

A study on costumes of *Bagri* males through three generations

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■ **ABSTRACT** : Among different communities of India, *Bagri* community has unique costumes and traditions. The traditional costumes and jewellery as well as a traditional lifestyle have been adversely affected by various factors of the social change process and disappeared into the antiquity. It is significant to document this heritage for posterity and conservation of our age old rich traditions. The study could also be supportive for the Indian fashion industry as the designs, cuts and styles of *Bagri* costumes possibly will work as a source of inspiration for the fashion designers. The document holds a study of *Bagri* community from the two states namely Punjab and Rajasthan. From Punjab, two districts namely Muktsar and Fazilka and similarly from Rajasthan two districts namely Hanumangarh and Sri Ganganagar were selected for the study. A purposive sampling technique was used to select families having three generations of men. A total of 180 respondents comprising 45 males from each of the four selected districts were taken. The age of the 1st generation was 65 years and above, 2nd generation was between 45-65 years and that of the 3rd generation was in the age group of 25-45 years. Data for the investigation were collected from the respondents with the help of interview schedule. The data were also collected to study the major factors responsible for change in costume pattern of *Bagri* community of Punjab and Rajasthan through three generations. The findings of the study revealed that costumes of *Bagri* males through three generations were *Kurta*, coat, shirt, *Sherwani*, *Chadar*, *Dhoti*, *Pajama*, pant, designer *Dhoti*, *Potio*, *Topi*, *Pagri*, *Phenta* and stole.

■ **KEY WORDS**: *Bagri*, Costume, Community, Factor, Generation

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The word community is originated from Latin word communis, means 'shared in common'. It refers to both the advancement of a social grouping and the nature of the relationship among the members. The community is a social unit that shares common values, or that is situated in a given geographical area (Indian Culture, 2011). Society of India is composed

of numerous communities, among different communities, *Bagri* community has uniqueness in their costumes and traditions.

The name *Bagri* was formed from the word "*Bagar*". *Bagar* refers to the sandy tract of north-western India and eastern parts of present-day Pakistan bordering India (Bagri, 2017). The people and their

language both are referred as 'Bagri'. The geographical area of Bagri community is mostly located between 28° 4' and 30° 10' latitude and between 72° 30' and 75° 30' longitude. In the past, the region was arid and barren, but today, it is fertile and irrigated due to modern day technological developments (Bagar Region, 2017).

According to the latest approximations from the World Evangelization Research Center (2000), the total population of Bagri in all over India was 19,00,000. The people of this community are found to be friendly, hospitable and open to outsiders. Bagri people were mostly found in rural village communities. The primary occupations of the Bagri people are cultivation and animal husbandry. Also, they frequently work for daily wages. Some are employed in government jobs. Today, the largest population of this community is residing in Rajasthan, Punjab, and Haryana; though few of them can be found at different locations, due to the large immigrant dispersion. The major population centers include the Pakistan (Native Bagri people remained there after partition) United Kingdom, United States, Canada, Singapore, Japan, Indonesia, New Zealand, Belgium, Australia and Russia. In Rajasthan, they are mainly found in the districts of Hanumangarh and Sri Ganganagar; also a small population living in northern Bikaner and Churu. Bagri people comprise a significant portion of Fazilka and Muktsar districts in Punjab state and Sirsa, Fatehabad and Hissar districts in Haryana state (Indian Culture, 2011). Bagri people are mostly pure vegetarian in their food habits. Among the Bagri, popular foods include lentils, wheat, millet and vegetables. The traditional dress of Bagri male was *Dhoti*, *Kurta* and *Potio* (headdress). Now-a-days the western wears are as popular as traditional wears between men and women (Culture of Bagri Community, 2015). Mostly the daily life clothing for the community is adopted based on its day to day life and culture around it. The Rajasthani clothes largely inspired Bagri costumes, with some adaptations from Punjabi daily wears. Traditionally, clothing was such, that it could protect people from harsh climatic conditions. Like, *Potio* was used to protect the head from sharp sun rays and maintaining the body temperature during the long day in the fields.

■ RESEARCH METHODS

The present study was aimed at collection of the comprehensive information regarding the male costumes

of Bagri community. The study was conducted in two states namely Punjab and Rajasthan. Muktsar and Fazilka districts from Punjab and Hanumangarh and Sri Ganganagar districts from Rajasthan were selected. Then five towns/ villages from each district were selected purposively. Documentation of male costumes of Bagri community was done to study their style details through three generations. Both the primary and the secondary sources were used for the purpose. A purposive sampling technique was used to select families having three generations of either men or women. A total of 180 respondents comprising 45 male from each of the four selected districts were taken. The age of the 1st generation was 65 years and above, 2nd generation was between 45-65 years and that of the 3rd generation was in the age group of 25-45 years. The interview schedules were prepared, it consisted of the general information of the respondents regarding the age, caste, education, occupation, family type and the monthly family income. Specific information related to the upper and lower garments and headdresses from the three generations were noted. The data were also collected to study the major factors responsible for change in costume pattern of Bagri community of Punjab and Rajasthan through three generations.

■ RESEARCH FINDINGS AND DISCUSSION

The data about this part of the study have been categorized into the background information of the respondents, costumes worn by them and the style details of the garments.

Socio-personal profile of the male respondents :

Socio-personal profile of the male respondents included age, education, occupation, caste, family type and family monthly income.

The age of the first generation was 65 years and above, second generation ranged between 45-65 years and that of the younger generation was in the age group of 25-45 years. The findings presented in Fig. 1 shows that maximum number of male respondents (91.67%) of first generation were illiterate. About 35 per cent respondents of second generation had education upto high school followed by 28.33 per cent of the respondents, who were educated upto intermediate. The education level of third generation respondents was better than previous generation's respondents. Forty per cent

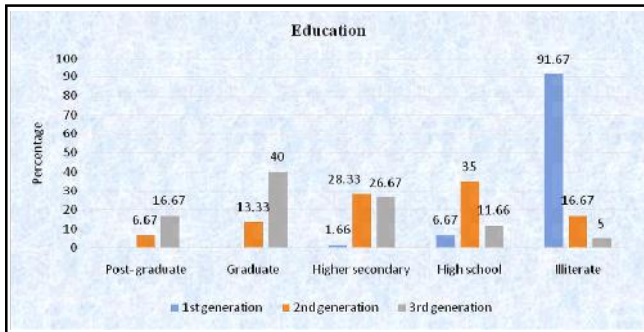


Fig. 1 : Distribution of male respondents on the basis of their education level

respondents were graduate, followed by 26.67 and 16.67 per cent, who were educated upto intermediate and post-graduate level, respectively.

An insight into the occupation of male respondents revealed that maximum number of respondents (85, 70 and 53.33%) of first, second and third generation, were from farming community, respectively. About 11.67 per cent of the respondents of first generation, 20 per cent respondents of second generation and 30 per cent respondents of third generation were involved in business whereas, only 3.33, 10 and 16.67 per cent of the respondents from all the three generations were in service (Fig. 2).

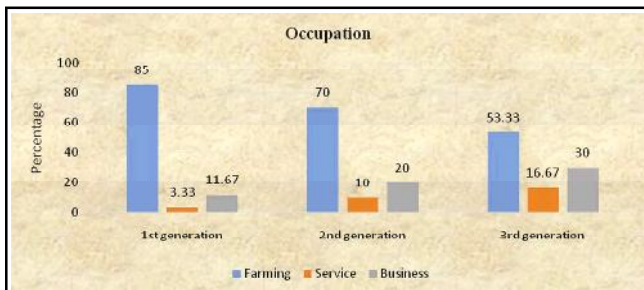


Fig. 2 : Distribution of male respondents on the basis of their occupation

It can be envisaged from the data given in Fig. 3 that in the *Bagri* community, 45.55 per cent of the respondents belonged to other backward class while 35 per cent, 13.88 per cent and 5.55 per cent respondents were from general, schedule caste and schedule tribe category, respectively.

Family income is an important variable which affects the usage as well as buying behavior of the respondents regarding costumes. It is evident from the Fig. 4 that, 52.78 per cent of the male respondents had a monthly family income between Rs. 10,001-15,000 followed by

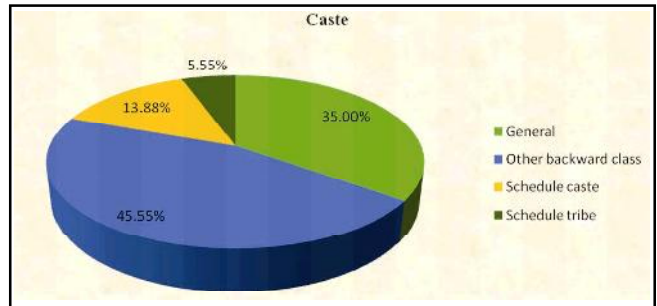


Fig. 3 : Distribution of male respondents on the basis of caste

25 per cent of the respondents who had monthly family income between Rs. 15,001-20,000. About 16.67 per cent of the respondents had monthly family income ranged between Rs. 5,000-10,000. Only 5.55 per cent of the respondents had monthly family income above Rs. 20,000 per month.

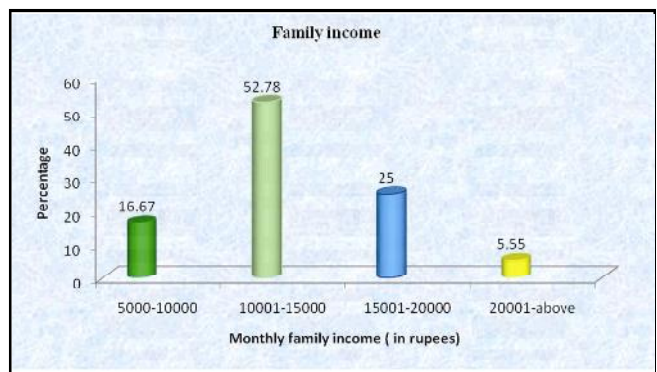


Fig. 4 : Distribution of male respondents according to monthly family income

The results regarding the family type revealed that 69.44 per cent of the respondents belonged to joint families while 30.56 per cent were from nuclear families (Fig. 5).

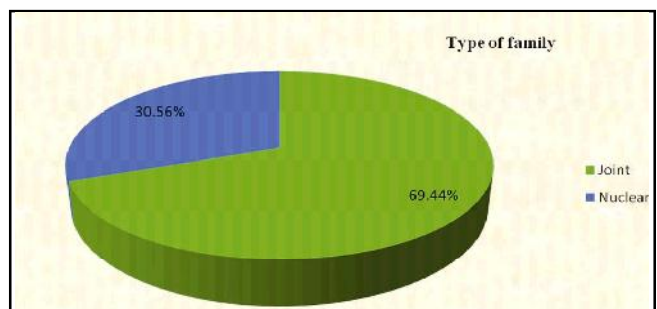


Fig. 5 : Distribution of male respondents according to the type of family

Costumes worn by three generations of male respondents :

This part of the result shows the information regarding the upper garments (*Kurta*, coat, shirt and *Sherwani*), lower garments (*Chadar*, *Dhoti*, *Pajama*, pant and designer *Dhoti*), headdress (*Potio*, *Topi* and *Pagri*) and wraps (*Phenta* and stole) that were used by three generations of male respondents of *Bagri* community.

It is evident from the Table 1 that in the first generation, all the respondents wore *Kurta* as a casual and formal upper wear, respectively. About 76.67 per cent of the respondents of this generation also preferred coat over the *Kurta* as a ceremonial wear. With regard to the lower garments, majority (95%) of the respondents of first generation wore *Chadar* as a casual wear. *Dhoti* was worn by all the respondents of this generation as a ceremonial wear. Data further reveal that *Potio* was used as a casual and ceremonial headdress by all the respondents of first generation. *Phenta* as a wrap was used by all the respondents of first generation for ceremonial purpose.

In the second generation, *Kurta* was worn by the majority (66.67%) of the respondents followed by 33.33 per cent of the respondents who preferred shirt as casual wear. The shirt with coat as a ceremonial wear were worn by a maximum of the respondents of this generation. More than half (68.34%) of the respondents wore *Pyjama* followed by pant (15%) and jeans (13.33%) of the respondents, respectively, as casual wear. Whereas for ceremonial wear Pant were worn by maximum (93.33%) of the respondents of this generation. In this generation, the maximum percentage (95 and 81.67%) of respondents used *Potio* as a casual headdress and *Topi* as a ceremonial wear, respectively. *Phenta* as a wrap was used by all the respondents of this generation for ceremonial purpose.

In the third generation, the shirt was worn by the majority (98.33%) of the respondents followed by 41.67 per cent of respondents who wore *Kurta* as casual wear. For ceremonial wear, the *Sherwani* was preferred by majority (95%) of the respondents followed by shirt and coat over the shirt which was preferred by 50 and 33.33 per cent of the respondents, respectively. More than half (66.67%) of the respondents from this generation wore jeans followed by 23.33 per cent of the respondents who wore *Pyjama* as casual wear. Designer *Dhoti* was worn

by 66.67 per cent of the respondents followed by pant which was used by only 36.67 per cent of respondents as a ceremonial wear. Only 23.33 per cent of the third generation respondents preferred *Potio* as a casual headdress and for ceremonial headdress, a higher percentage (96.67%) of males used *Pagri*. Majority (91.67%) of the respondents used stole followed by *Phenta*, which was used by only 8.33 per cent of the respondents as a ceremonial wrap (Table 1).

Description of costumes of *Bagri* males through three generations :

Table 2 shows the various types of costumes of *Bagri* males through three generations which include upper garments (*Kurta*, coat, shirt and *Sherwani*), lower garments (*Chadar*, *Dhoti*, *Pajama*, pant and designer *Dhoti*), headdresses (*Potio*, *Topi* and *Pagri*) and wraps (*Phenta* and stole). The details of the costumes of *Bagri* males are given below:

First generation :

Upper garment :

Kurta: *Bagri* male wore plain white *Kurta* made from cotton fabric (known as *Douwati* in local language) as shown in Plate 1 (a and c). It was a medium weight fabric, well suited to the climatic conditions of the region. Other preferred fabrics for casual wear include blends of cotton and polyester in different proportions. It had straight silhouette, semi fit and length ended just upto hip or mid-thigh level of the wearer. There were side slits on both sides of *Kurta* in lower portion, and these were 6-12 inches in length depending upon the length of *Kurta*, intended to give some ease to the wearer during movement. The *Kurta* had set-in sleeves with cuffs at the wrist, finished with continuous placket opening. At the front of *Kurta*, opening of 10-12 inches was seen, finished with two piece placket and fastened by three or four transparent buttons. The neckline was finished with convertible collar. A patch pocket on the left side at chest level and an in-seam pocket at right side seam of *Kurta* were also noticed in the garment. Hemlines of *Kurta* were circular at the corners, finished by folding of the fabric upto 0.25 inches with machine stitch, using plain seam.

Coat : For ceremonial purpose, coat was preferred by *Bagri* males as shown in Plate 2 (d). This garment was made in grey or any dull colour blended woollen

fabric and worn over the *Kurta*. Mostly fabric in twill weave was used, which provides durability and sturdiness to the garment. It was tailored coat with slight A-line silhouette and single-breasted. Its length was below the hip level. It had loose fit and front opening, finished with two piece placket and medium sized black buttons used for fastening. Full length set-in sleeves were observed in this garment, which were self-finished with lining at the hemline. It had notched lapels and three front patch pockets, one at the chest and two at waist level of the coat. The slit at back measuring 6 inches in length in the coat characterized the functional styling of the garment and provide ease during sitting. Lining was attached at the inner side of the garment for stiffness.

Lower garment :

Chadar : It was a casual lower garment in *Bagri*

community. White fabric measuring 2.50 to 3 meters in length and 1.25 meters in width was used for *chadar* as shown in Plate 1 (c). The *Chadar* goes well with hot climatic conditions of north-west region. The fabric preferred for casual wear was cotton. The two sides of *Chadar* were finished in *zig-zag* way by tailor. It was also observed during the study that since their main occupation was agriculture, *Chadar* was comfortable garment at the time of field work.

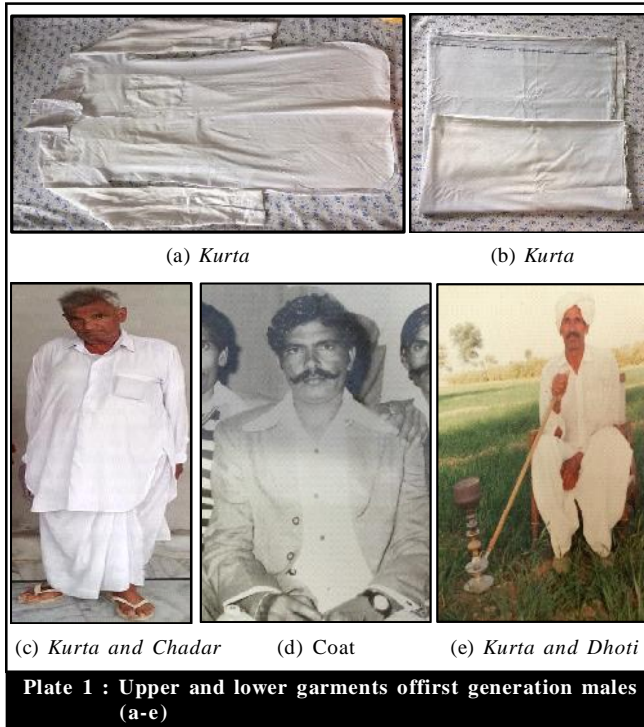
Draping style: *Bagri* male had a special draping style in which middle portion of *Chadar* was adjusted in such a way that right and left ends would be of equal length. A simple knot was made on the waist and both ends tucked at the back. It was also draped as a short *chadar* by fold from lower end and reached upto knee (Plate 2).

Dhoti : For ceremonial purpose, white *Dhoti* was

Sr. No.	Costumes worn by males	I st generation		II nd generation		III rd generation	
		Casual	Ceremonial	Casual	Ceremonial	Casual	Ceremonial
1.	Upper Garments						
	<i>Kurta</i>	60 (100.00)	60 (100.00)	40 (66.67)	-	25 (41.67)	10 (5.55)
	Coat	-	46 (76.67)	-	50 (83.33)	-	20 (33.33)
	Shirt	-	-	20 (33.33)	57 (95.00)	35 (58.33)	30 (50.00)
	<i>Sherwani</i>	-	-	-	-	-	50 (95.00)
2.	Lower Garments						
	<i>Chadar</i>	50 (95.00)	-	5 (8.33)	-	-	-
	<i>Dhoti</i>	10 (5.55)	60(100.00)	-	2 (3.33)	-	2 (3.33)
	<i>Pajama</i>	-	-	41 (68.34)	-	14 (23.33)	10 (5.55)
	Pant	-	-	9 (15.00)	56 (93.33)	6 (10.00)	22 (36.67)
	Jeans	-	-	8 (13.33)	-	40 (66.67)	-
	Designer <i>dhoti</i>	-	-	-	2 (3.33)	-	40 (66.67)
3.	Headdress						
	<i>Potio</i>	60 (100.00)	60 (100.00)	50 (95.00)	6 (10.00)	14 (23.33)	-
	<i>Topi</i>	-	-	-	49 (81.67)	-	2 (3.33)
	<i>Pagri</i>	-	-	-	5 (8.33)	-	58 (96.67)
4.	Wrap						
	<i>Phenta</i>	-	60 (100.0)	-	60 (100.0)	-	5 (8.33)
	Stole	-	-	-	-	-	55 (91.67)

*Multiple responses *Figure in parentheses indicate percentages

Generations	Casual			Ceremonial			
	Upper garments	Lower garments	Head dresses	Upper garments	Lower garments	Head dresses	Wraps
1 st generation	<i>Kurta</i>	<i>Chadar</i>	<i>Potio</i>	<i>Kurta</i> and Coat	<i>Dhoti</i>	<i>Potio</i>	<i>Phenta</i>
2 nd generation	<i>Kurta</i>	<i>Pajma</i>	<i>Potio</i>	Shirt and Coat	Pant	<i>Topi</i>	<i>Phenta</i>
3 rd generation	Shirt	Jeans	<i>Potio</i>	<i>Sherwani</i> , Shirt and Coat	Pant and Designer <i>Dhoti</i>	<i>Pagri</i>	Stole



preferred as a lower garment as shown in Plate 1 (b) and (e). It was made from unstitched pure cotton fabric which is soft to touch. It had dimensions of 4.5 to 5 meters in length and 1.25 meters in width. All the edges of the *Dhoti* were left unfinished.

Draping style: *Bagri* male had special draping style of *Dhoti* as shown in Plate 3. The most common style started with the adjustment of the middle portion of the *Dhoti* around the waist in such a manner that the end on the right would be longer than the left end. Then two small portions from right and left side were brought together and tied in a knot at the navel. The right end of *Dhoti* was pleated lengthwise and tucked in at the front. The left end was taken back after passing between the legs, then pleated breadth wise and tucked at the centre back.



Headdress :

Potio: It was the local name for turban used among males as shown in Plate 4 (f). It was made of very light weight cotton fabric in white colour and measure 2.5-3 meters in length and one meter in width. It was used by *Bagri* male to protect themselves from harsh climatic conditions. All the edges of the *Potio* were left unfinished.

For ceremonial purpose, *Bagri* male used yellow or orange *Potio* [Plate 4 (g)]. The *Sewra* was hanged with the help of *Potio* which was mandatory in *Phera* ceremony.

Wrap :

Phenta : It was used in marriage ceremony. It had dimension of 2.5 to 3 meters in length and 1.25 meters in width. White pure cotton fabric was used for *Phenta*. Two ends of *Phenta* were dyed with turmeric at home. It was mandatory in *Phera* ceremony. During *Phera* ceremony, a knot was tied between bridegroom *Phenta* and bride *Chuni* called *Gathjora* [Plate 4 (h)].

straight having cuffs finished with continuous placket opening. At the front of the *Kurta* opening of 10-12 inches was seen, finished with two piece placket and was fastened by three or four transparent buttons. Convertible collar was used for neckline finishing and lapels were formed when worn open. At the back yoke, two pleats were made to give ease to the wearer. A patch pocket on the left side of chest and in-seam pocket on right side seam were also noticed in the garment. Hemline of *Kurta* was circular at the corners, which was finished by folding of the fabric upto 0.25 inches with machine stitch, using plain seam. Neckline and armhole had the seam allowance of 0.25 inch whereas one inch seam allowance was observed in the rest of the garment.

Shirt: For ceremonial or formal occasions, *Bagri* male wore shirt as upper garment [Plate 5 (a and c)]. The most preferred fabrics for shirt were cotton, polyester, silk or blend of all these in different proportions. It had straight silhouette, semi fit and length just above

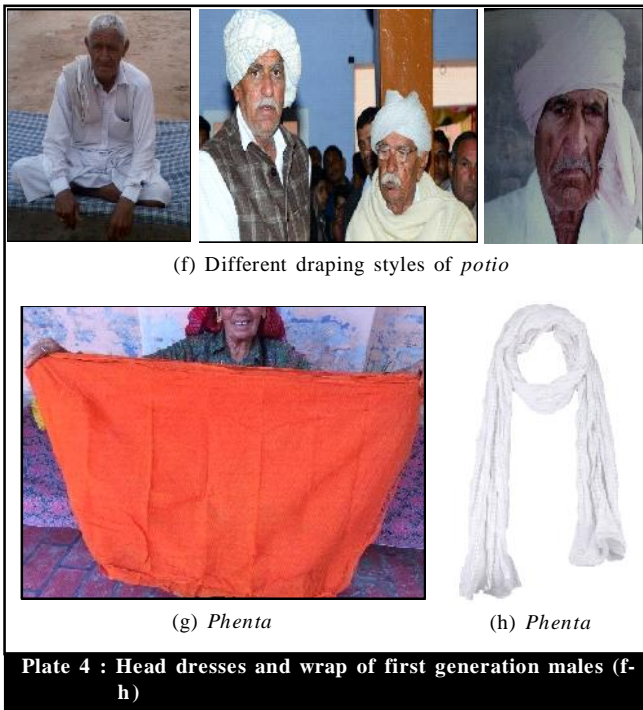


Plate 4 : Head dresses and wrap of first generation males (f-h)

Second Generation :

Upper garment :

Kurta : *Bagri* males of second generation wore plain white or light coloured *Kurta* made from cotton fabric (khaddar, poplin and voile) as shown in Plate 5 (b). It was a medium weight fabric, well suited to the climatic conditions of the region. It had straight silhouette, semi fit and length just above the mid-thigh or knee level of the wearer. There were side slits on both sides of *Kurta*, which were 6-12 inches in length depending upon the length of *Kurta*, intended to give some ease during movement of the wearer. The sleeves of a *Kurta* are



Plate 5 : Upper and lower garments of second generation males (a-d)

mid-thigh of the wearer. It had front opening, finished with two piece placket and small sized matching buttons were used for fastening. Convertible collar was used at the neckline. Some *Bagri* people like to wear shirt which had neckline with button up collar. Full length, fitted sleeves were observed in this garment, which were finished with cuff. It had a patch pocket on the left side of the shirt at chest level.

Coat: Some *Bagri* males like to wear formal coat over the shirt in the marriage ceremony [Plate 5 (d)]. It was same as the coat of first generation, except dark colours such as black, grey and blue were used for a ceremonial coat with matching pant in the second generation. The length of the coat was just below the hip level of the wearer and welt pockets replaced the patch pockets. The most preferred fabrics for coat were blended fabric or wool.

Lower garment :

Pajama: It was a lower garment with loose fitting and worn with a *Kurta* as shown in Plate 5 (b). The plain white cotton fabric was a preferable choice for the *Pajama*. Both *Kurta* and *Pyjama* were made from same fabric, but colour could vary according to individual choice of the wearer. The length of *Pajama* was upto the ankle and it was tied at the waist with a drawstring. No separate belt was attached at the waist line for string. The hemline of the garment was folded upto one inch and finished using plain seam.

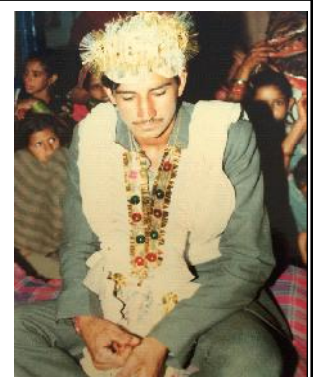
Pant : For ceremonial purpose, *Bagri* male wore pant as lower garment. Pant was a tailored garment with a waistband. It might be semi-fitted at knee level and loose at ankle level, fastened with the help of hook at the waist, whereas zipper fly or buttons were used to fasten front placket opening of the pant as shown in Plate 5 (c). Blends of polyester, cotton and wool were preferred material for pant. For fitting at the waist pleats were made and belt loops were attached to the belt.

Headdress :

Potio: It was same as the *Potio* of first generation. Later on people started using cotton blended fabric for headdress as cotton blends was inexpensive as compared to the pure cotton fabric and length reduces upto 2 meters from 2.5 to 3 meters. For ceremonial purpose, mostly they use yellow *Potio* or *topi* [Plate 6 (e and f)]. It was made from card board and synthetic or silk fabric that gives



(e) Ceremonial *Potio*



(f) Ceremonial *Topi* and wrapping style of *Phenta*



(g) *Phenta*

Plate 6 : Headdresses and wrap of second generation males (e-g)

shiny appearance to it. The *Sewra* was hanged with the help of *topi*. It was mandatory in *phera* ceremony.

Wrap :

Phenta : It was continued to use in marriage ceremony [Plate 6 (g)]. It had a dimension of 2.5 to 3 meters in length and 1.25 meters in width. White pure cotton fabric was used for *Phenta*. The four corners of *Phenta* were dyed with turmeric at home and a swastika symbol was made in the middle. It had a specific draping style in which middle portion of *Phenta* was adjusted in such a way that right and left ends would be of equal length. A simple knot was made on the waist and then both ends passed over the shoulders and tucked at the back. Some bridegroom put this wrap simply on the left shoulder as shown in Plate 5 (f). It was mandatory in *Phera* ceremony. During *Phera* ceremony, a knot was tied between bridegroom *Phenta* and bride *Chuni* called *Gathjora*.

Third Generation :

Upper garment :

Shirt: For casual purpose, *Bagri* male wore shirt as



upper garment as in Plate 7 (a) and (d). The most preferred fabrics for shirt were cotton and linen blended fabric. It had straight silhouette, semi fitted or fitted and length below the hip length of the wearer. The front opening was finished with two piece placket and small sized matching buttons were used for fastening. Convertible collar was used for neckline finishing and ends of the collar were square. Full length, set-in sleeves with cuff were observed in the shirt. It had a patch pocket on the left side at chest level.

Sherwani: It was mainly used for the ceremonial purpose. It was knee length upper garment with full length fitted sleeves and Nehru collar. *Sherwani* was heavily embellished and often made from rich fabrics like silk brocades as seen in Plate 7 (b) and (e). Some *Bagri* males like to wear a formal coat over the shirt in the marriage ceremony.

Lower garment :

The *Bagri* men who were working in institutions or corporate sector wore fitted trousers or pant with shirts

and neck tie. Pleated pant were all the rage in the early days, but now, young male like to wear pant without pleats. The jeans were also worn by most of the young male respondents [Plate 7 (d)]. It is characterized by double stitching lines all along the seams done with a thick thread of same or contrasting colour. Designer *Dhoti* was available in pre-stitched form like a *Pajama* and thus respondents found it very easy to wear and carry. Silk or silk like fabrics were used for designer *Dhoti* as shown in Plate 7 (c) and (e).

Headdress :

In young generation, *Potio* was preferred by only those males who were working in farm/fields or for casual wear. It had dimension of 1.5 to 2 meters in length and one meters in width. It was made from cotton or cotton blends as shown in Plate 8 (f). For ceremonial wear, *Bagri* male used mostly red or multi-coloured *Pagri* [Plate 8 (h)]. Fabrics such as satin, brocade and chiffon were preferred for *Pagri*. It was mandatory in marriage ceremony. Some *Bagri* people also wore pink *Pagri* on formal occasions.



Wrap :

The *Phenta* was a wrap which was used in marriage ceremony [Plate 8 (g and i)]. Now a days, *Phenta* is not in trend as young people like to wear decorative red stoles with *Sherwani* in marriage

ceremony. The fabrics preferred were silk and silk brocades. The bridegroom put this wrap simply on the left shoulder. It was mandatory in *Phera* ceremony. During *Phera* ceremony, a knot was tied between bridegroom *Phenta* and bride *Chuni*; called *Gathjora* [Plate 8 (j)].

Factors responsible for change in male costume pattern :

The results of the present study showed that various changes took place in the costumes of the *Bagri* community due to the influence of different factors of social change process. These changes occurred very rapidly during the last two decades and various modifications were revealed in the costumes used by the *Bagri* people. Though various traditional costumes disappeared but other new types and varieties of costumes were added in the wardrobes of males of the *Bagri* community.

Data from 180 respondents of *Bagri* community through three generations were collected to study the changing pattern of costumes overtime and to compare the factors responsible for change in costume pattern as perceived by each generation.

According to Frings (1999), the fashion has become a status symbol and a visual means to show off wealth. The desire for fashionable clothing was fostered by its increased availability as well as by new communication media such as the computers, internet, newspaper, magazine, radio, motion pictures, telephone, television, automobiles and later air travel etc.

The data pertaining to the various factors responsible for change in male costume pattern have been presented in Table 3. It can be seen that advancement in communication media (magazine, T.V., movies/serial/

reality shows and internet), education level and occupational shift were the factors considered responsible for change by male respondents of first generation with mean score of 8.61, 7.78 and 6.80 with first, second and third rank, respectively.

Occupational shift with mean score of 8.61 was given first rank by second generation respondents. The second and third ranks were given to greater connectivity with urban areas and advancement in communication media, respectively, which emerged as the other key factors responsible for change in costume patterns of *Bagri* people. The lowest score was assigned to online availability of products (Mean score 1.33 and rank IX). Hence, the second generation considered occupational shift as a major factor shows great influence on the preference and choice of the respondents for their costume. They may wear costumes according to the requirements of the occupation.

The factors considered to be important by the third generation were educational level (mean score 8.25), advancement in communication media (internet, T.V., movies/serial/reality show and magazine (mean score of 7.23) and occupational shift (mean score of 6.81) which were given first, second, third rank, respectively. This may be due to the better transportation facilities and roads that lead to more development of the area, easy and quick supply of the required materials and ease of travelling etc. More over people the impact of these factors leads to lack of interest of people in their traditional costumes and thus, they started wearing pant shirt or *Kurta pajama*.

Moreover, perception of the first, second and third generation of respondents for major factors responsible for change in the *Bagri* costumes differed from each other (Table 3).

Table 3 : Major factors responsible for change in costume pattern of male respondents

Major factors	1 st Generation		2 nd Generation		3 rd Generation	
	Mean score	Rank	Mean score	Rank	Mean score	Rank
Advancement in communication media	8.61	I	6.28	III	7.23	II
Education level	7.78	II	4.43	V	8.25	I
Occupational shift	6.80	III	8.61	I	6.81	III
Industrial development	2.78	IX	3.31	VI	3.41	VI
Greater connectivity with urban areas	3.61	VII	7.43	II	4.36	V
Demonstration effect	4.31	IV	4.50	IV	4.50	IV
Technological advancements	3.88	VI	3.20	VII	3.23	VII
Advertisement	3.18	VIII	3.03	VIII	3.00	VIII
Online availability of products	4.01	V	1.33	IX	1.33	IX

Conclusion :

It is an effort to documenting a culturally rich costume of *Bagri* community. It was found that maximum of respondents in the first generation were illiterate, second generation studied upto matric level and respondents of third generation were graduate. The results of the study also revealed that majority of the male respondents were engaged in farming. Majority of the male respondents belonged to other backward class and had monthly family income between Rs. 10,001-15,000. There is a drastic change in the costumes of *Bagri* community through three generations. With the development of technology, people have also started adapting according to the environment. Advancement in communication media, education level, greater connectivity with urban areas and occupational shift were the major factors that were responsible for change in male costume pattern.

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