

Tangail Handloom Sari Motifs: An Analysis from Documentation Perspective

Ridita Tasmin*

Abstract

The Tangail handloom sari weavers have their own uniqueness for intertwining exclusive traditional motifs for a long time. They have been associated with this work generation after generation. Though the present scenario predicts the extinction of both handlooms and handloom weavers in the future. With them the traditional motifs they weave on sari will be disappeared too. So this article tries to document the traditional motifs woven by the artisans of Tangail handloom sari. Primary data were collected from several field surveys. Secondary data were collected from different published books, journals, research publications and websites. In this article sixty six traditional motifs of Tangail handloom sari are documented and discussed with drawings and images. Documentation and preservation of these motifs are very necessary to learn about one of the living heritages of Bangladesh.

Introduction

Sari, is a very common term in the Indian Sub-continent, indicates women's attire. Actually, the term sari evolved from Sanskrit *sattika* which means 'strip of cloth'. The word *sattika* is mentioned as describing women's attire in ancient India in Sanskrit literature as well as in Buddhist literature *Jatakas*. Zulekha Haque appropriately defines it as follows:

Sari, the unstitched garment of about 6 yards [5.50 m] draped around the body in various folds and fashions, have lent

* PhD Research Fellow, Bangabandhu Institute of Comparative Literature and Culture, Jahangirnagar University, Savar, Dhaka, Bangladesh

allurement, attraction, grace and dignity to the women of South Asia from much beyond of time of recorded history.

(Haque 2005: 41)

Over centuries, this unstitched cloth has changed in many ways in draping style, texture, colour, design, motifs, weaving manner, appeal and so on. Throughout its journey it has never strayed its charm in the wave of fashion of this region. Verities of sari like Muslin, Jamdani, Benarasi, Katan, Tangail Tant, Kantha Stitch, Sirajganj Tant, Rajshahi Silk, Endi Silk, Manipuri and Gamcha are familiar women attire in Bangladesh. Here, the Tangail Tant sari is the first thing that springs to mind. Amongst all the saris, Tangail Tant saris are mostly preferred both for informal home wear, as well as for formal working attire, in this hot and humid climatic country. This specific type of sari is named after the place of its origin, Tangail. The Tangail Tant sari has drawn the attention of sari wearers not only for its comfortable cotton fabric, but also for its dazzling border (*paar*) and vibrant colour in ground (*zamin*). Motifs are another appealing feature that adds a lot of value to this sari. The journey of Tangail Tant sari started using handloom but at present these handlooms are almost replaced by power looms. The present article will focus on the motifs on Tangail handloom saris. No doubt, motifs with their forms, styles and patterns are perhaps the most important elements in product development and design of saris. Motifs used in different colours and combinations have always had an interpretative value and it communicates so powerfully that each tradition becomes a unique language in its own right (Katiyar 2009: 175).

Historical background of the Tangail weavers

Tangail weavers have a long history of intertwining saris along with stories of fall of Muslin industry during the first decade of twentieth century, the Partition of India in 1947 and Independence of Bangladesh in 1971. According to the present weavers of Tangail, they are not the native of Tangail, they were migrated from Dhamrai and Chowhat near Dhaka. A particular area named Pathrail union was the place where a large number of weavers were settled in many villages during the first decade of twentieth century. The statement of Hakim Haibur Rahman in

his remarkable monograph *Dhaka Pachas Baras Pahle* (1949) also supported this information. Due to the down fall of Muslin industry of Dhaka the weavers migrated to Tangail during the first decade of twentieth century and they got the patronization of local *zaminders* and rich classes and flourished as well (Rahman 2005: 28).

According to Amit Basak (40), a young enthusiastic businessman of Tangail sari who also belongs to a weaver family himself knows the art of weaving from his childhood, during 1947 and 1971 the major political incidents of Partition of Indian subcontinent and later the birth of Bangladesh which was a part of the then Pakistan, a large number of Tangail weavers, mainly the Basak community, left the country. Hindu weavers felt insecure and left their ancestral home lighting the lamp behind so that nobody could even imagine that they left their place forever. They took refuge to Fulia, Krishnanagar of Nadia district, West Bengal, India. In Fulia many Basak families established their home as well as business of Tangail saris. At present they are capable enough to compete with the other sari weavers of different regions of all over India.

So the Tangail sari weavers left this land in different phases of political incidents and made a void in the historical field of Bangladeshi sari. We lost a large number of highly skilled artisans of our country. Till now, a good number of weavers, including Basak and Shaha sects and some Muslim communities, are living and weaving at the Pathrail region in Tangail. Huge demand of Tangail cotton sari keeps it always in trend, so the production of this sari never stops. Therefore, over the centuries Tangail was known for the hub of cotton sari production loved by the Bengali women.

The Tangail sari: past and present

During the first decade of twentieth century the Muslin weavers of Dhaka migrated to Tangail. As they were skilled in weaving so they could easily start weaving high quality sari. Obviously, they pursued their occupation using handlooms, locally called as 'Vital Tant' or 'Thakthaki Tant'. Before the introduction of

power looms, they utilized only *maku* (shuttle) with bamboo and iron rod to interlace sari (Akand 2018: 173). The first Jacquard machine established in Pathrail, Tangail in 1335 Bangla Year [1929] by Ramesh Basak, son of Mahabharat Basak. During 1920-1930 the weavers of Tangail had been introduced with power loom (Jacquard and Dobby machines) to manufacture sari (Akand 2013: 65, Akand 2018: 172).

Before the usage of power loom (Jacquard and Dobby machines), the design of Tangail sari was a bit different from the present day designs and motifs. One of the well-known varieties was called *paachha-pere* that was tri-bordered on plain white ground. *Benki*, *chokh-benki*, *chatai* etc. were the motifs on the borders of those days (Akand 2018: 172-173). Then in later years, when *zari* and colourful silk threads started to import, then one after another varieties of border were introduced in Tangail sari like chain, biscuit, *chochha* silk or *zari*, *sinthi-sindur*, *taj*, *anarkali*, *churi*, *phita/phita-churi* etc. All the saris were designed with these various borders on white ground.

Though Tangail sari was initially produced in white colour with different borders but soon with the passage of time it changed its features according to the demand of time. The introduction of the Jacquard machine had a significant impact on sari design, especially in terms of motif development. With the discovery of Dobby and Jacquard machines the weaving process and designing have become easier than before. Therefore, the weavers were being interested on the power looms. Nowadays, the Jacquard machine, popularly known as ‘Mala’ (Necklace), ‘Jacket’, or ‘Chain’ has almost replaced the Tangail handloom sari industry. As a result, traditional Tangail handloom motifs will be disappearing as well. A few weavers of the Pathrail region of Tangail district are still using traditional handlooms to interlace saris.

Some random remarks are found that formerly the Tangail sari had been called as ‘Begumbahar’. But the renowned Indian sari historian Rta Kapur Chisti has mentioned ‘Begumbahar’ as a different genre of Bengal cotton sari. She has described this particular sari along with Dhakai Jamdani, Tangail, Dhakai

Bheeti sari. Chisti has described that the Begumbahar sari was known as the 'Mahal' sari in the Nawab's days. It was used as night ware by the Ballygunge (an upper class Kolkata locality) girls and this particular name was given by them (Chisti 1995: 171-172).

Aim of the study

With the emergence of machine made sari the handlooms of Tangail witnessed a gradual decline. The handloom weavers of Tangail are trend to be marginalized. The current problem is to maintain the status quo of this fragile industry. In today's changed circumstances the artisans are being left to their traditional looms and prefer to use power looms. There is a chance that the decline will continue further and within a few years the handloom sari will be disappeared. The last stream of the handloom artisans of Tangail is now struggling to survive with their traditional knowledge of weaving saris. No doubt, this is a unique cultural heritage of Bangladesh that is linked with an ancient handloom tradition of bygone Bengal.

There are several ways to contribute to the continuation of handloom tradition. There are two fundamental ways: one is the economy of handloom sari production and the second is ensuring the traditional way of hand-on learning between generations of the weavers. The handloom craftsmanship is a labour-intensive as well as time-consuming process that requires to be sustained through appropriate marketing and distribution. In sum, the handloom weavers need to be adequately compensated so that the trade remains financially rewarding. Inter-generational skill transmitting is another important issue. Here, long-lost motifs and the present motifs of Tangail handloom sari and their weaving techniques should be documented. This type of attempt has already conducted for Jamdani sari (Sayeedur 1993, Shaha *et al.* 2018) and Manipuri sari (Tasmin 2021: 329-354) of Bangladesh. Tangail handloom sari artisans are not only weaving the cloths but also weaving an age-old culture and tradition. The motifs they weave tell us the tale of the heritage through each and every thread intertwined in the fabric. So all the motifs of Tangail handloom sari deserve to be documented as well as empowered

to safeguard the living heritage intact. In this article, Pathrail, the main sari weaving and business centre of Tangail district has been selected for study.

Literature review

There are numerous publications on saris of Bangladesh. But the motifs on Tangail handloom sari are not adequately discussed. A few motif names of Tangail cotton sari are mentioned by Sayyada R Ghuznavi in her book *Naksha: A Collection of Designs of Bangladesh* in 1981. In this book the author has discussed about the motifs of Jamdani sari mainly. Apart from this, she talked about some other Bangladeshi sari motifs which are well known too. Among them the author mentioned about some motifs of Tangail sari such as small Paisley, rosette and geometric designs etc. She also mentioned about the gold and silver *zari* thread borders of Tangail sari (Ghuznavi 1981: 19).

Husne Ara Shahed, is one of the pioneers in the sari research arena in Bangladesh. Her monograph titled *Saree* was published by Bangla Academy in 1985. This book has given a clear idea on sari in a poetic manner. In this book the author mentioned about some motifs of Tangail sari which are elephant, *kalka* or Paisley, bird, fish, *shankha* etc. She also added that Tangail weavers are very much inspired by the motifs of Jamdani sari (Shahed 1985: 61).

The book *Textile Traditions of Bangladesh* published by National Crafts Council of Bangladesh in 2005 is a unique collection of essays on variety of cloth types of Bangladesh based on research and field works. In the chapter ‘Sari: Cotton and Silk’ Zulekha Haque has talked about the production of cotton fabric over the centuries. Some names of the motifs of Tangail sari are mentioned here like different types of *butis* such as *paan* (betel leaf), *swastika*, *kalka* (Paisley) and *daant* (serrated). She also mentioned about different type of borders like *naksha paar*, *paachha paar* and *duriya* (stripe) (Haque 2005: 59).

In an article titled ‘Handloom Textiles’ Shahid Hussain Shamim and Lala Rukh Selim have depicted some important aspects of weaving techniques of Tangail sari. Here various kinds of looms

and their way of manufacturing sari is described. They talked about the most prominent motif of Tangail sari called *buti* and striped border etc. (Shamim and Selim 2007: 562-563). But no discussion about the other motifs is available.

It should be mentioned here that, Sayyada R Ghuznavi (1981), Husne Ara Shahed (1985), Zulekha Haque (2005) and Shahid Hussain Shamim and Lala Rukh Selim (2007: 548-578) did not make it clear whatever the motifs they discussed in their writings were weaved by handloom or power loom. It's only Shawon Akand (2018: 172-173) who has given a vivid statement of some the motifs of Tangail sari and their weaving techniques.

In 2018, Shawon Akand had conducted an in-depth survey on handloom industry of Bangladesh and published a book titled *Bangladesher Tantshilpa*. Here, it is found that a number of motifs on handloom Tangail sari from an unpublished manuscript of Raghunath Basak (Akand 2018: 172). Referring Raghunath Basak, Akand has described some motifs on Tangail handloom saris (Akand 2018: 172-173). Some motifs of the border are called *benki*, *chokh-benki*, *chatai* etc. Then in later years, when *zari* and colourful silk threads started to import, then one after another varieties of border were introduced in Tangail sari like chain, biscuit, *chochha* silk or *zari*, *sinthi-sindur*, *taj*, *anarkali*, *churi*, *phita-churi* etc. Akand added that no oral history or written text or records are found about the names of the motifs of Tangail sari. There is no specific research on the documentation of Tangail handloom sari motifs are conducted yet (Akand 2018: 176).

Tangail sari is quite popular, according to several Indian sari historians and academics, not just in West Bengal but also in other big cities of India. In *Indian Saris Traditions - Perspective - Design*, the author Vijai Singh Katiyar has spoken briefly of the Tangail sari which is woven extensively in West Bengal of India. He also mentioned that the classic Tangail saris have been woven in a single color design with lotus, *paan*, lamp, and *bel* patterns on the border (Katiyar 2009: 52).

The famous sari historian Rta Kapur Chishti has mentioned in her book *Saris of India* that Dhakai Jamdani sari has an overwhelming influence on Tangail sari. Tangail sari has imitated the weaving techniques and simplified it (Chishti 1995: 152). By doing this the Tangail sari weavers could reduce both the labour and cost of production. She has mentioned of two different motifs usually woven on the borders of Tangail sari. One motif is called the *anash paar* which resembles fish scale and the other one is called the *chatai paar* which is like the bamboo mat (Chishti 1995: 179). These motifs have been considered as traditional motifs.

In the most recent work of Mala Dutt Ray's *Sarir Itihas*, she has mentioned that the Tangail sari weavers of West Bengal had been migrated from Bangladesh. She noted some traditional motifs like *macchi buti*, *ball buti*, *meena buti*, *hajar buti*, *kalka* etc. are commonly woven by them. She also added that this particular sari is adapting to the ever-evolving fashion world with the passage of time (Ray 2023: 104).

Methodology

Data Collection

The research is qualitative in nature. Both primary and secondary sources were used for data collection. Primary data were collected from several field surveys at the Pathrail region of Tangail. Pathrail, Bishnupur, Dewajaan, Chinakhola, Gopalpur, Nalua, Dhunutia, Chandi and Noushodha are villages of that region where Tangail saris are weaved. At present only one artisan of Pathrail and around thirty artisans of Nalua village are weaving sari using handloom. Most of the primary data has been collected from the handloom artisans of these two villages. Several Tangail sari sale centers/markets situated at Pathrail are surveyed to collect data regarding this topic.

Some secondary sources were also used to understand the research process prior to the research design. Secondary data were collected from different published books, journals, research publications and websites. It should be mentioned here that the published materials are also very limited. Any age-old museum

piece of Tangail handloom sari could not be found available for this study. Recently published book titled *A Descriptive Catalogue of Textile Objects in the Bangladesh National Museum* illustrates seven Tangail saris (Zaman 2017: 253, 290-295). But all are made by power loom. Akand rightly stated that to get a Tangail sari of old time is really impossible nowadays (Akand 2018: 176).

Observation, in-depth interview and Focus Group Discussion (FGD) method were used in the research. In depth interview with two handloom master artisans [Baiddanath Das (72) of Pathrail village and Md. Ujjal Mia (50) of Nalua village), one Jacquard Master [Amit Basak (40)] (Plates 1-3) and four businessmen of Pathrail Bazar and one Focus Group Discussion (FGD) with thirty handloom artisans of the Pathrail region were conducted. At a glance it seems that the sample size of the artisans is very small. But it should be considered in mind that at present handloom is rarely seen in the study area. Only a few handloom maestros are still alive and actively weaving traditional Tangail saris.

Drawing and naming of the motifs

In this study, the motifs are primarily identified through visual identification from the present day's handloom Tangail saris. These are photographed with scale. The motifs mentioned by Raghunath Basak have also been discussed in the in-depth interviews and in the FGD to understand their features. Fortunately, some motifs which were mentioned by Raghunath Basak are still in use on sari by the present handloom weavers of Pathrail, Tangail. The drawings of Jacquard Master Amit Basak help to understand the other motifs mentioned by Raghunath Basak which are no longer in use. Then all the motifs are drawn above graph sheet using Paint 3D software (Plate 4). Among the other popular drawing software like Adobe Illustrator, Sketchbook, Krita etc. Paint 3D software has been preferred for this work. Because, the Jacquard masters of Tangail sari are familiar with this software and at present day they use this Paint 3D software to draw motifs for Tangail sari. Besides, the warp and weft of yarn are vividly clear in these drawings which will

provide opportunity for the young artisans to interlace these motifs on sari in future. In addition, this way of documentation of motifs of Tangail sari using the Paint 3D software is a process through which it can easily reach to the process of digital documentation of motifs.



Plate 1:
Baiddanath Das (72) of Pathrail village interlacing motifs on Tangail sari



Plate 2:
Md. Ujjal Mia (50) of Nalua village interlacing motifs on Tangail sari



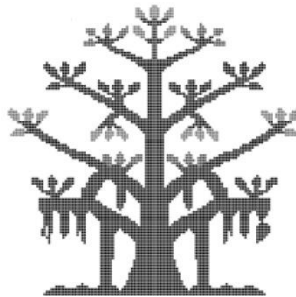
Plate 3: Key-respondents of the present study a. Md. Ujjal Mia (50) with his father and weave-master Md. Monser Ali (70) of Nalua, Pathrail, Tangail, b. Amit Basak (40) Jacquard Master, Pathrail, Tangail, c. Baiddanath Das (72) and Jacquard Master Amit Basak (40) Pathrail, Tangail



a



b



c

Plate 4:

a. Photograph of motif on sari b. Sketch of motif c. Drawing of motifs on Graph Sheet using 3D Paint

The local names of the motifs on Tangail handloom saris were attempted to be gathered. Actually, there is no written text or records of the names of the motifs on Tangail sari (Akand 2018: 176). Except a very few sporadic mentions, no illustrated catalogue has been prepared earlier on the motifs and designs of this particular sari. The local names for the motifs are derived from the in-depth interviews and the Focus Group Discussion.

Discussion

The present research has found a total of 66 motifs on the Tangail handloom sari (Annex I). Some motifs come in a variety of variations. Motifs are commonly referred to *buti* by local weavers of Pathrail, Tangail. Almost every motif has the phrase *buti* at the end. The majority of the motifs are found in the *zamin* (ground) of sari. There are a total of thirty-one motifs in this part. Twenty-four motifs are found on the *anchal* (end-piece). Ten of the motifs are appeared in both the *anchal* and the *zamin*. The motifs on the *anchal* are generally larger in size than those on the *zamin*. A typical characteristic for all sorts of saris is an intense pattern on the *anchal*. This is also factual for Tangail handloom saris. Actually, after draping a sari this *anchal* is mostly visible, therefore the weavers consciously focus their attention to compose this part more exquisitely. The *paar* (border) of Tangail handloom sari does not always featured by motifs. In this case the *paar* has been weaved with dense striped pattern commonly known as *phita paar*. Sometime very simplified motifs like chain, *benki* and temple are weaved here. No doubt interlacing temple is a very recent phenomenon in Tangail sari.

The motifs of Tangail handloom sari can be divided into such categories: flora (*gaachh-buti*, *pata*, *padma*, *lata-padma*, *phoolkali*, *aam*, *minakari*), fauna (*maachh*, *maachhi-buti*, *prajapati*), foodstuff (*chamcham*, *phata-chamcham*, biscuit), objects of daily life (chain, *chatai*, *karat*, *jhalor*, ball, *phata-ball*, *kathi*), geometric form (*buti*, *ruiton*), celestial object (*tara*) and religiously valued item (temple, *trishul*).

Floral motifs are commonly used in a variety of hues and forms. The weavers weave a variety of lotus flowers. In hand-woven

saris, *lata* (creeper) and *lata-pata* (leaf vine) are often available. *Phoolkali* is a unique flower bud design that is frequently stitched on the ground. The *pata* (leaf) motif can be found on its own or in combination with the flowers and stems. Another popular motif at present is *gaachh-buti*. This motif is mainly found in a sari's end-piece or *anchal*.

The *kalka* motif may be seen in a variety of forms on Tangail handloom saris. In general, it's been compared to a mango because of its form. Actually, the *kalka's* origins variably attributed, and it is well known around the world in various names. In North India, it is known as *kairi* or *keri*, which means unripe mango. Kashmiri shawls frequently include this motif. This motif may be traced back to the Mughal period in India (Zaman 2003: 464-465). During the nineteenth century the motif became so popular that it was endlessly imitated at Paisley near Glasgow, Scotland. Since then, this motif has acquired international fame as the 'Paisley' motif (Katiyar 2009: 179). *Kalka* motif is widely used in various decorative media including saris, *kanthas* and *alpanas* in Bangladesh (Ahmed 2008: 53-54, Ahmad 2009: 49-56). All the motifs on plants and vegetal life weaved on sari appear to have been sourced from the natural world.

Faunal motifs are not frequently weaved on Tangail handloom sari in respect of floral motifs. *Prajapati* (butterfly) motif is usually weaved on the *anchal*. This motif is quite big in size. Threads of vibrant colours are used to weave this motif lively. *Kakra* (crab) motif is interlaced on the *zamin*. Another motif is *maachhi* which is woven on the *zamin* of the sari. This is very small in size.

Among the foodstuff motifs, the most interesting is *chamcham* (sweetmeat). The segregated *chamcham* motif is called *phata-chamcham*. No doubt this motif is named after the distinguished local sweetmeat of Tangail district. According to the weavers they found the similarity of shape of the motif with the specific sweetmeat- *chamcham*. Another motif is named after biscuit which is very realistic to see.

Various objects chain, *chatai* (bamboo mat), *karat* (saw), *jhalor* (tassel), ball, *phata*-ball (split-ball) and *kathi* (stick) are also interlaced on the sari by the present handloom weavers. These motifs may represent the day to day life of the society. *Buti* and *ruiton* are the most practiced geometric forms on Tangail handloom sari. These two motifs are found in many different forms on the sari. *Tara* (star) motif is also very much present on the ground of Tangail handloom sari. Number of variations of *tara* motif are found. This motif is frequently found on the *zamin*. Sometimes it is also found on *anchal*.

It is evident that Jamdani sari has a great influence on Tangail sari. Especially if the motifs are discussed then it is found that *buti* is a common motif in both of the genres. *Benki*, *terchhi*, *karat*, *phata*-ball, *jhalor*, *kalka*, *maachh*, *lata*, *lata-pata*, *kakra*, *tara* etc. are the Tangail sari motifs those are found in Jamdani sari too (Sayeedur 1993, Shaha *et al.* 2018). Though most of the time the names are different but the motifs look almost similar in design and pattern.

Two religiously valued motifs, *trishul* (trident) and temple have been found on handloom Tangail sari. Here, *trishul* is presented on the sari in a much modified form. *Trishul* is a divine symbol, commonly used as one of the principal symbols in Sanatana Dharma. It is very interesting that these *trishul* and temple motifs are being weaved by the Muslim wearers of village Nalua, Pathrail, Tangail. Temple motif is identification mark of Manipuri fabric (Tasmin 2021: 329-354). The temple motif on Tangail handloom sari is undoubtedly influenced by the traditional *moirang phee* motif of Manipuri sari of Moulvibazar, Sylhet, Bangladesh.

Beside the motifs mentioned above, the Tangail handloom weavers previously wove *pakhi* (birds), *mayur* (peacock), *hati* (elephant), *harin* (deer), *maachh* (fish), *taal* (date palm), coil-*buti* (mosquito coil pattern) and other motifs as stated by Md. Ujjal Mia, the weaver of Nalua village of Pathrail. Some motifs like *chochha* (fish scale), *sinthi-sindur*, *taj* (crown pattern), *anarkali* (creeper with flower-buds), *churi* (bangle) and *phita-churi* (ribbon-bangle) were also weaved by Tangail's handloom

weavers, according to Raghunath Basak's unpublished book (Akand 2018: 172-173). These motifs are not currently interlaced by the Tangail handloom weavers. *Maachh* motif is common in various types of sari of West Bengal, India at present (Chishti 1995: 171-250). Jacquard Master Amit Basak of Pathrail has kindly provided *anarkali*, *chochha* and *maachh* motifs from his drawing collection (Plate 5).

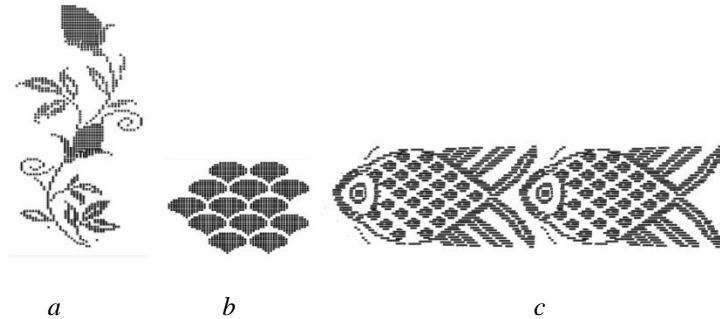


Plate 5:

Motifs a. *anarkali*, b. *chochha* and c. *maachh* (Courtesy: Amit Basak)

All the motifs are weaved in extra *bana* (weft threads). Weft thread of motif is coarser than the *tana* (warp threads). The *maku* (shuttles) with various colourful yarns interlace within the warp following the skillful fingers of the weavers and create beautiful motifs. The weavers interlace motifs with or without following any prescribed catalogues. Most of the times weavers are supposed to follow the sample provided by the clients. If they are not guided by any sample they use their imaginary artistic expressions following their minds. Weaver to weaver psychosomatic variations, different skill levels and imaginary artistic expressions sometimes create a complexity to describe, to name and to explain a motif on sari. It should be mentioned here that to the weavers there is no particular name of design accepted by the weaver community universally. The names are given by the clients or customers or the boutique owners even though sometimes the weavers also give name whimsically (Haque 2005: 59).

Finally, it can be said that Tangail sari weavers have got their inspiration to weave the motifs from our mother nature and also from the surroundings they live in. Their power of imagination has turned the six yards sari into the canvas of an artist. That is why all the handloom artisans can create unique motifs of their own.

Conclusion

The information about Tangail handloom sari motifs included in this article does not cover the entire scenario. Because the current study was based on a number of saris and several field surveys conducted at two handloom sari production centers at Pathrail union of Tangail district. To have a complete picture of Tangail handloom sari motifs, more saris, especially age-old handloom saris, should be examined. But, any age-old piece of Tangail handloom sari could not be found for this study. Therefore, this attempted should be regarded as a groundwork endeavor for these rationales. The present research has been carried out towards several objectives. One of the main objectives was to document the motifs on Tangail handloom sari. An illustrated list of motifs has been prepared and presented in Annex I. Here, the motifs have been organized with local name, English name (where available and logical) and position of appearance on saris. This particular research work may serve as a useful resource for the future researchers. As all the motifs are drawn on a graph sheet using Paint 3D software, therefore, any apprentice artisan can follow it to weave these motifs in future. National Crafts Council of Bangladesh and other organizations like this can be benefitted by this research to work on improving design and help the handloom weavers to develop in their fields. It can be helpful for the designers of our fashion industry those who are interested to work on traditional designs and motifs. Their creative mind can invent more fusion motifs and develop designs in the perspective of our heritage.

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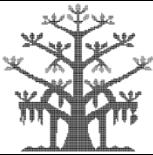







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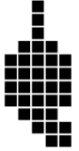

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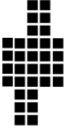
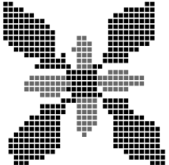
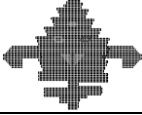
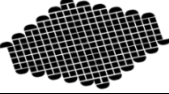


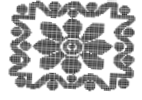



Annex I


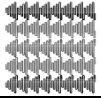





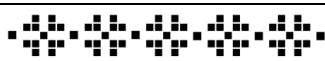

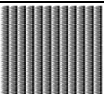
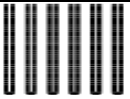
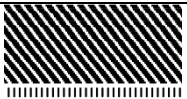
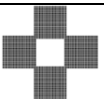
Motifs on Tangail Handloom Saris of Bangladesh

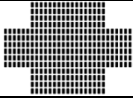


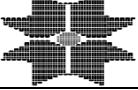





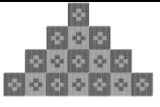


SL. No.	Motif	Name	Appearance	Name of the weaver/designer
1		<i>Pata</i> (leaf)	<i>Zamin</i> (ground)	Md. Ujjal Miah
2			<i>Zamin</i> (ground)	Amit Basak
3		<i>Lata</i> (creeper)	<i>Paar</i> (border)	Md. Ujjal Miah
4		<i>Lata-pata</i> (leaf vine)	<i>Anchal</i> (end piece)	Md. Ujjal Miah
5			<i>Anchal</i> (end piece)	Md. Ujjal Miah
6			<i>Anchal</i> (end piece)	Md. Ujjal Miah


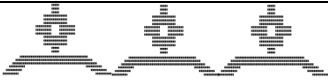





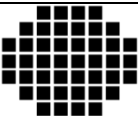
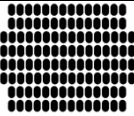

SL. No.	Motif	Name	Appearance	Name of the weaver/designer
7		<i>Gaachh</i> (tree)	<i>Anchal</i> (end piece)	Amit Basak
8			<i>Anchal</i> (end piece)	Md. Ujjal Miah
9		<i>Phoolkali</i> (flower-bud)	<i>Zamin</i> (ground)	Unknown
10			<i>Zamin</i> (ground)	Unknown
11			<i>Zamin</i> (ground)	Md. Ujjal Miah
12		<i>Padma</i> (lotus)	<i>Zamin</i> (ground)	Md. Ujjal Miah
13			<i>Zamin</i> (ground)	Md. Ujjal Miah
14		<i>Lata-padma</i> (lotus with leaves)	<i>Anchal</i> (end piece)	Md. Ujjal Miah
15		<i>Lata-padma</i> (lotus with leaves) [modified]	<i>Anchal</i> (end piece)	Baidanath Das

SL. No.	Motif	Name	Appearance	Name of the weaver/designer
				
16		<i>Jhumka-padma</i> (fringed lotus)	<i>Zamin</i> (ground) <i>Anchal</i> (end piece)	Baiddanath Das
17		<i>Terchhi-padma</i> (three lotus under a upturned V-shaped object)	<i>Anchal</i> (end piece)	Baiddanath Das
18		<i>Minakari</i> (flower like enamel work with different colour threads)	<i>Zamin</i> (ground)	Unknown
19			<i>Zamin</i> (ground)	Md. Ujjal Miah
20		<i>Aam</i> (mango)	<i>Zamin</i> (ground)	Amit Basak
21		<i>Kalka</i> (Paisley)	<i>Zamin</i> (ground) <i>Anchal</i> (end piece)	Md. Ujjal Miah

SL. No.	Motif	Name	Appearance	Name of the weaver/designer
22		<i>Maachhi</i> (fly)	<i>Zamin</i> (ground)	Md. Ujjal Miah
23		<i>Prajapati</i> (butterfly)	<i>Zamin</i> (ground)	Md. Ujjal Miah
24		<i>Kakra</i> (crab)	<i>Zamin</i> (ground)	Md. Ujjal Miah
25		<i>Chamcham</i> (one kind of local sweetmeat)	<i>Anchal</i> (end piece)	Md. Ujjal Miah
26		<i>Phata-chamcham</i> (segregated - chamcham)	<i>Zamin</i> (ground)	Md. Ujjal Miah
27		Biscuit	<i>Zamin</i> (ground) <i>Anchal</i> (end piece)	Unknown
28			<i>Zamin</i> (Ground) <i>Anchal</i> (end piece)	Amit Basak
29		Ball	<i>Zamin</i> (ground) <i>Anchal</i> (end piece)	Baiddanath Das
30			<i>Paar</i> (border)	Amit Basak
31		<i>Phata-ball</i> (split-ball)	<i>Zamin</i> (ground)	Md. Ujjal Miah

SL. No.	Motif	Name	Appearance	Name of the weaver/designer
32			Zamin (ground)	Md. Ujjal Miah
33		Karat (saw)	Anchal (end piece)	Md. Ujjal Miah
34		Chain	Paar (border)	Amit Basak
35			Paar (border)	Amit Basak
36			Paar (border)	Amit Basak
37			Paar (border)	Amit Basak
38			Paar (border)	Amit Basak
39			Paar (border)	Amit Basak
40			Paar (border)	Amit Basak
41			Chatai (bamboo mat)	Paar (border)
42		Kathi (stick)	Zamin (ground) Anchal (end piece)	Amit Basak
43		Terchhi or chelli (diagonal pattern)	Paar (border)	Amit Basak
44		Ruñton (diamond)	Zamin (ground)	Amit Basak

SL. No.	Motif	Name	Appearance	Name of the weaver/designer
45			<i>Zamin</i> (ground)	Amit Basak
46			<i>Zamin</i> (ground)	Amit Basak
47			<i>Zamin</i> (ground) <i>Anchal</i> (end piece)	Unknown
48		<i>Tara</i> (star)	<i>Zamin</i> (ground)	Md. Ujjal Miah
49			<i>Zamin</i> (ground)	Md. Ujjal Miah
50		Temple	<i>Paar</i> (border)	Md. Ujjal Miah
51			<i>Paar</i> (border)	Md. Ujjal Miah
52			<i>Paar</i> (border)	Amit Basak
53			<i>Paar</i> (border)	Md. Ujjal Miah
54		<i>Ruitor</i> - Temple	<i>Paar</i> (border)	Amit Basak
55		<i>Trishul</i> (trident)	<i>Anchal</i> (end piece)	Md. Ujjal Miah
56		<i>Jhalor</i> (tassel)	<i>Anchal</i> (end piece)	Unknown

SL. No.	Motif	Name	Appearance	Name of the weaver/designer
57		Temple- Jhalor (tassel with temple)	Anchal (end piece)	Baiddanat h Das Md. Ujjal Miah
58		Ruiton- Jhalor (tassel with ruiton)	Anchal (end piece)	Md. Ujjal Miah
59		Pata-paar (leaf pattern)	Paar (border)	Amit Basak
60		Ruiton paar (diamond paar)	Paar (border)	Unknown
61		Benki (wave pattern)	Paar (border)	Unknown
62			Paar (border)	Amit Basak
63		Chokh- benki (wave pattern with 'eye' design)	Paar (border)	Amit Basak
64		Unnamed motif, commonly called buti	Zamin (ground) Anchal (end piece)	Md. Ujjal Miah
65			Zamin (ground) Anchal (end piece)	Baiddanat h Das
66			Zamin (ground) Anchal (end piece)	Unknown