



The Angaraib

Other names: The Nubians call it "Anqari," the Nilotes call it "Dagag," while the Baggara tribes refer to it as "Sidaab."

Plural- Anagreeb



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Domai n Traditional Craft
Angaraib Making

COMMUNITY GROUPS AND LOCATION

Community groups

The craft of making "anagareebb" (traditional Sudanese beds) is widely spread in Sudan, despite its ancient Nubian origin that links it to the civilization of Napata. It is found in all corners of Sudan, in the north, south, east, and west, and it has various names and types among most Sudanese cultural groups. However, there are some Sudanese families that have been renowned for making "anagareeb" for generations and have developed this craft from one generation to the next, such as the Nafeerab family in the city of Wad Medani.

Practitioners

Sudanese men

Purpose / Use

The Angaraib is an integral part of the life cycle of Sudanese people, accompanying them from birth through circumcision and even the traditional wedding procession of the bride and groom. After birth, the mother observes a postpartum period, and the Angaraib is always present at joyous occasions such as weddings and circumcisions. It is a symbol of the henna night preceding the wedding night, where it is decorated for the bride to sit on during the celebration. The bride and groom also sit on it during the wedding ceremony. The Angaraib also plays a significant role in funerals, as it is the chosen carrier of the deceased to their graves in what is known as the funeral Angaraib procession. Sudanese people believe that the Angaraib accompanies them until their final journey to the grave, and it is considered inappropriate for anyone other than the Angaraib to carry the deceased among Sudanese traditions. This tradition has remained until recently, with the Angaraib being a constant presence at weddings, birth cries, and as a means of reaching the final resting place, establishing itself as a fundamental element in all these occasions.

Knowledge / Skills

In the manufacturing of wooden furniture, Sudanese local woods are used, including the mahogany, teak, and sandalwood, which is often emphasized because it is durable and long-lasting. It is commonly used in making frames, shelves, and cushions. The manufacturing process of wooden furniture involves obtaining the raw wood, then either cutting it with saws or trimming it manually in ancient times according to the required dimensions. This is followed by carving to give the final shape to the parts, then drilling and assembling, followed by the finishing and coloring stage, sanding the wood, and filling the cracks.

Transmission

Practice and transition from generation to generation.

Tools, Equipment, Services

The Angaraib is made from the trees of the sidr and santi, and in its early stages it was made with primitive manual tools such as the "qadum," which is a sharp iron piece that is used to strike the wooden piece to shape it. Then the "maqala" is used to pierce what is called the "shawkah" that enters the end of the handle to assemble the whip. After that stage, the components of the whip are coated with a paste material to treat the cracks resulting from the expansion of the wood, then it is sanded and painted with lacquer. As for the tools, they were primitive, taking a lot of time and effort, and not producing much due to their reliance on manual labor and the worker's effort and activity. However, recently modern tools have been introduced in the manufacturing of the Angaraib. Then comes the weaving stage, which can be done with cowhide, known as the "qad" due to the leather piercing, or with ropes made from woven palm fronds. The process has evolved to include the "dabarah" which comes from Kenya, Tanzania, and Egypt, until it reached the stage of weaving from nerve ropes.

HISTORY

The ancient history of the Angaraib dates back to the period of the Kerma civilization from 2500-1500 BC, where bodies engraved with inscriptions were found in the region of Dafufa, the capital of the kingdom in northern Sudan. These bodies were found inside burial chambers surrounded by offerings, a ritual closely associated with death in the Sudanese Nile Valley region. The people of Sudan still interpret the appearance of the Angaraib in their dreams as a symbol of a funeral procession. One of their ancient rituals was to embalm the deceased on an Angaraib and bury them in that manner. Evidence of this practice can be traced back to the Meroitic era and is found in the tombs of kings and queens in the pyramids of Kerma and Nubian Museum in Khartoum. The Angaraib of exquisite craftsmanship, dating back to the Kerma civilization from 2500-1600 BC, is displayed in the Sudan National Museum. The Kerma people had a tradition of embalming the deceased on an Angaraib with a pillow under the head, a fan made of ostrich feathers, and sandals. The burial site of El Kurru, one of the most important archaeological sites of the Napatan civilization from 1000 BC to 300 AD, contains the remains of kings and queens lying on their right side on an Angaraib. Even during the post-Napatan and Meroitic periods, Nubian cemeteries continued to bear witness to pre-Christian rituals, including the burial on an Angaraib. The tomb of Queen Amanishakheto of the Candace dynasty, dating back around 5,000 years, was discovered lying on a wooden Angaraib with all her perfumes and adornments placed beneath her, while her hands were adorned with henna. This is where the Angaraib gains its dual symbolism in marriage and burial rituals. Unlike ancient civilizations such as the Persians, Greeks, Romans, and Egyptians who depicted a group of stars as the constellation Ursa Major in the form of a plowman being followed by a large crocodile or a small chariot pushed by two men or a chained bear, the people of Sudan saw in the Ursa Major constellation an Angaraib carrying the coffin of an elderly man followed by his three daughters, the maidens, then the pregnant woman, and finally the unmarried woman leading her child, all following the Great Bear in pursuit of the Big Dipper to avenge their father who was embalmed on the Angaraib.

INTRODUCTION

The "Angaraib" is a bed with wooden legs that stand in the form of legs, from which extend four horizontal beams, two of them long and called "Marwaq" (singular: Marq) and two short ones called "Wasaayid" (singular: Waseeda). The beams, along with the four legs, form the structure of the Anqareeb, on which is stretched a fabric membrane widthwise and lengthwise with extended dams made of thin twisted ropes of palm fronds or palm trees. This fabric, resembling a sea carpet, is connected at its edges to a thick twisted rope called "Al-Himar," which is connected to the Himar by a thin spiral rope called "Al-Karab." Its function is to tighten most of the fabric, which is the sea, to one of the pillows if it becomes loose one day due to excessive use. One of the most famous types of Anqareeb is the woven leather Angaraib Al-Qad made from cowhide, the short straw Angaraib Al-Hababi that almost touches the ground, and the Angaraib Al-Mangara. These Angaraib were popular between the 1940s and the mid-1960s and used to come from the south before it became a state. There is also an Anqaraib called Abu Al-Sarouj, distinguished by its long legs and wide width. Additionally, there is the leather-woven Angaraib Al-Qad made from cowhide, and the Jarateek or the true Angaraib that appeared in the 1970s after introducing shapes known as the Bulbul and Kadur Angaraib.

Cultural Value:

The Angaraib accompanies most of the Sudanese life rituals starting from birth, circumcision, henna, marriage, and circumcision, ending with death.

Associated Practices:

Manufacturing of binding ropes.

Cultural Expressions

The Angaraib's stars emerged, adorning the beauty of the hill's back twice, they adorn their loss in conscience, lying down in sorrow. I drank wine and whipped him Ibrahim Wad al Farash

Lightning towards the Angaraib, I detest the Angaraib's sleep, O Lord, ease it soon, for the mother of walls is close. Sheikh Abdel Rahim Al-Burai.

"If the souls are friendly the Angaraib would fit a hundred people"

-Local saying

VIABILITY

Threats:

It can be threatened by the weak passing of skill and knowledge from elders to younger generations, due to the interests of youth shifting to more lucrative sources of living.

Natural Resources used

Sidr and Senit trees.

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