Abstract
The province of Sindh in Pakistan is located along the lower delta of the Indus River and is situated in the Afro, which is known as the Asian belt of early civilization. It shares borders with Baluchistan on the West and the Thar Desert on the East. Derived from the Sanskrit word “Sindhu”, which means a divider; it denoted how the province is divided into three units by River Indus. Upper Sindh is called “Siro”, the middle is titled “Vicholo” and “Lar” is for lower Sindh. In this province, the craft of Ralli plays an important role for the people of Sindh. This beautiful craft is made out of discarded fabric. Its patterns tell a story about its people and its land to where it belongs. The Ralli is a legendary
craft where one can see the skill of the craftswoman appreciated to its core, and it would be a shame to disregard it. However, in the recent years, the traditional ralli patterns have begun to change. Therefore, measures need to be taken to sustain the craft of Ralli before it begins to slowly and steadily diminish. Therefore, it is important to at least take a tiny step towards documenting, in the form of my dissertation, as to why the shift is taking place. Pakistan is a proud country, rich in its local handicrafts along with their respective skillful craftsmen and craftswomen, who with their incredible talent are able to
produce on of the most prestigious crafts of Pakistan which are famous all over the world. Sindh, the most famous province of Pakistan, is famous for its literature and music. It is also famous for quilt making. The quilt, which in their local language is called “Ralli”, is the result of a way to protect the local people from cold whether.

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This art emerged from joining old and discarded cloth and joined together to form a quilt or Ralli as they call it. Other handicrafts which exist in this rich province include weaving, block printing, basketry, embroidery, weaving of khes and katho and glazed
tiles or lacquer ware. These handicrafts made by the people of this region are used for their personal use as well. According to Patricia Ormsby Stoddard, author of Ralli Quilts Traditional Textiles of Pakistan, focuses upon the patterns for the rallis and discusses how each pattern of the ralli has specific names given for particular designs. She also mentions how the patterns are given names and the layouts of these patterns on a ralli. The author further explains that the ralli patterns or designs are inspired from the craftswomen’s
surroundings, which may consist of animals, flowers etc, and then taken forward to produce such an authentic piece of textile which in turn is a pride for the craftswomen Sindh. Not only Patricia has commented on the patterns being influenced by the surroundings, another internet site, http://en.wikipedia.org/wiki/Ralli_quilt, supporting Patricia’s, states *Designs will typically vary from floral motifs, waves and images of animals and trees. The lives of the people who make the textiles are woven into each piece.* This is where the point of interest arises from the fact as to whether the craft of ralli
and its patterns are still being influenced by the surroundings or whether due to a change in their surroundings which cause an influence to the patterns of ralli to change or not. Therefore, it would be interesting to investigate if this is actually taking place or not or whether the craftswomen continue to use their traditional patterns of ralli through lineal transmission, which is being carried down from generation to another generation.

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Personally, visiting a place in our country named “Larkana” and witnessing the craft of Ralli making would make one think in terms of whether the changes that might
occur due to the urbanization that is
taking place. According to Mr. Qurban
Abbasi, the city nazim of Larkana, as the
introduction of sugar, rice and flour
mills, proper transport system and other factors
leading to urbanization. Maybe the
upcoming rallis that are being made may have an
influence of urbanization such as the incorporation
of a building, roads, or the influence of media in the patterns that are being created
now. Thus, however it would be fascinating to investigate if the patterns are being influenced by urbanization or not.
Thus, making me arrive to my research question:

Due to the increased impact of urbanization, have the ralli patterns of Larkana been affected or not?

The subcomponents that arise as a result of this shall be:

- Have any differences like neglecting the traditional patterns of ralli have taken place due to urbanization? Highly a matter of choice but they took pleasure from the activity of working together in groups by hand and expressed their hope to continue so.