

**ISSN 2523-4684**  
**e-ISSN 2791-1241**

ҚАЗАҚ ҰЛТТЫҚ ХОРЕОГРАФИЯ АКАДЕМИЯСЫ  
KAZAKH NATIONAL ACADEMY OF CHOREOGRAPHY  
КАЗАХСКАЯ НАЦИОНАЛЬНАЯ АКАДЕМИЯ ХОРЕОГРАФИИ

Ғылыми  
журналы

scientific  
journal

научный  
журнал

# ARTS ACADEMY

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**2 (2) 2022**

Маусым 2022

June 2022

Июнь 2022

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2022 жылдың наурыз  
айынан шыға бастады /  
published since March 2022 /  
издается с марта 2022 года

жылына 4 рет шығады/  
published 4 times a year/  
выходит 4 раза в год

Нұр-Сұлтан қаласы  
Nur-Sultan city  
город Нур-Султан

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**ISSN 2523-4684**

**е ISSN 2791-1241**

Қазақстан Республикасының Ақпарат және қоғамдық даму министрлігі Ақпарат комитетінің мерзімді баспасөз басылымын, ақпарат агенттігін және желілік басылымды есепке қою туралы **02.02.2022 жылы берілген**

**№ KZ77VPY00045494 куәлік.**

Шығу жиілігі: жылына 4 рет

Тиражы: 300 дана

Редакция мекен-жайы: Нұр-Сұлтан қ., Ұлы Дала даңғылы, 9, 470 офис

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**Scientific journal of the Kazakh National Academy of Choreography**

**ISSN 2523-4684**

**e ISSN 2791-1241**

Certificate of registration of a periodical, information agency and online publication of the Information Committee of the Ministry of Information and Public Development of the Republic of Kazakhstan **No. KZ77VPY00045494, issued 02.02.2022**

Frequency: 4 issues per year

Printing: 300 copies

Editorial Office: Nur-Sultan city, Uly Dala avenue 9, 470 office

Phone: 8 (7172) 790-832

E-mail: artsballet01@gmail.com

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**Научный журнал Казахской национальной академии хореографии.**

**ISSN 2523-4684**

**e ISSN 2791-1241**

Свидетельство о постановке на учет периодического печатного издания, информационного агентства и сетевого издания Комитета информации Министерство информации и общественного развития Республики Казахстан

**№ KZ77VPY00045494, выданное 02.02.2022 г.**

Периодичность: 4 раза в год

Тираж: 300 экземпляров

Адрес редакции: г. Нур-Султан, пр. Ұлы Дала, 9, 470 офис.

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PHULKARI<sup>131</sup>, SAMMI<sup>132</sup> AND SAADA PIND<sup>133</sup> –  
UNDERSTANDING PUNJABIYAT<sup>134</sup>

**Annotation**

*Punjab, one of the diverse states of India, is known for its composite culture, impeccable hospitality, delish food and incredible history; having been the site of great partition, it is also replete with the stories of loss, suffering and resilience. While Punjab can be seen and comprehended through various vantage points, the current paper proposes and focuses on the proposition that ‘Punjabiyaat’- the essence and way of being a Punjabi, is reflected specifically through its attire-folk embroidery (Fulkaari and Baag), Folk-Dance and Music Art forms (Sammi and Jaago) and the focal point of hospitality (Saada Pind).*

*Phulkari, literally translated as flower shape, is a folk-art embroidery that originated in 15<sup>th</sup> c by rural women in Punjab, and is popularly arranged on Dupattas<sup>135</sup>. “Many Punjabi women used phulkari (literally, “flower-work”) embroidery to decorate their daily garments and handmade gifts in the nineteenth century. Illustrations only partially convey the vibrant visual impact of phulkaris, and even color photographs fail to capture fully the sheen of the silk thread. The embroidery ranges from striking geometric medallions in reds, shocking pinks, and maroons, through almost monochromatic golden tapestry-like, fabric-covering designs, to narrative embroideries depicting people and objects of rural Punjab”.*<sup>136</sup>

*Initially intended to be given away to daughters in marriage and holding a strong emotional value, the use of Fulkaari has widened and transitioned in the recent past. This study asserts that it can now also be seen as a cultural symbol and an artefact, to convey the bright and cheerful attitude of Punjabis and their general happy disposition towards life-Carpe Diem. Similarly, the folk-dance art form of Sammi- a dance performed originally by tribal women of Punjab, represents the true culture and spirit of Punjabiyaat- the friendship, longing, celebration of love and a sense of optimism for life. While Bhangra and Giddha folk dance art forms have gained wide popularity; folk dance art forms like Sammi and Jaago too need representation and space in academic and historical discourse. This paper also intends to trace these two relatively lost dance art forms as signifying essentiality of ‘Punjabiyaat’. Further ‘Saada Pind’- roughly translated as ‘my village’; conveys a sense of oneness, camaraderie, raw emotion and a place in time-space continuum where each stranger is*

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<sup>131</sup> Phulkari- Shape of flower; traditionally a dress embroidered with flowers

<sup>132</sup> Sammi- A Punjabi folk dance art form where women come together in circle, sing and dance; for love

<sup>133</sup> Saada Pind- My Village; synonymous with a sense of belongingness

<sup>134</sup> Punabiyaat- The essence and spirit of being a Punjabi (coming from state of Punjab, India)

<sup>135</sup> Dupattas- A long stole

<sup>136</sup> Maskiell, Michelle Embroidering the Past: *Phulkari* Textiles and Gendered Work as “Tradition” and “Heritage” in Colonial and Contemporary Punjab. Cambridge Online, 26 March 2010

welcomed with 'Ji Aayaan Nu'<sup>137</sup>. This study would establish how 'Punjabiyaat'; and consequentially 'Indian' cultural art forms can be a possibility of re-looking at the lost values of friendship, camaraderie, connection with the outside real world rather than a disparate and robotic connect with the monotonous clicks on our smart devices.

**Key Words:** Punjabiyaat, Phulkari, Indian Culture, Revivalist art forms, Dance and Music.

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## ПХУЛКАРИ, САММИ ЖӘНЕ СААДА ПИНД – ПЕНДЖАБИДЫ ТҮСІНУ

### Аннотация

Үндістанның алуан түрлі итаттарының бірі Пенджаб өзінің түрлі мәдениетімен, мінсіз қонақжайлылығымен, дәмді тағамымен және керемет тарихымен танымал. Жалпы Пенджаб туралы түрлі көзқарастар бары бәрімізге мәлім, бұл мақалада "Пенджаби" – бұл әрбір Пенджабтылықтың - өмір сүру салты, тұрмыс-тіршілігі оның киім үлгісінде (Пхулкари мен Бааг халықтық кестеде), сондай-ақ, музыкалық өнері мен халық биінің түрлерінде (Самми мен Jaago) жән де қонақжайлылықты үйлестіру орталығында (Saada Pind) байқалатыны туралы сөз болады

Пхулкари, сөзбе-сөз аударғанда гүл пішіні дегенді білдіреді, ол- халықтық көркем кесте, оны алғаш рет 15 ғасырда Пенджабтағы ауыл әйелдері кестелеген. Сондай-ақ Дупатта да кеңінен пайдаланылады. XIX ғасырда Пенджабтың көптеген әйелдері күнделікті киетін киімдері мен қолдан жасалған сыйлықтарын безендіру үшін пхулкари кестелерін (сөзбе-сөз "гүл жұмыстары") қолданды. Иллюстрациялар пхулкаридің тек сыртқы пішінін ғана көрсете алады, тіпті түрлі-түсті фотосуреттер де жібек жіптің жылтырлығын толық жеткізе алмайды. Кестеде қызыл, қызғылт және күрең қызыл ашық геометриялық медальондар, монохромды алтын гобелен өрнектері бейнеленген. Сондай-ақ Пенджабтың адамдары мен тұрмыстық заттары бейнеленген мазмұнды кестелер де жиі кездеседі.

Бастапқыда пхулкари қыздарды тұрмысқа беруге арналған болатын, кейін келе оның қолдану аясы кеңейіп, өзгерді. Бұл зерттеуде пхулкариді пенджабтардың өмірге деген жарқын, бақытты көзқарасын – *Carpe Diem*-ді жеткізетін мәдени нышан мен артефакт ретінде қарастыруға болатындығы айтылады. Сол сияқты, бастапқыда Пенджаб тайпасының әйелдері орындаған би, Самми халықтық биінің түрі, - Пенджабидың шынайы мәдениеті мен рухын, яғни достығын, махаббатын және өмірге деген ұмтылысын, құштарлығын білдіреді. Бхангра мен Гиддха халықтық би өнерінің түрлері кеңінен танымал болғанымен, Самми мен Гаго сияқты халықтық би өнерінің түрлері академиялық және тарихи дискурста талдауды қажет етеді. Сонымен қатар, бұл мақалада би өнерінің салыстырмалы түрде жоғалған екі түрі "Пенджаби" мағынасын білдіретіндігін аңғарамыз. "Саада Пинд" – шамамен "менің ауылым" деп аударылады. Ол уақытша-кеңістік континуумында бірлік, серіктестік сезімін, шынайы эмоцияны көрсетеді, онда әр бейтаныс адам "Джи Ааян Ну" деп сәлемдеседі. Бұл зерттеу "пенджаби", демек, "үнді" мәдени өнер формалары достықтың, серіктестіктің, сыртқы шынайы әлеммен қарым-қатынастың жоғалған құндылықтарын қайта қарастыруға мүмкіндік береді.

**Түйінді сөздер:** Пенджабият, Фулкари, Үнді мәдениеті, жанданған өнер түрлері, би және музыка.

<sup>137</sup> Ji Aaya Nu- I welcome you with my heart and soul

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## ПХУЛКАРИ, САММИ И СААДА ПИНД – ПОНИМАНИЕ ПЕНДЖАБИЯТА

### Аннотация

Пенджаб, один из самых разнообразных штатов Индии, известен своей сложной культурой, безупречным гостеприимством, вкусной едой и невероятной историей; являясь местом великого разделения, он также изобилует историями потерь, страданий и стойкости. В то время как Пенджаб можно увидеть и понять с разных точек зрения, в настоящей статье предлагается и фокусируется на утверждении, что "Пенджабията" – сущность и образ жизни пенджабца – отражается именно в его одежде (народной вышивке (Пхулкари и Бааг), формах народного танца и музыкального искусства (Самми и Jaago)) и координационном центре гостеприимства (Saada Pind).

Пхулкари, буквально переводимое как форма цветка, представляет собой народную художественную вышивку, которая была заявлена в 15 веке сельскими женщинами в Пенджабе и широко используется на Дупаттах. В девятнадцатом веке многие пенджабские женщины использовали вышивку пхулкари (буквально "цветочная работа") для украшения своей повседневной одежды и подарков ручной работы. Иллюстрации лишь частично передают яркое визуальное воздействие *phulkaris*, и даже цветные фотографии не могут полностью передать блеск шелковой нити. Вышивка варьируется от ярких геометрических медальонов в красных, шокирующих розовых и бордовых тонах, до почти монохромных золотых гобеленовых узоров, покрывающих ткань, до повествовательных вышивок, изображающих людей и предметы сельского Пенджаба.

Первоначально пхулкари имел особенную эмоциональную ценность и был предназначен для передачи дочерям в замужество, использование его расширилось и изменилось в недавнем прошлом. В настоящем исследовании утверждается, что теперь пхулкари можно также рассматривать как культурный символ и артефакт, передающий яркое и жизнерадостное отношение пенджабцев и их общее счастливое отношение к жизни – *Carpe Diem*. Аналогичным образом форма народного танцевального искусства Самми, танец, первоначально исполняемый женщинами племени Пенджаб, представляет истинную культуру и дух Пенджабията – дружбу, стремление, празднование любви и чувство оптимизма по отношению к жизни. В то время как формы народного танцевального искусства Бхангра и Гиддха приобрели широкую популярность, такие формы народного танцевального искусства, как Самми и Яаго, тоже нуждаются в представлении в академическом и историческом дискурсе. В этой статье также предполагается проследить эти две относительно утраченные формы танцевального искусства как означающие сущность "Пенджабията". Далее "Саада Пинд" примерно переводится как "моя деревня"; передает чувство единства, товарищества, искренних эмоций и места в пространственно-временном континууме, где каждого незнакомца приветствуют 'Джи Ааян Ну'. Это исследование устанавливает, как "пенджабията" и, следовательно, "индийские" культурные формы искусства могут стать возможностью переосмысления утраченных ценностей дружбы, товарищества,

*взаимоотношений с внешним реальным миром, а не разрозненными и роботизированными “коннектами” на наших интеллектуальных устройствах.*

**Ключевые слова:** Пенджабият, Пхулкари, Индийская культура, Возрожденческие формы искусства, Танец и музыка.

**Introduction.** “The moment we use the word PunjABIYAT, it suggests a reference simultaneously to something that is very tangible while still elusive. This dual character opens the term to many imaginations and possibilities. Is PunjABIYAT a concrete socio-political reality, a project, a movement in process, something in the making, a mere idea floated by some ivory-tower intellectuals and literary figures...”<sup>138</sup>

‘PunjABIYAT’ – the term essentially replete with pluralistic meanings, connotes different realities in different contexts. Being a site of contested histories, shared culture, a deep-rooted sense of hospitality and warmth as well as socio-political conflicts and changes; Punjab and its culture has garnered attention from academicians, historians and cultural theorists alike. It has come to be associated with the movement of reviving Punjabi language, as a statement of rising from the political strife during partition and also as the essence of being a Punjabi. It is the last context that this paper is mainly concerned with. What does it mean to be a Punjabi? How do we define the tenets of PunjABIYAT, if any? Is PunjABIYAT an elusive concept or entrenched in the very fabric of Punjabi culture? Can we envisage a recreation of a new model of living and being, that takes us back to good old times where celebration, joy, warmth, and community were a normal way of living? The current research looks at Punjab from the novel lens of ‘PunjABIYAT’ – beyond the earlier discourses on Punjab mainly focused on partition, or political significance and role in freedom struggle.

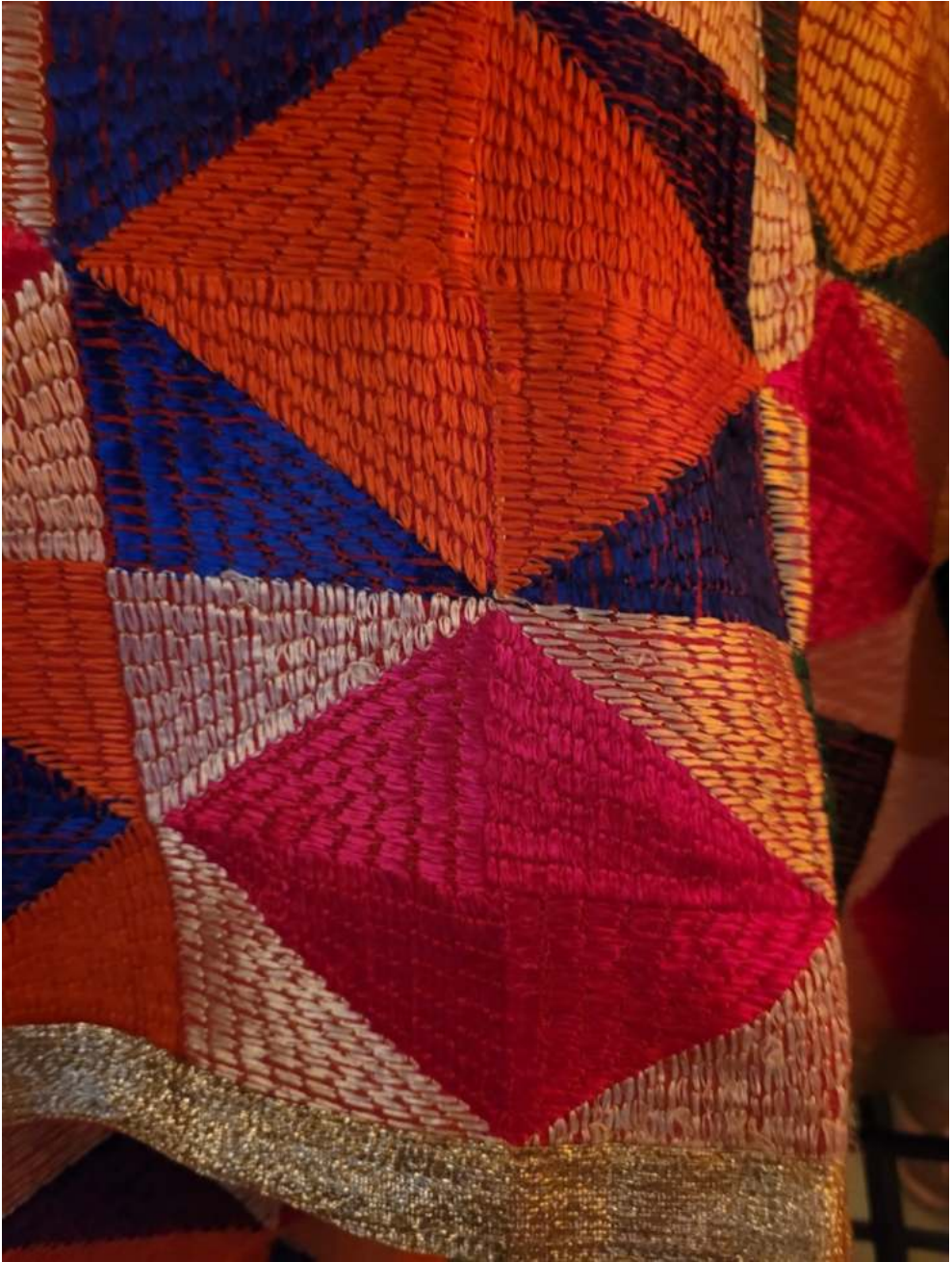
**Research Methods.** This paper proposes that PunjABIYAT can be well comprehended through the cultural lens of its attire (represented by Phulkari), a dance form (Sammi) and quintessential village space (Saada Pind). Applying the theoretical functionalist perspective to the current study, one can assert that these varied forms of culture not only work together as a system to fulfil society’s needs of representation, a sense of belonging and order and structure; but in this case also refer to a point, which can be a locus of revival of certain lost values in the social structure. This paper utilizes primary methods of data collection, using interviews, and observations; along with the secondary data collected from the existing literature review. The main proponents of Phulkari revivalist movement were interviewed, along with the Phulkari makers, Sammi and Jaago dance performers and people from the village.

**Context and Observation.**

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<sup>138</sup> Singh, Pritam. The Idea of PunjABIYAT. 3 June 2010





**Figure 1. Geometric Patterns in Phulkari; From Personal collection of Sakshi Chanana**

Phulkari, an ancient embroidery art form of Punjab, creates floral patterns on the wrong side of Khaddar fabric, utilizing Phat ka Dhaga<sup>139</sup>. Some theories trace the origin of Phulkari in emotional tones of it being an art form that was handed over from mothers to their daughters on their

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<sup>139</sup> Phat ka Dhaga- Silken Thread

wedding, and some other point out that it originated out of the domestic necessities. However, it is fairly clear that the commercialization of Phulkari is relatively recent phenomenon, not yet devoid of emotional undertones. This age-old Punjabi linear stitch is used as Odhni<sup>140</sup>, décor items like cushion covers, saree works, blouses, head-scarves and shawls.

Traditionally limited only to the floral patterns, over the time it started capturing the different day to day experiences and lives of Punjabi people, including figurines of animals, birds and geometric patterns too. “Phulkaris and baghs had innumerable designs displaying imagination, originality and an excellent knowledge of colour blending. In a narrative from the field, one of the shopkeepers of a handloom house who used to sell the old phulkaris and baghs mentioned that local women were very innovative and would often assign names to the motifs that they designed. Some of these were defined as dabba bagh (quadrilateral) and jajahajan wala bagh (aeroplane). It was not necessary that all Baghs designed with quadrilateral designs would look similar. In view of the fact that these women designed without any drawings, the actual design following a similar design shape may look very different”.<sup>141</sup>

The different forms of Phulkari’s finished products include Bagh<sup>142</sup>, Darshan Dwar<sup>143</sup>, Sainchis<sup>144</sup> and Chopes<sup>145</sup>. These varied forms connect the art form with storytelling in intricate ways. It shows how a Bagh Phulkari could signify prosperity and abundance, or Darshan Dwar a reflection of the architecture of the given times or how Chopes could be an expression of unbridled love. These stories weave together a time of nostalgia, love, community and womanhood. Phulkari in Punjab is also associated deeply with the idea of being a woman, and I assert that it is popular even today not only because of its bright colors and intricate art, but also as being representative of woman’s life colored with various hues, each experience adding to its sheen, and a sense of pride in wearing womanhood with pride, joy and love.

The fact that Phulkari has been showcased in Philadelphia Museum of Art, USA as well as Partition Museum in Amritsar, India goes on to further reiterate its significance as a cultural artefact and its return to roots. One of the items- Sainchi Phulkari, 20<sup>th</sup> c made by an unknown Punjabi, is an image of trains described thus, “The large trains embroidered on both sides of this Sainchi Phulkari have engines puffing thick black smoke and cars filled with passengers. The center square may be a train station or a board for playing Chaupar – a popular Indian game or perhaps both. Does the scene reflect the

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<sup>140</sup> Odhni- traditional heavy dupattas

<sup>141</sup> Anu H Gupta and Shalina Mehta. Bonfring International Journal of Industrial Engineering and Management Science, Vol. 4, No. 4, November 2014

<sup>142</sup> Bagh- Overall embroidered Phulkari

<sup>143</sup> ,Darshan Dwar- Phulkari with architectural motifs

<sup>144</sup> Sainchis- Narrative embroidery

<sup>145</sup> Chopes- wedding gift given by maternal grandmother

embroider's everyday world or her dreams and imaginings?"<sup>146</sup> The embroidered past and slow fashion come together in contemporary times, as Phulkari reaches beyond the sub-continent.

These built-in narratives of Phulkari, also speak of its historic past, the strife caused by political turmoil, the impassioned lives of Punjabi women, their inimitable strength and an ingrained desire to live life to the fullest, in spite of all the odds.

Kirandeep Kaur, one of the eminent names in the revivalist movement of Phulkari in Punjab came up with the concept of Mela Phulkari<sup>147</sup> along with Dr Alka Pande<sup>148</sup>. It is held annually and aimed at reviving, conserving and sustaining this art form and keeping the essence of Punjabi culture intact. She asserts, "Phulkari was always an intricate part of Punjabi culture. Traditionally, it was something made only for one's close people and as a representative of love and blessings. However, in the aftermath of partition, when everything changed overnight, Phulkari became a secondary activity amidst the dislocated lives of people".<sup>149</sup>

In a candid conversation and interview, she also shared how it was time to educate many rural folks about the value and legacy of Phulkari as many of them had an unaware attitude and needed to be educated. Statements like "ਬਾਗ ਮੁਕ ਗਏ, ਮੇਜ਼ ਕਪੜਾ ਬਣਾ ਤਾ<sup>150</sup> or some villager showing up to restyle it

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<sup>146</sup> Sainchi Phulkari. Philadelphia Museum of Art.



**Figure 2. Sainchi (Philadelphia Museum of Art- Picture Credit)**

<sup>147</sup> Phulkari Fair (held annually in Punjab)

<sup>148</sup> Dr Alka Pande-Art Historian and Punjabi Art Revivalist

<sup>149</sup> Kirandeep Kaur, Founder Mela Phulkari and Revivalist

<sup>150</sup> 'Baagh' – Phulkari Form, have disappeared, we made it Table-Cloth (Interview with rural women)



saying, “ਇਹ ਮੇਰਾ ਬਾਗ ਹੈ, ਏਹਦੀ ਜੈਕਟ ਬਨਾ ਦੇ”<sup>151</sup> point out to a legacy that needs to be preserved, as essence of Punjabiya. Phulkari is all about celebration of life, and it has transformed over the years. From a leisurely activity replete with love and emotion, it gradually became a commercialised art form, owing to many reasons, the major being shift in the way of living and fragmented lives post-partition and further, in post-independent era, the Green revolution also contributed to people opting for having enough economic resources to buy it, rather than spend 2-3 months in getting one Phulkari wear-ready. Over the last two decades, there have been rigorous attempts to recreate the magic of those older times, with Phulkari becoming a favourite not only of people, but also big designer names, who utilise it to sustain the art form. It is especially popular with Punjabi Indian Diaspora, who want to be rooted to their land, inspite of living in a foreign country.



**Figure 3. Original Vaari Da Baagh – From Personal collection of Harjinder Singh and Kirandeep Kaur**

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<sup>151</sup> This is my Baagh, Please restyle it into Jacket (Conversation with rural women)



**Figure 4. Original Ikka Baagh – From personal collection of Harjinder Singh and Kirandeep Kaur**

While Phulkari represents the cultural spirit of Punjabyat by continuing to be of deep interest to the people, art-historians and academics alike; the folk-dance art forms like Bhangra, Giddha, Jaago and Sammi are also intricately tied to the spirit of Punjabi culture. The Dance art forms like Bhangra and Giddha already have world presence, but not much academic/art discourse has been weaved around dance forms like Sammi and Jaago<sup>152</sup>. “Bhangra participates in the construction of global punjabyat through the activation of cultural resources to which ‘primordial sentiments’ are attached. Whether the primordial return is possible or not, Bhangra texts celebrate an apriori Punjabi ethnicity in romanticized narratives of the Punjabi homeland”<sup>153</sup>.

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<sup>152</sup> Jaago- Punjabi dance form to ensure conjugal bliss

<sup>153</sup> Roy, Anjali Gera.

[https://punjab.global.ucsb.edu/sites/secure.lsit.ucsb.edu.gisp.d7\\_sp/files/sitefiles/journals/volume19/no1/CompleteFileJPS\\_19\\_no\\_1\\_2012.pdf#page=114](https://punjab.global.ucsb.edu/sites/secure.lsit.ucsb.edu.gisp.d7_sp/files/sitefiles/journals/volume19/no1/CompleteFileJPS_19_no_1_2012.pdf#page=114)



**Figure 5. Sammi Dance (Image- World Wide Web)**

Sammi, as pointed earlier, is a Punjabi folk dance art form where women come together in a circle and dance. The oral folklore is that Sammi Dance is an ode to love, it is a dance form in which women wear bright colored Kurtas<sup>154</sup> and flowing skirts called Lehngas<sup>155</sup>, Dupattas, coupled with a silver ornament in hair and sing and dance to the rhythm of claps in circular motion. This Sammi Dance is representative of yearning and pining for love, and is believed to be associated with folk-lore of Prince Dhola and Princess Sammi. Like Phulkari, the bright resplendent colors of Sammi women dancers and their make-up, is also representative of Punjabi culture. There is also great delicacy and tenderness in Sammi. Its backdrop and setting are generally a village scene/ every day rural setting like a well or a village chowk.

Earlier, it was only performed by women without aid of any music, but over last 3 decades or so, it is being performed with ‘Dhol’<sup>156</sup>, especially during university festivals and competitions as well as stage performances across the globe. One of the popular refrains in Sammi Dance is –

“ਕੇਠੇ ਉੱਤੇ ਕੇਠੜਾ ਨੀ ਸਮੀਏ,

<sup>154</sup> Kurtas – Upper Wear long shirt for women

<sup>155</sup> Lehngas – Long flowing skirts

<sup>156</sup> Dhol – Musical Drum, played by two sticks

ਕੇਠੇ ਪਕੇ ਤੰਦੂਰ ਮੇਰੀ ਸਮੀਏ,  
 ਗਿਨ ਗਿਨ  
 ਲਾਵਾਂ ਤੰਦੂਰ ਨੀ ਸਮੀਏ,  
 ਖਾਵਨ ਵਾਲਾ ਦੂਰ ਨੀ ਸਮੀਏ,  
 ਸਮੀ ਮੇਰੀ ਵਾਰ,  
 ਮੈਂ ਵਾਰੀ ਮੈਂ ਵਾਰੀ ਮੇਰੀ ਸਮੀਏ'<sup>157</sup>

This folk-song generally accompanied by Sammi dances, delineates the story of a woman who is expressing her sense of longing and wait for her lover to come and eat food that's being cooked by her. She creates a scene describing an attic over the attic, where Tandoor <sup>158</sup> is being heated and she laments the fact that her lover is far away and can't eat the food that she makes so lovingly. This simple story weaved in a song, expresses not only her love and longing for her lover, but also the emotional connect that is associated with food. Food/Cuisine therefore, also becomes a binding agent of love and connection in Punjabi culture- or the essence of Punjabiyyat. The Sammi dance form then, along with other famous folk dances of India, is an epitome of rich Punjabi culture and heritage.



**Figure 6. Saada Pind Heritage Project, Amritsar (Web)**

<sup>157</sup> A Punjabi folk-song generally accompanied by Sammi dance, describing a woman's eternal wait for her lover.

<sup>158</sup> Tandoor – Clay oven used to make bread.



‘Saada Pind’ roughly translated as ‘My Village’ stands for the village- a geographical settlement where most of inhabitants rely on agriculture for their sustenance. However, this paper asserts that a Punjabi village, fondly called- ‘Saada Pind’- is also a site of warmth, hospitality, kindness and a deep love and affection, even for the outsiders. Since the times immemorial, Punjabis and their culture has been steeped in the philosophy of ‘Atithi Dev Bhav’– a space where guests are considered no less than God and are welcome with all respect, unconditional love and care. The idea of Punjabiyaat also entails that culturally it is our duty to honor anyone who visits our home and our land. Growing up in a Punjabi family, I have had many experiences which instilled the values of kindness, remarkable hospitality and unswerving devotion.



**Figure 7. Saada Pind Project site (Web)**

‘Saada Pind’ then, is an idea, a notion, a place in time-space continuum which contains lush-green fields, tall Peepal and Banyan Trees, village heads and men sitting around in ‘Chaupal’<sup>159</sup> in the evenings and having conversations about life and business; women cooking delish meals, smiling and happily going about their day’s work- at home or outside, wearing traditional Kurta and Salwar<sup>160</sup>, adorned with colorful bangles on wrist, and

<sup>159</sup> Chaupal – a shared community space, generally under the trees in villages

<sup>160</sup> Salwar – a kind of pants/ lower worn by women with Kurtas



often anklets in feet. The scenes of guests and family people sitting together, and sharing a good laugh over special meal of Makki ki Roti and Sarso Ka Saag<sup>161</sup> with home-made butter and Lassi or Chole Bhature<sup>162</sup> is not a usual sight in Punjab. Infact, ‘Saada Pind’ is also a heritage project located in Amritsar city, and houses different facets of Punjab in its entirety.

These little cultural norms make Punjab different from many states around the world; and hence the philosophy of Punjabiyaat. It is still one of those places in the world where people take out time for each other in their joys and sorrows’, share a good meal and laugh and bond over their shared history of pride, trauma and grief. What emerges then, is an indomitable spirit of way and being that does not give up and sustains itself. This indomitable spirit and courage, a combination of strength and warmth, hard-work and leisure, is what defines Punjabiyaat in the true sense.

**Conclusion.** In understanding Punjabiyaat, we also comprehend the nuances of Punjabi language, its speakers, their way of living and responding to the world outside. One common thread among all the three cultural art forms considered for this paper- Handicraft (Phulkari), Folk-Dance and Music (Sammi) and settlement (Village) is a sense of patience, love, celebration and a positive and bright approach towards the vagaries of life.

It is exactly this kind of outlook and approach that we need today as the global citizens. When our homes are filled more with the chatter of clicks on our devices, and there is an eerie silence on the dinner table, interspersed with ‘like’, ‘love’ and ‘heart’ reactions on the social media handles, may be it is time to pause and look at ourselves and ask if there could be a better way of doing things- maybe we could all pick up a thing or two and return to our lost values of camaraderie, community love, friendship, celebration of everyday life and living; all the values enshrined in Punjabiyaat.

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<sup>161</sup> Makki di Roti and Sarso Ka Saag – Maize bread and Mustard greens curry

<sup>162</sup> Chole Bhature – Chickpea curry with Fried flatbreads

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