have been widely used by different cultures for around 6000 years. There is also an example of African cultures who have used tie and dye under the name of Adire oniko which was mostly practiced in Nigeria and have noticeable influence in history. The history about the transference of the crafts from Africans to Americans is rather an interesting one where the American corps who were serving as Peace corps in Africa in 1960 got the opportunity to learn this craft from the local inhabitants and start practising it and when they returned home, they taught other folks about this craft which help it to get recognition in America as well (Buhler et al; 1980). But in Pakistan, the craft in thousands of years old and had been advanced buy the time it was recognized in other western countries. The tying and dyeing have a number of varieties in Pakistan but the indigenous one is Chunri.

Chunri is not merely a craft but a whole narrative is depicted through different designs. Each pattern holds special significance. The dyers have used this art to form unique designs and patterns world widely. The results produce extra ordinary play of colours on the plain surface of the fabrics. The human nature has always been in curiosity of experimenting with cultures which has given the traces of these demonstration in pre historic times. Over the years the art has found to be evolved in a multiple ways. From switching of fabrics and dyes to the making of intricate patterns and combination of chunri with other crafts, the local artists are giving their blood and sweat to keep the craft alive (Datt, 2018).

Chunri is not only like a tradition but a trademark of the area. Locals feel proud to share their creations with others in form of gifts to be sent outside their cities and country. The unique ability of this art is its adaptability and application to different fabrics. This makes it wearable in all seasons across the year. The colours of chunri have evolved through centuries and as the taste and preferences are changing, the makers have also shifted to the use of light colours instead of typical dark colours. Cholistan desert in Bahawalpur has a wide number of families practicing this craft. In each and every type of craft in Cholistan, the link to the soil and history of the place with the art can never be ignored. The impression of its creation with natural influence depicts how the surroundings have been reflecting in the art of the area. The combination of blazing heat to the chilly sand in winters are the basic inspirations of colours. The emotions are beautifully documented or expressed in the darkest and lightest shades of colours (Qureshi, 2013).

According to Acharya et al; 2017, the significance of the techniques, local motifs and material has been explained by comparing the different motifs of tie and dye craft. These different methods include binding, folding, stitching and to compare the results after the dyeing procedure. There are eight different types of motifs that are practiced in Bandhani. Mainly which are used are quadrangle, triangle, circle, the heart shaped, naturally inspired motifs such as leaves, flowers butterflies and insects-based inspirations. The geometrical inspired motifs include patterns and design groups. The best technique concluded was the binding technique as there is a scope of producing a wide variety of products through this technique. Although there are significant and unique results obtained from other techniques also. The stitching technique can be used to obtain stylish and more artistic looking patterns. While on the other hand, the folding technique can be used to manufacture a number of patterns at a time. Majorly, the fabrics like cotton, rayon and linen are used as the base fabric or grey cloth. The most suitable and acceptable results are created by the use of vat dye on the rayon fabric as it has the maximum fabric absorption ability. After rayon, cotton and linen are available for the best dye absorption qualities. In textile crafts there is a sense of continuity which must be valued as the handicraft industry mounts on the journey of exploring new modifications in the craft.

A research on the behaviour of tie and dye with three different fabrics was conducted. The fabric selected were cotton, linen and rayon. The researcher used vat dye which are called so due to the nature in which they are applied such as in a bucket or a vat itself. The colour of the vat dye selected was indigo. The results were about to find the most suitable fabric for dyeing. The process revealed that the best fabric susceptible to the absorption of the vat dye was rayon. The cotton and linen were also a good example but

second best to rayon. In all three kinds of fabrics, the amount of dye was held similar. There was no change in the quantity of the dye however the shades of the dyes were near to each other but not the exact same. The concentration of the colour in the results was slightly different in each type of fabric. Rayon still had the best shade in the dye but cotton and linen were subjected to the same shade in dyeing. The next finding was about the techniques that were used in the tying and dyeing process of the fabric samples. Binding, stitching and folding technique were the most recommended techniques to be used in tie and dye of cotton. For the pattern making on cotton, binding and stitching were more suitable for effective results. The folding technique however, projected best of its results on the linen fabric in tie and dye. The rayon fabric displayed best results in binding technique and stitching technique. If the fabric has to be dyed in parts, the rayon shows quiet suitable results but not with the overall fabric dyed results (Theeramongkol et al; 2010).

Like many other crafts in Pakistan, the Sindhis cultural crafts are also lacking the quality and their craftsmanship has been low in many regards. The preferences on the values of these handicrafts have been changed and the traditional regards have become out of sight. Pakistan cultural and heritage perspectives need to be developed and promoted so that the inhabitants have something in store of history for the reference to the future generation. The common and traditional heritage has suffered on a lot of points where some major concerns are unavailability of direction, the influence of cultural diversity and inability to shape the present choices to modernism and the rest is set back by the inflation in the country. The point which the local artisans are missing is that the traditional forms, patterns and designs need to be preserved on all cost. The viewers and crafters are looking upon the craft with not the accurate amount of worth it should be given. The endless reasons can be of poverty, inflation, unawareness and lack of education etc. these traditional designs are our assets and inheritance which one must perceive as a gift by our ancestors and a reward of inhabiting a local land. In the race of modernism and evolution with the continuous desire of creating money rather than keeping the legacy on has resulted in the loss of traditional designs. Though there is a need of the modern elements to be added in the designs but the traditional ones must not be lost. The areas which can be improved are the methods and techniques for the craft rather than motifs and designs. Pakistan is now facing the threat for its endangered crafts which we might fail to preserve. The rightful status is not provided to the artisans due to which they are unable to recognize their worth and are trying to earn the labour cost which does not even meet the amount of hard work that they contribute in the craft making (Khan2011).

Giving the right number of opportunities to the women in the area of specialized crafts in Pakistan can lead to the successful women empowerment strategies and can create a healthy option for a suitable liveability. It is very important now a days for us as a nation to recognize our crafts and give enough importance to it as the country needs to be developed in order to survive. As (Wiklander, 2010) expresses that the empowered women are enough capable to contribute their part in the country's social, cultural economical and the political system equally to the men if given right choices. The part that matters is the subject or the context in which they can excel and express their capabilities on the basis of equality in a prevailing society. The milieu if chosen correctly can lead to the making of right and personal decisions for the women.

1.1 Scope of the Study

As the world is growing rapidly, the cultural diversity is the major aspect of evolution. Different cultures do need to share their values and traditions but on the other hand must stick to the core values of their own ethnicity. In Pakistan, there is a dire need of reviving the cultural art as it is being dimmed in the presence of other hundreds of socio political and economical issues. As the country is not progressing on the pace it should, there is a perceived threat of the craft's extinction. The major reason is the hindrance of the craft learning from the ancestors to the youth. The children are not willing to learn their ancestral craft as it is not providing them with enough finance to survive. In these times, the craft must be kept alive through researches and providing awareness.

Another threat that is possessed by the craft of the Chunri is the imitation of the chunri motif or design through printing techniques. The process of chunri making is carried out just like screen printing or block printing. Though women do find it very convenient and easy to wear the imitated fabric as the fabric used in these dresses are lightweight and breathable. The youth and the upcoming generation are more subjected towards wearing the screen-printed designs of chunri rather than the elderly women who have seen the craft flourishing in front of their eyes. The artisan expressed that as the world is digitalizing rapidly, there will be no longer handmade chunri available after two or three decades. The design of the chunri will still prevail but the technique would be different as more practicality is introduced in the industry. The major goal behind its creation is the provision of chunri designed fabrics in less cost and time. Although the leading brands who opt for this technique are highly succeeding in this perspective but the originality has been lost. The labour and the time which is invested in the true chunri craft is the actual essence of Chunri. Although much practical and convenient, the imitated chunri designs can never reach the level of original chunri products that were created by the artisans. The study indicates that the proper platform of marketing is crucial for the local artist in order to prevail this craft in Pakistan. The artisan will only continue to work if he or she is provided with full support and relieves. Making the direct contact of artisan with the consumer can provide a major setback in the industry. Moreover, Pakistan hosts a number of tourists every year. These tourists are very eager to buy the local handicrafts as souvenir to their homelands. In order to its cultural preservation, the industry needs to take measures for each and every process that is involved in Chunri making. For example, the artists must be provided with the local dyes and the fabric should be lowered in cost to make sure that these local artisans get their required budget fulfilled from the craft.

2. RESEARCH METHODOLOGY

It is a qualitative exploratory study to gather insight for the practice of craft.

2.1 Sampling And Sampling Size

Two craftswomen from Abbas Nagar were selected as the sample for the research. Small sample size allowed the researcher to deeply process the data along with the follow up and to have in depth conversation and analyse the unfolded aspects of traditional handicrafts of textiles in Pakistan.

2.2 Sampling Technique

The sampling technique that was used in the research was convenience sampling. The craftswomen for the interviews were selected on references according to the convenience.

2.3 Target Area

Since the area of Baluchistan is primarily famous for traditional textile handicrafts, the target area of the research was the city and suburbs of Baluchistan.

The current study uses a qualitative type research method that is interview based which involves the collection of primary data by asking the craftswomen about their experiences and opinions on Chunri and its challenges. The general direction for the questions was planned before but the major questions were derived in between the conversation according to the step-by-step answers. This was because the technique of the interview was unstructured questions in the interview.

2.4 Data Collection

The data collected from the sample was through unstructured interview as it had open ended questions that were helpful for the exploratory purpose for the researcher. The open-ended questions allowed the researcher to gather explanatory data with the crafters point of view.

2.5 Tools of Data Collection

Along with the personal in-depth interviews, previous articles were studied in detail for the reviewing of available data on Chunri in Pakistan.

3. RESULTS AND DISCUSSION

There was a detail result derivation from the interviews conducted and the reviews that were taken of the previously published data. The information gathered was processed in three major categories. First it was the discussion of the technique, starting from the material to the final packaging. After the technique, the discussion moved towards the scope of the craft and later the evolution and threats to the traditional techniques was discussed. It was analysed from the answers of the craftswomen that chunri is a long and time taking process that starts from the acquiring of grey cloth. The grey cloth is basically the base fabric that is untreated and is used for making chunri through tying and dyeing. The craftswomen stated that the cloth is mostly sourced by the client as they deal in business-to-business marketing. Most of the times, chiffon and cotton are used. However, linen, organza and tissue are now also in use due to the client demand. Although much expensive, silk is also a common candidate for making chunri design. Chiffon is acquired from Gujranwala and cotton and linen are the products sourced from Faisalabad while silk is mostly purchased from Karachi. The interviewee also claimed that the material is only chosen by the trend that is in demand by the consumer. The current example is of organza that is in popularity now a days.



Fig 2: Local artisan checking the grey cloth

Once the fabric is being sourced, it is generously washed in running water. After which, starch is applied on the fabric as a base pre-treatment. Starching makes the fabric stiffer and easier to handle. It gives fabric the ability to withstand the process of making chunri. She also stated that an experienced craftswomen is the one who knows that the crucial time is the pre dyeing process that involves tying and surface pre-treatments. The better pre treatments will result in better dyed results. Once the pre treatment is finished, the fabric is folded in layers. Sometimes four or sometimes even more. It mostly depends upon the pattern that has to be followed. After folding, the pattern is designed on the fabric through hand tracing method with the use of tailor's chalk. According to the pattern, the next step is to tie the knots on the fabric.



Fig 3: *The artisan tying the fabric*

For this purpose, a special tool called Nalli in native language is used. It is a small part of a bicycle's tyre tube which is used to insert air in the tube. When the tyre is worn out, the crafters extract this nozzle from the tube and use it for binding thread in the process of chunri. The thread is inserted from the top of the nozzle and is tied from the lower end.



Fig 4: *Nalli tool of chunri*

After the cloth is completely tied, it is subjected to dyeing. The number of days taken for tying the fabric depends upon the design intricacy. The artisan stated that the major and most difficult part of making chunri is the tying process as one loose or defected knot can ruin the whole design. The non desired design when achieved only has the option of redyeing the whole fabric with the darker shade. There are

different designs and patterns used for the chunri making but mostly the contemporary designs are demanded by the client. The most intricate designs are used in making of bridal chunri designs which might take three to four days in mere tying of the cloth.



Fig 5: *The tied fabric of tie and dye*

Mostly the colours are according to the choice of the client but the traditional colours that were the real identity of chunri are red, maroon, green, pink, beige and skin. In the process of dyeing, the light colours are dyed before and the darker shades are dyed afterwards. The folds of the material within the small motif are lifted and tied together. The material with the first set of ties is dyed yellow. There is also a process, mostly followed in Rajasthan of dyeing parts of the material by hand - lipai technique. The material is again tied and dyed into red or green. If the border has to be darker all the lighter parts are tied and covered with plastics foil and the edges are dyed with the required colours. Repeated tying and dyeing produce elaborate designs.

After the fabric has been dyed in the hot water bath, then it is completely dried in the shadow as the sunlight causes the colour to fade away. After drying, the knots are opened and the deigned pattern is being revealed. In an average, the hard laboured art of making chunri takes about two to three days of completion. The complete products are then displayed in markets and are sold to the customers.



Fig 6: *The revealed dyed chunri pattern*

3.1 Diversity in Chunri

Moving to the next part, the artisans explained that the diversity in art demanded the evolution of the craft which has led to the use of different techniques in blend with chunri. Two most common techniques are gota and Mukesh. Both of them also have a wide acceptability and practice in Bahawalpur and Multan. The use of these techniques allows the chunri design to become a highly festive wear dress. However, the pattern of chunri needs to be made keeping the end product in mind as the initial pattern that is being traced on the fabric is quite different for the chunri and Mukesh application.

(Mehta, 1933) explained that in today's era, the sense of utilization is prevailing in craftsmen as they are using the techniques of adopting one method of motif creation into another technique. The basic element that is important is the learning and understanding that only texture and form should be resonant with the motif and if it is in rhythm with the motif, it can easily be imported on other material surfaces. This idea is also applicable for the embellishment techniques and materials. There are number of examples how one can observe the correct adaptation and usage on such a vast scale in a variety of textiles.

It is a breakthrough that a number of fashion designers are also using in their crafts. This is the exact same methodology that is being used in the evolution of chunri how the artisans are using it in combination of Gota and Mukesh. From basic artisans to the designers, the adaptation is being utilised by all of them as it takes chunri from a minimum level to couture products.



Fig 7: *The application of Gota work on chunri*

3.2 Types of Chunri

One of the interesting facts about chunri is that it is purely handmade which makes each piece distinctive with other. This results in a true art piece which reflects individuality and uniqueness. In case of chunri, the perfection of craftsmanship is determined by the dots and its shapes and how well they appear on the fabric after dyeing. The types of chunri are majorly based on their shapes and sizes. One of the type is Boond or Bindi, this is the form that is a tiny spot with lighter shade on the centre.

Chur is the same dot as bindi but has a darker centre as opposite to boond. Kori is used for a tear shaped motif that is coloured. Chundadi and ghatadi are also the types. These types are mostly derived from Indian regions specially Rajasthan and Gujarat. The local Indian artists have named the designs from everyday elements. For example, the design created by the combination of different dots such as laddu jalebi, dungar shahi, Bandhej and trikunthi. Some other types are chaar bundi and saat bundi. Dabbi is the most common type that makes a square upon dyeing and un tying. The artisans create complex and structured patterns using different techniques of tying. Each tying technique results in unique pattern. The artists most of the time are using unplanned tying techniques.

Heading towards the last point of discussion, the artisans explained that the cost for the art that is received by the artist is totally unjustifiable for the craft. There is a high inflation in recent times which has caused the prices of the basic materials involved in chunri making to rise sky high. The chemicals that were previously available for 110 rupees per masha is now available for 240/- per masha. The reason of this price inflation is the complexity on the borders of the country as the dyes were always imported from India. Since the borders and trades between Pakistan and India are closed, the chemical dyes are from

India to Dubai and Dubai to Pakistan. This causes the price to be increased. Along with chemicals, the raw material has also been subjected to inflation. This all causes the artist to suffer which hinders the creativity and the desire to keep the craft alive. Another problem is the role of the middle man in the process. If the clients or the brands contact the artists directly, they can reduce the cost of the middle man.



Fig 8: *Different colours of traditional chunri*

Furthermore, the artisans discussed about how the lack of education has affected the craft in the community. The artists are unable to discover the worth of their talent due to the unawareness of their art. This gap can be fulfilled through the proper education facilities that must be provided to the artisans. There is a very little rate of education in Abbas Nagar. Both of our interviewees had seen this craft running in their families since birth and have learned and practiced it from a very long time. These shortcomings need to be fulfilled and the artists must realize their worth in order to keep the tradition alive. Their creation after so much practice and generational knowledge is worth admiring but the only fact is that they are not getting paid enough according to their crafts value. The artisan explained that the need of the hour is with the backing of suitable publicity campaign and education amongst these poor artisans and awareness about the programmers started by government, they would be helped to prosper by minimizing the role of middle men. If the marketing conditions were made better by setting up co-operatives, get major share of profits. This will help the workers to also encourage the young children to take up this profession as they are not interested in adopting the generational art anymore. Workers should be made aware of the importance of their art. The community collectively need to remember that it is our inherited art and we are responsible as our nation to let the general public around the world know about our traditional crafts.

3.3 The Colours of Chunri

The colours that are being used from all the primaeval times in chunri are not the ordinary non researched colours but each of them has a specific denotation that is the part of the culture since very beginning. Some of the colours that are most frequently used in chunri are described as,

Red: - red is the colour of happiness, fortune and good luck. Most of the times, the artisans use red colour for the making of chunri in bridal wear collection.

Yellow: - yellow is the colour of sunflower that is typically associated with the occurrence and existence of spring in a culture. It is the blooming colour that connects life and joys.

Saffron: - Saffron is the colour that is signalling towards fire and flames. It also has an effect of refraining from the materialistic life which is mostly the philosophy from the Hindu culture.

Black: - Black colour is always used in contrast with maroon as in rural Pakistani areas, black is associated with superstitions so they avoid using black as single colour.



Fig 9: Dyed chunri in similar shades

3.4 Government Support Projects for Handicrafts

According to the artisans who were consulted for the research, there was a lot of emphasis on the support of these local artisans for their handicrafts by the government institutions so they can flourish on different levels. It is highly necessary for all the officials to create such platforms on which the opportunities must lie for their expressions. Since there is a direct linkage of rural women with the handicrafts, their betterment and promotion will lead to the economic development and women empowerment in the less privileged areas of Pakistan. Since Pakistan is a textile-based country and has a maximum number of production for textiles if the industry is in run, the country can gain a lot of benefit by export of these handicrafts. In our tribal areas, these hand made products are mostly the only source of livelihood for the whole families. Their children learn the craft all through their childhood. The growing instability of all types in the country has resulted in difficulties of earning capital. Some of the key points which are responsible for these cottage industries to not grow and flourish are the low cost of product given to the artisan, lack of proper marketing channels, less platforms for exhibitions and the lower communication ways. These all things have let the artisans to consider second options due to which the crafts are on a high risk of extinction. The government must think of suitable ways to overcome these problems in order to gain maximum profit on national level through these handicrafts. The artisans of these crafts are a real asset to our community as they have the knowledge and experience of a skill in the times of digitalization. There can never be a substitute for a handmade product on which the product maker spends time and effort almost on the level of blood and sweat. These cultural heritages must be stored as they are the

traditions on which a country is built upon. The richest heritages of the countries are a source of welcoming tourists and other communities for developing interests in the history. Pakistan needs to consider these values as traditions and these crafts as an asset in order to maintain the interest of the tourists in the country. Through tourism and its promotion, the economical values can be led to betterment.

The artist also added that they can make great sales in bigger cities like Lahore, Karachi and Islamabad but they need high finance for a private organization exhibition. Therefore, they are always looking for such cultural shows in which they can project their crafts and can get ideas about the current trends and the demands of the consumers. The second most important benefit that the artisans get through these government supported events is that the role of the middlemen or the distributor is over due to which the profit is solely given to the artisan and the consumer can also buy products on a cheaper rate.

3.5 High End Brands Using Chunri

In the field of printed or imitated chunri, different brands are using the design and motifs of chunri. It is an effort to promote the craft on the bigger level although it is not the actual process. While the bridal dresses in Pakistan do use original and authentic chunri process for embellishment.

The fusion of couture work with traditional crafts is getting in trend as the awareness rises about the local crafts. The uniqueness and beauty that is added by these incorporations in the bridal dresses is phenomenal. Moreover, the designers are the people who represent the country on a larger scale. People are connected with them from all around the globe. If such personalities start adding a traditional element in their collections, there might be a chance of more recognition of our national handicrafts.



Fig 10: *bridal dress uses chunri dupatta.*

Few high-end luxury brand also launch a separate collection under the theme of Chunri which provides the consumers with a fusion of contemporary and modern elements of chunri in the pret collection.

3.6 Limitations

- The study was limited to only two artisans.
- The study was limited to interview-based research only.
- The sample artisans were limited to only one suburb of Bahawalpur i.e., Abbas Nagar.
- The study was limited to the technical and financial perspectives only.
- The limitation of only handmade chunri was applied.

3.7 Future Recommendations

- The researchers can work in person with the artisans by face-to-face interaction.
- In future, study can include the interviews of well-known textile and fashion designing personas about the craft and its prevalence.
- The study can also include the dyes, its chemical effects and the formulation along with the results.
- Another future recommendation is to incorporate the perspective of sustainability in the craft and how the chemicals and the use of excessive water is posing a threat to the land and the artisan's health.

4. CONCLUSION

The research concludes that Pakistan has highly traditional craft background that possess the basis for its identity worldwide. The preservation of these craft is crucial for the country to hold its cultural position. Chunri can be made a major export component and can lead us to earn enough capital by provision of proper management and necessary steps. It is a hard learned technique and our local artisans are working tirelessly for its creation in order to keep the craft alive but if the required measures are not taken, this will lead to the fading away for our major cultural element. We must provide them with full support and suitable platforms with solutions to their problems. It is a must to include modernism in the craft but the basic traditional design and technique must not be forgotten.

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