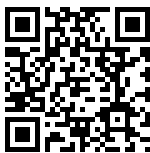


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Preserving and Promoting the Sindhi Ralli Quilts: A Case Study of Pakistan's Artistry

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ABSTRACT Sindh, the southern province of Pakistan, covers the lower Indus Valley that has a rich heritage of cultural crafts and traditions, proved by the excavations of Amri, Mehrgarh, Kot Diji, Mohenjo Daro, Chanhun-jo-daro, Kahu-jo-Daro, Brahmanabad, and Bhambore. This reflects centuries of occupation, migration, trade, and political influence among others. Artisans belonging to this area have been practicing these crafts generationally, due to which these crafts became a reason for the living Sindhi cultural heritage. Among these many crafts, *Ralli Work*, which is unique because of its technique, patterns, and colors and is famous for its intricate artistry and work. Sindhi Ralli has its recognition when it is compared with other regions of the world because of its color combinations and geometrical design. Therefore, this research aims to highlight the fact that this age-old tradition should not only be preserved as part of our heritage but must be promoted wisely that can change the economic condition of the rural population. Although after 2003, many exhibitions and quilt festivals were organized by Western scholars in their own countries and within Pakistan but soon the promotions ended. For this purpose, Sindh has been selected and visited to explore the various Rallis and their making process in Pakistan. Besides this Sindh Museum, craft companies have been visited to check the current status of Ralli's promotion in Pakistan. This study suggested that the government plays an active role in the proper patronization of this craft at the national and international levels and allocate funds and grants for the upcoming scholars and textile crafts researchers for the future excellence and to promote Ralli industry.

INDEX TERMS cultural crafts, geometrical designs, heritage, Ralli, Sindhi quilt

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I. INTRODUCTION

Pakistan is among the few countries, which has a culture that began some 7000 years ago. A part of this rich culture it has diversified range of crafts that are its biggest hallmarks for many generations. The journey of these crafts began with the foundation of settlements that are mostly spread around the river Indus, which cover the Himalayas, moving downwards first to the plains of Punjab and then passing through Sindh, before finally flowing into the Arabian Sea. Moreover, Sindh has been a cradle of arts and crafts due to the coming of both traders and invaders since ancient times showing glimpses of Western culture that had further enriched this culture. These are some of the various crafts produced in different regions of Sindh, such as Block Printing, Tie, and Die, Pottery, Ajrak, Sindhi Topi, Glass Bangles, Hala Pottery (Blue Pottery), Handwoven Utensils, Ceramics, Articles Made of Date Leaves, Farassi Rugs, Jandi, Khes, Musical Instruments, Leatherwork, Carpets, Crucia Work, Embroideries, Kashi, Ralli, Furniture, Thari carpets, and woodcarving.

This paper aims to discuss Ralli, an old-age traditional and distinctive handmade craft of Sindh, due to its unique geometrical patterns and unique color combinations. The most common colors in Rallis are white, black, red, yellow, orange, green, dark blue, and purple, as shown in Figure 1. Geometric patterns can be seen in every art and craft of Sindh because Sindhi culture has a strong impact on Islamic culture due to immigrants, saints, religious missionaries, and scholars who came from Baghdad, Arabia, Iran, and Central Asia [1]. The craft of Ralli is produced in some of the most remote areas of Sindh, moreover, it is produced by rural and poor people. The nature of the craft is purely manual and hence, demands high skill and handwork unfortunately, it could not entail fame as its worth is underestimated due to the nonexistence of documentation.



FIGURE 1. Ralli quilts seller, Sukkur-Pakistan, Nadeem Khawar / Contributor, GETTY IMAGES

Ralli is taken from the local word *Ralana*, which means to mix or link that provides a convenient form of reusing cloth by joining them together. Ralli comes up with different pronunciations like “*Ralli*”, “*Ralee*” and “*Rehli*” depending upon the various languages of various regions. The two most commonly made Ralli are Applique as *tukwari* and Patchwork as *chutkinwari* or *kata Ralli* [2].

The traditional way of making Rallis putting together old and unused textile materials, which can either be *Ajrak* (another traditional cloth of Sindh), or any other cloth material. In other words, it was an art to recycle the pieces of wasted or unused clothes. The conventional method of Ralli is the layering of old fabric material, which is first stitched together, and then colorful patches of fabric are added to hide the defective and worn-out areas of the background fabric. Today several other embellishments are added according to the type of occasion and upon the creativity of the maker and the amount of effort [3].

Special Rallis made for weddings or gifts often have a variety of embellishments, including mirrors, tassels, shells, and embroidery. Ralli is considered a precious textile piece in the dowry collection for women. A bride who has more Ralli items in her wedding present more respect and admiration in Sindhi society [3].

The three basic styles of *Rallis* are, namely patchwork made from pieces of cloth torn into squares and triangles and then stitched together, appliqué made from intricate and cut-out patterns in a variety of shapes, and embroidered quilts where the embroidery stitches form patterns on solid colored fabric. A distinguishing feature of Ralli patterning in patchwork and appliqué quilts is the diagonal placement of similar blocks. Special *Rallis* made for weddings or gifts often have a variety of embellishments, including mirrors, tassels, shells, and embroidery. There is much individual expression and spontaneity in color within the traditional patterns resulting in a seemingly endless variety in Rallis [4].

A. SINDH VISIT

The author visited Interior Sindh, Province of Pakistan to explore the Ralli crafts and their promotion in museums galleries, and craft companies. When one enters Sindh, Ralli can be found everywhere as Ralli is considered their commonly used textile item as shown in Figure 2. Therefore, Hyderabad, the second biggest city in Sindh had been selected for exploration. First of all, the Sindh Museum was visited where an appropriate section was allocated to display various Ralli works, such as Jogi Ralli, kata Rallis, and Mehar group Rallis. Glimpse from Sindh Museum which shows the heritage of Sindh shown in Figure 3.



FIGURE 2. PSO petrol pump Hyderabad showing Ralli as bedspread, 2021, Picture Courtesy: Author



FIGURE 3. A view inside SINDH museum Hyderabad, showing Ralli Culture, Picture Courtesy: Author



FIGURE 4. SITCO, SINDH museum Hyderabad, Picture Courtesy: Author

A company visited by the author inside the Sindh Museum, (SITCO) Sindh Indigenous Traditional Crafts Company, which was initiated by an independent board of directors and professional management, registered in 2010 to serve and promote the indigenous crafts of Sindh. The author had a brief discussion with the director of SITCO, Mr. Shakeel Abro about Ralli's craft. The basic purpose of SITCO is to benefit the artisans of Sindh through various projects and activities, such as the revival of traditional crafts, design development, capacity building training, embroidery centers cultural production, exhibitions, financial assistance for tools and raw material support, linkages development, encouraging craft cooperatives and marketing, etc. Mr. Abro said that our main purpose is to improve the quality of crafts with the help of skilled artisans and promote them at the national level. For this purpose, they arranged several exhibitions at the institute and museums of Sindh.

He further said that SITCO is financing artisans of Sindh by providing them with raw materials and tools so they make quality crafts. Because most of the Ralli women makers don't know that, some companies or organizations can help so, most of the artisans get exploited by the middlemen or entrepreneurs in terms of wages.

He said that there are a lot of small villages near Hyderabad where women make a lot of Rallis. Some made Ralli just for home, some made for selling purposes by roaming in the streets, and some were not allowed to go anywhere as their men wouldn't allow them to do such things. He further added that we have a team of middlemen who traced out the artisans from the villages and brought them to the company. A person named Mr. Majeed (SITCO Employee) accompanied the author to his village.

The author also visited the *Goth Zahir Barich* near *Hatri*, Hyderabad, the village of Mr. Majeed (SITCO Employee), to interview the Ralli artisans. Rallis were made and sold in every home in their village. Mr. Majeed's residence was the first stop, and the family greeted the researcher warmly. His household items were surrounded with colorful Rallis, such as bed sheets, dresses, cushions, and others. Most of the family members were still making the Rallis when the author entered the house.

Everyone was ecstatic and wanted to show off the ideas that they were working on at the time in response to questions about the Ralli by the researcher. Some of the designs were so intricate that they got them in their

dowry and some were reserved as gifts for their daughters at their weddings. They said that producing Ralli is a way for us to pass the time, while also earning good money for financial stability. They further stated that “We began making Ralli whenever we were free from home duties”. They said they make good income by selling Ralli for Rs. 5000PKR for one Ralli. It also extends to 10000PKR when the length and design vary. One of the Ralli, they presented was about 40-year-old as shown in the figure below.



FIGURE 5. 40-year-old applique Ralli from Mr. Majeed’s House, Picture Courtesy: Author



FIGURE 6. Guest room of Mr. Majeed house Picture Courtesy: Author

It was amazing to see that their every household item was covered with Ralli and they said they were making Rallis for centuries. There were about 10-12 women in the house, aged from 10-70 years, and all were very skilled in making Rallis.



FIGURE 7. Ralli showing by family of Mr. Majeed, Picture Courtesy: Author

The current study recorded the Chutkinwari/Kata/Applique Ralli-making process from Mr. Majeed's family.

1. First of all, a plane fabric of any color is cut by using a stenciling method and shaped out the design as shown in Figure 8.
2. Once the design is ready, lay it down on another contrasting fabric as shown in Figure 6 (white on red). After that select some colored fabric swatches which will be placed underneath the design shown in Figure 9.
3. When the placement of colored fabrics is done underneath the fabric sample, it is then sewn with hand stitches as shown in the figure. The same process is repeated with other fabric samples in various designs and color schemes. Then they all stitch together to make any product like a bedspread, blanket, shawl, etc. shown in Figure 10.



FIGURE 8. Process of Ralli making Step 1, Picture Courtesy: Author



FIGURE 9. Process of Ralli making Step 2, Picture Courtesy: Author



FIGURE 10. Process of Ralli making Step 2, Picture Courtesy: Author

The working on the Ralli quilts becomes celebratory, when it is desired to be given in marriage. Hence, the stitching and sewing are escorted with stories and singing, according to some, legends and folk songs were conceived during the making of this craft [4]. The women Ralli makers have a vast range of patterns memorized in their minds through observation, which are mainly used on the quilts. Sometimes they express them traditionally as “old patterns” or “new patterns”. Another interesting aspect is that the designs found on ancient pottery, which was made by the women have continued as Ralli patterns too.

Ralli technique can be seen in Maharaja Ranjit Singh’s Textile collection at Fakir Khana Museum, Lahore. According to the director of Fakir Khana Museum, Mr. Faqir Saifuddin, about Maharaja Ranjit Singh’s (1780- 1839) Textiles collection, mentioned that Maharaja’s personal blanket was intricately made with small fabric probably resembles Ralli technique of joining fabrics shown in Figure 11 [5].



FIGURE 11. Fakir Khana museum Lahore, Maharaja Ranjit Singh blanket, Picture Courtesy: Author

As we know through reliable sources and few ancient records, Ralli quilting is an old norm in the region. Therefore, there is a possibility that women have transferred the conventional cultural patterns from mother to daughter for several thousand years and these are still in use in the form of Ralli patterns on quilts.

B. REGION-WISE RALLI'S

Different regions of Sindh have different types of Rallis according to their design, pattern, and technique but almost all have the same flavor. A crowd of the central plains in the area of Hyderabad, Hala, Nawabshah, and Matiari gives priority to the use of check design of squares or sections having intricate floral designs in appliqué technique with a framed border that resembles the chain stencil as shown in Figure 12 [6].



Rilli from Sanghar Vicholo
Feroze Nana Collection, Sindh Museum Hyderabad

FIGURE 12. Ralli from Sanghar Vicholo, Picture Source: Askari, N. and Crill, R. (1997). *Colours of the Indus*. London: Merrell Holberton in association with the Victoria and Albert museum, pp.46-50

It is also analyzed that, most of Sindhi's art and crafts are inspired by geometrical shapes. For instance, it was said that Ralli motifs and designs were taken from *chaukandi* tombs, as most of the crafts of Sindh are based on geometrical motifs even if it's a tomb, or a Ralli fabric, or a piece of jewelry. Curators and Sindh residents agree that every Sindhi art and craft, whether it's a historical structure or a piece of Jewelry, is geometrically based. See Figures 13 and 14.



FIGURE 13. Chaukandi tombs motifs captured by author, Picture Courtesy: Author



FIGURE 14. Kata Ralli and Chaukandi tombs, Picture Source: <https://www.atlasobscura.com/places/chaukhandi-tombs>

The Rallis that is practiced in the Nara Valley, particularly in the areas ranging from Samaro, Umarkot, and Sanghar are famous for the assortment of complex designs in appliqué work and the use of vivacious color combinations in patchwork. From the west, the Balochi group and the Mahars from Northern Sindh that is near Ghotki, Sukkur, and Mirpur Mathelo are well-known for using elegant and stylish patterns and arrangements for appliqué and patches work shown in Figure 15 [6].



Rilli from Mahar Group, Mirpur Mathelo, Sukkur
Mid 20th Century (Private Collection)

FIGURE 15. Ralli from Mahar Group, Picture Source: Askari, N. and Crill, R. (1997). *Colours of the Indus*. London: Merrell Holberton in association with the Victoria and Albert museum, pp.46-50

The tradition of Ralli craft extends to the north side, along the Cholistan Desert towards southern Punjab covering Bahawalpur. In several areas of Badin (area of Tharparker desert) the Ralli work was exclusively done in patches of colored squares and bands by using *kanbiri* anchor stitch, the concentric polyhedron shapes are employed at the back, which creates a persuasive illusion of shape and line shown in Figure 16. It is a tradition to present *kanbiri* Ralli to spiritual guides from their follower. For making bags and purses the same techniques and ways of adornment are in practice. Jogi Ralli is another version of *kanibri* Ralli that is usually used for wrapping and spreading by snake charmers [6].



Left: Rilli Swaddling Band (Mirpurkhas)

Right: Rilli Bag having *kanibri* Stitch (Thatta)

FIGURE 16. Ralli swaddle and Ralli bag, Picture Source: Askari, N. and Crill, R. (1997). *Colours of the Indus*. London: Merrell Holberton in association with the Victoria and Albert museum, pp.46-50

Tukwari Ralli is made with white or colored cut pieces of fabric and sewn on the base fabric, which is often stylized with ornamental needle on the borders of the fabric like embroidery, mirrors, tassels, beads, cowrie shells, and sequins. In the case of Chutkinwari, cut pieces of fabric are sewn together according to their geometrical shapes and then made into an overall fabric as shown in Figures 17 & 18. Ralli may be used for carrying clothes,

dowry bags, cradles, coverlets, saddle cloth, and rooftop string beds (charpai) [6].



FIGURE 17. Ralli patch work and applique, Picture Source: <http://www.indus-crafts.com/Ralli-art-introduction.html>



FIGURE 18. Embroidered Ralli, Picture Source: <http://www.indus-crafts.com/types-of-Ralli.html>



Cholistani Rilli

FIGURE 19. Cholistani Ralli, Picture Source: <http://www.quiltindex.org/basicdisplay.php?kid=1E-3D-233C>

Some scholars and historians have critiqued on the colorful craft of Ralli, in the book *Art of Sindh* by Dr. Ghulam Ali Allana. They stated “The Sindhi people may extract colors from their surroundings, such as green from fresh fields, purple and blue from hills, yellow from ripened corn, and crimson of sunset [7]. In another book, *A Visual Guide to Traditional Techniques-World Textile* by John Gillow and Bryan Sentance, Sindhi Ralli was mentioned as a distinguished Ralli for their assortment of colors, patterns, methods, and complex designing when compared with other Ralli of the world [8], [9]. The point of discussion of this Ralli craft was that Pakistani Ralli craft is mostly acknowledged by foreign scholars through their international exhibitions rather than Pakistani Scholars and artists.

II. CURRENT STATUS OF PROMOTION OF RALLI AT NATIONAL AND INTERNATIONAL LEVEL

The first Sindh Ralli exhibition and competition were organized by the Culture, Tourism, and Antiquities Department of Sindh on 29 April 2017 at Mohatta Palace, Karachi. Various artisans from different regions, such as *Badin, Umerkot, Sanghar, Nawabshah, Khairpur, and Mithi* participated in this exhibition and showcased their work through stalls with varying price

ranges according to skills, hard work, and the material used as shown in Figure 21.



FIGURE 20. Ralli Stalls at Karachi exhibition, Picture source: <https://www.dawn.com/news/1330236>

The cheapest Ralli was available for a price of Rs. 5000 and the most expensive was available for Rs. 3Million. Upon asking a question from one of the Ralli Makers, who was selling his Ralli for Rs 2Million, he said, “he used pure silk yarn to create Ralli fabric and it took his wife 9 years to complete the whole process. The exhibition continued for 3 three days till 1st May” [3].

According to the available data, the reason of this exhibition was to give honor to the distinctive craftswomen of Ralli makings by connecting it with the “Labor Day” activities [10]. One must ponder why the cultural, most distinctive, and unique craft of Ralli also got international recognition on various platforms was connected to the Labor Day in Pakistan. The results indicated that it is how local people are appreciating the national and cultural heritage of arts and crafts of Sindh by promoting it nationally and internationally on various distinct platforms.

Culture, Tourism & Antiquities Department
Government of Sindh

**1ST SINDH RALLI (QUILT)
EXHIBITION &
COMPETITION**

29th April to 1st May, 2017
@ Mohatta Palace, Clifton, Karachi

Sindh, a land of incredibly rich tangible and intangible culture, is full of its centuries' old colorful traditions that give it a unique identity. Ralli is one of its vibrant expressions presenting the splendor of its cultural heritage. Ralli is produced not only with the arduous work but is created through the labor of love and as the symbol of our cultural identity.

On the occasion of this International Labor Day, the Culture, Tourism and Antiquities Department is organizing First Sindh Ralli (Quilt) Exhibition and Competition to honor and reward the discreet craftsmen in Sindh who are involved in the art of Ralli making.

Let us come together to join this colourful exhibition and competition from 29th April to 1st May at Mohatta Palace.

**Prize for
BEAUTIFUL RALLIS**
1st: 300,000
2nd: 200,000
3rd: 100,000

Note: Competition would be limited to the craftsmen only. Entrepreneurs will be allowed to participate at the exhibition.

For details please contact:
Ms. Syeda Fareeda Shah
0300-2753750
Mr. Habibullah Memon
0300-2843638

MAY 2017

FIGURE 21. Sindh Ralli competition advertisement, 2017

Art and craft have always been the neglected industry when government does not give them proper patronage, such as decline of Mughal miniature painting in Aurangzeb Period, who was the son of emperor Shahjahan, reigned from 1658-1707. He was known as the man of amazing aptitude towards administration and discipline. Moreover, he was a diligent and hardworking ruler who honestly dedicated himself for the state and its affairs, and was a practicing religious emperor. Despite all these extraordinary individual characteristics, Aurangzeb faced a failure as a ruler. Just for the reason that he repealed against the policies of Emperor Akbar and bunged the patronization of art and artisans of the court. Consequently, the artisans moved to other courts for their skill, and to continue their artistic activities for satisfaction and to fulfill their financial

needs. Shifting of the craftsmen was one of the reasons that concealed the strength of the emperor [11].

Patricia Ormsby Stoddard [4], author of Book *Ralli Quilts: Traditional Textiles from Pakistan and India* (2003) organized many Ralli exhibitions showing the Ralli craft of Sindh. The first one was organized in Islamabad, Pakistan in 1998, which was followed by the International Quilt Festival in Houston in 2003 and many other, such as the University of Nebraska at Lincoln, the European Patchwork Meeting France in 2011. The purpose of her exhibition was to wander the world by introducing the new Ralli work from Pakistan.

She further, while appreciating the skills of Sindhi women stated,

I am totally in awe of the women that make these quilts. It teaches me that if women of the West, have certain skill sets, we learn certain things. They have pattern memory and I have never seen a written description. Somebody had one on a camel that went by. They grew up in a village and this was the pattern. Most of the intricate patchwork patterns have no mistakes. There's an integrity to them. They have no cutting boards, no tables, no quilt frames, no rotary cutters. It's a needle and thread and fabric that they make these out of. It's just amazing, [4].

Two of her exhibitions are briefly discussed in this research, which were organized in 2014, the first one was held in Pacific Asia Museum named *Ralli Quilts: Contemporary Textiles from Pakistan* continued from November 2013-March 2014. In this exhibition, exquisite Ralli crafts from Pakistan and West India were displayed in the exhibition. One of Ralli's artisans Naina from Pakistan, visited Pacific Asia Museum in July 2013 and demonstrated the making of Ralli's work. She belonged to a small village and has worked as a Ralli artist for several decades in Lila Handicrafts (A Pakistani Cooperative of Women) situated in Thar Desert Pakistan, Tehsil Diplo. Some of the Ralli quilts made by Naina were on sale in this museum [12].

Another exhibition by Dr. Patricia *Fabric of Belonging: Exotic Quilts from Pakistan & India* held in BYU (Brigham Young University) Museum of art, continued from June 27 – November 29, 2014. The purpose of this exhibition was same as the previous exhibition that was to introduce the new form of Ralli to the world. This also shows that “How historical

traditions contribute to the deep sense of belonging that Ralli quilts provide for people living in the areas of Sindh, Pakistan, and West India. For their owners, Ralli quilts are a personal form of identification that connects them with their region and their heritage.” [13], [14]

More than 50 Ralli pieces were displayed in these exhibitions. Some of them were from the BYU Museum of art, which not only showed the Ralli craft but also the culture of Sindh, Pakistan through art installation as shown in Figures 22, 23, 24, and 25.



FIGURE 22. "Fabric of Belonging" is on exhibit at the BYU Museum of Art, Picture Source: <https://www.deseretnews.com/article/865609282/BYU-exhibit-Fabric-of-Belonging.html>



FIGURE 23. Ralli quilts as camel blankets., Picture Source: <https://www.deseretnews.com/article/865609282/BYU-exhibit-Fabric-of-Belonging.html>



FIGURE 24. Examples of colorful quilts on display in the BYU exhibition "Fabrics of Belonging." Picture Source: <https://www.deseretnews.com/article/865609282/BYU-exhibit-Fabric-of-Belonging.html>



FIGURE 25. Ralli quilts and household items, Picture Source: <https://www.deseretnews.com/article/865609282/BYU-exhibit-Fabric-of-Belonging.html>

In Pakistan, one of the Ralli exhibition was organized by ‘Bichhuana’, a nonprofit collaborative organization, which came into existence after the destructive floods in 2010. This organization helped several families by encouraging their Ralli craft and supported 35 Ralli families in a small village *Khamiso Kholoro* near *Dadu* in the rural Sindh. These Rallis were displayed in an exhibition that was organized in Islamabad and the money of sold-out Rallis were given to these families, which not only helped them financially but also promoted their exceptional craft and talent [15].

The other nonprofit company of Pakistan Aik Hunar Aik Nagar (AHAN) since 2007, is registered under Section 42 of the Companies Ordinance 1984, and is a subsidiary of Pakistan Industrial Development Corporation (PIDC). One of the exhibitions organized by AHAN was “Handmade Pakistan Exhibition” held in London, with the product range of Pakistani craft that includes Ralli, Ajrak, Lacquer Art, leather and Silver Jewelry. Mr. Maroof Afzal, CEO AHAN said that, “it is the first time that AHAN is displaying rural craft of Pakistan in UK which can open further avenues for export of such products overseas benefitting poor rural artisans and craft person of the country”. In that exhibition all the craft, such as Sindhi Ajrak

and Ralli, Balochi truck-art cushions, beaded jewelry from KPK, and lacquer work from Sillanwali were much appreciated [16], [17].

The next exhibition by AHAN with the same name “Handmade in Pakistan” exhibition was held in October on 21-23, 2016 at Heritage Museum, Mall Road, Lahore. Various artisan products from all over the Pakistan displayed their crafts like hand embroidered cushions, Block Print, Jewelry, Organic Food, Clutch purses, Truck art, Elegant Ajrak Silk, Apparels, Naqashi, Camel Bone, Embroidery nationally, Basketry, Onex, Salt Lamps, Metal Crafts, Charsadda Chappal, Balochi Chappal, Khaddar, Ralli, Beautiful wall hangings, Intricate wood carving & lacquer work. This exhibition generated a heavy output for artisans, which was approximately PKR 3.5 million.

III. CONCLUSION

The study concludes that Ralli, a unique craft of Pakistani Sindh culture, is integral to the Sindh identity with historical roots. Despite contributions from scholars and art lovers through books and exhibitions, a concern arises as most involved are foreigners. The lack of a systematic government approach for craft propagation is evident, though some private organizations support artisans. However, many artisans lack recognition, hindering their awareness of the craft's value in international markets. While Pakistani Ralli's visibility is growing nationally, it lacks a clear international profile. Gaps persist in understanding its global significance, despite its uniqueness acknowledged by scholars and visitors. Promoting Pakistani artisans not only presents a positive image globally but also benefits the country's economy. Organizations like AHAN and THAAP work on craft promotion, empowering underprivileged women. Conversely, some online businesses exploit craftsmen with low wages. The study emphasizes that Sindh residents, supported by museums and government organizations, practice and promote Ralli. While some profit from their craft, others face obstacles like exploitation by middlemen or family limitations. Despite Ralli being widespread in Sindh for home textiles, it lacks international recognition due to government neglect, insufficient funding for scholars, and a lack of new craft industries. Consequently, the original essence of Ralli crafts is deteriorating, giving way to unsustainable contemporary methods.

A. RECOMMENDATION

This study suggested that the government should not only intervene but should take complete responsibility to promote these crafts, which are an asset to the nation and could better serve a crucial role for the stabilization of the economy.

Furthermore, the current study also suggested that the government should allocate proper section of funds to crafts sector so that new scholars can exhibit and document traditional craft of Ralli at the international level. It is also suggested that Government should work on the opening of textile museums in which all textiles' craft of Pakistan including Ralli, Susi, Phulkari, would be displayed as currently not a single museum is based on specially textile crafts. This will not only help the artisans but will preserve the Sindhi Ralli in a best possible way.

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