Tangaliya Rare Unique Textile of Saurastra Region, Gujarat, India

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Abstract: India is developing country, Indian are practiced creativity, innovation and technology in their traditional art and life style. Because of Indian are replaced their traditional art by the western culture or left their tradition, some of the precious Indian traditional art were at dying stage or verge to extinct stage, so the people, NGOs and government put their great effort to revive them. Tangaliya rare unique textile weaving art of Surendranagar district, Gujarat in India is one of them thus, it is necessary to document Tangaliya a traditional craft for the younger generation to understand their tradition and culture before it is completely change or extinct.

Keywords — Tangaliya, Traditional craft, Unique traditional textile, Geographical Indications, NIFT, Surendranagar District of Gujarat, India

I. INTRODUCTION

Human beings are thinking creatures, their brains work really actively when they have problems to solve or/and decisions to make, which is the base of derives the traditional craft. Creativity is the act of turning new and imaginative ideas into reality so we describe craft as most beautiful creativity. Science changing the era the changes seen in the traditional craft, this significant positive change is Innovation which is not execute without proper technology- the study and knowledge of the Practical, especially industrial, use of scientific discoveries. Thus the innovation and technology is helps to bring out the creativity such as traditional crafts from era to era.

The crafts of India are diverse, rich in history and religion. It has a wide range of traditional textiles and craftsmanship which provide artistic and exotic range of products. The aesthetics of each state in India reflect the influence of different empires. Gujarat is one of the most vibrant states of India. Gujarat’s arts and crafts are essentially the legacy of its glorious past. The truly reflected the lifestyle, culture and the spirit of the state. Tangaliya is a handicraft textile which is made solely in Gujarat in the district of Surendranagar. The Dangasia community is the only maker of this peculiar craft. Tangaliya is a sarong like garment worn by the Bharwad women on special occasions such as weddings, or when they visit their relatives. The Ramraj Tangaliya is a unique kind of motif worn by Motabhai Bharwad community.

Tangaliya was earlier practiced in villages of Rajkot, Ahmedabad, Dhandhuka, Bavala, and Surendranagar of Gujarat but nowadays it practiced only in villages of Surendranagar District, Gujarat. Tangaliya also known as Dana work, this tiny dana, extra weft are twisted around the warp, gives an effect of bead embroidery done on the fabric.

The Tangaliya shawl — which uses a unique weaving technique and was almost on the verge of extinction — has been given GI (Geographical Indications) recognition by the Central government. It is among the few handicrafts of Gujarat — others being Sankheda furniture, agate of Cambay, and Kutch embroidery — to get this recognition.

II. METHODOLOGY

The major objective of the study was to document the history, process, motifs, colours, type of fibre used for making Tangaliya a unique textile of Saurastra District, Gujarat, India. A descriptive research design was planned. The interview schedule and participatory observation technique were undertaken to get complete and authentic information. The data was collected with the help both interview and observation method. The schedule prepared by open and close ended questions, which dealt with demographic details, history, process, motifs, colours. Sample selection was done through purposively sampling method. The sample sizes comprised of ten families, two family from each village — Vastadi, Wadhawan, Dedadara, Godavari, Bajana.

III. RESULT AND DISCUSSION

Tangaliya this beautiful and rare unique textile weaving art is found in Saurastra region of Gujarat in India. Tangaliya as the name is derived from the word Tangalio - the lower part of the body. Tangaliya unique weaving technique was basically produced by Dangasia community for self-sufficiency and sustainability, usually used as shawl and wrap around skirt by women of Dangasia community. The Dangashiya community is a mixed community of weavers and shepherds (Bharwad). Tangaliya less addressed by the craft historians but consistently practices and continued as a cultural identity and symbol to the Dangasia and the Bharward community of Saurashtra region.

The respondents also clarified that Tangaliya was practiced in five villages of surendranagar district, Gujarat. Two of the ten respondents claimed that he was the 9th generation in his family practiced the craft. Tangaliya was evolved in saurastra around 700 years ago and produced by Dangasia community mainly for their own use so it was unnoticed for the years. Due to lack of exposure indigenous
artisans were pushed into oblivion and the craft was almost on the verge of extinction. In 2007 National Institute of Fashion Technology (NIFT), Gandhinagar was formed Tangaliya Hastakala Association to support the artisans. Further the Saath (NGOs), Suvas (federations), Rweavers (Craftroots exhibition) also helped the artisans of Tangaliya. Tangaliya Hastakala Association has 226 member artisans spread over five villages although today such a handful of artisans were actually involved and rest of them pushed away thus, apathy leaves tangaliya in tangles.

A. Geographical Indication (GI)

GI is a name or sign used on certain products which correspond to a specific town, region or country. GI certifies that the product possesses certain qualities or enjoys a certain reputation due to its geographical origin.

Tangaliya shawl would be registered on behalf of the weavers' association under GI by National Institute of Fashion Technology (NIFT), Gandhinagar, which would help to protect and add value to this craft. Fig. 1 is Geographical Indication certificate of Tangaliya Shawl made at Vastardi village of Surendranagar District got GI under GI application No. 127, Class – 24 (Textile and Textile Goods), 25 (Clothing Includes Shawla, Sarees, Stoles including rumals), & 27 (Home furnishings, Rugs and Mats.) whose applicant was Hastakala Association.

B. History and Origin

Tangaliya, was a 700 year old indigenous craft of Saurashtra region. This indigenous craft has deep rooted origin and history. According to local legend, proof of existence of the craft is deep rooted in the tradition, which the people of that particular region uphold even today. There was a belief that long back in the history Saurashtra, there lived three ‘Bharwaad’ brothers. The middle brother fell in love with a girl of the weaver community. Because of social restrictions of caste the two families were against the marriage. However the boy & girl mule and decided to get married. This new incident ostracized them and they lived in the outskirts of the village. Because of social stigma a new caste was born out of these two couple and the offsprings formed a separate community – came to known as Dangasia Community. It was this new community that evolved this exquisite technique of weaving using the raw wool yarn that came from the sheep of Bharwaad community. It was this new community that named the new weaving technique and craft as “Tangaliya”. Now, the Dangasia community is known as the wool-weaving community of Gujarat.

C. Types of Tangaliya

The respondent clarified that in early years there were three types of Tangaliya made, in which Zalawadi made with only white and maroon danas, while Halari and Bhadar made with colourful danas. Types of Tangaliya were also known as Ramraj with heavy dana work done in brite colours like Maroon, Green, Orange, Yellow, Pink, White and the background was black with maroon horizontal line, border decorated with woven zari. The Second type of Tangaliya was Charmalia – majorly white and a few maroon danas in fabric made by black and maroon warp yarn and black coloured weft yarn. Dhunslu third type of Tangaliya has less dana work of white and maroon colour with black background, worn by aged women. Lobadi was forth type of Tangaliya used for head covering of bua, made in maroon colour with white danas.

D. Motifs

Motif of Tangaliya made with the special arrangement of danas. Tangaliya motifs have a very geometric and graphic feel to it. Traditionally the most basic motif of Tangaliya is the Ladawa (an Indian Sweet). Peacock, Temples, trees, aeroplane, some geometric forms like circles, squares, triangles were traditional basic motifs used for Tangaliya. Another motifs like phandi, pag (feet of the peacock), ambo (mango ree), bajariya ni zhadai, chakalo, karoliyo, piyali ka zhad, kangasi ki zhad, navdhi ki zhad, sitamadhi, tower ka zhad, mor ki zhad, haveli etc. made with the help of these basic motifs. These motifs are a selection from natural surroundings, daily life and religion of the craftsmen. Fig 2 to 13 Shows Motifs of Tangaliya.
Fig. 2 Button

Fig. 3 Mor (Peacock)

Fig. 4 Mor (Peacock)

Fig. 5 Tavar ni Jhadavi

Fig. 6 Aroplen

Fig. 7 Moti Aash

Fig. 8 Ambo ni Jhadavi

Fig. 9 Bajariya ni Jadavi

Fig. 10 Karoliya nu Zaad

Fig. 11 Mor (Peacock) nu Zaad

Fig. 12 Bangalo

Fig. 13 Sitamadhi
E. Colours

Motifs are made using Dana work. Mainly black and maroon coloured yarn used for the main fabric. White and pink yarns were used to create the motifs in the traditionally made Tangali but today so many colours were used for Tangaliya like Blue, Green, red, pink, black, grey, maroon, purple and orange.

F. Process of Preparing Tangaliya

Each and every stages of the process was as informed by the weavers. The process of Tangaliya making was very time consuming and needed most accuracy they stated. Making of Tangaliya involves levels of workmanship including procuring of raw material, spinning, sizing, dyeing, warping and final weaving with dana making. Plain weave used for Tangaliya weaving. Traditionally Tangaliya woven by wool yarn, dana making by cotton fibres. Today they use wool, cotton, acrylic & viscose also. As per requirement yarn was bring form Ahmadabad or made at home by the process of procuring of raw material, spinning, sizing, dyeing, weaving for Tangaliya weaving. After this bobbin and creel were prepared by the yarn. For the warp bamboo stickes were placed at six places and yarn pass alternatively over and under. Now warp was ready. Tangaliya was produced on pit loom. The motifs were made by danas, the weaver picks up little bit of the fabric of the required colour and twists it around the raised warp thread, wherever required and beats it in with the beater. After all the danas were made on one pick, the weft yarn was inserted and beaten up. This secures the danas at their respective places. Danas made with the contrast colour thread, along with the warp yarn so it creates the effect of raised dots. Since the yarn dots are wrapped around the warp with the weft threads, the design can be seen on both sides of the fabric.

G. Products

Traditionally the Tangaliya products like Ramraj, Chormalia, Dhunslu, Lobadi, Tangaliya the shawl were produce but now various kinds of cloth products from Tangaliya like dress materials, dupattas, cotty (Jacket), bedsheets, cushion covers etc. Traditional Tangaliya Shawl is shown in Fig. 14 while Kurti (refers Dress material) of current popularity is shown in Fig.15

![Fig. 14 Tangaliya Shawl](image)

![Fig. 15 Kurti](image)

IV. CONCLUSION

The artisans were aware of the history and traditional method of produce the craft. The method has changed due to meet the great growing market although they could not came out to the poverty. The basic production process has not changed but the designs and ingredients are change. Traditionally the Tangaliya products like Ramraj, Chormalia, Dhunslu, Lobadi, Tangaliya the shawl were produce but now various kinds of cloth products from Tangaliya like dress materials, dupattas, cotty (Jacket), bedsheets, cushion covers etc. Exhibitions provide platform to the artisans. After playing an instrumental role in getting GI for Tangaliya, the NIFT is now trying to revive and give a new identity to this dying art and different kind of the help provide to the artisans but Apathy leaves tangaliya in tangles. Due to lack of awareness artisans face difficulty in marketing their products. The younger generations are better in learning skill and technological knowledge but they have mostly don’t want to face such difficulties as their guardians have facing till the day. Only few youngsters are practicing their traditional profession.

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