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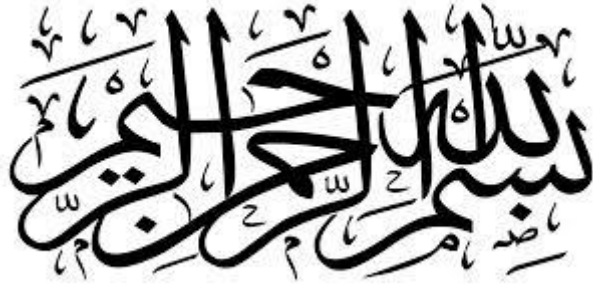
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An explanatory study of Kuwaiti youths' knowledge of Sadu heritage:
their appreciation of Sadu and its contemporary expression in textile.

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قال تعالى :

وَقُلْ اَعْمَلُوا فَسَيَرَى اللَّهُ عَمَلَكُمْ وَرَسُولُهُ وَالْمُؤْمِنُونَ وَسَتُرَدُّونَ إِلَىٰ عَالِمِ الْغَيْبِ وَالشَّهَادَةِ فَيُنَبِّئُكُم بِمَا كُنتُمْ تَعْمَلُونَ

التوبة 105

Abstract

The purpose of this study is to answer the following research questions: How can the new generation of Kuwaiti youth (those aged between 15 and 21) communicate their rich heritage and instinctive awareness of the cultural craft form known as Sadu? To what extent are they aware of this vital craft form? Are young Kuwaiti women interested in wearing textiles that include Sadu? How can one take advantage of Sadu heritage and translate it into proper modern designs for contemporary Kuwaiti women?

To answer these questions, the researcher used two research methods: questionnaires and interviews. The questionnaires focussed on 120 young Kuwaiti women aged 15–21 from each of the six districts of Kuwait, after which the researcher conducted interviews with twelve young women from the same sample (randomly selected from all six districts) in order to gain deeper and more comprehensive answers to the research questions.

Three hypotheses emerged from the results that were presented that will be verified in this discussion, as follows:

- **H1.** Young women aged 15–21 who are aware of Sadu are more receptive to textiles that are mixed with Sadu than other young women.
- **H2.** Some young women will wear textiles mixed with Sadu because this will help them reclaim their cultural heritage and traditions.
- **H3.** Some young women who are aware of current contemporary textiles will wear textiles mixed with Sadu because such textiles are part of a new design.

Data was collected through two questionnaires; the following results were concluded:

- The sample's awareness of Sadu was less than average;
- Their awareness of contemporary textiles and trends was greater than average;
- Their readiness and acceptance of wearing textiles blended with Sadu was less than average.

Looking at the correlation between these three topics, it was evident in the first survey that the correlation between awareness of Sadu and readiness and acceptance to wear textiles blended

with Sadu was average; the second survey, however, showed that this correlation was weak (almost zero). Conversely, the correlation between awareness of contemporary textiles /trends and readiness to wear textiles blended with Sadu was very weak in the first survey (no correlation was identified between them) and average in the second survey. Based on the above information, the thesis makes a series of detailed recommendations. These include that:

1. The raw materials and natural dyeing used in Sadu should be preserved, its techniques and developed in a scientific and simple manner, and that the heritage of Kuwait should be connected with the ongoing rapid changes elsewhere throughout the world;
2. Educational films on traditional contemporary textiles and accessories should be made and incorporated into a contemporary textiles -design curriculum and developed as a source of innovation, and that Sadu should be incorporated as a subject in different school curricula, thus raising Kuwaiti females' awareness of the country's environment and heritage;
3. A museum should be established that would preserve traditional Kuwaiti textiles and accessories;
4. Awareness of Sadu in Kuwaiti society should be raised through the gateway of contemporary textiles; field trips should be offered to female students to visit handicraft and heritage sites.
5. Ethnographic museums should be established that will document the country's cultural and scientific material;
6. The Kuwaiti government should promote traditional crafts and the work of master weavers through the opening of training institutes and exhibitions; and
7. The media should take on a greater role in highlighting and publicising these crafts.

Future research should be conducted into attempts to market Sadu within European contemporary textiles in a manner that conforms to Arabic traditions, implements Arabic and traditional contemporary textiles blended with Sadu, and remedies the limitations that were experienced during this study by avoiding the problem of the sample being influenced by the implemented contemporary textiles.

Finally, this study recommends that new techniques should be developed that will provide increased opportunities for experimentation and innovation and the promotion of creative skills and innovative artistic solutions, and that our full attention should be given to cultural embellishments, as these have educational and economic importance for society at both the scientific and practical levels.

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Declaration of authorship

I, Manal Alkhazi, declare that this thesis and the work presented in it are my own and have been produced by me based on my own original research. The dissertation's title is 'An explanatory study of Kuwaiti youth's knowledge of Sadu heritage: Their acceptance of Sadu and its incorporation into modern contemporary textiles'. I hereunder'. I confirm that:

1. This work has been done wholly or partially by me while in candidature for a research degree at this University;
2. Where any part of this thesis has previously been submitted for a degree or any other qualification at this University or any other institution, this has been clearly stated;
3. Where I have extracted some the published work of others, this is always clearly attributed;
4. Where I have quoted from the work of others, the source is always given. With the exception of such quotations, this thesis is entirely my own work;
5. I have acknowledged all main sources of help;
6. Where the thesis is based on work done by myself jointly with others, I have made clear exactly what was done by others and what I have contributed myself;
7. None of this work has been published before submission.

Signed: Manal Alkhazi

Date: 11- 04 -2017

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Background

The weaving of wool is the oldest form of handicraft found within the Arabian Peninsula. Since the Neolithic period (6,000 BC–5,000 BC), the weaving process has been associated with the traditional Bedouin way of life, necessitated by the unforgiving environment (Ibn Khaldun, 1377). The designs reflected (and still reflect) both the austerity of the desert and the struggle to survive in such a harsh environment.

The textile industry is still a beautiful and very ancient art that is widespread in most countries. The weaving process that is most distinctive to the Bedouin people is known as *Al-Sadu* (shortened to simply ‘Sadu’ for the remainder of this dissertation). It functions primarily as a handicraft activity for Bedu (Bedouin) women and requires a high degree of dexterity and skill; it cannot be found in Western markets (Hilden, 1991). Young women start to weave at an early age and help their mothers in spinning, dyeing and sewing parts of their tents. The women normally gather after lunch, either to repair sections of their tents or to sew new pieces to sell when visiting the region’s cities.

Sadu is not the only craft available to women. A wide range of skills can be employed in handicraft production, two examples of which are tailoring and embroidery. But Sadu is the most popular: a communal activity for Bedu women.

The weaving process requires different stages that are vital when determining the high-quality materials required for production. These stages include carding, washing and drying, spinning, and dyeing. Normally, Bedouins weave on simple ground looms that, as befits their nomadic lifestyle, are easy to assemble and dismantle. The looms are made of two sturdy lengths of wood staked into the ground with warp threads stretched back and forth between them. Some of the more complex patterns, however, such as *methkher* (‘horse teeth’) and *shajarah* (‘tree’), move across both the surface and the reverse of the fabric simultaneously. The most important patterns of traditional Bedouin weaving include *al-ein* (‘the eye’), Dhalla and weft twining: a different method of weaving. In the case of weft twining, the twine is twisted around groups of warps on both sides of the weave, creating a surface and patterns that resembles a tapestry.

Chapter 1. Introduction

Sadu is an integral part of Kuwaiti heritage; the craft form uses designs and decorations that are generally considered to display excellent artistic taste. Despite its role in Kuwait's history and culture, however, Sadu has not received adequate attention in terms of its designs or colours. It is important to protect this unique heritage from fading away given to the modern and persistent currents of Kuwait's present development.

Bearing this in mind, the researcher is eager to explore the use of Kuwaiti folklore to create garments that are not only accessible to a wider demographic but are also inspired by civilisation and originality, and to explore how these garments can be transformed into accessories inspired by Kuwaiti Sadu textiles.

The researcher wants to re-imagine Sadu through digital media to invite interest and curiosity from the Kuwaiti youth to enhance their appreciation for the weaving tradition.

1.1 The importance of this research

This research, which was conducted between September 2010 and September 2014, aims to contribute to the renewed interest and appreciation of Kuwaiti folk heritage and to discuss the use of Sadu within contemporary Kuwaiti society. By exploring the costumes, decorations, patterns and colours inspired by Sadu, this study aims to unveil the aesthetic value of these traditional Kuwaiti textiles within accessory design.

1.1.1 Research questions

This research aims to contribute to the existing literature on Kuwaiti folk heritage while addressing the following questions:

- How can the teenage generation (15–21 years old) in Kuwait connect to Sadu's rich heritage, and to what extent are they aware of this art form?
- Are teenage Kuwaiti women interested in wearing textile items made from Sadu?
- How can we take advantage of Sadu's heritage and translate it into contemporary designs that will be appropriate for today's Kuwaiti women?

1.1.2 Research hypotheses

In order to answer these key questions, the following three hypotheses will be tested:

- **H1.** Young women aged 15–21 who are aware of Sadu are more receptive to textiles that are mixed with Sadu than other young women.
- **H2.** Some young women will wear textiles mixed with Sadu because this will help them reclaim their cultural heritage and traditions.
- **H3.** Some young women who are aware of current contemporary textiles will wear textiles mixed with Sadu because such textiles are part of a new design.

1.1.3 Research objectives

The objectives of this research are threefold. First, I intend to undertake a historical study of Sadu in Kuwait, including designs, decorative aspects and colour palettes traditionally associated with this textile. Second, I intend to design several contemporary Sadu-inspired accessories and works of contemporary textiles. Finally, this research will explore Sadu's future within Kuwait's contemporary textiles market and will investigate the question of whether or not it is worth investing time and effort in promoting this aspect of Kuwaiti heritage.

1.1.4 Methodology and instruments

This research used a mixed method by incorporating a descriptive and analytical method with an experimental method that is comprised of practical and theoretical elements. Scientific, academic and technical sources and references, including Arab and foreign works, will be used in order to study the different characteristics of contemporary textiles and accessories in Kuwait. Kuwait includes six provinces: the capital (Kuwait City; henceforth 'Asimah', from the Arabic term for 'capital'), Jahra, Ahmadi, Farwaniyah, Hawalli and Mubarak Al-Kabeer. This research study will focus on each of these provinces, using a sample of young women between the ages of 15 and 21. A questionnaire was distributed to 120 young women (twenty in each province). The aim of the questionnaire is threefold:

- To ascertain the connection between Kuwait's younger generation and Sadu's rich heritage, and to learn to what extent young people are aware of this art form;
- To determine whether young Kuwaitis are interested in wearing textiles and accessories made from Sadu;
- To explore how we can best take advantage of Sadu's rich heritage and translate the craft into contemporary designs that will be appropriate for the younger generation; and
- To present a range of designs to be evaluated by the sample.

This questionnaire (see appendices 2 and 4) was followed by a meeting (Appendix 3) with a small sample of the same survey group in order to establish the reasons for their choices in the questionnaire.

1.2 Glossary of terms

Sadu: A term the Bedouins use to explain their weaving process, the woven objects themselves and the ground looms that are used for weaving. These are the most popular hand-woven textiles used in Kuwait. Sadu has many uses, such as tent-weaving and soft furnishings, and incorporates many different colours and shapes.

Bedouin: Nomadic groups who live throughout the Arabian Peninsula in tents, roaming the desert in search of pasture. They primarily depend on animal products for their livelihood. The word *Bedouin* is derived from the Arabic term *bedu* (singular *badawi*), meaning 'dweller of the desert' or 'desert nomad'. The term *bedu* can be traced to *al-badia*, which means 'the vast open land where the eye can take the entire landscape in at once' (Al-Sabah, 2001). *Badu* is an antonym of *Hadar* which means 'sedentary', 'urban', or 'civilised'. Bedouin society is characterised by certain customs and traditions that have developed from the surrounding desert environment.

Traditional dress: A style of textiles that characterises the population from a specific area and distinguishes them from people from other areas.

Textile accessories: Additional pieces that are used to highlight the beauty of textiles, including scarves, bags, belts and hair ties.

1.3 Theoretical framework

This section deals with the cultural aspects of individuals' impressions, and how these impressions are understood and can be expressed in the textile design. The basic analytical tools that I will use are the concepts of contemporary textiles, cognition and emotion. I use the term 'contemporary textiles' to signify a new form of Sadu, known as a *Saduing*.

The process of cognition initially allows humans to be aware of our surroundings. The art history professor Elliot W. Eisner called the sensory system our 'information pick-up system' (Eisner, 1997A, p. 66). Cognition is concerned with awareness. Aspects of visual perception of aesthetic qualities are central to the present study. My assumption is that we can express verbally what we are able to attend to; if we attend to something, we should have some sort of concept about it; and to describe it, we should have well-defined verbal concepts to do so. The section below discusses different aspects of perception, as well as the use of verbal concepts to describe visual experiences. My intention is to show what causes our visual appreciation for aesthetic preferences.

When children start to sort visual and other sensory impressions from their surrounding environment, they first see and then grasp some outstanding structural feature of an objects to perceive something, we need perceptual concepts. This means that perceiving is a creative activity. According to the psychologist and art- and film-critic Rudolf Arnheim,

... perceiving accomplishes at the sensory level what in the realm of reasoning is known as understanding. Every man's eyesight anticipates in a modest way the justly admired capacity of the artist to produce patterns that validly interpret experience by means of organised form. Eyesight is insight. (1974, p. 46)

Arnheim claims that we can look upon the forms, colours, and composition (etc.) as patterns, the meaning of which depends on what we understand. This is applicable to all of our experiences of the external world. Arnheim refers to experiences that show that memory traces of familiar objects may influence the shape we perceive and make these shapes appear to us in

vastly different ways. There must be a structure, however, in the shape or pattern that makes the connection to perceiving a 'structure of attention' (Arnheim, 1974, p. 46). According to Arnheim, there has to be a structure in the outer world that is possible to attend to and that we can connect to experience.

According to the philosopher Susanne Langer (1979), for ease-of-perception demands without hindrance, the emotional content of elementary form symbols should always be valid for everybody. Langer considers it conceivable that elementary forms such as parallel lines, triangles, circles and symmetry may have an instinctive cause in the basic principles of perception (Langer, 1979). According to Gestalt psychologists, any stimulus pattern tends to be seen in such a way that the resulting structure is as simple as the given conditions permit (Arnheim, 1974, p. 63). Simplicity in patterns can be identified by how easily and rapidly we can imagine and remember them, and also by how easily they can be described in words.

In another study, Hutt and McGrew found that patterns that were related to familiar forms were more often symmetrical. Rentschler *et al.* (1999), in contrast, examined our preference for unfamiliar forms. They found that complexity and bilateral symmetry were two distinct factors that were determinants of preference. The effects of the complexity factor varied with the knowledge that is acquired, but they proved that the impact of the symmetry factor was unaffected by knowledge through experience.

Another factor that influences our visual perception and appreciation is our emotions. In any design work, a designer aims to express a certain feeling through objects, or to make people respond emotionally to these objects (Buchanan, 1989; Desmet, 2003; Farstad, 2003, p. 71ff; Wong, 1993, p. 13). Aristotle was among the first to develop a cognitive theory of emotion. He defined emotion as feelings accompanied by certain beliefs or thoughts (Feagin & Maynard, 1997, p. 276). This means that emotions have cognitive content that is connected to perception, which helps us distinguish one emotion from another.

Damasio (2002) stresses the significance of feelings for consciousness; he separates emotions from feelings, and defines emotions as objective physiological responses to our perceptions of the world. According to Damasio, perceiving something entails the spontaneous arousal of

previously experienced mental patterns, followed by a bodily reaction; this reaction is emotion. Within a person's feelings, one's emotions, direct experience of the external world and memory of experience of a coherent whole coincide. Damasio (2002) considers that our experience of the surrounding world is related to emotions. He believes that two levels of consciousness are essential to establishing knowledge of the world. The core self, which has a genetic basis, is constructed by our direct contact with the world and has a transient memory. To acquire individual and organised knowledge, we need another level of consciousness. Based on individual memory, the individual constitutes what is normally called 'experience'. This implies that understanding emotions presupposes understanding how our knowledge of the surrounding world comes about. From this point of view, knowledge is a process in which the focus is on the meaning that is apprehended by the individual. Hence, different people will appraise the same objects in different ways because their experiences are different.

Langer (1979) describes artistic patterns as symbols of experienced life. She describes such symbols as being 'expressive' in nature. Expressive symbols are made up of sensuous structures. Colour combinations that coincide with our sensuous experiences of the outer world can be used as expressive symbols: for example the colours of a desert landscape, the sunset or a garden. The expressive symbols are exemplified by demonstrating a sensuous structure; they are the symbols we find in saddlebags, cushions etc., where symbols have defined meanings related to Bedouin experienced life. In this context, expressive symbols constitute their knowledge and experience by demonstrating their structures in forms, motifs or patterns, which are often regarded as a recognizable experience that is common to the same group in society.

Semiotic theory focuses on 'product appearance' (Oehlke, 1990). The appearance of a product refers not only to the content and all of the perceptible properties and elements of the product, but also to the product's concept, with reference to the idea, experience and values of the product (Oehlke, 1990, p. e4). Product semantics views design as a kind of language, a form of communication; this communication is largely based on aesthetic qualities (Giard, 1990).

Buchanan (1989) also discusses design as communication: designers communicate with their intended audience (i.e. the consumers) through objects. He argues that emotion connects the object to the mind and is therefore a powerful and persuasive element of design. According to Buchanan, it is notable that designers let their good memories of objects from their own life experience guide their choice of patterns. When describing a ‘nice piece’ of their own choosing in a study, emotional content was tied to direct contact with textile materials in which experiences are to be communicated. In the present study, this was shown through the varying use of concepts to describe visual experiences. In this context, it is important to understand that the experience of design is complex when discussing aesthetic qualities based on the following:

- To raise awareness of the fact that implicit knowledge and experience in the field of textiles influence our impressions;
- To raise awareness of the role of cultural context and its influence on our impressions;
- To raise awareness of the importance of individual experience for our impressions;
- To raise awareness of the fact that physical limits and basic human needs influence our impressions.

According to Sara Ahmed (2004), forming an impression might involve acts of perception and cognition, as well as an emotion. But forming an impression also depends on how objects impress upon us. As Ahmed argues (2004, p. 5), ‘An impression can be an effect on the subject’s feelings (“She made an impression”). It can be a belief (“to be under an impression”); it can be an imitation or an image (“to create an impression”), or it can be a mark on the surface (“to leave an impression”)’.

We need to remember the ‘craftwork’ in an impression. Craftwork allows us to associate the experience of having an emotion with the very affect (in the psychological sense) of one surface upon another: an affect that leaves its mark or trace. As such, not only do I have an impression of others, but other people also leave me with an impression; they impress me and impress *upon* me. I will use the idea of ‘impression’, as such a concept allows me to avoid making analytical distinctions between bodily sensation, emotion and thought, as if they could be ‘experienced’ as distinct realms of human ‘experience’.

In other words, an impression is formed all together by perception, cognition and emotion;.Thus, Ahmed does not see any point in making analytical distinctions between the three. Impressions may very well be ‘felt on the surface of the skin’, i.e. a bodily knowledge of some sort, yet ‘the “immediacy” of the reaction is not itself a sign of a lack of mediation’, as Ahmed points out (P29). The bodily knowledge makes sense in relation between someone and something else that comes into contact with the person. This is why Ahmed argues that emotions are always relational: ‘they involve (re)actions shaped by contact with objects and other people’. But she also highlights that such contact is always mediated ‘by past histories of contact, unavailable in the present’, since what we feel is tied to what we already know.

The present study and related theories indicate that all of these levels influence what we see and how we understand what we see. Knowing this eases our understanding, which may increase the quality of communication about textile production and design. This knowledge makes it easier to understand aesthetic qualities and implicit and explicit forms of reality, i.e. both for communication and for our personal understanding.

1.4 Frameworks of reference and theoretical models

The following sections will provide background knowledge on Kuwait to help the reader develop a better understanding of the Sadu craft.

1.4.1 A brief history of Kuwait

The founding of Kuwait has been associated with major trends in migration, especially those who transformed the state from a small fishing settlement into a flourishing city. Kuwait was



Figure 1: Geographical location of Kuwait

founded in the early eighteenth century by members of the Uttob tribe (also known as Al-Khalifa, Al-Sabah and Al-Jalahma), who migrated from the Arabian Peninsula during the first stages of settlement in 1716 (Abu-Hakma, 1970). See Figure 1.

Under a civil administrative plan, these tribes agreed to give Al-Sabah pre-eminence in government and military affairs, subject to consultation, while Al-Khalifa controlled local commerce and Al-Jalahma looked after maritime affairs. (Note: the prefix ‘Al-’ is the equivalent of ‘the’ in Arabic names.) Al-Sabah’s administrative functions have comprised tribal rule in order to control the city and settle disputes. The man chosen to become the leader or *sheikh* was Al-Sabah, the first ruler of Kuwait’s ruling Al-Sabah dynasty.

According to A.S. Al-Sabah (2001), both the desert and sea influenced the traditional system of social organisation in Kuwait. Historically, the economy depended on both the pearl trade and fishing. The majority of Kuwaiti society was composed of wealthy families who managed the pearl-diving trade, as well as fishermen, pearl divers, craftsmen and skilled artisans. This community of individuals earned their livelihood from the sea, and thus lived along the seashore in adobe houses.

Another social cluster of the Kuwaiti community was the Bedouins, the ‘dwellers of the desert’ (Al-Sabah, 2001), who depended on agricultural trading and grazing for their livelihoods. As the Bedouins were a nomadic people, always moving in search of water and food, they lived in woven tents split into different sections (Al-Manaei, 1995). The design of these structures used women’s talents as professional weavers, thereby providing an outlet for their creative energy. The task of weaving the tents, called *bayt al-shaar* (‘hair house’), was also left to the Bedouin women, who wove them with a combination of sheep’s wool, dark goat’s hair and camel yarn (see Figure 2). These simple indigenous materials were exploited to build and decorate a space that was well adapted to withstanding the severe environment.



Figure 2: *Bayt al-shaar* ('hair house')

In short, the available livelihood and geography of early Kuwait influenced the two types of vernacular dwellings that now exist there: the adobe house and the tent.

1.4.2 The discovery of oil

The discovery of oil on the Arabian Peninsula in the 1970s changed the country in many ways, including the design of the Kuwaiti home. Historically, Kuwaitis resided in two types of houses; both dwelling types reflected the identity of Kuwaiti social structure. Throughout history, Kuwaiti women have had a significant impact on the personalisation and individuality of the vernacular Kuwaiti dwelling. Due to religious rules and Arab traditions, Kuwaiti women have required a high degree of privacy when performing their gender roles as mothers, guardians of the family, domestic workers in communal activities, and producers of food, furnishings and shelter (Al-Sabah, 2001).

In order to provide the privacy that women require in their homes, three architectural features traditionally have been used: the courtyard, the screen, and separate male and female salons. In addition to being users and residents of the home, Kuwaiti women played another critical role as designers and manufacturers. Bedouin women crafted their tents, while other Kuwaiti women produced many decorative items for the adobe house, sewing and embroidering pillows, sheets, blankets and mattress pads.

Following the oil boom, the role of women in producing the architectural and interior features of residential spaces diminished due to Kuwait's socio-economic growth; Kuwaiti women were negatively affected by the changes that took place. Given their new affluence, skilled female professionals stopped practising the time-consuming craft of embroidery. In addition, in order to modernise Kuwait City, inhabitants of adobe houses were re-located to new urban developments. The Bedouins also settled in these new neighbourhoods as part of the social re-organisation of Kuwait. As a result, because the Bedouin no longer lived in tents, Bedouin women no longer wove.

1.4.3 Desert culture and national identity

Ahmad Abu-Zeid, generally considered the most prominent anthropologist to study the historical development of tribal groups in the Arab world, has stated that it is necessary to accurately document the major elements of desert culture as a substantial part of Arab culture for future generations to 'identify an important aspect of national heritage which remains alive and influences their lives and values despite all changes' (Abu-Zeid, 1987, p. 22). We need to better understand the desert culture and explain some of its advantages, including the values of freedom, independency and simplicity. It is also necessary to take advantage of desert morals and norms in order to enhance Kuwaitis' identity as a desert people.

Zayadnah (2003 ,p12) defines heritage as 'the customs, traditions, sciences, literature, arts and other aspects passed from one generation to another'. We thus speak of human heritage, literary heritage and folkloric heritage, which includes all folkloric arts, specific traditions, poetry, singing, music, folkloric beliefs, anecdotes, stories and proverbs that are commonly circulated. We may also include under the category of 'heritage' traditions that are followed in marriages and various celebrations, as well as other aspects inherited from people's ancestors in terms of performance, dancing forms, games and skills.

In this respect, the importance of heritage is considerable, especially when it passes on preferred traditions, values and accepted manners from one generation to another. Maintaining and protecting heritage means protecting nationalism, language and national identity, especially when they are at risk of extinction.

‘National identity’ refers to one’s affiliation to an independent and free land that may be deemed one’s ‘homeland’. Linguistically, national identity is a group of values and ethics that should be reflected in actions; in a general sense, it refers to stability in the homeland, whereby a person can defend his or her own country and be in compliance with its regulations and laws. National identity is also important in a community; this idea needs to be viewed in accordance with the ethical principles that are created within a cohesive societal fabric based upon co-operation, compassion, and respect for traditions, customs, family and environment. National identity also calls for adherence to prevailing religious beliefs and values, respect of others’ opinions and beliefs (if such opinions or beliefs are not against common values) and, finally, homeland sovereignty.

National identity also denotes the awareness to be instilled in a nation’s children that they should love, cherish and be prepared to make sacrifices for the sake of the homeland in order to protect their families and the future of their children; such actions ensure that the nation will be protected. Ignorance is the first enemy of any homeland (Souaissy, 2011).

National identity also alludes to the idea that, through its government, a country should honour its obligations towards its citizens. These obligations are the essence of historical agreement between a country and its people. Negligence, superiority, and governmental and administrative corruption all weaken the societal fabric, thus exposing the country to the threat of fragmentation and loss as a result of a misguided vision that the country may adopt due to irresponsibility and lack of national accountability. In this respect, nationalism as loyalty to servicing citizens means loyalty to and protection of the homeland.

According to Ghalyoun, 1995, identity does not have value by itself or through the sense of personality it creates. Its value is derived from the framework it forms and the real opportunities it creates for advancement and the expansion of the historic initiative adopted by nations and groups under which identity emerges.

In sum, one could argue that the oil boom and the resulting urbanisation have threatened a significant aspect of Kuwaiti national identity. This will be discussed in detail in the following sections of this study.

1.4.4 Bedouin weaving or Sadu

Weaving has been an integral part of the fabric of Bedouin life for many generations. Bedouin women weave everything from their tribes' dwellings to their own essential and decorative items. The old Arabic term *Al-Sadu* encompasses the process of wool weaving, the actual woven object and the loom itself (Figure 3).



Figure 3: Sadu, the basic craft of the Bedouin

Bedouin mothers traditionally taught their daughters the Sadu crafts of spinning, dyeing and weaving. Through the Sadu weaving craft, women expressed their artistry and skills. The variety of designs and quality of a tent's fabric construction all pointed to the skill level and artistry of the weaver.

In exploring the term 'Sadu' in the old sources, the *Lisan Al-Arab* (Ibn Manthor, 1282, p. 1977) defined Sadu as the 'extension of the hand and the graceful moving pace of a camel'. Linguistically, the term denotes extension and wideness which, in the Bedouin context, indicates the thread that runs horizontally across the fabric during the weaving process for producing a variety of utilitarian items that suit the migratory Bedu lifestyle.

From the beginnings of civilisation in the southern Arabian Peninsula, many tribes – including the Sheba, Ma'ain and Hemiar – have co-existed with the ancient civilisations of other areas.

Such a connection is reflected in trade and industry, including the textile industry, which was widespread in Yemen during the pre-Islamic age. According to historical sources, the kings of Yemen established workshops for textile production. Even before Islam, substantial volumes of excess production used to be exported, achieving high profits (Ali, 1971). The tribes lived in the central Arabian Peninsula, which is characterised by its harsh environment and its numerous tribal groups, who used yarn to make textiles and fragments of plain-weave linen fabric.

Ibn Khaldun (1377) believed that the process of weaving is very important for Bedouins: as it reflected their struggle to cope with their harsh environment in pursuit of water and food.

In addition to their inescapable daily chores of child care, cooking and cleaning, women are responsible for weaving, spinning and moving the tents and installing them in the new locations – a task that requires a great deal of physical strength (Dickson, 1949; Lancaster, 1981).

After lunch, women gather to repair any parts of tents that need repair or they sew new pieces in order to sell the tents in the city markets. Traditionally, Bedouin women would gather to weave the tents or re-weave the family tent every two years, as was the practice in the Alrowalh tribe. According to Lancaster (1981), the tent is re-stitched every two years during the late-summer season. Such a process may have needed one or more people, but it always entailed a collective effort. The weaving process begins when one of the neighbours looks at the roof while sipping tea and says something like, ‘Your tent needs to be re-stitched. Look: there is a tear there’.

The design of a Bedouin tent also reflects the social status of the owner. The size of the house expressly determines the male owner’s property of camels and sheep, while the quality and beauty of a textile emphasises a woman’s spinning quality and her textile-making ability. Tents and essential furnishing items, including rugs (*sahat* and *mefaresh*), storage bags (*udul* and *mazawad*) and saddle bags (*khuruj*), are made to address basic utilitarian needs. It is thought that the term *masaned* was derived from the invention of motorcars during the 1950s, because it is difficult to carry such bags on camels (Al-Sabah, 2000).

1.4.5 The weaving process

The weaving process usually begins in the summer, when the Bedouin people settle in one place for a considerable period. The process can be broken down into several stages. In spring, the sheep are sheared, normally by the men. The fleece is removed in one piece to spin; women take over from this stage in the process onwards. The wool is then cleaned. Washing the wool at this stage can be a tedious process; some people wash a small handful at a time very carefully, then set it out to dry on a table in the sun. Others wash the whole fleece. Lanolin is removed by soaking the fleece in very hot water and carefully separating the fibres so that they take on a soft texture and a very light weight. It is possible to spin directly from a clean fleece, but it is much easier to spin a carded fleece. This process is still carried out using a spindle (a traditional instrument), a distaff or a craft machine, and consists of twisting the fibres of carded wool to obtain a thread of the desired thickness.

The vegetable product from which the desired colour to dye the wool is obtained is then selected. The vegetable product is then boiled in water to facilitate loosening of the colour; it is then added to the wet wool and, after being boiled for a certain period of time, a substance is used to fix the colour. Once the dyed wool is dry and the loom has been set up according to the measurements of the garment to be produced, the craftswoman begins weaving, feeding the wool into the loom. She uses her individual experience in interweaving the threads to create a unique product. The looms that are used today would be attachable to traditional horizontal looms.

During the spring season, Bedouins use goat hair to weave tents, because hair goat is longer and much stiffer than sheep's wool. Non-Bedouin Kuwaiti women use the wool of black sheep brought from Najd and Al-Arab (both regions of Saudi Arabia), while white wool is taken from *al-naimi* sheep, which is usually imported from Iraq, Syria and Ha'il, Saudi Arabia. At present, these sheep are mostly found in Turkey and Syria. Next, the wool is separated by hand, and then carded (see Figure 4).



Figure 4: Carder spinning wool

The carder takes two carding combs (which have upstanding teeth) and loads one with the wool fibres. Using a back-and-forth motion, she places one carder on top and combs the carder through the wool on the lower carding comb. When all of the carding wool has been transferred from the bottom carder to the top, the carding combs are flipped over and the process is reversed. When the wool is light and airy, the fibres separate and become free from tangles. The mass is then formed into a roll of fibre, for use on a spinning panel (Al-Sabah 2000).

The following terms describe certain qualities of the materials that are used in the weaving process.

- **Wool:** durability can vary significantly depending on the quality of the hair being used.
- **Colour:** different colours of wool may be woven together to create intricate patterns and varied colours, including white, grey, brown and black. Wool is created from the colourful material that exists within the ‘spinal’ layer of hair; it is difficult to bleach or remove such material.
- **Brightness:** wool brightness varies according to quality, depending on the surface of the fibre and the accuracy of the hair.
- **Length:** this varies according to the breed of sheep and the region, ranging from 1 to 15 inches.

- **Flexibility:** wool's flexibility provides gentle, flexible support while it is being sheared.
- **Thermal insulation:** sheep wool is a natural insulator because it has a crimped nature that traps air.
- **Hair:** the main structure of the tent is a rectangular roof made of woven goat's hair due to its thickness (Naser & Alzoabi, 1972).
- **Yarn:** camel's hair drops naturally during the spring. There are two types of yarn: the outer yarn (thick and long) and the inner yarn (soft and short). Due to their natural colours, yarns and fabrics containing camel's hair are usually left in the natural camel colour, or are dyed to a darker brown. A group of Bedouins usually comb the yarn of a camel (Hanawi, 2007). The camel-fibre colours range from light to yellowish brown, the latter of which is considered the finest type of hair, similar to that of merino wool. The outer yarn is used to produce carpets and Sadu, whereas the short, inner yarn is used for textiles and blankets (Naser & Alzoabi, 1972).

1.4.6 Beliefs associated with Sadu

Sadu is associated with the following beliefs and traditions:

- Women believe that those who are able to weave the *shajarah* ('tree') must recite the Holy Quran.
- Women who want to weave a piece of Sadu must invite the women of the tribe and kill a goat; it must be sheared before the weaving process begins.
- The weaving process must begin with 'the name of Allah'; every woman expresses her love of weaving via poetry.
- Every piece contains connotation words, symbols and spots that may only be understood by the members of an individual tribe.

Semi-nomadic women from Oraib Dar, (Semi-nomadic tribes, which took care of the sheep breeding, which was settled around cities) largely produced weaving fabrics, unlike the women who raised camels. This is because these semi-nomadic women had more wool and time than the camel tribes who travelled regularly across the desert.

Women wove exquisite textiles that cannot be interpreted in modern ways. These include the *shajarah* design, with its triangles, zigzags and crisp black-on-cream elements, and the repeating pyramids of the *uweirjan* pattern, combined with *shajarah*, *throuss al-kheil* ('horse teeth') or *ragoum*, all of which are completely different.

The work is painstakingly executed by Bedu women on simple, horizontal floor looms (Figure 5), the from which the distinctive craft takes its name: Sadu. Its most traditional examples include the straight lines, simplicity, vibrancy, and beautiful colours and proportions of the textiles.



Figure 5: woven Looms used for woven cloth

1.4.7 Dyes in the life of Kuwaiti women

Bedouin women use natural resources and plants to make beautiful dyes – ranging from yellow, through orange, to brown – derived from the surrounding desert environment and reflecting the instinctive Bedu awareness of the desert's natural beauty. Red represents the 'blood of life', associated with pleasure and happiness (Al-Sabah, 2000). Bedouin women use bright colours such as red and orange to liven up the notoriously monotonous surroundings of the desert (Al-Sabah, 1998). The colours that are used also reflect both artistic sense and natural aesthetic taste.

Although the art of making textile dyes dates back to the dawn of civilisation, the different classes of dyes that are used for different types of fibre and at different stages of the textile-

production process have only been discovered in the last century. For most of the thousands of years that humans have used dyeing to decorate fabrics, the primary source for these dyes has been that of nature: the dyes are extracted from animals or plants such as indigo, which yields a blue-and-black colour. These natural dyes produce excellent results and do not fade over time.

Dyestuffs can be controlled by printing with a substance that will react with the dye to fix the colour. Textile printing is prepared by a variety of inaccessible and secret processes, passed on from one generation to the next; the process is thus considered both a scientific and an economic fortune that secures the lives of generations. The printing industry has been in imminent danger of extinction over the years, but it has revived. Many previously lost secrets have been discovered during the modern age by studying the history of textiles over the centuries in order to identify and analyse the features of ancient textiles, including the fibres and dyes that were used.

Before the emergence of chemical dyes, Bedouin women used indigenous materials from plants, extracting the dyes from roots, flowers, leaves, fruit and bark. They used natural sources such as the plant dyes of *argon*, *arfaj* and *isfej* (saffron, safflower and turmeric, respectively) to give yellowish hues; *faiha*, found only in Sidawi and Qaisumah, (in Saudi Arabia) to produce a pale pink-brown tone; *fewa* for a reddish colour; and *henna* (see Figure 6) to produce a pale red-brown tone. Henna is made from the leaves of the henna tree, which women usually collect, grind and smooth before mixing them with hot water. Women frequently used henna on their hair or to decorate their hands, as well as for dyeing wool (Ross, 1981). Henna is used to attain an orange colour. Following the emergence of chemical dyes, a range of reds, greens and blues gradually took the place of these vegetable-based dyes within the art of Sadu.



Figure 6: Plant henna for dyeing wool

From the late nineteenth century onwards, Bedouin women also used chemical dyes, which were either produced in Kuwaiti cities or imported from Riyadh or Al-Ihsaa (Saudi Arabia), from Samawah or Al-Zubair (Iraq), or from India. Some women also purchased green and blue threads from the cities. Women frequently used red dyes, as well as shabba, black lemon and madder, to preserve the colour. Umm Gaza'a Al-Qahs (She is one of old woman which has worked with Sadu) commented on yarn dyeing that:

We used madder, hibiscus flowers and katam. We grind them separately. Then, they are soaked overnight in water and can also be boiled to obtain the colour. Finally, indigo is added to preserve the colour. Madder gives a brown orange. Hibiscus produces a deep crimson or bright scarlet, whereas katam produces a deep brown. (Interview with the author, 15 April 2011.)

Umm Gaza'a no longer used natural dyes, however, and had replaced them with natural home-made dyes, prepared by Al-Attar or Al-Hawaj (men who used to sell natural herbs). These are imported from Al-Zubair and Basrah in Iraq. Umm Mohammad and Umm Sabeh Al-Marshoud (They are old woman which have worked with Sadu) explained their use of dyes in this way:

To dye yarn, henna leaves are collected, [ground] and smoothed before mixing with hot water and leaving it for fermentation. We leave it on overnight. In the next day, henna is boiled. For a stronger shade, we allow material to soak in the dye overnight. Then, black lemon is added to preserve the colour. Chemical dyes were spreading among people in that time because they are easy to use and can preserve the colour. They are

soaked overnight in the dye pot. On the next day, they are used to dye the yarn, unlike liquid dyes that are either concentrated or ready-to-use and used for spot-dyeing. (Interview with the author.)

The traditional methods employed in Sadu dyes to achieve different colours feature a number of benefits, including pleasant odours and excellent colour extraction. Desert plants provide the sources from which the natural dyes for Sadu are obtained. The traditional colours used in Sadu do not negatively affect the body, as they are generally safe. They do have disadvantages, however, including the lack of availability of desert plants or other dye sources throughout the year. In addition, natural dyeing is a very complicated process that involves a chain of processes, including grinding and boiling or soaking the natural products for one to two weeks before sun-drying for a further one to two weeks. In this context, natural dyeing may take several weeks to achieve different colours. The production of natural colours is thus very time consuming and it requires a set of traditional skills, both of which often lead to scarcity and rising prices, which in turn presents an obstacle to large-scale production.

Conversely, industrial dyeing methods offer many advantages. They are easily available in many locations and are relatively cheap and easy to use. When producing and marketing large quantities of Sadu products, chemical dyeing is easier and saves more time, effort and money than using vegetable-based dyes. Chemical dyes offer multiple colours, represented in the colours of the spectrum. Industrial dyeing methods do have their disadvantages, however: most chemicals have a negative impact on human skin, for example, and without the appropriate fixer (mordant), most dyes will lose their colour when washed.

Based on these advantages and disadvantages of the traditional and industrial dyeing methods, it is better to incorporate and choose the benefits and take advantage of both methods. Doing so is necessary to save time, effort and money, especially during marketing and the mass production of textiles. When using chemical dyes, it is also necessary to match the new piece according to the colour of the original. In this way, the dyed piece will preserve the authenticity and integrity of the original piece, which is necessary to satisfy popular tradition. Craftswomen must therefore use a certain degree of the original colours, such as red, black, white and brown.

1.4.8 Patterns, motifs and design of Sadu

Because Islamic principles restrict the representation of the human figure (Hilden, 1991), abstract and mathematical relationships formed the soul of Sadu's motifs, which were derived from the surrounding environment. Abstract forms such as stripes, dots, squares and triangles, as well as their rhythmic repetition and symmetry, revealed the weaver's personality. A talented woman was known as 'the winner', because her skills received admiration and appreciation. Many *hadiths* (reports on the sayings and actions of the Prophet Muhammad) recommend that women take part in the weaving process. The Prophet Muhammad (peace be upon him) stated that 'the weaving process is part of women's pleasure'.

The primary elements and tones found in the woven fabrics express the spontaneous character and simple norms of desert life. Similarly to the extended horizons of the desert, Bedouin patterns were not confined within a framework or an overall border, but rather seemed to stretch forever. In his book *The Primitive Art* (1955), the anthropologist Franz Boas explains that symmetry and rhythmic repetition have always been the basic elements of art because of nature's influence over the artist. Boas stated that the rhythmic repetition in nature; the horizontal lines of the horizon, plains and steppes; and the regular phenomenon of the alteration of day and night have always inspired artists, seizing their imagination and thereby enabling that imagination to be represented in their art.

Unlike Eastern carpets, Sadu is not limited to a certain framework; Such as the desert, it extends without interruption. Each pattern in Sadu has a name, as well as meanings and symbols. The triangle is a popular shape in Bedouin weaving that appears in many patterns and designs; the *uwairjan* pattern (which features triangles) is very popular with the weavers of the desert. The pattern takes the form of a row of triangles or pyramids of either red or white dots on a black background. The Bedouin also employ the pattern in the borders of their tent dividers, rugs and storage bags; they refer to it as *ragoum* (number) or *shanaf* (a weft-face twining technique).

The tribes of the northern Arabic-speaking world, including Iraq, Jordan and Syria, display a noticeable preference for triangle patterns in their weavings. They call it *hejab* and suggest that the triangle may have been an ancient protective charm: a symbol of magical powers.

Some researchers argue that the triangle was a fertility symbol, and that in Islamic thought the triangular shape represented loftiness and superiority. The triangle's repetition in a design refers to the glorification of Allah (Bahnasy, 1978). In Bedouin culture, weaving this triangle is referred to as *ragoum* and *janah* (wing). *Ragoum* could refer to the actual counting of the stitches.

In summary, the linear geometric shapes used by the Bedouins include:

- Simple pattern: used in the tent's section divides and for rugs.
- Arrows: featuring multi-coloured lines (see Figure 7).
- Dots: similar to the simple pattern, but with two colours (see Figure 8).



Figure 7: Arrows design



Figure 8: Dots design

Dhalla is a popular design for cushions, storage bags and rugs, its fine horizontal stripes



giving the fabric a ribbed appearance, 15 cm long (Figure 9).

Figure 9: *Dhalla* design

The pattern known as *al-aein* ('eye') is exactly like a white 'eye' on a black background and is found most frequently in pieces bordered by a flat weave (see Figure 10).

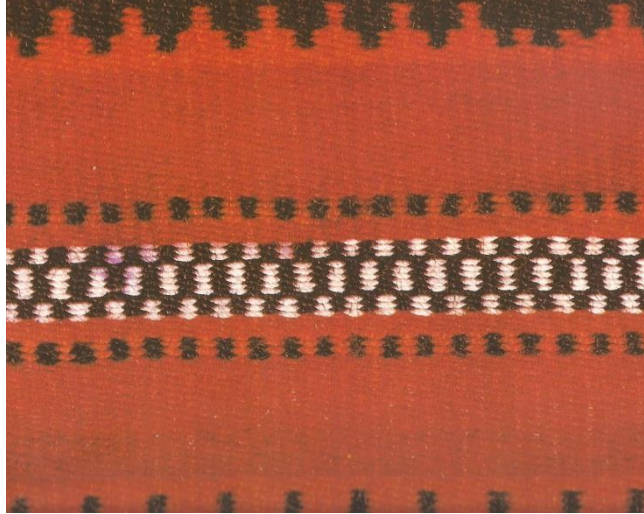


Figure 10: *Al-aein* design

Hubub has two contrasting warp colours (usually black and white) used as a border pattern with a 'tooth' design. *Uwairjan* is another very commonly used pattern: a single row of 'spotted' pyramids, either red or white dots on black (see Figure 11).



Figure 11: *Uwairjan* design

Midkhar is similar but more complex and is worked into a branching pattern; it is used in *sahat* and *masaned* (Figure 12).



Figure 12: *Midkhar* design

Dhurus al-khail is the ‘horse’s tooth’ pattern, worked in two colours: black with red, white or orange (Figure 13).



Figure 13: *Dhurus al-khail* design

Shanaf is a weft-face twining technique that weaves many different designs, including *throuss al-kheil* (horse’s teeth), *junh*, *murdoba*, *mqoviat* and scissors (see Figure 14).



Figure 14: Scissors design

The most complex pattern is the *shajarah* (‘tree’; see Figure 15), a design made of separate rectangles, each containing a different design that might incorporate writing, include animal shapes or consist of abstract geometrical shapes.



Figure 15: *Shajarah* design

The variety of designs and the quality of fabric construction show the skill level and artistry of the weaver. More elaborately decorated accessories may often include storage bags (*mazawad*) and saddlebags (*khuruj*) decorated with *darz*: colourful threads, stones or animal skin. Bedouins are very proud of their horses and camels, and like to make the animals look beautiful. The Quran declares:

And cattle He has created for you [men]: from them ye derive warmth, and numerous benefits, and of their [meat] ye eat. 6. And ye have a sense of pride and beauty in them as ye drive them home in the evening, and as ye lead them forth to pasture in the morning (Surat 6, 'The Bee').

‘وَالْأَنْعَامَ خَلَقَهَا لَكُمْ فِيهَا دِفْءٌ وَمَنْفَعٌ وَمِنْهَا تَأْكُلُونَ 5 وَلَكُمْ فِيهَا جَمَالٌ حِينَ تُرِيحُونَ وَحِينَ تَسْرَحُونَ 6’

The Bedouins also use patterns such as camel insignia and desert utensils that reflect desert life and express the ancient stories of the desert (Hanawi, 2007).

Although Bedouin women have lost touch with several meanings of Sadu patterns and their origins, they have continued with their weaving, depending on their memory and heritage to help them reproduce the patterns.

Sadu includes many patterns and motifs. Each motif has a distinct meaning and is woven under certain conditions. All of the patterns and motifs and their associated symbolism and meanings are derived from the surrounding environment. Sadu products are an essential part of daily Bedouin life, with each household engaged in producing the items that reflect a variety of happy or unhappy occasions. While I consider it necessary to maintain and preserve these patterns because they are part of Kuwaiti heritage and history, it is necessary to present these images and patterns in new, contemporary forms. We can use computer-designed software to produce patterns derived from the original textiles, for instance, and render the designs more adaptable to change in order to keep pace with the modern era. For example, it is possible to change the tree *shajarah* pattern, as it contains a set of motifs that were derived from the surrounding environment at that time. In this respect, we can replace these patterns with images that symbolise the contemporary Kuwaiti environment. We can also use modern technology to replicate these patterns and update the motifs to include the requirements of the contemporary Kuwaiti lifestyle.

1.4.9 The decline in women's role as producers

Today the social status of Kuwaiti women has changed. They have gained wider access to both educational opportunities and livelihoods. Western-inspired architecture has influenced Kuwaiti housing structures, and the design focus has shifted from responding to female users' needs to imitating Western housing styles. Adopting a Western architectural style has meant that the importance of Sadu heritage for enhancing women's identity as producers has been neglected in Kuwait.

According to Al-Sabah (2001), as Kuwaiti women have extended their productivity to include additional livelihoods, their traditional roles in the domestic sphere have waned. Traditionally, the domestic crafts of weaving and embroidery highlighted Kuwaiti women's contributions in articulating and decorating their dwellings: contributions that ultimately diminished due to the country's economic growth and industrial development. This development threatens the very survival of their weaving craft.

Al-Sabah (2001) confirms that the cultural and social environment of weaving has changed in Kuwait. Bedouins have now settled in new urban developments as part of the country's new social organisation. Consequently, Bedouin women no longer need to weave tent pieces such as rich, ornate dividers. In addition, since the early 1950s, skilled embroiders have stopped practising this craft manually.

Skilled Kuwaiti women traditionally pursued embroidery as a profession, because it was generally perceived to be a lucrative female craft. Due to the new affluence that they enjoy, Kuwaiti women no longer need to spend long periods of time practising this tiring profession. New technology has also provided less expensive alternatives to hand-weaving, which restricts the demand for handmade embroidered products to smaller items such as cushions, small handbags, saddlebags and rugs.

Today, only a small number of Bedouin women still pursue Sadu in order to preserve its heritage. Today's weavers use a variety of new techniques, such as modern chemical dyeing rather than natural dyeing and city-imported thread. The wool weaving, the actual woven objects and the ground loom itself have also changed significantly.

In exchange for monthly payments and housekeeping, weavers have also taught foreign workers the Sadu craft. Women's focus on the aesthetic aspects of modern saddlebags, cushions and wall hangings has resulted in significant profit being made; this, in turn, affects the identity of this kind of craft, as well as its value (Hanawi, 2007).

Because the weaving process has changed dramatically, new products have come to dominate local markets (Al-Sabah, 2000); weaving techniques, along with colour combinations, geometric patterns and motifs, can also be used as the basis to design and create beautiful accessories for modern homes. The woven material can be used as a whole or as an accent, or it can be trimmed in combination with another material.

According to the textile consultant in Sadu Society Mr. Al-Nejada (2007), traditional products no longer have the same quality for the following reasons:

1. The small number of Kuwaitis who currently work making traditional products;
2. Products are made by non-Kuwaitis, which therefore, affects their make-up;
3. Many companies that make traditional products appoint employees from East Asian countries in order to meet the needs of local markets, which leads to the emergence of modular and factory production by machines;
4. The bias of advertisements and the media makes traditional products unpopular;
5. The decline in financial, technical and literary support for traditional products and the absence of actual supervision of traditional products within several companies;
6. The declining number of master weavers to keep up with production; and
7. The absence of planning to support traditional products in order to use such products as a substantial source of revenue in the country.

There are also certain advantages in favour of Sadu. In October 1998, for example, the Secretariat of the Cooperation Council for the Arab States of the Gulf issued a list of traditional products to be exempted from taxation in order to both encourage their production and to open new markets (Kuwait Awqaf Public Foundation, 1998).

Kuwaiti women, however, are still interested in the weaving process as a source of cultural pride. In 1996, the craftswoman Abab Farhan from Kuwait received an international award

from the Women's Global Foundation in Geneva in recognition of her creativity in traditional crafts. The growing awareness of the importance of artistic heritage in Kuwait has led to the emergence of a generation that is inspired to create an artistic, genuine and attentive vision.

The continuation and proliferation of Sadu faces numerous obstacles, however. First, the craft market in particular has a very limited customer base. Second, the weaving industry has been affected by wars, occupation by foreign forces and the discovery of oil, all of which have directly influenced nomadic migration in the Arabian Peninsula. Third, employment opportunities in government agencies, especially in the oil sector, have led to Bedouins settling down in new houses (Hilden, 2004). Fourth, the intense competition from Sadu factories for the lowest prices has had a significant impact on the craft. Finally, the average age of weavers today is between 55 and 65, which suggests that the craft might soon become extinct if artisanal production is not supported and promoted, especially amongst the young. This promotion can be done by:

- Developing a practical strategy to guide and encourage youthful energy towards working in the field of crafts in general, and textiles in particular, in order to emphasise cultural identity and to enhance additional sources of income;
- Developing woven tools and production;
- Providing consistent and high-quality raw material at reasonable prices, especially the good soft wool or cotton yarn that is needed for Sadu;
- Using both publicity and advertising methods to promote Sadu products through open channels and marketing outlets, both inside and outside Kuwait;
- Developing Sadu designs and patterns to suit modern requirements and needs; and
- Supporting and equipping centres of artisanal work to suit their activities.

In conclusion, Kuwaiti women have played a critical role in articulating the architectural and interior identity of traditional residential spaces in Kuwait as both designers and manufacturers. Before the discovery of oil, Bedouin women wove and erected tents – an ancient form of Kuwaiti dwelling – and Bedouin shelters; they were also responsible for weaving the tent furnishings and related items, including saddle and camel bags.

1.5 Historical contexts of textiles

In terms of close and mutual relationship between the human body and the textiles, a powerful message is sent. In ancient societies, particular textiles often indicated social status and were reserved for (or affordable only by) those of high rank. Our first evidence of contemporary textiles in textiles dates back to Assyrian, Pharaonic, Phoenician and Roman times, although cave-wall drawings of textiles have been found that date from the Palaeolithic period. Hieroglyphic writing represents one of the most important sources for signifying the development of contemporary textiles; such discoveries demonstrate that Phoenicians were masters of the textiles industry (Ahmad *et al.*, 2007). Through the maritime trade, the Phoenicians spread their industry across much of the Mediterranean world between the late fourth millennium BC and the first half of the third millennium BC. Yet by the time of Egypt's New Kingdom – almost 1900 BC, some five hundred years or so later – little had changed in terms of painting and archaeology.

During the early nineteenth century, and particularly following the French Revolution (1789–1799), different textiles styles were adopted that appeared to refer to new social structures (Ahmad *et al.*, 2007). The overt glamour of the aristocrats was rejected in favour of similar dress for all social classes: something that still largely applies in contemporary society.

Textiles essentially serve two main purposes: covering areas of the body that are not meant to be exposed in public (*awrah*) and providing protection against cold or hot conditions. Although the wearing of textiles is the social norm in most cultures today, some ancient cultures still regard nudity as a symbol of nature and purity.

Changes have also taken place in the types and style of textiles that are produced. Special textiles for warfare, work, hunting and physical activities are produced for practical, safety or comfort-related reasons. New fabrics continue to be developed, innovated and extracted from animal skins, plants and even metals.

Textiles are also employed to help prevent the spread of disease. During the nineteenth century, physicians used some textiles (in particular, textiles that were placed on the chest and rubbed on the skin) as an integrated approach to healing. Textiles were also used to ward off

evil spirits, as a common belief was that exposed body parts such as the face, hands or legs absorbed evil like a sponge. Many forms of luxurious textiles were thus embroidered with precious stones around the neck or sleeves to protect the body from evil spirits.

In summary, standards of beauty have also undergone dramatic change throughout history. What was once regarded favourably in the past is no longer viewed in the same way today, and vice versa.

1.6 The material culture of Bedouin accessories

Accessories are small articles or items of textiles carried or worn to complement a garment or outfit, or a thing that can be added to something else in order to make it more useful or attractive. In Bedouin culture, women's accessories were traditionally much more than simply the finishing touches to an elaborate dress. Accessories expressed the beliefs, values and attitudes of the woman who wore them and the society that created them.

Many sources aid modern researchers in the study of Bedouin accessories. Primary among these is a collection of hundreds of extant accessories that were discovered in the Arabian Peninsula region. In a study of Leila Saleh Al-Bassam (1992) the researcher conducted a research entitled 'Techniques and Decorations of Traditional Clothing in Najd', in which the researcher found that in the Bedouin settlements of Najd, male and female children alike were wrapped with a belt called *al-bereimor al-muhazzem*, which was made of leather and was placed directly on the waist. The belt is kept in place throughout a person's life and is used to support *thob/thawb* (a long, loose garment made of different light fabrics) while performing work and to support the back. The study also documented the traditional types of children's costumes in terms of their techniques, decoration styles and types of textiles used. Al-Bassam noted that a number of traditional textiles were considered to be documentary sources that reflected aspects of people's traditional lives.

There are, of course, limitations to the sources. The contemporary writers whose records exist in the Arabian Peninsula inherently knew the differences between accessory types and therefore only recorded details that distinguished them from one another. While that information might provide us with a baseline, it became muddled once writers from different

generations used different words to describe the same accessories. Also, many of the extant accessories known today were discovered by nineteenth-century researchers who would keep only the decoration or design.

Tahany Nasser (2011), who focussed on traditional embroidered costumes in the Bedouin settlements of Saudi Arabia, studied one collection of extant accessories. The author's research aims primarily to document and classify the textiles, accessories and decorations in Bedouin society, identify the techniques that are used in their making and decoration, and explain the influence of environmental factors on the textiles' decorations within Bedouin society.

The British colonial administrator Lieutenant Colonel Harold Richard Patrick (H.R.P.) Dickson's 1949 study mentioned a few textile accessories, in particular *al-bakhnaq*, which refers to a black cotton cover that is attached securely under the chin, wore by young girls. Its hems are decorated with golden threads around the face and down the front part of the cover. A cheap, golden-coloured braid is sometimes stitched up on top of the cover. In Al-Ihsaa tribes, women carry *al-mezheb*, a crib for babies made of leather, on their backs; these are sewn with threads made of the same leather used for their making, with the thread cut in the shape of a semi-triangle to make the top part adequately large to be tucked in on both sides, thus producing two sides for the bed that will be sufficient for covering the child.

In Bedouin society, accessories traditionally revealed the beliefs, values, attitudes and assumptions of the women who wore them. The colour and material of head coverings, for example, indicated a woman's moral aspirations. A basic and typical women's head covering is the *'isâba*, which is a textile that is wound around the head to conceal the hair. This is distinguished from the *mi'jar*, an elegant garment equivalent to the *'imama* (men's turban), as well as gilded and/or brightly coloured *mi'jar*.

A popular shawl or scarf that is traditionally used to cover the head is the *radda*, which is often listed as being matched to an ensemble. This veil might be adorned with borders, fringe, gilding or embroidery. The long, narrow textile that are tied around the head to hold such veils in place is called the *taqnî'a*. The *taqnî'a* is often tied so that a loop pokes out above the knot.

Likewise, the design on a belt could indicate a woman's restricted feeling of her own femininity. Even a woman's vanity set atop her bedroom dresser helped to indicate a woman's marital status. In these ways, accessories reflected the ideas of gender, social class and skills that Bedouin society held.

1.7 Using Sadu in interior goods

The renowned Bedouin tradition of weaving has produced carpets for warmth and decoration, blankets and shawls as textiles, and mats for seating and as floor coverings – and it also extends to decorative and beautifully crafted tent pillows and cushions.

These little works of art were traditionally created for sleeping, lounging and adding a little more comfort for guests, and they made a decorated tent. Many Bedouin individuals traditionally sat on the floor, propped up by cushions; these woven pieces were thus a vital part of everyday home life.

Because of the tent cushion's small size when compared to wide, long carpets, a weaver needed to be very skilled in order to create little cushion. And since these cushions were seen by guests, a weaver would take a lot of time to create a special work of art that showcased her craft and skills. Young girls honing their skills also produce cushions.

Reflecting the design traditions and beliefs of each tribe, pillows and cushions vary enormously in style and appearance: from fine and intricate geometric weavings to soft and unusual pieces that mix patterns woven in knotted pile with a flat weave.

The cushions were traditionally woven as one entire piece. Halfway through her work, the weaver would change the pattern to create the design on the other side; when her work was finished, she would fold the weave in half and stitch it up on three sides, thus creating two pleasing and different designs for the front and back.

One of the oldest features of such cushions is the finely plaited strands of thread that are delicately sewn onto the edges. Weavers would fill these exquisite cushions with a variety of things, including sheep's wool, hay and dried plants. The cushions would be firmly stuffed and ready to decorate homes, providing snug and comfortable furniture. Not many original

tent pillows and cushions have survived, although they were well used in traditional Bedouin homes. Those that do survive are full of life, charm and beauty, each telling its own tale about its creator.

Bedouin women not only weave carpets and tents, but also large woollen saddle bags (*khurj*), camel trappings, storage bags (*idle*) and decorations. The Bedouin image of bags (*idle*) is that they should be rectilinear and well balanced. *Idle* derives from what a camel carries on its back, while *khurj* protrudes on both sides of the saddle or the load itself. Saddles are often adorned with various colours and fringed with tassels that hang down each side of the camel, using goat hair and wool. These saddles can be used for transporting goods and personal possessions. On special occasions, such as weddings, the camels that are used to carry women are heavily decorated with multi-coloured textiles. These goods are also symbols of culture that are consciously recognised by members of that culture.

1.8 Traditional textiles

Traditional textiles reflect the identity of group membership in different environments. Textiles are used as an expression of identity but they differ according to a particular nation's beliefs and culture. Each region in the world has its own costumes that are inspired by the cultural traditions of those regions, reflecting the environment in which professional women live. We may see these traditions in the embroidered forms of different costumes, although feminine costume differs in all regions, especially in places where the population is divided among different ethnic groups. A variety of different tastes in textiles has occurred as a result of the lines of communication between nations, cultures and civilisations becoming more and more open.

1.8.1 Re-imagining Sadu

Designers of Sadu have developed many highly subjective, artistic trends, which lends their designs a competitive edge. They have even sought inspiration from nature, deriving their ideas from hills, mountains, sunrises, coral reefs, trees, forests, jungles, intricately carved stones and the golden colours of the desert.

This part of the study discusses how a traditional form can be used as an inspiration in contemporary design; we will test different methods of ‘transposition’ and transformation of traditional form and will discuss the cultural implications of using form traditional form in new contexts. Using tradition as an inspiration in a cultural context will also be considered. Some textile products (for example, wall hangings or pillows) have been developed quite close to traditional Sadu patterns, but they are made of more contemporary textiles materials; sometimes they are made using non-traditional textile techniques. The items were inspired by the traditional code and simple (plain) style, with decorative details such as recycled material and other materials to add ‘artistic taste. Woven fabrics were also used for this part of the study. Bold Sadu motifs and symbol-filled prints were beautifully integrated with the fabrics to create accessories that included cases and mobile phone covers, children’s clothing, and a large selection of kitchen accessories. Thus, the traditional form and cultural elements of Sadu were used as inspirations for both textiles and other craft products.

New Kuwaiti designers capture all of these elements in the production of so-called *Saduing*, a new vision of Sadu, which is often heavily reliant upon certain items and contemporary colours and accessories. *Saduing* comes in a wide variety of styles. Bader Al-Mansour is a local artist and interior designer who utilises art to represent his ideas by bypassing ‘the norm’ in the use of recycled material. The cultural content of his work is very rich, varying from visual art to text and language; the very idea of transforming a traditional Bedouin craft into art is impressive in its own right.

Al-Mansour creates geometric shapes from recyclable materials that reflect the traditional shapes and geometric patterns of Sadu weaving. He takes ordinary objects and bits of junk, strips of tyres, game board pieces, spools of thread and computer keyboard parts and turns them into representations of traditional Bedouin textile art: Sadu. In this respect, Al-Mansour re-imagines not only his cultural heritage, but also the means by which that heritage can be actualised.

Through his work, he expresses the fascination of Sadu and the idea of exporting his traditional culture, since his works are not only based on recycled materials, but they also

bring life back to a much-neglected part of his culture, which was formerly limited to textiles or apparel.

Al-Mansour also used wood pieces from a famous board game (*keiram*) in shaping Sadu patterns; he also used keyboard keys to reshape Sadu, creating paintless art. Similarly, the Kuwaiti designer Nuha Al-Mansour combines Sadu patterns with modern designs.

With her collection, Nuha Al-Mansour revisits the subject matter of traditional culture and applies similar environmental sophistication and expertise, both of which reflect her experience as both weaver and designer. Her inspiration is highly personal, as she uses her own heritage. Her collection combines Sadu motifs with modern designs; they are designed to exaggerate the designer's own heritage, using emotional content that is intended to be handed down from generation to generation.

The Kuwaiti designer Anwar Behbehani (see Figure 18) has also managed to create a line of notebooks, cosmetic bags and tote bags in order to modernise the rich cultural craft. Through her designs, Behbehani incorporates the women who create the Sadu: the Sadu weavers. She has used the pattern and lines of a gold-and-black men's *bisht*, which can be seen at Sadu House now (a museum/artistic house in Kuwait City), and added a Sadu-designed *burqa*. She uses the process of block printing to produce actual wooden blocks, each of which she reprints by hand; she then mixes the colours manually, creating a slightly different hue every time.

All of these designs are worked in intensely coloured threads, so that even though the patterns these designers use are traditional, the textiles are cheerful enough for collectors to use them in their homes as decorative souvenirs. The patterns in some designs are exquisitely worked with brightly dyed silk and shimmering thread and are embellished with traditional materials such as *zari* (silk thread covered in gold); beyond helping to maintain their own culture, they are beautiful to wear.

According to the designer Peter Dormer (1993), designers (more so than artisans) must be able to communicate their ideas to others. While artisans make products themselves and do not need to translate their work for others, a designer 'must make his or her intentions explicit – communication is at the heart of industrial design' (Dormer, 1993, pp. 9-10). Communication

in the field of design is a problem in textile production; the problems arise from cultural, educational and professional differences. Communication is better within designer groups that are based on illustrations and common frames of reference.

In the Al-Mansour collections (both Bader and Nuha Al-Mansour; see figures 16 and 17), new ideas are communicated with reference to earlier design and to how these textiles could be changed in different ways. The designer Claudia Eckert and colleagues refer to this type of communication as ‘source language’. *Saduing* designers use source language to describe the new design with references to cultural style and expressions. The procedure of realising these ideas is not communicated: it is implicit in the group.

The aim of using *Saduing* designed by different designers is to study how individuals with different experiences of textiles apprehend, describe and evaluate the aesthetic qualities of patterned fabrics. My assumption is that whether or not a person is familiar with textile design makes a difference, and that different experiences influence one’s preferences when judging the aesthetic characteristics of textiles. In my studies I have learned of the ways in which knowledge and experiences are reflected in the field of textile production.

In all kinds of textile production, however, traditional patterns and products from our own or from other cultures are sometimes used as inspiration when planning new products. Through *Saduing* designs, traditional forms and patterns are transformed from traditional culture into modern design.

This study incorporates examples from the Al-Mansour collections in order to further understand the significance and symbolism of textiles and production in daily life. I selected specific pieces and garments from the collection in order to address several questions about the complex social cues related to textiles and textile production. As Kathryn Sullivan Kruger (2001) (a former professor of English) explains in *Weaving the Word*:

The relationship between texts and textiles is, historically, a significant one. Anthropologists have long been intrigued at the various ways in which textiles embodies the unique ideas of a culture. They can trace the history of a culture through the record of its textiles, ‘reading’ textiles such as a written text. Indeed, this textile transmits information about the

society which created it in a manner not dissimilar from a written language, except in this case the semiotics of the textiles depends on choice of fibre, pattern, dye, as well as its method of production.

The ‘reading’ of textiles that Kruger describes here is particularly important when studying a society or time period with a limited quantity of surviving written sources. It is crucial for researchers to use everything possible to highlight and enhance the information that is found in written sources and physical evidence. Reading textiles that date from ancient times will provide information about Bedouin society and the female role in that society; this interpretation supplements written sources related to Bedouins and their handicrafts.



Decorative piece



Wood pieces from the *keiram* game were used in shaping Sadu patterns



Keyboard keys to reshape Sadu

Figure 16: Selective Sadu pieces from the Bader Al-Mansour collection

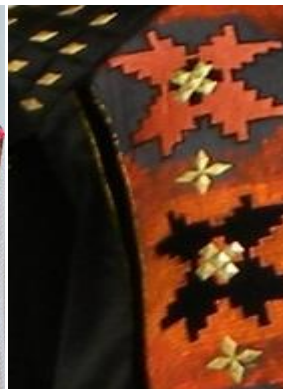


Figure 17: Selective fashion accessories from the Nuha Al-Mansour collection



Figure 18: Selective Sadu pieces from the Anwar Behbehani collection

1.8.2 Saduing contribution to the revival of the Sadu heritage

The symbols that are represented in Saduing product reflect the designer's new perspective through many different parts of the old weaving. The designers of new Sadu believe that the Bedouin women have an inherent sense of beauty, and have elevated the weaving work from necessity into an art form. The wool used by Bedouin women was dyed in rich vibrant colours to bring life to their subtle desert surroundings inspired the new designers to produce new product that combines old and modern cultures. The old intricate symbols were created in order to share their ideas, reflections, and talent help the designers to create new products using new techniques such as Arabic letters and recycled items, as well as the old symbols. The woven textiles were used in Bedouin daily life include tents, tent dividers, furnishings, and camel bags, while the new product of Saduing reflects the integration of old and modern perspectives of Sadu in cloth and textiles particularly, and both are reflecting the skill, complexity, and rich Bedouin culture.

In the old Sadu, one of the most elaborate woven pieces that was a part of the Bedouin environment was the traditional tent divider, Qata, or Ibjad, the term used for the finely ornate Qata, which customarily divided the men's and women's sections of the tent, while the new pieces of Saduing invest clothes and some pieces of furniture to represent new type of art form. However, old weaving was used to decorate textile in the tent, and expressed the most impressive achievement of the weavers in the family. In this respect, woven process was a necessity, whereas the new elaborate Saduing works were the inspiration, conceived and envisaged by talented artists and designers, for the development of old weavings culture.

The Saduing or new Sadu focuses around a large scale collective art inspired by the Bedouin tent divider. For the weaving stories, new designers are re-interpreting the tent divider by creating a free standing structure that functions as contemporary and traditional art at the same time, using this new technique to consider the story the cloth tells of Kuwait. Numerous independent artists and makers create a unique work that when combined, will become the "cloth" of the tent divider, woven together to form a picture of the many facets of contemporary Kuwaiti culture. Many different Saduing pieces come together to reflect the

attributes of a Bedouin traditional form and exhibit creativity, as a piece of striking visual beauty.

On the other hand, the designers of new Sadu are developing a series of interactive pieces to impress directly the community, from children to adults, creating ways to explore their story with Sadu cloth. The new pieces are targeting people of different ages, based around the themes in their works. These works will increase the awareness and knowledge of textile arts and the cultural role today. It is vital that the younger generation learn about their heritage in new engaging ways that will motivate and encourage them to appreciate and keep textile traditions alive. The designers want to inspire them with a fresh perspective that will hopefully perpetuate a love of the arts.

For this purpose, the designers are partnering with Bayt Al Sadu and concerned researchers, who will bring their experience to develop unique art exhibitions. With their help, the designers want to shed a light on this nationally recognized culture that truly tells a story and engages all future generations and the visitors.

1.8.2 Contemporary textiles and Cloth

Textiles and cloth are often used synonymously; today we commonly refer to cloth when talking about fashionable textiles. The textiles do not exist only within cloth, however: whereas fashionable textiles can convey several different social meanings, ‘textile is the generic raw materials of what a person wears’ (Kawamura, 2005, p. 3). In terms of terminology, “textile” is a flexible woven material consisting of a network of natural or artificial fibres often referred to as thread or yarn. Textiles are formed by weaving, or pressing fibres together.

In summary, “textile” is the general term given to flexible woven materials that can be used for clothing or building or other purposes. “Cloth” is the term used for textiles generally meant for wearing. Cloth may or may not be used interchangeably as a synonym for textiles but most often refers to a finished, processed material specifically used for clothing.

1.8.3 Traditional textiles in the Arabian Gulf states

Focussing on women’s dress in the Arabian Gulf states, the textiles that are used are somewhat similar (although they have different names) due to significant similarities in terms of beliefs, culture, traditions and customs that govern social life within these states.

In addition, traditional women’s dresses reflect many aspects of old Kuwaiti society. *zari* has been used to adorn the textiles used in women’s robes in the form of water jars to reflect how water was sold in Kuwait in the past (Al-Maghreby, 2006). In this way, contemporary textiles

-textiles constitutes an open book that tells its reader the story of the nation, including all of its social and economic aspects.

Islam has had a major influence on traditional women's dress in Kuwait outside the home, as well as when meeting relatives and guests. Women wear a silky black cloak (*abaya*) that envelops them from head to toe over the traditional dress and *hijab*. Before the advent of the *abaya*, women wore a thickly knitted or woven shawl. The veil also forms an integral part of older Kuwaiti women's tradition. The *burqa* is a short, rectangular, black face veil, with long narrow eye slits worn over the *hijab*. The *bushiya* is another type of veil; it completely covers the entire face and is made of semi-transparent black cotton. This provides a reminder to Kuwaiti women that they should ensure that they wear dresses that are entirely compatible with the principles of Islam, and in accordance with the Holy Quran:

(وَقُلْ لِلْمُؤْمِنَاتِ بَعْضُضُنَّ مِنْ أَبْصَارِهِنَّ وَيَحْفَظْنَ فُرُوجَهُنَّ وَلَا يُبْدِينَ زِينَتَهُنَّ إِلَّا مَا ظَهَرَ مِنْهَا وَلْيَضْرِبْنَ بِخُمُرِهِنَّ عَلَى جُيُوبِهِنَّ وَلَا يُبْدِينَ زِينَتَهُنَّ إِلَّا لِبُعُولَتِهِنَّ أَوْ آبَائِهِنَّ أَوْ أَبْنَائِهِنَّ أَوْ إِخْوَانِهِنَّ أَوْ بَنِي إِخْوَانِهِنَّ أَوْ نِسَائِهِنَّ أَوْ مَا مَلَكَتْ أَيْمَانُهُنَّ أَوْ التَّابِعِينَ غَيْرِ أُولِي الْإِرْبَةِ مِنَ الرِّجَالِ أَوِ الطِّفْلِ الَّذِينَ لَمْ يَظْهَرُوا عَلَى عَوْرَاتِ النِّسَاءِ وَلَا يَضْرِبْنَ بِأَرْجُلِهِنَّ لِيُعْلَمَ مَا يُخْفِينَ مِنْ زِينَتِهِنَّ وَتَوْبُوا إِلَى اللَّهِ جَمِيعًا أَيُّهَا الْمُؤْمِنُونَ لَعَلَّكُمْ تُفْلِحُونَ) (النور/31).

And tell the believing women to reduce [some] of their vision and guard their private parts and not expose their adornment except that which [necessarily] appears thereof and to wrap [a portion of] their head covers over their chests and not expose their adornment except to their husbands, their fathers, their husbands' fathers, their sons, their husbands' sons, their brothers, their brothers' sons, their sisters' sons, their women, that which their right hands possess, or those male attendants having no physical desire, or children who are not yet aware of the private aspects of women. And let them not stamp their feet to make known what they conceal of their adornment. And turn to Allah in repentance, all of you, O believers, that you might succeed. (*Surat An-Nūr*, 'The Light', 31.)

Thus, due to the influence of Islam, we may identify major similarities between Kuwaiti women's traditional dresses and those of other Islamic countries, even if the names of the dresses themselves are different. In addition, neighbouring regions have a major impact, since designers take heed of new embroideries and motifs that reflect the personal taste of Kuwaiti women and their interest in contemporary textiles and style.

During the golden Islamic age that occurred midway through the last millennium, women wore textiles that were designed to protect themselves from the elements and to cover their *awrah* from strangers. They used geometric and striped fabrics decorated with jewellery by wearing a long dress or *djelabia*; *sherwal* (a style of trouser worn as underclothing), *hijab* and a shirt under their dresses. During the period between the Umayyad and Abbasid caliphates of the Islamic Empire, Muslim women wore highly expensive garments and luxurious fabrics. New types of fabrics were produced, and silk rapidly became a popular luxury item; silk and cotton fabrics were imported from China and neighbouring countries. With its ensemble consisting of embroidered undergarment, bloomer-style underwear and embroidered *sherwal*, this style of textiles was quickly considered indispensable.

This type of textile, however, was developed and influenced by external elements over the years. The women in Saudi Arabia, for example – in particular in the Najd region – used a dress called *al-maqta'a* or *dara'a* as the main dress, which is a loose-fitting dress with long sleeves. Women used to wear *dara'a* and then the *thob/thawb*, which is looser than *al-maqta'a* for covering the entire body and for offering protection from hot weather.

In the north of Saudi Arabia, in contrast, women used to wear *zaboon*, which are long, open-neck dresses with buttons made of fabrics or *zari*, together with the 'form' of balls attached with outer handles tailored from the same fabric. *Zaboon* is made of different fabrics, the most preferable of which is velvet. The dress is decorated with *zari* threads and woven motifs attached around the long, loose sleeves. In some regions of Saudi Arabia including Al-Qassim, the term *zaboon* refers to the regular dress worn in daily life, which is called *daqlah* in other regions (such as Najd).

In Al-Ihsaa (Saudi Arabia), the black gown known as *abaya* is commonly worn. *Abaya* was initially made of a coarsely woven fabric of wool, then soft wool, and finally woven fabric. New names for *abaya* were developed, including *habra*, silk *abaya*, and *dafah abaya*, the last of which is made of black textiles and adorned with gold threads. It is called the *abaya bride* or young girl.

In addition, the underwear that is commonly used in the Arabian Gulf states is often made of plain or striped cotton with white and bright colours and small prints; it is rarely made of silk or satin. Underwear includes *serwal* and *shalha*, the latter of which is an inner garment worn under *al-maqta'a*, in addition to *wazrah*, a form of underwear that is worn instead of *serwal*.

For the most part, the women of the Gulf states (in particular Saudi Arabia) use a headscarf called the *sheila*, which is made of a black, lightweight cotton or silk fabric. In the United Arab Emirates, women use the *burqa*, which is worn all of the time except when sleeping or praying. It is also very important to note that women use dress as protection from cold, heat and rain and to cover their entire bodies.

Women have used a wide range of fabrics over the years, including linen, cotton and silk shawls adorned with embroidery or patterns. They have used gold embroidery fabric called *maassab*, along with various motifs including figures of flowers, leaves, women, children and animals.

Textiles are important in human history and reflect the designs that have changed over the years in order to innovative and to provide sophisticated textiles fashion; such fashions developed in particular during the Abbasid period. This development in fashion began during the Umayyad dynasty that preceded the Abbasids, during which garments incorporated geometric shapes, jewellery and accessories. Several new garments and fabrics were introduced, including the *jalabia*, *serwal*, veil and internal shirt.

Textile production flourished during this period. Textiles were extremely costly, and fine outfits varied in price and quality. Textiles and garments (including items of beautiful silk) were imported from China, and linen and cotton were brought from neighbouring countries. Materials such as silk, cotton, linen, and gold- and silver-wrapped threads with vividly dyed colours were commonly used. The traditional underwear for women included *sadriyah*, underpants, *sha'ar* and *ghalah*. Women covered their bodies with embroidered pants such as *abukharatah* and *abuhajal*.

Although textiles are considered a feature of all human societies, the types of textiles that are worn depends on cultural, social and geographic considerations. In this context, traditional

textiles vary from one society to another. Different cultures have evolved various ways of creating textiles. For example, women's traditional textiles were developed in Kuwait and the other Gulf states, particularly during the pre-oil era, and a diverse range of styles in contemporary textiles existed.

1.8.4 Kuwaiti women's textiles

Contemporary textiles among Kuwaiti women reflect their environment, including the sea, the desert and the bright sky. The traditional dress is simple, modestly shaped, loose-fitting, and decorated with small pieces of gold *nairat* in the form of shining stars. This type of dress is known in Kuwait as a '*thuraya* dress'. Some dresses are decorated with starfish.

Women's traditional dresses reflect many aspects of traditional Kuwaiti society. As noted earlier, *zari* has been used to adorn the textiles that are used in women's *thob/thawb* in the form of water jars as a way of reflecting the way in which water was sold in Kuwait in the past (Al-Maghreby, 2006). In addition, the impact of ancient buildings is apparent in the form of traditional Kuwaiti textiles, since they reflect components of old buildings; the edges of a dress take the shape of *laiwan*, the centre of the dress resembles the *hushe* and the neck-cut style is in the form of urban passageways. The shapes of children's toys are also used in the patterns of some dresses, such as the fan or *fararah*.

1.9 Islam's influence on traditional textiles

Islam has had a major influence on women's traditional dresses in Kuwait, mainly in terms of simplicity and modesty for ensuring that the textile is in compliance with Islamic traditions to cover the female body when in public. Textiles are divided into two categories: textiles that are tailored to cover all of the body, such as *kamis*, *jilbabs* and *serwal*, and *and izar*, which is a piece of textile wrapped around the body.

Women traditionally wore textiles made of wool or linen, called *mart*, and covered her head with a veil to hide her hair and neck when in public. She wore *serwal* (a style of trousers), which was worn as an undergarment in addition to *kamis* and *serwal*.

The influence of Islam was obvious in the various Islamic conquests and during the open communications with other people. For example, during the golden Islamic age, women used geometric and striped fabrics decorated with jewellery, such as long dresses or *djelabia*, *serwal*, *hijab* and shirts under their dresses.

1.9.1 Women's head textiles

Women's head textiles come in a variety of styles, as described below.

Bushia: the word *bushia* derives from the Persian *boosh* or Hebrew *boosy*, both of which refer to a *niqab* or *hijab* (Al-Tunjee, 1969). In Arabic, the most common word for *bushia* is *gishwa*, which is used in the Arabian Gulf states. It is also called *malfa*, a very light and transparent black veil (with a height of two metres more) that covers the face of the woman who wears it, along with *abaya* (see Figure 19).



Figure 19: *Bushia*

Kuwaiti women also traditionally wore *niqab*, a textile that covers the nose and mouth (excluding the eyes). Kuwaiti women wore *bushia* for the purposes of modesty and in compliance with Islamic principles. Today the clothes include, “*bushia*” and “*niqab*” have become items of contemporary textiles for highlighting a woman's beauty. The traditional *neqabhas* have also been replaced by a new style that includes more patterns and embroideries.

Burqa: an Arabic Persian word for *purda* or *parda* – a curtain and veil, respectively (Al-Saidi & Moses, 1929) –both of which have the same meaning in Persian. The *burqa* is a garment with a length of 25 centimetres that is worn by women to cover their bodies when in public. The face-veiling portion is usually a rectangular piece of semi-transparent fabric, with its top edge attached to a portion of the head-scarf so that the veil hangs down, covering the face; it can be turned up if the woman wishes to reveal her face (see Figure 20).



Figure 20: *Burqa*

Malfa'a: an Arabic word that refers to dress (Ibn Manthor, 1282). It is a type of textile with a height of 2 metres that is used to cover the hair. Arabs had several names for the *malfa'a*, including *al-maqroufah*, a textile that is worn by Bedouin women to cover their head (by old women, in particular, who prefer to wear the black variety). It is also called *tarha* and the veil. Arab women have used the veil since antiquity in Iraq and the Arabian Peninsula, but the black colour was less common in Hijaz (in Saudi Arabia) at the beginnings of Islam. It is also known by the Arabs as a scarf.

Sheila: a textile with a height of two metres that is used to cover the hair. It is similar to the *malfa'a* but is fitted to the head by a golden pin decorated with blue stone. It includes off-white *sheila* and *balool sheila* (see Figure 21).



Figure 21: Sheila

1.9.2 Textiles worn in public

Women also wear a variety of textiles when in public, as described below.

Abaya: an Arabic word for ‘cloak’. *Abaya* is generally considered to be the most important textile that women traditionally wear when in public. The *abaya* is a cultural and religious symbol for women in Kuwait and the Arabian Gulf states. Although *abaya* is threatened with losing its previous status, new styles of *abaya* have been created that include narrow sleeves and accessories so that it becomes more like a long black dress. Historically women wore black cloaks (*abaya*) that enveloped them from head to toe over the traditional dress and the *hijab* to fit the criteria of the Islamic dress code. The *abaya* was loose, open at the front and had narrow sleeves (see Figure 22), and was worn by women when in public.



Figure 22: Abaya

Thob or thawb: a long, loose garment made of light fabrics including cotton, silk or wool. It is worn over the outer textiles when in public. Kuwait women commonly used this garment for several purposes, including housekeeping, special occasions and as a sleeping outfit (Figure

23). In comparing Kuwait to other Gulf States' textiles, one notices that the Kuwaiti dress has an oval neck cut. Hence, the textile reflects the lifestyle of traditional Kuwaiti society and its religious principles, as the garment must cover the entire body, in contrast to the *Nafnoof* (dress) or *dara'a* (long-sleeved dress, described below). Women in Kuwait and the other Gulf states thus used to wear the *thob* as a modest garment to cover them; they often used the sleeves to hide half of their faces from men's gazes. This shows that Kuwait is a conservative and religious society, influenced by Islamic principles in all aspects of life.



Figure 23: Thob

1.9.2.1 Dara'a.

The *dara'a* is a long-sleeved, floor-length, traditional dress. Arabs have used this outfit since antiquity, although it has only lately become known in Kuwait. Historically Kuwaiti women were unfamiliar with the *nafnoof* (described below), in contrast to the *dara'a*, which was commonly worn by older women, since the Dara'a was the only dress known in Kuwait in that period. Studies have shown that *dara'a* first appeared in Kuwait in the late 1930s (Al-Maghrabi, 2006). The *dara'a* comes in a variety of styles, as follows.

***Dara'a* (stick sleeves):** a dress with its sleeves done in handmade *zari* silk thread in the form of a stick; it is worn on special occasions (Figure 24).



Figure 24: Stick-sleeved *dara'a*

***Dara'a* with palm-frond print:** made of fabric with a palm-frond print, which is done with handmade *zari* silk thread in the form of palm frond.

Embroidered *dara'a*: made of handmade or *karkhana* embroidery (from India), including *zari* and *brisim* (coloured silk thread); it is worn in special occasions (Figure 25).



Figure 25: Embroidered *dara'a*

Plain-wale *dara'a*: made of woven fabric, with no embroidery or patterns. It is cheap and comfortable.

***Dara'a* with multiple colourful fabrics:** the waist and sleeves are made from different colours, fabrics etc. (Figure 26).

Dyeing wool *dara'a*: made of thick gene-wool fabric. It is cheap, comfortable and worn in winter



Figure 26: *Dara'a* with multiple colourful fabrics

***Dara'a* with colourful patterns:** made of very small patterns, and worn in winter. It is comfortable, cheap and available in different colours.

***Dara'a* with *zari* embroidery:** the dress is made with handmade *zari* in the sleeves and chest; it is mainly a ceremonial garment and is very expensive.

1.9.2.2 Nafnoof

The *nafnoof* is an outer dress that includes a shirt fitted in the skirt. As noted earlier, this dress was well known in Kuwait in the late 1930s (Figure 27). In the past, Kuwaiti women made dresses using patterns, which were mostly sold in Souq Waqif (Souq Al-Hareem). Due to the lack of ready garment boutiques and shops in that period, dresses were mainly made by women; every house thus imported a sewing machine to design women's, men's and children's textiles. Embroidery machines, together with *karkhana*, were later used to make new designs with handmade *zari*



Figure 27: *Nafnoof*

Coloured silk thread called *brisim* was also used in the designs that reflected the amazingly stylish and wonderful patterns inspired by the surrounding environment (including desert, sea, plants and sky). As a result, the motifs and patterns that Kuwaiti women traditionally used in their textiles varied. *Nafnoof* also comes in a variety of styles, as follows.

Waistline-folded dress: one of the oldest dresses in Kuwait. This dress has soft folds at the waistline, which makes women look overweight by roughly ten pounds. In this respect, the dress creates and emphasises the appearance of fat, since this was one of the prevailing



aesthetic ideals of that period (Figure 28).

Figure 28: Waistline-folded dress

Shirred dress: a shirt fitted in folded skirt; a very practical dress.

***Habalah* dress:** among the oldest dresses; it appeared after the *dara'a*. It is a very comfortable, loose, twisted-neck dress popular with older women that is worn on a daily basis.

Twist-wrap dress: this dress is used for adornment purposes; it includes extra fabric added to the top of skirt, which creates a half circle when in motion.



Figure 29: Twist-wrap dress

Dress with gold waist belt: this is the most popular and expensive type of wedding dress, made of expensive fabric such as satin and/or silk. It is characterised by its fitted golden waist belt, which is done with handmade *zari*.

Maxi dress: this oversized and loose dress appeared in the early 1950s.

Dress with tears print: this dress also appeared in the 1950s in Kuwait, although later in the decade than the maxi dress (Figure 30). Because of the material that is used, this garment is known as a dress with a tears print; the dress is made of silk-blend fabric adorned with beads of the same colour, which resemble the form of tears. It is a very expensive fabric that is worn during special occasions for adornment.



Figure 30: Dress with gold waist belt

Sheikh Yusuf Qenaei (He is one of the pioneers of the Renaissance in Kuwait's history) declared that women were expected to wear the *hijab* (head covering) when going to the market or visiting relatives; they were not allowed to go out in public without wearing their *hijab*.

Since the rapid development in Kuwait emerged, the revival of traditional textiles appeared once Britain relinquished extraterritorial jurisdiction in 1961; travel and mobility have grown quickly since that time. Kuwaiti people now regularly travel for the purposes of trade or study to Egypt, Lebanon, India and elsewhere. Economic, intellectual and cultural movements have flourished, and the culture of the Kuwaiti people has undergone significant changes. Kuwaiti women have been influenced by other countries during this time. In the 1970s, for example, they began to wear miniskirts (*microjib* and *minijib*) and, as the British author Zahra Dickson

Freeth (daughter of the aforementioned H.R.P. Dickson) wrote in *Kuwait Was My Home* (Freeth, 1956), young Arab wives dressed according to European style; this reflected the influence of Syrian and Palestinian schoolteachers, who had taught them to make and wear Western-style textiles. They were also eager to obtain information on modern dress and similar topics from women's magazines published in both Egypt and in other, more Westernised Arab countries.

Following the liberation of Kuwait from Iraqi occupation in 1991, the nation has found itself influenced by many other cultures. Many Kuwaitis took refuge in areas of Europe and North America; after liberation, some of the world's best-known and most beloved brands, including Yves Saint Laurent, Givenchy, Chanel and others, quickly came to Kuwait. As a result, younger Kuwaitis have moved away from traditional culture ('Fashion Styles', 2012) and now wear Western textiles. Although the lifestyles of many young Kuwaitis are changing due to Western influences, however, most Kuwaiti women continue to wear traditional costumes for religious and social occasions such as Eid Al-Fitr, Eid Al-Adha, Gurgi'aan (during Ramadan), Kuwaiti National Day and Kuwaiti Liberation Day.

Gurgi'aan refers to a Kuwaiti tradition that takes place in the middle of the Holy Month of Ramadan. For three days, children get together and dress up in traditional Kuwaiti garb, all carrying their 'Gurgi'aan' bags, which are usually textile bags with embroidery and a long strap, with plenty of room for collecting candy and other sweets. They walk around chanting and singing old traditional Kuwaiti songs, which amounts to supplications or prayers for the residents of the homes they pass. The residents then come outside and give the children candy and other treats in order to thank them for their supplications.

'Revolution Girl Style', which has become well known in Kuwait, adopts a direction similar to the revolution led by French designer Coco Chanel (1883–1971), who revolutionised women's contemporary textiles and empowered women by creating textiles that were both simple and practical. She also introduced women's trousers. Chanel's new, revolutionary designs helped shape the role of women, who were now better able to demonstrate their desire for freedom from social expectations. Chanel's philosophy was one of modernity and revolution. Forty-five years after her death as of this writing, Coco Chanel may be more influential than ever in

contemporary popular culture. Her philosophy remains very powerful within the work of contemporary textile designers, to the point where even strange-looking new designs are highly prized ('Fashion Styles', 2012).

Amina Al-Failakawi, a Kuwaiti contemporary textiles designer, explained in an interview that, for her, the concept of 'modernity and dare' in contemporary textiles is the key to securing the satisfaction and acceptance of young Kuwaiti women. This is not an easy task, however, as the majority of young women find their passion in pursuing new contemporary textiles trends. The media also often promotes certain styles and imposes on women a certain culture in choosing textiles that are consistent with the latest contemporary textiles trends. Al-Failakawi revealed that the latest colour trends that young Kuwaiti women favour include fuchsia, purple, violet-pink, golden and chartreuse. Young women are more and more attracted to such glowing, exotic colours, Al-Failakawi continues, because they are heavily influenced by various international celebrities who promote such items. Such colours also reflect the personality of modern women who are evolutionary and are naturally drawn towards following the latest fashion trends from around the world.

1.10 Bayt Al-Sadu

Bayt Al-Sadu (the Sadu House), a museum-house for traditional Kuwaiti textiles, is dedicated to preserving, documenting and promoting the rich and diverse textile heritage of the Kuwaiti Bedouin, from the nomadic weaving of the desert to urban weaving styles. It celebrates the values of productivity and creativity of the nation's past generations, weaving together a cultural identity for both present and future generations. The venue has the following goals:

- To preserve and document Kuwait's textile and weaving culture for coming generations;
- To promote the traditions and values of handicrafts, as well as creativity and innovation;
- To provide educational programmes and workshops on weaving techniques and designs;

- To serve as a resource centre that maintains traditional designs and patterns and makes them available to local researchers and artisans; and
- To provide a relaxing and recreational facility for the public.

Bayt Al-Sadu has obvious importance in preserving such great heritage, but unfortunately such a small, single facility is not large enough to cover all community requirements. It is thus necessary to build new facilities that will maintain and re-imagine Sadu around the six Kuwait governorates to allow citizens and non-citizens alike to visit and take advantage of these resources.



Figure 31: Bayt Al-Sadu ('Sadu House') in Kuwait City

The Bayt's facilities include ,Dewaniah open courtyard (houshe) for men guests: the main entrance leads to a short corridor leading to Dewaniah open courtyard (houshe), which is situated at the right side of entrance. The Guest open courtyard (houshe): it includes two rooms, bathroom and an entrance.

The National Council for Culture, Arts and Letters, NCCAL, has restored and revived Bayt Al Sadu, removing some alterations that affected its structure such as the first floor, which includes the rooms in Dewaniah open courtyard (houshe), guest open courtyard (houshe) and women open courtyard (houshe).

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Also, flooring and electrical supplies have been replaced, and the wooden works repaired so as to use it as a museum or exhibition to convey the history of Al Sadu in collaboration with Al-Sadu Cooperative Society.

During my visit to Kuwait's Sadu House, I took a look at some Sadu weaving rooms, a library, and a photo gallery. The part that caught my attention the most was the training sessions. In these sessions, Kuwaiti Bedouin women were teaching other women the art of Sadu weaving.

I saw some training session in which women used traditional methods, yarns and looms. Hand weaving process was being taught

When I asked some of the women if they liked using traditional methods, yarns and looms, they said that they are interested in learning the traditional method but they also want to create a new piece by using modern methods, yarn, loom and modern weaving technology because they are available elsewhere in leading countries. But they are not available in Sadu house because it is focused on the cultural heritage of Sadu.

1.11 Conclusion

Sadu is an ancient Bedouin form of weaving artwork. Sadu weaving conveys the Bedouin's rich heritage and instinctive awareness of natural beauty, with patterns and designs that

illustrate the nomadic lifestyle, the desert environment, and the emphasis of symmetry and balance due to the process in which it is made.

The traditional Bedouin house (the tent, or *bayt al-shaar*, or ‘house of hair’) was woven from goat’s and sheep’s wool. Bedouins depended on the milk and meat as sources of food. For Bedouins, the tent was a vital source of housing, a place where they could take their rest and enjoy the colourful and beautiful woven textiles and patterns, which go far beyond simple material requirements.

Sadu is an essential element of traditional culture that emphasises Bedouin women’s craft in weaving symbols, motifs and patterns. This traditional form of weaving was mainly practiced by young women, who helped their mothers in spinning, dyeing and weaving parts of the tent. By the time they reached the age of sixteen, these young women had become very familiar with most motifs and patterns. As noted earlier, a woman who is skilled in weaving is known as the ‘winner’, and is the subject of much admiration and appreciation in her group.

During the weaving process, women spun the sheep’s wool that had been sheared in the late spring. When the tribe settled in place for the summer, the women started spinning using a spindle and then wove on a simple loom that was pegged out horizontally. Wool weaving includes several different steps; the major steps that are necessary for processing wool include shearing, cleaning, spinning, weaving and dyeing. Each step is important for maintaining the quality of the final product. Sadu is essentially a flat fabric, with a similar face and back and different motifs.

The most traditional motifs in Sadu weaving include *al-aein* (the ‘eye’), *dhallah* (stripes), *dhurus al-khail* (‘horse’s tooth’ pattern), *uwairjan* (triangles), *midkhar* (branching patterns), *shajara*(tree) and *raqam*. The natural materials that are used in weaving include sheep’s wool, camel’s hair and cotton.

Chapter 2. Review of related literature

Upon the discovery of oil in the Arabian Peninsula in the 1970s and the associated changes in the lifestyles of the Kuwaiti people, an obvious conflict resulted between localisation and globalisation in the field of textiles. Kuwaiti women began to adopt a more global design. As a result, cultural Kuwaiti identity became almost extinct. This transformation was a result of the sudden desire of many Kuwaiti women, particularly the newest generation of Kuwaiti youth (those aged between 15 and 21), to keep pace with the latest contemporary textiles trends and to join the developed and modern world. This kind of transformation is problematic, since cultural identity is greatly affected. As a consequence, the disappearance of these traditional forms would undoubtedly lead to the loss of the country's heritage and identity.

Over the past few years a growing number of studies have reported significant findings that aim to maintain and re-imagine Sadu. The researcher has investigated as well as analyzed the design of Sadu through a review of the existing literature and related current studies. This process lacks an understanding of the design principles of the cultural style features, however, and it disregards the modification of styles to generate patterns that would maintain the pattern's original identity. The earlier studies do clearly show a few limitations in information, and thus support the need for new research.

This chapter examines the following topics: (a) previous studies' limitations, from heritage to contemporary textiles; (b) the current status of weaving culture in the Arabian Peninsula; (c) the cultural functions of weaving as a form of art; (d) art educators' views on this study's concerns; and (e) contemporary studies that aim to blend traditional and contemporary textiles.

2.1 Previous studies' limitations

Exploring any social history is problematic due to the paucity of historical materials that deal with human relations, thought and creativity, as well as the lack of the necessary records and sources. The sources that were used for this study include previous studies. Not all of these sources are objective, as each is the product of a certain environment, and each presents the experience and observation of the researcher based on his or her findings.

As with any historical research endeavour, however, there are certain limitations. For example, the German mathematician and explorer Carsten Niebuhr (1733–1815) explained the difficulties in studying Arab women's garments, stating that it is difficult for a male scholar to become acquainted with the dress of women in the Middle East; the case remains much the same today. It is impossible to observe women's dress when one meets them in the street. Women wrap themselves up so closely up when they go out in public that it would be impossible to distinguish the different parts of their dress. The majority of scholars in this area of study have traditionally been men, whose vague descriptions of women's dress were based on observations of Arab women in ordinary functional textiles while they were in public. They would not have had the privilege of seeing their more embellished garments that are reserved for private family occasions. In this context, these scholars could not provide detailed descriptions of women's dress.

Many female scholars of the past also expressed interest in the traditional weaving of the Arabian Peninsula. Many of these scholars were honoured guests of notable tribal families; as a result, they were easily able to photograph women's dress. One's point of view and personal observations tend vary, however, as evidenced by many studies from the past.

2.2 From heritage to contemporary textiles

Many people have argued that the oil boom of the 1970s dramatically changed many individuals' lifestyles in the Arabian Peninsula. The prospect of wearing European-style textiles became more feasible. Since that time, contemporary textiles have become more and more globalised. As trade opened up, wearing European-style textiles became a symbol of affluence among Arabian Gulf women. Western contemporary textiles grew in popularity and demand; there was an increasing sense that owning contemporary textile was an essential component of women's identity. As a result, fewer women were willing to wear traditional textiles.

In *Kuwait Was My Home*, the aforementioned Zahra Freeth (1956) provides a description of Kuwait and its people before the discovery of oil; the book describes a vivid culture of the Bedouins, the traditional Arab family, and the seclusion of a hidden, quiet and simple way of life. According to Freeth, the onset of education for girls meant that traditional garments were

rapidly disappearing. Even today, European contemporary textiles are rapidly replacing the traditional wares, and most Kuwaiti women have abandoned their *nafnoof* for denim overalls and other Western styles. Amongst the older women, however, many still prefer to wear traditional dresses, just as they have done all their lives.

Freeth (1956) argued that a new generation of young women had grown up who had a new savoir faire and had wider interests than their predecessors, who had lacked formal education and had nothad access to new ideas from books or periodicals. The young Arab women in town dressed in European contemporary textiles, a change that reflected the influence of the expatriate school-teachers who had taught them to make and wear Western-style textiles; they were eager to gain information about modern dress and similar topics from women's magazines that were published in more Westernised Arab countries.

Niebuhr's remarks on the difference between the Arabs of the desert and those who live in towns are apposite: 'The Arabs settled in cities', he writes, 'and especially those in sea-port towns have lost somewhat of their distinctive national manners, by their intercourse with foreigners; but the Bedouins, who live in tents, and in separate tribes, have still retained the costumes of their earliest ancestors'.

2.3 The semiotics of textiles

Some of the above views may be linked with the view of endangered textiles expert Keireine Canavan. In "*A Voice in the Desert*" (2010), Canavan states that Kuwaiti society emphasises modernity. This view stresses the fact of change within society and urges that change is occurring more and more rapidly in different aspects of life, particularly among traditional crafts. New structures replace the traditional ones. Canavan noticed that across Kuwait, many people were losing their traditional skills. Ancient weaving techniques die out and then are lost. As a way to recognise manifestations in art of the value that this culture has had in the past, she has made a careful collection of all of the traditional Sadu weaving of Kuwait.

Different studies have been undertaken to find ways to describe the semiotics or the language of textile patterns. In Canavan's study, for example, Sadu models were tested as a means of describing the typical structure of colour and form. Canavan carefully considered the material

symbols of traditional Bedouin Sadu weavings, several woven textiles and motifs, including many patterns from the Arabian Peninsula, and a list of weaving techniques. Like many other researchers, Canavan views traditional woven textiles as the pattern of interaction within a group of people; as such textiles reflect and express the people's shared values, beliefs, knowledge and traditions.

In her study, Canavan recognised the communicative power of textiles, coining the phrase 'the voice of the desert' to describe such work. According to her, the typical Bedouin woman traditionally recounted the story of her life through Sadu. Unable to express herself literally, she would subsequently use scenes of her surrounding environment in various textiles. Women used images of their experiences in Sadu and embroideries that were made from wool. The textiles were exhibited in their tent homes (*bayt al-shaar*), bringing the Bedouin women's situation to the public eye in order to showcase the illiterate women who had suffered through the harshness of their environment and were encouraged to tell their stories through Sadu or textile weaving. Their 'memory traces' helped reflect their experiences by illustrating some of the most difficult aspects of their lives.

Words and symbols have always been reflected on or in textiles. Women have chosen textiles as a medium for transmitting messages and the story of their lives from one generation to another. They considered textiles to be a superior medium; once a message was marked in a textile, that message was permanent. Sadu pieces are worked in intensely coloured threads; even if the story they reveal is a harsh one, the textiles are cheerful enough that they may be hung in one's home as decoration.

Canavan concluded that textiles can be read via their material, colour and style. In this respect, she incorporated in her research examples from Sadu pieces in order to further understand the significance and symbolism of textiles and production in Bedouin society and daily life. She also focussed on the finished dress that women wore and analysed specific garments from the collection that covered the surrounding environment in order to address questions about the complex social symbols related to textiles and textile production. Weaving is no less than a tool for signifying, and weavers, like writers, are no less than creators of culture.

According to the aforementioned K.S. Kruger (2001), the connection between weaving (textiles) and language (symbols) becomes so entangled as to be almost impossible to separate. This idea forms the basis of the literary critic J. Hillis Miller's book *Ariadne's Thread*, in which Miller proposes that a text's architecture is created from the thread of thought on which the words are strung. In this context, the weaver deconstructs herself in the process of weaving her web of storytelling; she uses the manifestations of the nature that surrounds her to express her culture.

Using such craft, Bedouin weavers expressed their own identity and expression of aesthetic ideals through textiles made of woven dots, stripes and triangles of yarn utilised both in antiquity and within modern Bedouin life via the presentation of garments, the division of tents(including their interior spaces) and goods that were woven of dyed wool. They designed many pieces to capture the attention of their culture. A great deal of information was thus significantly informed by a series of textiles: a narrative that was woven of historical fragments and stories that capture one's attention for Bedouin culture.

The study of textile history thus provides insights into a society's culture by analysing the way in which textiles are used within that society on a daily basis; studying textile history also helps historians detail the daily lives of those people who actually create the textiles (i.e. women). The field of textile history usually relies on written and artistic sources to enhance any physical evidence. My research demonstrates that textile weaving is important in the Bedouin narrative and is as central to that narrative as the commonly studied themes of Bedouin environment and the life of the Bedouin, both of which are embodied in these traditional skills. Sadu textiles are not only about these traditional skills, but also concern female contributions to society, family and economics through their creation of textiles.

Textile production is a traditionally female task. An analysis of images of textiles is essential when interpreting how textile production functions within a society. These weavings also offer information about textiles that expand on existing pieces. Because textile production is an active theme in Bedouin life, any actions related to textile weaving often appear symbolically in the Sadu, alongside scenes involving many aspects of life: for example, camel symbols and tribal animal branding (*wasms*), which women weavers express in their textiles for the

purposes of shelter and aesthetic appreciation. According to Canavan, camels were not only used for transportation and food, but also for textile production; the provision of hair for yarn making and creative inspiration for figurative symbolism were of prime importance. The inclusion of camel symbols and tribal animal brandings created a complex visual code that was depicted in highly prized woven Sadu textiles to represent tribal honour and ownership.

In their various studies, all of these scholars endorse the view that understanding traditional weaving is important for many reasons. For example, this type of study can help a new generation in learning about their identity and appreciating and understanding their culture. Such studies can also provide young Kuwaiti people with sufficient knowledge about their society and environment so that they will be able to understand their country's heritage and its relation to the other countries of the Arab world.

2.4 The current status of weaving in the Arabian Peninsula

Before the discovery of oil in the region in the 1970s, weaving was an essential craft and wool was the principal staple. Bedouin weaving expert Joy May Hilden (2010: P3) states in *Bedouin Weaving of Saudi Arabia and Its Neighbours* that 'weavings were essential to the Bedouin lifestyle and were a matter of pride for the family as visible evidence of skill'. Bedouins made a great deal of what they needed themselves, using every resource at hand. Bedouin women produced a variety of items, including tents made of goat and hair textile, known as *bayt al-shaar* (i.e. house of hair), camel trappings and other household objects.

According to Al-Sabah (2001), weaving is a craft that conveys nomadic Arabian people's rich cultural heritage and instinctive expressions of natural beauty. This craft, by its practical and technical nature, is rhythmically linked to the desert environment. Today much of the traditional knowledge of traditional weaving has been lost and forgotten among the remaining Bedouin women. In his book *Traditional Crafts of Saudi Arabia*, the textile collector and photographer John Topham (2005) noted that over the past few decades, Saudi Arabia's traditional culture – including woven, wooden, leather and metal objects that sprang from their everyday environment – have been displaced from people's lives by mass-produced substitutes and by the changes in lifestyle that have been brought about by the nation's new prosperity. In this respect, these old-fashioned items have become uncommon.

According to the author Robert L. Headley (1964) in his article 'People of the Camel', many tribal people in Qatar were losing their cultural traditions at the time he wrote his article. Many of their weaving skills and knowledge of traditional methods were disappearing as the nomads settled into permanent communities. Headley recounted that traditional objects were being replaced by more easily available products and mass manufactured objects; he noted that the Bedouin way of life was disappearing, and that weaving as a craft was rapidly declining.

Traditional weaving in the Arabian Gulf countries has declined for a variety of reasons. In 'The Art of the Arabian Costume' and 'The Art of Bedouin', the designer/decorator Heather Ross (1994) states that traditional weaving is rapidly declining as younger generations become influenced by regional styles in other areas of the Middle East, as well as Western contemporary textiles. With this shift in generational attitudes, the older styles are being manifested in narrower ways.

Patterning using complementary warp patterning on long narrow strips is universal. (See definition p. 243) Sadly, as Hilden highlights in her section on Yemen, many of the skills involved in the dyeing of clothes and textiles are now being lost as Asian imports are increasingly replacing local industries such as indigo dyeing. As the pace of modernization has accelerated, it is the Bedouin in the Gulf States who have lost more of their culture than those in Saudi Arabia, in part by being offered government inducements to settle in new towns and cities.

In her epilogue, Hilden states that there are other countries in the Gulf, such as Oman and Kuwait, which provide hope for the future of Bedouin weaving. Sadu House in Kuwait and the Omani Heritage Gallery are both cultural projects which may be used as models by other Arab countries where weaving is now becoming a craft to be preserved.

Hilden (2010) states that Bedouin weaving in the Arabian Gulf states is known by few people in the region; the craft is becoming rare as the Bedu settled in towns and undergo the subsequent changes in lifestyle that this entails. These weavings, which were once used in the everyday lives of the people who made them, represent a vanishing lifestyle. Hilden (2010)

emphasises that many young women are being educated and subsequently feel that weaving is beneath them. As a result, weaving has ceased to be functional; instead, it has evolved into a decorative and historical art.

2.5 The cultural function of weaving as an art form

According to previous studies, art does not have one particular meaning. Some scholars, including Monroe Beardsley, define art as the creation of an object, the original intention of which is aesthetic interest. Art may be seen as a kind of real universal language of communication. The loose use of sign and symbol as synonymous concepts is as problematic as it is common; while some signs may be art, and some art is symbolic, Beardsley argues, a sign is not a symbol (Langer, 1953).

Warren L. D'Azevedo addressed some of the problems involved in cross-cultural investigations of art, suggesting that the aesthetic is largely beyond our understanding. He focussed on the quality of experience in terms of the artistic process and aesthetic experience. He also discussed the experience of the artist, as well as skill, materials and styles, in defining art. In his book *The Artistic Animal: An Inquiry into the Biological Roots of Art* (1977), Alexander Alland argues that the universal foundation of the arts may be found in the biological traits of exploratory behaviour and play; it was not art's functional aspects but its character that has united art in all societies.

A number of scholars emphasise the inseparability of art and culture, as art can be fully understood only in a cultural context (Anderson, 1985; Best, 1986; Boyer, 1986; McFee & Degge, 1980, 1986; Stewart, 1987; Thistlewood, 1986). These scholars represent art as a cultural system and symbolic communication; based on this view, culture becomes an important aspect of the definition of art.

McFee and Degge (1980, p. 80) express a natural, organic view of art as a phenomenon of human behaviour to be found wherever form, line and colour are used to create symbols for communication; they view art as one of the major communication systems of social interaction. According to McFee and Degge (1986), it is almost impossible to separate art and culture; they believe that art is a cultural phenomenon that should be maintained, transmitted

and changed. The authors suggest that artists learn from their culture, and that their work is based on their experiences and cultural modes of knowing and seeing, as well as communicating.

Views on this matter do not agree on the different purposes of art. Janet Wolf (1981) and Clifford Geertz (1983) view art as a cultural system, whereas Jan Mukařovský (1976) takes a different stance in describing how art communicates and functions as a sign. Evelyn Hatcher (1985) separately describes the function and use of art, drawing a distinction between the two. Vincent Lanier, (1984), states that art is not the only repository of stimuli for aesthetic experience.

2.5.1 Implications of art, culture and environment

June King McFee and Rogena Degge's book *Art, Culture, and Environment* (1980) examines the relationship between art and culture, including art's cultural meaning and the importance of art in culture. The presence of art in cultural settings is illustrated by the range and types of objects that are taken from regional, ethnic and national sources. McFee and Degge (p. 80) view art as a form of human behaviour by which people purposefully interpret and enhance the quality or essence of experience through the things they produce, from the simple enhancement of a tool to the expression of their deepest feelings and profound projections.

According to McFee in her 1970 book *Preparation for Art*, the decoration of baskets, pottery and tools indicates the need of humankind to enhance the appearance of the things that people use; where the symbols people used are part of folklore, the enhancement has direct value in maintaining the culture (pp. 37-38).

Similarly, in his description of culture, Thomas J. Schlereth (1985) argued that 'culture is that segment of humankind's biosocial environment that has been purposely shaped by people according to culturally dictated plans' (p. 5). In support of this notion, James Deetz (1977) described culture in his book *In Small Things Forgotten: An Archaeology of Early American Life* to include 'every type of artefact, from the simplest, such as a common pin, to the most complex, such as an interplanetary space vehicle' (p. 24); or, as Arthur As Berger puts it in

Reading Matter: Multidisciplinary Perspectives on Material Culture, ‘everything from a pot to a city’ (1992, p. 8).

Modern approaches have begun to broaden the definitions of both art and culture: namely, material culture. Kristin G. Congdon (1987) asserts that the concept of art should be broadened to include all occupations, including skill, imagination and aesthetic judgement.

2.5.2 The art of textiles as a symbol of communication

As Deborah A. Deacon and Paula E. Calvin wrote in *War Imagery in Women's Textiles: An International Study of Weaving, Woven, Sewing, Quilting, Rug Making and Other Fabric Arts* (2014, p. 8),

Art is a powerful tool for communication among members of a society ... Jacqueline Adams has noted that ‘art has a political power that can support the status quo. And art can maintain its impact for long periods of time, leading to societal change and serving as a reminder of what came before. The art of textile links tradition to contemporary events, providing an easily accessible medium for transmitting experiences. Textiles are encoded with cultural values, reflecting history and cultural change’.

As Mary Beaudry noted, textile production and sewing of some sort have been tangled up with aspects of culture, technological, social, economic, and ritual and so on, since early human history. Hilden (2010) argues that being able to create your own shelter and all that you need from the materials in your surroundings is a powerful impetus for survival and for harmony with the environment. According to Canavan (2009), textiles communicate information on a number of different levels: through colour association and recognised patterns; via uniformity and symbolism; and through the portrayal of culture and contemporary textiles, the desire for decoration and the conveyance of messages and beliefs from one to another.

2.6 Reviving tradition

As traditional textiles and the art of weaving began to disappear from people’s living memory, especially among the younger generation, attempts have been made to revive and preserve this tradition. In this respect, a range of studies have been undertaken to popularise weaving and traditional products. Several scholars (e.g. Hennawi, 2007; Kleinbauer, 1987; Fitzpatrick, 1992; Feldman, 1996; Chapman, 1978, 1989; Collins, 1988; Addiss & Erickson, 1993; and Al-

Hurwitz & Day, 2007) affirm that cultural history should be offered at all stages of the art curriculum. Chapman (1978) argues that students should learn to read' their everyday surroundings and points out that the visual forms that pervade our lives serve the same stabilising functions that cultural artefacts have always served to envision, celebrate and control the human condition.

In addition, Khawla Al-Manaei (1995) argues that developed art curricula could lead the students to greater understanding of their own culture. Researchers and scholars such as Amani Shaban Ali Mohamed (1995) consider practical frameworks, theories and knowledge about the area of study that will be taught in the class and about the activities and learning processes (e.g. Deemer, 2004; Fang, 1996; Kagan, 1992; Kinchem, 2004; Orton, 1996; Schommer, 1990). Scholars such as Grauer (1999) argue that cultural art knowledge needs to be incorporated into the curriculum.

Among those scholars who study the applicability of a discipline-based approach to art education in the class environment include Abdullah Al-Muhanna (1989) and Al-Manaei (1995), both of whom showed how art subjects can be used to develop and enrich the teaching of weaving in discipline-based art education (DBAE). Al-Manaei believes that the tenets of art education remain foundational for introducing new cultural functions in combination with tradition and modernity.

Al-Muhanna (1989) examined the feasibility of implementing DBAE in Kuwait to determine if it functioned cross-culturally. In order to be successfully implemented in Kuwait, the author suggested several curricular changes in accordance with the existing Kuwaiti educational system at the time. In Egypt, many studies have been done on DBAE in relation to culture. Mohamed (1995), for example, explored the art curriculum at the time in several secondary schools in Fayoum and found that no significant efforts had been made in the art curricula of the participating schools to acquaint students with the region's cultural crafts.

In addition, Tariq Abdurrahman (1996) introduced art education as a new approach in secondary school curricula. Several scholars have discussed the teaching of cultural art in school curricula (e.g. Brousseau *et al.*, 1988; Pajares, 1992). According to Hennawi (2007) the

production of textile art cannot develop theoretically and practically unless students examine the cultural elements of weaving as a way of designing new and innovative contemporary textiles. For Bader Al-Ruwais (1998), having knowledge and experience about the art of weaving will affect students' learning about art.

Fatima M. Alajmi (2013) argues that it is important for new generations to study the meaning and value of different indigenous art forms so that they may increase their awareness of their own culture and artistic heritage. For Alajmi (2013), however, the starting point for the acquisition of knowledge about visual culture is students' own cultural experience through the production process.

According to W. Dwaine Greer (1987), art production helps students develop their expressive abilities. Art-making means acquiring the skills and concepts to create visual arts. The opportunity to convert a material into a medium – a substance that conveys the ideas, images and feelings of a child – enlists and develops a range of important cognitive skills (Eisner, 1987). Sydney Walker (2001) has expanded such an approach with a more reflective view of art production that emphasises art making as a 'meaning making endeavour' (p. 1). Stewart and Walker (2005) have stated that the art process (or art making) is taught to develop technical skill, knowledge about design, and personal expression; it is also a 'means for exploring the world, self, and others' (p. 51).

Al-Manaei (1995) argues that in order to preserve cultural identity, with all of its associated knowledge and skills, it is important for the young generation to be familiar with the local textiles and to recognise them in order to value the cultural heritage that these textiles portray; in this respect, further educational awareness is required. Canavan states that it is the duty of those who are concerned with material culture and traditional crafts to blend the traditional and the contemporary, and to encourage the mix of handcrafts to ensure a future for these textile traditions. A commitment to inspire the next generation and to create new designs and applications is required to sustain local traditions for the future.

2.7 Conclusion

The aim of the previous chapters was to provide contemporary knowledge and understanding of traditional patterns and symbols that are in danger of being lost forever. Many scholars have shown a keen interest in traditional weaving and have expressed different views on the subject. For example, Hilden (2010) argues that traditional weaving has declined in the face of lifestyle changes; in other words, due to the rapid regional cultural and economic changes that have occurred in the Arabian Gulf states, where handmade glimpses of past traditions are the only faint reminders of the past, it is obvious that many regional traditions are quickly disappearing in the face of mechanisation and modernism. Bedouin weaving has further lost its importance as a cultural craft form, since the requirements for Bedouin works have diminished and the number of weavers has declined.

Canavan, in contrast, focuses on the need to blend the traditional and the contemporary to encourage the mixing of handcrafts and modern applications to ensure a future for these textile traditions; the significance of preserving this cultural craft form, with all of its associated knowledge and skills, is crucial. In this respect, the younger generation should become familiar with such traditional crafts, which need to be recognised in order to value the cultural heritage that they portray by means of improved preservation, the storage of extant textiles, the investment of academic research and the continuation of existing educational programmes. Canavan believes that material culture and traditional crafts, as well as their place in today's society, need to blend the traditional and the contemporary with the aim of creating modern interpretations of Sadu to fit with contemporary Kuwaiti society.

Chapter 3. Practical applications

Choosing an idea to apply has a significant impact because it contributes to the overall success of the work. This chapter will address the practical steps relating to the costumes from the selection of Kuwaiti Sadu heritage and to the production and design of modern contemporary textiles associated with Sadu. This will include the selection of the most common colours and patterns, and will cover a few of the proven methods of hand-loomed and automated weaving and embroidery. These contemporary textiles have been used in the study that was conducted on young Kuwaiti women to explore their relationship with Sadu art.

3.1 Idea selection and materialisation

The strength of any project or work that gives it an advantage over others lies in its key idea. In the case of this study, however, the key idea originated from the researcher's involvement at school where, when teaching contemporary textile and heritage, she found that many young Kuwaiti women are unaware of this important component of their cultural heritage. She thus formulated the idea of studying this phenomenon in greater detail.

The researcher chose Sadu because it forms an integral part of Kuwaiti heritage; she aims to identify to what extent young Kuwaitis possess knowledge of the art traditional form.

The researcher began her investigations by collecting a wide range of pictures and photographs that are available from various sources, including magazines, websites and even photographs taken by her, as well as original art pieces of Sadu textiles. She carefully examined the pictures and pieces so that she could showcase the importance of this cultural art form. She then thoroughly studied these pictures and art pieces in order to identify the types of pieces and their uses: the types and colours of the yarns that were used, as well as motifs, patterns, names and meanings. She also studied the weaving method and the tools that are used in the process.

As noted in earlier chapters, wool weaving is among the world's oldest crafts, and is well known in the deserts of the Arabian Peninsula. Wool is one of the most important components of life for Bedouins, especially in the Arabian Peninsula. Sadu weaving is not only significant due to its importance as material culture, but also because of its functionality, which served

the most important everyday needs of the traditional Bedouin nomadic lifestyle, including tents (*bayt al-shaar* or 'houses of hair'). The availability of basic materials in the same environment, where wool was gathered from goats and sheep, allowed such a craft to flourish.

Sadu was traditionally one of the basic handicrafts that Bedouin women practiced since childhood. Women taught their young daughters spinning, dyeing and weaving parts of the *bayt al-shaar* 'filjan'. Once they grew older, Bedouin girls became well familiar with weaving most of the patterns, excluding the difficult motifs that were only managed by skilled women.

As noted in earlier chapters, the *bayt al-shaar* is a Bedouin family house which, when dismantled, is rolled up and put on camels' backs whenever the family moves. The tent protected the family from the harsh weather, whether in the winter or the summer, and contained sections for their livestock and food. The *bayt al-shaar* is a hand-woven house that Bedouin women made; they sheared the goats, mainly black ones, spun the yarn and wove the tent fabric. When a Bedouin family moved, the women actively participated in erecting and dismantling the tent.

The traditional tent consists of several sections. The outer section is made of black yarn along with a few lines of white wool, which is often sheared from sheep. The internal sections are decorated with beautiful designs made mostly of white and black wool, along with red wool. Women spun the dark hair of the goat into fabric for tents on ground looms made from a strong, horizontal piece of wood staked into two stones, two old boxes or a branch of a tree. The woman who does this must take into account the length of sections to be employed, passing her hands among the loom and the wool to create long strips. She subsequently employs loose stitches to ensure that the threads swell from rainwater and tightens them, thus making the tent waterproof during storms.

The furnishings were often made of wool, and included rugs, cushions, saddle blankets, tools and containers of grain. These furnishings comprised the bulk of each family's possessions and were made by the Bedouin women, who also professionally designed them. Variations

among the Bedouins are evident in the various designs and drawings that each tribe possesses. Some tribes traditionally featured designs and colours that reflected their culture.

The women also made products such as saddlebags (large bags used to keep rice) and assorted smaller bags such as the *zawada* bag (a small bag that sits just behind the saddle and is used to hold clothes), as well as weaving the textiles on the upper part of the bags, called the *dheras*. They also made *safifah*, an item with different-coloured weaving threads used to decorate camels and horses; *aqal*, which are woven, multi-coloured threads fitted on the head and used to fasten camels, sheep and goats to the *bayt al-shaar*; and *al-shaf*, animal trappings made of one colour that are used to decorate camels. All of the weaving pieces that the women make, such as saddles, saddlebags and sections with geometric designs (or *shajarah*), reflect the enormity of the desert and the aesthetic touches of these women.

Since Sadu is made of sheep's wool and goat's hair, both of which are thick and heavy, it is difficult to assemble designs that are made of silk, chiffon and cotton. As a result, it is preferable to reuse Sadu weaving by using cotton and silk threads to design pieces of adorned accessories (including belts and decorative pieces that are attached to the clothes), as shown later in this chapter.

Women use a variety of materials for weaving Sadu, including sheep's wool and goat's and camel's hair, as well as cotton. They mainly use black wool from herds of the Najd and Al-Ihsaa regions of Saudi Arabia to produce the roof and walls of *bayt al-shaar*, whereas white wool (i.e. *al-naimi* sheep) are used for dyeing. These animals were traditionally imported from the north of the peninsula, especially Ha'il, Saudi Arabia, as well as from Iraq and Syria. Currently, they are imported from Turkey and Syria.

Sheep's wool and goat's and camel's hair are spun by the traditional manual method during the weaving process. Manual spinning for preparation of wool is done by using a device called a spindle, which is one of the oldest devices used by the Bedouins; it allows the spinner to freely move about during the spinning process. The procedure for spinning with a spindle is begun by cleaning the wool, whether by hand or wooden combs (sharp wooden-tined combs

with handles), to be suitable for the weaving process. Weaving or the Sadu process includes three main elements: weaving, colours and patterns. The weaving Sadu textile process includes the implementation of different wool fabrics for carpets, rugs, *bayt al-shaar* and many other pieces.

The spinner forms the prepared wool, stretches and twists the fabric for weaving, and then winds the fabric around the upper hooked end of the spindle. She further spins the upper hook-shaped part of the spindle by using her hands and feet. The yarn thus is twisted. The spun yarn, now having a length of one metre, is separated from the hooked top of the spindle and wound around the middle part of it.

Within several arranged directions, she then moves from right to left, up and down, and again in the right and left directions. The end of the twisted yarn is then fastened again to the hooked top of the spindle, and the wool is spun. Any loose stitches are employed to ensure that threads swell from rainwater and are tightened; as noted earlier, this makes the tent waterproof during rainy weather.

During the weaving process, Bedouin women traditionally use three basic colours: black, white and red. The black and white are the natural colours of sheep's wool and goat's hair, whereas red is made of chemically dyed white yarn, or derived dyeing from the henna plant. In those three colours, every traditional pattern is represented, as previously mentioned: *al-aein* (the 'eye'), *dhallah* (stripes), *dhurus al-khail* ('horse's tooth' pattern), *uwairjan* (triangles), *midkhar* (branching patterns), *shajarah* (tree) and *raqam*.

In the following sections, the researcher will represent a range of designs that include any or all Sadu elements. While a few pieces are implemented through weaving with motifs and basic colours, others include patterns with basic Sadu colours and digital prints that use the latest contemporary textile trends.

Keeping up with the latest trends, the researcher made the Sadu patterns and motifs on a range of cotton, chiffon and silk fabrics to design various clothes and accessories (including a scarf), as well as distinct pieces to preserve the patterns and colours of Sadu heritage. Since this craft is commonly known in Kuwait, the researcher felt that Sadu, in particular, would be beneficial

to use, since it can be used to create new designs that incorporate Bedouin heritage together with modern and contemporary textiles.

Sadu began to diminish and disappear as the Kuwaiti people replaced their traditional furniture with modern French and American furniture for its beauty and low cost. And because the current generation of young people are unfamiliar with Sadu, including its colours, patterns and forms,

Sadu's recognition and local heritage could diminish; the researcher sees opportunities to incorporate the craft into a range of contemporary applications to appeal to the current generation through updated textile designs.

In this respect, women can take great pride in wearing traditional styles blended with modern trends, rather than considering them only to be a piece that is worn at home.

3.1.1 Selecting colours

The combination of white, red and black yarns found in Sadu weaving captured the attention of the researcher. During an interview with a group of older Bedouin women who have woven Sadu, one of them, Umm Fawaz al-Husseini, revealed that the reason these colours are common is because they are always available. White and black are the natural colours of wool and cotton fabrics, while red could be produced with natural dyes such as henna and pomegranate skins. While they also use carmine (derived from aluminium salt of carminic acid) to produce a dark shade of red, and yellow is produced from saffron, these two colours are not often used in Sadu weaving: it is difficult to locate saffron in the Kuwaiti desert, and both carmine and saffron are expensive. To produce a red colour, henna leaves are gathered and dried in the sun; powdered leaves are then crushed and added to boiling water. Threads or yarns are soaked in henna dye for a week, dried under the sun and then used in weaving.

The researcher conducted a practical experiment to identify the natural Sadu colours; the experiment aimed to dye silk and cotton fabrics by using natural dyes to produce fabrics with



natural colours, such as those that were used in the past to dye wool yarn.(see figures 32)

Figure 32: Natural dyes from plants

Natural dyes are normally extracted via a boiling method. Adopting this technique, The researcher boiled crushed henna, saffron, pomegranate skins, turmeric and madder in separate baths. The silk and cotton fabrics were soaked in a dye solution for one week, and then black lemon was added to preserve the colour. After the process was completed, the dyed silk and cotton fabrics were left in a dryer, as it was difficult to obtain the necessary sunlight at the time of the experiment. The dyed fabrics were then washed, rinsed and dried in order to remove any excess dyes and to obtain the final form (see Figure 33).



Figure 32: Silk and cotton fabrics dyed with saffron and turmeric



Figure 33: Silk and cotton dyed with henna, madder, crimson and pomegranate

The colours that were produced by this process were of different shades. Some of the silk and cotton fabrics had vivid and interesting colours, whereas others had faded colours. This supports the idea that silk, cotton and wool absorb dye differently, because wool absorbs dye quickly and evenly. The wool yarns absorbed or ‘took’ colour much more easily than the cotton and silk yarns. The wool colour is also the least likely to fade or change (Nasr, 1997), although silk and cotton-dyeing which were reproduced, to some extent at least, do produce satisfactory results.

Over time, Bedouin women have had more access to synthetic dyes. Umm Feisal Abdul Aziz Aldjaab and Umm Saud Alnajm (see Figure 35) explained the required steps that are necessary to dye wool yarns with different colours. These steps are easier and simpler than it is with natural dyes. The women soak the wool yarns in a ready-made synthetic dye bath and leave them to dry for two hours, which is shorter period than is needed by traditional dyes.



Figure 34: Umm Feisal Abdul Aziz Aldjaab and Umm Saud Alnajm

The yarns are then placed in the sun to dry. This method saves time and effort in the weaving process, as well as providing different colours, such as orange, green, blue and yellow.

Following this experiment, the researcher formed the group of colours to be used in the applicable contemporary textiles. She used certain colour rates produced by the natural dyeing of textiles and chose a variety of colours, ranging from lightest to darkest. She then placed these in different groups to ensure that they were consistent with one another (see Figure 36).

Finally, she selected red, black and white for the motifs or patterns to be used, as these are the most common and widely used in original Sadu works. For the dress colours, she selected those that are flattering and complementary and that were considered to be the most suitable for the young women (aged between 15 and 21) in the research sample.

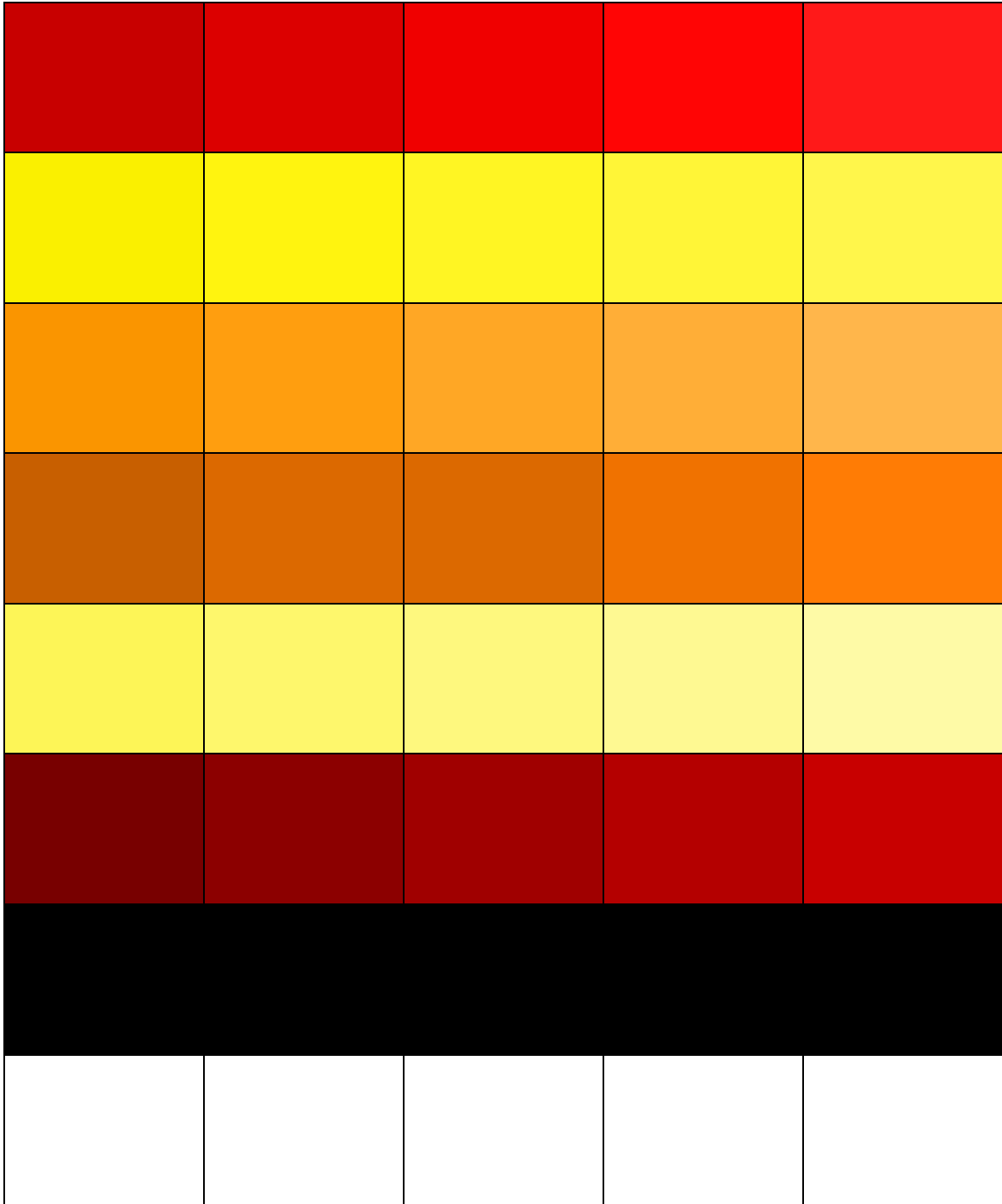


Figure 35: Groups of colours chosen for the study

3.1.2 Selecting patterns and motifs

Sadu contains several motifs and patterns, each with its own name and meaning. Umm Turkey Al-Dhairy explained the meaning of these motifs, how they are executed and developed, and the most important and popular patterns and motifs. Four motifs and patterns, including *uwairjan*, *berkah*, *hanbalia*, and a combination of *uwairjan* and *berkah* (see figures 38–41) were selected. *Uwairjan* takes the form of a row of triangles or pyramids of either red or white dots on a black background. Bedouin people traditionally considered this pattern as a symbol of prestige or pride.



Figure 36: Umm Turkey Al-Dhairy and a companion



Figure 37: Uwairjan



Figure 39: A combination of uwairjan and berkah





Figure 40: Berkah

The pattern is known in Arabic as *berkah*, meaning ponds. Generally, water is a blessed element in Islam and, especially in the desert, as it is essential for life. This piece was woven as a group of diamond shapes, which were combined and repeated to flow in symmetrical lines. *Hanbalia* is a large diamond shape that is woven as a central motif on a solid background; this pattern has a dark background. *Uwairjan* is a set of triangular shapes repeated and overlapping on red-and-white. Finally, the combination of *uwairjan* and *berkah* patterns contains overlapping triangles on both sides, while the centre includes a collection of ponds.

These patterns were applied to Photoshop, where an attempt was made to change the colours. Combinations of red or black, red and white, and white and black were created (see Figure 42). The experiment thus alternates between white, red and black, in order to select the most suitable colours with which to decorate the costumes.



Figure 41: The experiment alternated between white, red and black colours

3.2 Re-imagining Sadu through contemporary textile design

The attitudes of young women aged 15–21 were studied as the researcher explored which patterns would be most advisable. A set of simple, soft clothes was designed for this age category; the clothes contain bright colours that are intended to impress young women of this

age. The type of fabric was also selected very carefully in order to make the finished garments more glamorous and beautiful.

3.2.1 Contemporary textile design

Several models were created, including short dresses, skirts and pants. Each piece contains simple Sadu touches such as belts or decorative clothing. The selection of final models involved many steps. First, we concentrated on a certain group of young women and established what sort of clothes they liked; a wide range of different models was then designed. The researcher subsequently concentrated on a smaller range.

The researcher chose the fabric colours to start with. She initially selected dark, classical colours (see figures 43 and 44) such as black, dark brown, dark green and navy, although she later changed from classical to bright and contemporary textiles' colours, such as gold, white, pink, light green and light blue. These dresses were designed with the target sample in mind. The researcher chose a very large selection of different fabrics after several journeys to different stores in London and Kuwait. Pure silk, stan silk and silk crepe proved to be the best options, since they are beautiful, soft and lustrous.

MANAL SADU		2012 COLLECTION			
SUPPLIER	THEME: RANGE 1	DESCRIPTION	DATE OF LAST AMENDMENT		
STYLE NO: MK006	PRINT	FABRIC	FABRIC REF	FABRIC WEIGHT	
		WASH	SPEC BLOCK	S/S SIZE	

OPTION A

OPTION B

	BODY COLOUR	2nd colour	3rd colour	Item	Item	notes
OPTION A:	Red					
OPTION B:	Cream					
OPTION C:						
OPTION D:						

MANAL SADU		2012 COLLECTION			
SUPPLIER	THEME: RANGE 1	DESCRIPTION	DATE OF LAST AMENDMENT		
STYLE NO: MK003	PRINT	FABRIC	FABRIC REF	FABRIC WEIGHT	
		WASH	SPEC BLOCK	S/S SIZE	

OPTION A

OPTION B

Sadu belt

	BODY COLOUR	2nd colour	3rd colour	DTM button	Item	notes
OPTION A:	Tan					
OPTION B:	Olive green					
OPTION C:						

MANAL SADU		2012 COLLECTION			
SUPPLIER	THEME: RANGE 1	DESCRIPTION	DATE OF LAST AMENDMENT		
STYLE NO: MK004	PRINT	FABRIC	FABRIC REF	FABRIC WEIGHT	
		WASH	SPEC BLOCK	S/S SIZE	

OPTION A

OPTION B

OPTION C

Sadu trim

	BODY COLOUR	2nd colour	3rd colour	Item	Item	notes
OPTION A:	Brown					
OPTION B:	Red					
OPTION C:	Tan					
OPTION D:						

Figure 42: Dark, classic colours (a)

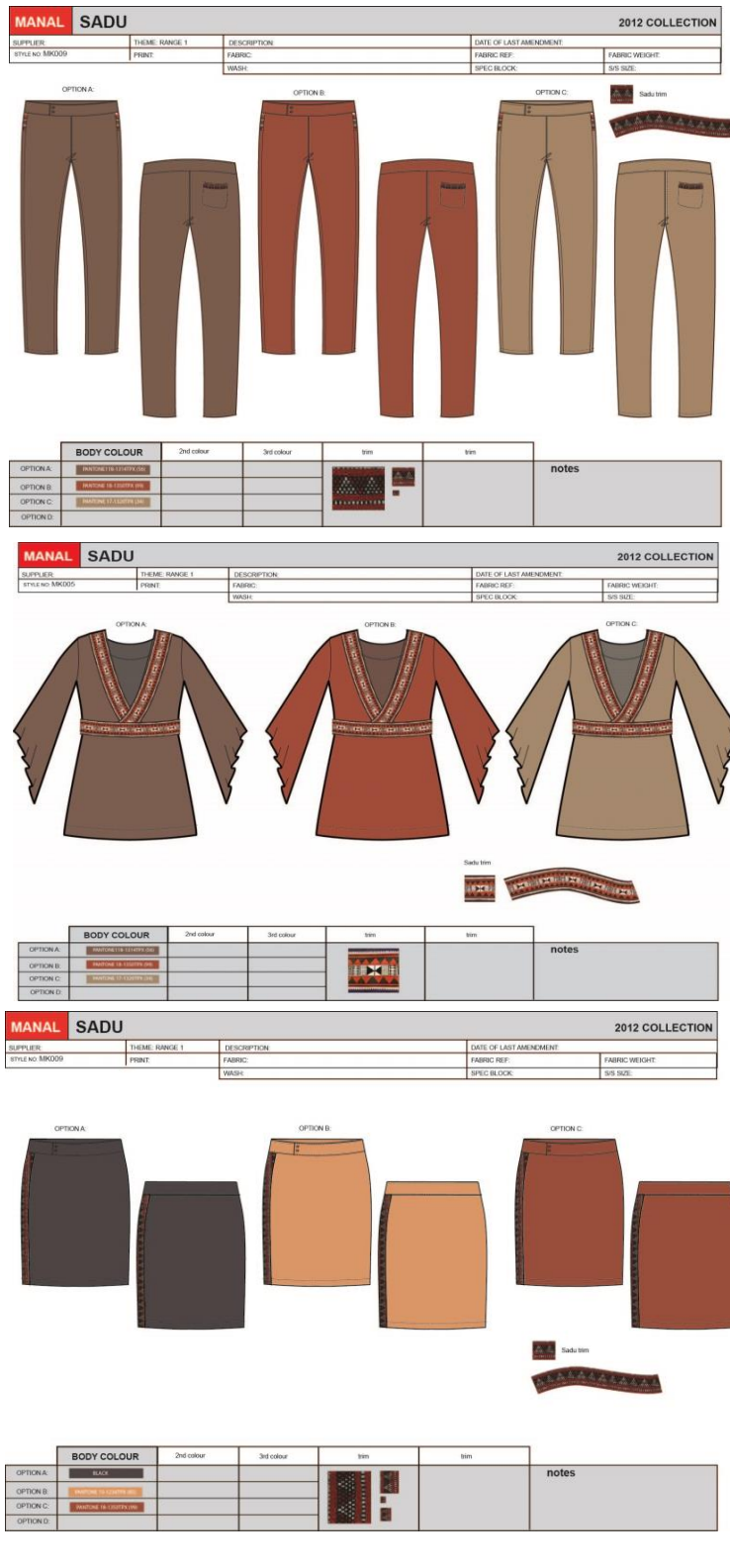


Figure 43: Dark, classic colours (b)

The researcher attempted to locate embroidered or woven ribbons at the markets in Kuwait, as she could not find such traditional pieces in the modern markets. She found a few of them in old markets in Kuwait such as the Safat market and the fabric market. She observed that only a few of these pieces maintained the traditional colours and their original old pattern, while many of them had become just like the developed pieces (see Figure 45 a, b and c).

45 a)



45 b)



45 c)



Figure 44: Ribbon samples of the developed pieces (a, b, c)

In order to maintain objectivity, the researcher excluded the developed pieces, because she did not consider that these would serve the purpose of the study other than in the case of one piece, which to some extent featured a traditional pattern. This was therefore added to the traditional pieces in order to explore whether the sample participants would accept the development and change in Sadu heritage; and indeed, whether it would be considered part of Sadu heritage. She also used Sadu pieces that maintained their cultural identity in terms of pattern and colour. (see Figure 46)



Figure 45: The piece, which to some extent featured a traditional pattern

The four implemented designs include the following. First, long-sleeved, short dresses around the neck, with a buttoned front, elastic woven belt waist and black decorated piece (*karkoosha*) fitted around both sides of the belt (see Figure 46). The fabric is bright gold and is



Figure 46: Long-sleeved dress

Secondly, a short-sleeved dress is made with a v-neck detail and tight waist, with woven ribbon around waist and neck. The dress is gold and made of silk (Figure 47).



Figure 47: Short-sleeved dress

Thirdly, a zipper-back short skirt, with woven ribbon fitted around one side and two decorative buttons at the waist (Figure 48). The top is a short shirt or blouse with long sleeves that start at the shoulder and grow wider towards the end of the sleeve or wrist. Woven ribbon is fitted around a large v-neck, with a woven belt waist. The two-piece is made of pink silk crepe.

MANAL

SADU

2012 COLLECTION

SUPPLIER	THEME RANGE 1	DESCRIPTION	DATE OF LAST AMENDMENT	
STYLE NO MKG09	PRINT	FABRIC	FABRIC REF	FABRIC WEIGHT
		WASH	SPEC BLOCK	S/S SIZE

Colour palette

highlights

pastel shades

BODY COLOUR	BODY COLOUR	BODY COLOUR	5000	5000	notes

MANAL

SADU

2012 COLLECTION

SUPPLIER	THEME RANGE 1	DESCRIPTION	DATE OF LAST AMENDMENT	
STYLE NO MKG05	PRINT	FABRIC	FABRIC REF	FABRIC WEIGHT
		WASH	SPEC BLOCK	S/S SIZE

Colour palette

highlights

pastel shades

Sadu 5000

BODY COLOUR	BODY COLOUR	BODY COLOUR	5000	5000	notes

Figure 48: Skirt and top

Fourthly, a long, relatively tight pair of trousers, with two side pockets of woven ribbon (Figure 49). The back pocket also features woven ribbon. The upper piece is a short shirt or long-sleeved blouse with a v-neck and elastic woven belt waist. The outfit is made of white silk crepe.



Figure 49: Trousers and top

3.2.2 Scarf design

The idea of designing a scarf originated from young Kuwaiti women's apparel. There are carf around her neck, near her head or around her shoulders. The scarf design went through several steps. First, patterns and colours were selected. Small patterns were chosen, before being placed on the computer using Photoshop. When the patterns were printed on silk, crepe and chiffon, however, the final result was unsatisfactory, due to the black colour that was chosen as the scarf's background (Figure 50).

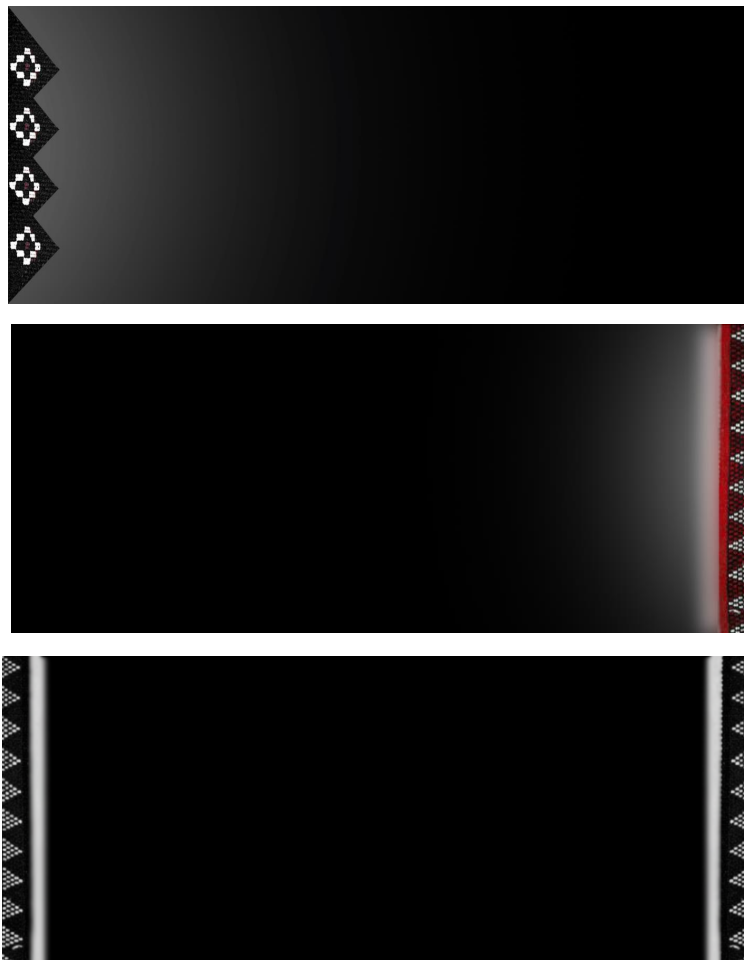


Figure 50: Scarf designs on a black background

This colour proved to be very bleak and was unsuitable for the young women in the sample. As a result, more vibrant colours were chosen for the background. The scarf patterns were also

considerably reorganised in order to ensure a consistent, beautiful arrangement while still maintaining the three basic colours of black, red and white.

A brightly coloured background was then chosen that enabled the scarf to match mainstream contemporary textiles. Finally, the images were sent for digital textile printing in order to reproduce them on the selected silk and chiffon fabric surfaces, which are generally considered to be the most suitable fabrics for scarves. Digital printing technology was thus employed in order to develop the fabric's heritage and introduce it in a new and exciting look while still maintaining its originality (see Figure 51 a, b and c).



Figure 51: Revised scarf designs (a, b and c)

3.3 Producing handicrafts

Handcrafts always bring out a particularly unique charm. Every new contemporary textiles season, and each new contemporary textile year, features new, handcrafted touches. Because handicrafts reflect the value and identity

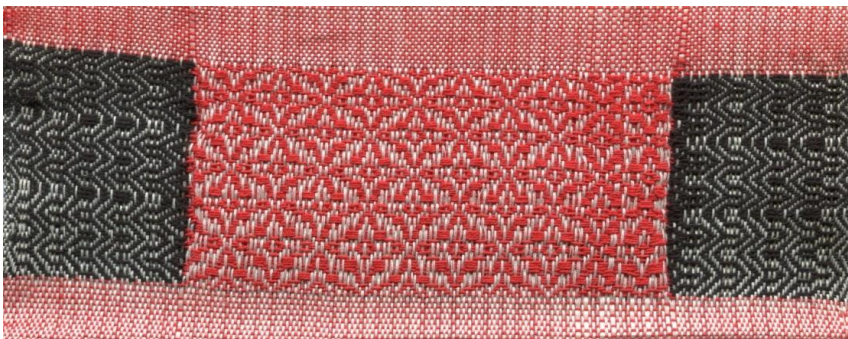
3.3.1 Weaving using handlooms

At this stage, a small range of pieces was created similar to the traditional items used to decorate the Sadu pieces. The most convenient pieces were chosen for the design of contemporary textiles by use of handlooms. Cotton yarns were selected due to their soft, thick qualities. Bright contemporary textiles' colours were selected for the background, as well as the basic colours of Sadu (black, red and white), selected for the pattern (see Figures 53 a,b,c,d,e).

53 a)

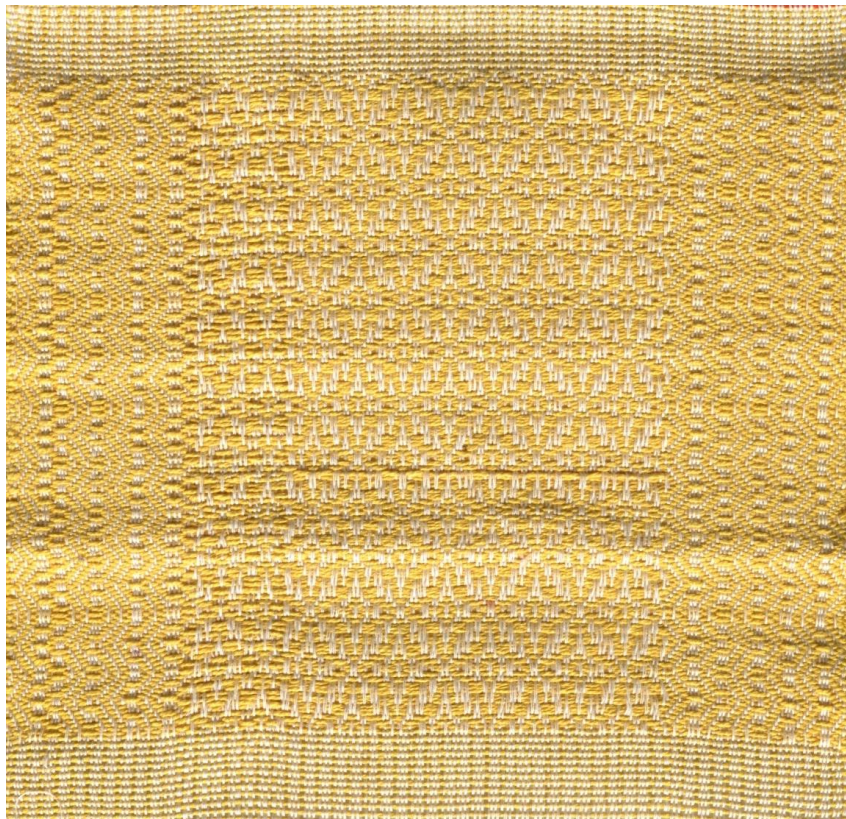


53 b)



53 c)

53 d)



53 e)





Figure 52: Examples of handloom weaving (a–e)

In the following pattern, the ‘x’ signifies a thread, and that this thread on this number shaft must be lifted to create the pattern. If there is no ‘x’, then there is no thread. The ‘x’ is the cotton warp. The weft is what is woven, although this is not recorded. Only the warp is lifted to create the patterns (Figure 54).

Design 1

Design 2

Design 3

Design 4

MinintBlack + Red Ochre Black

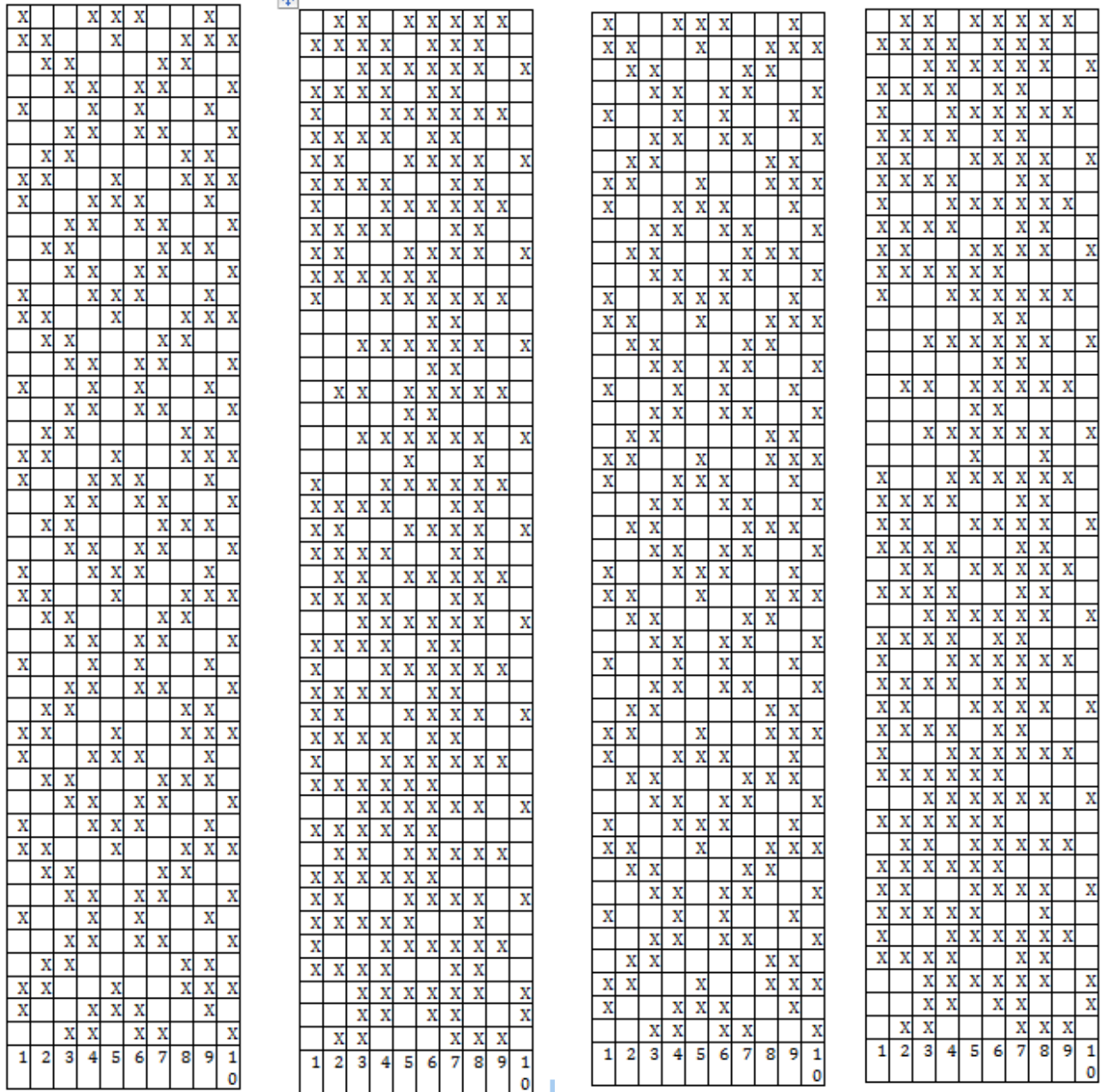


Figure 53: Weaving patterns

Single cloth	
Warp width: 7'18 cms	Reed number: 8
Warp length: 1m 50 cm	Denting warp: 5 p dent
Warp 1 ends per inch (epi): 40 epi	Yarn details / sample: Mercensed cotton 2 / 60's used double
Total warp threads	
40 epi X 7' = 280 threads + 16 selvege = 296 threads / counting cross = 14 lots of 20 threads	Sewn threaded on 9 + 10 as a straight draft at either edge of warp

Table 1: Weaving design specifications



Figure 54: Mercensed



Figure 55: Weft-design 1

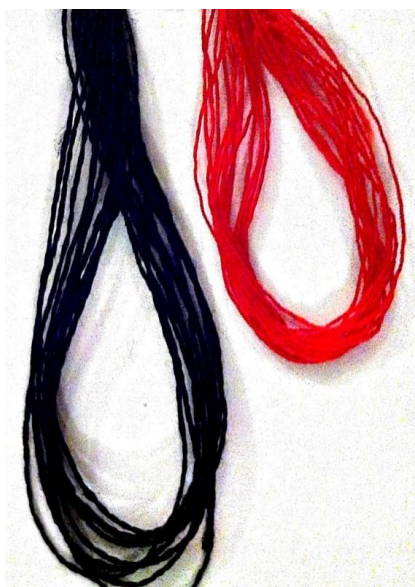


Figure 56: Weft design 2 (black linen, red cotton)



Figure 57: Weft design 3 (black linen, ochre cotton)

3.3.2 Weaving using machinery

Advanced weaving machines are used to save time and effort through the highest degree of workmanship. The weaving machinery was useful in implementing a range of accessories, including belts and a few woven ribbons that were used to decorate the items (see Figure 59 a and b).



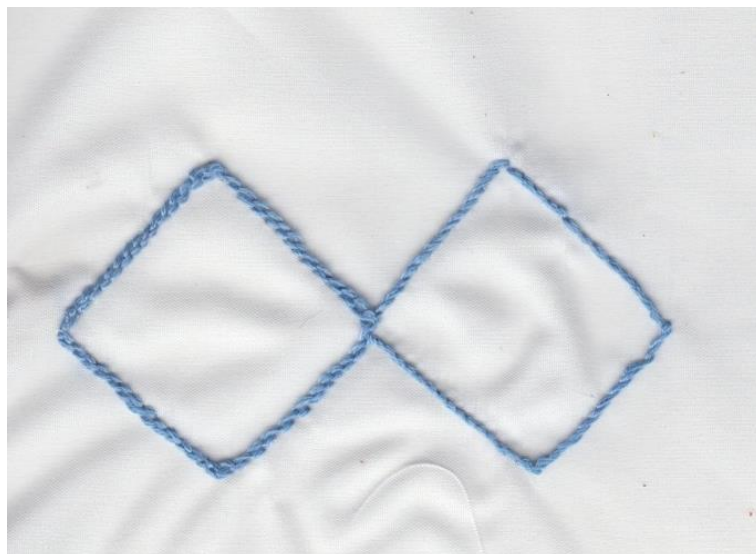
Figure 58: Belt and ribbon made by weaving machines (a, b)

3.3.3 Hand embroidery

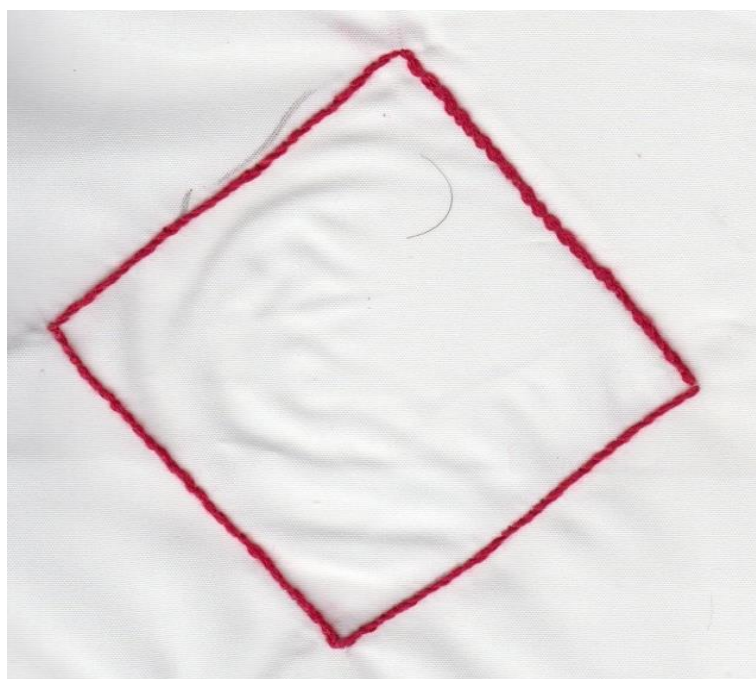
Embroidery, which dates back to ancient times and is part of the fabric industry, is one of the most popular fine arts or handicrafts with which to decorate fabric; it is among the primary sources to provide different effects for fabric surfaces through the use of stitches and various yarns. Egypt has good reputation in the Art of embroidery since Pharaonic times dates back to before 50,000 BC. Many masterpieces of workmanship can be seen in Egypt's historical museums (Madi *et al.*, 2005).

The researcher used hand stitches to design Sadu motifs and cotton yarns or threads (Bargello patterns) to stitch small pieces of Sadu motifs onto cotton fabrics; it took considerable time to master the motifs. Although different stitches (chain and section) were used, these unfortunately did not fit the item that was being put together, as the embroidery was executed on very thin fabrics such as silk. The researcher therefore chose to exclude embroidery (see Figure 60 a, b, c).

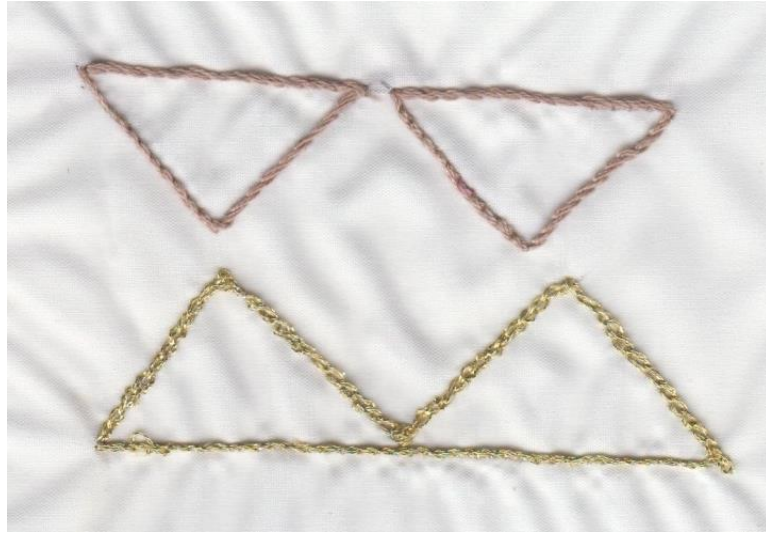
In summary, Sadu was installed onto the original costumes, but this experiment had to be excluded because original Sadu made from wool cannot be added in an elegant way to silk clothes (Figure 60 d).



59 a)



59 b)



59 c)



59 d)

Figure 59: Hand embroidery of Sadu motifs (a–d)

3.4 Examples of the clothing designs

At the conclusion of the practical application, the items were finalised. Images of the models and scarves (see figures 61–67) were then listed in the questionnaire that was directed to the sample in order to establish their views and to gather the information that was required to answer the research questions.



Figure 60: Garment images: short-sleeved dress



Figure 63: Garment images: long-sleeved dress



Figure 62: Garment images: skirt and top



Figure 61: Garment images: trousers and top



Figure 66: Garment images: scarf 2



Figure 64: Garment images: scarf 1



Figure 65: Garment images: scarf 3

After collecting and analysing the data from the first questionnaire and interviewing the sample to gain more in-depth information, a few suggested adjustments to the clothing were implemented, such as adding more Sadu pieces. The sample thought that Sadu should not be limited to a belt or other small piece fixed on the dress, but should also involve a large piece, such as a long jacket. Others suggested that Sadu should mainly be used to cover large parts of the pants. The researcher accordingly designed the costumes based on these suggestions.

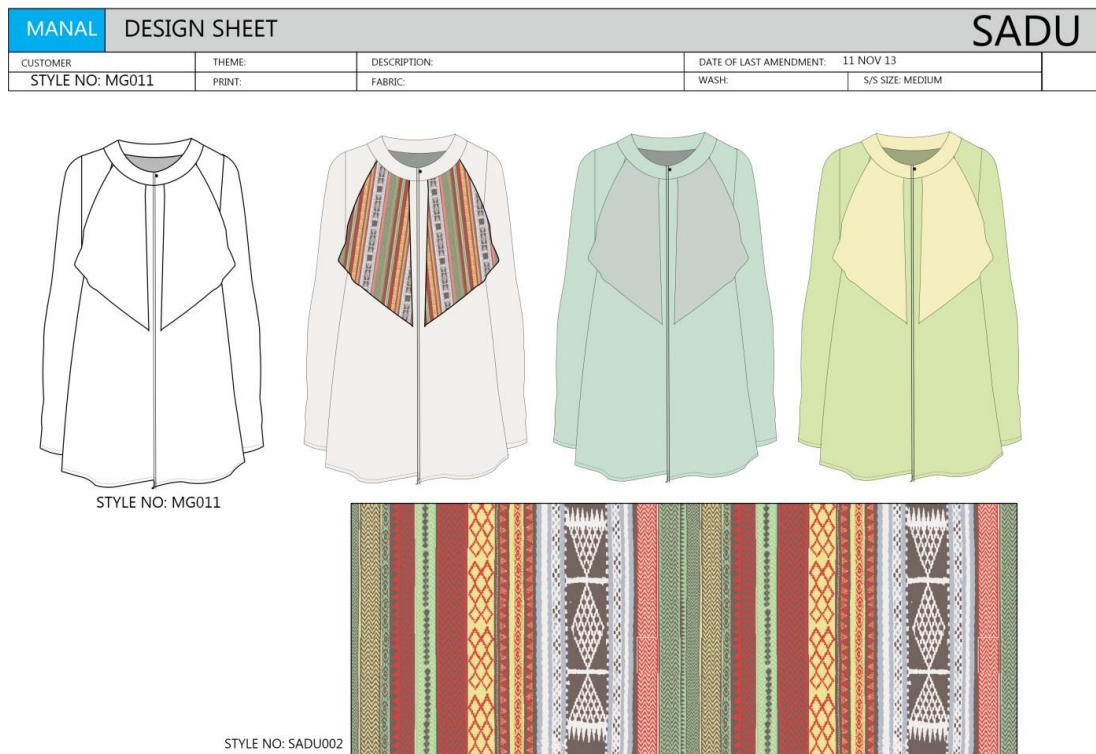
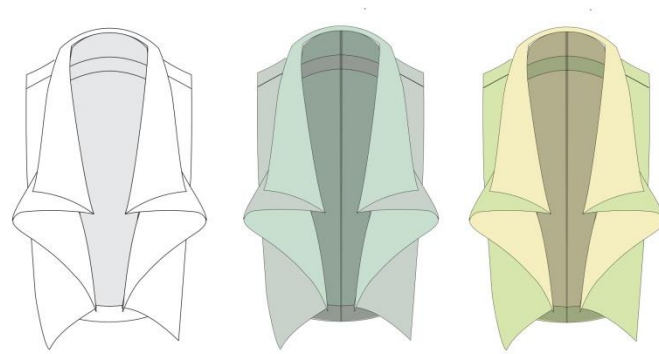


Figure 67: Design sheet 1

MANAL		DESIGN SHEET			SADU	
CUSTOMER:		THEME:	DESCRIPTION:	DATE OF LAST AMENDMENT:	11 NOV 13	
STYLE NO: MG010		PRINT:	FABRIC:	WASH:	S/S SIZE: MEDIUM	



STYLE NO: MG010

MANAL		DESIGN SHEET			SADU	
CUSTOMER:		THEME:	DESCRIPTION:	DATE OF LAST AMENDMENT:	11 NOV 13	
STYLE NO: MG009		PRINT:	FABRIC:	WASH:	S/S SIZE: MEDIUM	



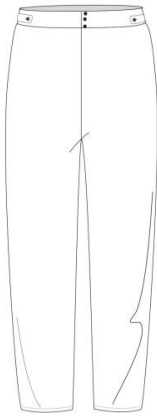
STYLE NO: MG009

STYLE NO: SADU003



Figure 68: Design sheet 2

MANAL		DESIGN SHEET			SADU	
CUSTOMER	THEME:	DESCRIPTION:	DATE OF LAST AMENDMENT: 11 NOV 13			
STYLE NO: MG008	PRINT:	FABRIC:	WASH:	S/S SIZE: MEDIUM		

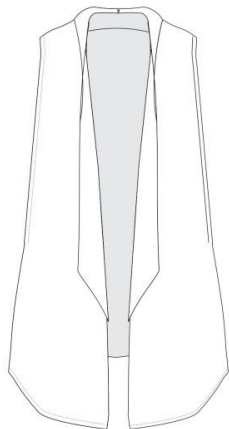


STYLE NO: MG008

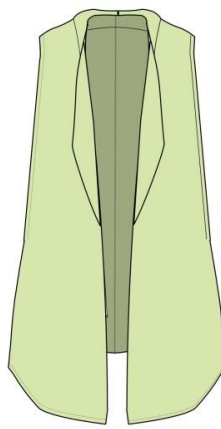


STYLE NO: SADU001

MANAL		DESIGN SHEET			SADU	
CUSTOMER	THEME:	DESCRIPTION:	DATE OF LAST AMENDMENT: 11 NOV 13			
STYLE NO: MG007	PRINT:	FABRIC:	WASH:	S/S SIZE: MEDIUM		



STYLE NO: MG007



STYLE NO: SADU002

Figure 69: Design sheet 3

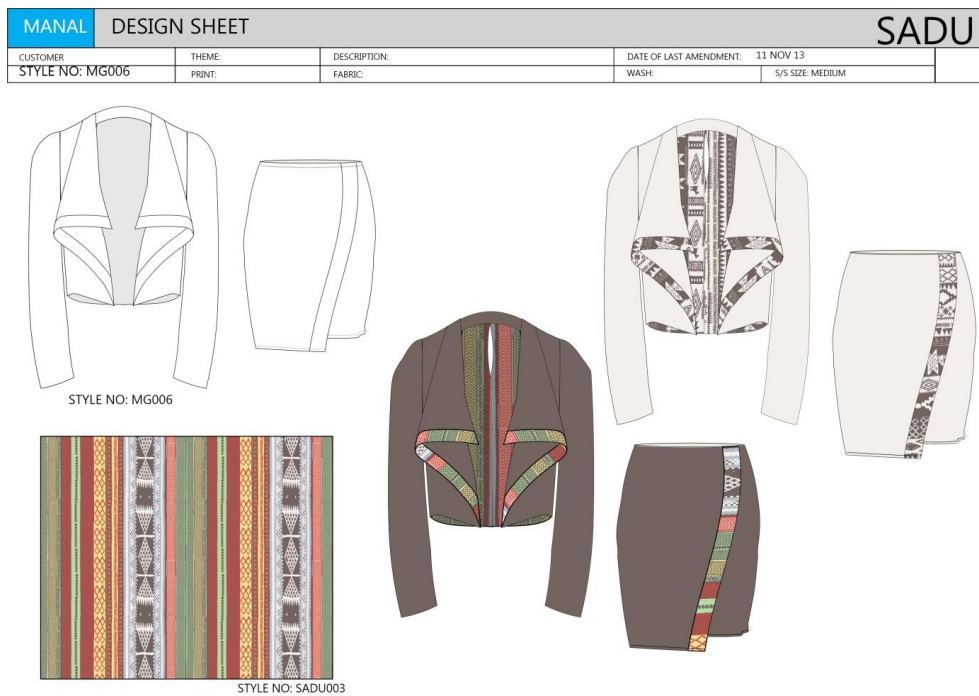


Figure 70: Design sheet 4



Figure 71: Design sheet 5



Figure 72: Design sheet 6

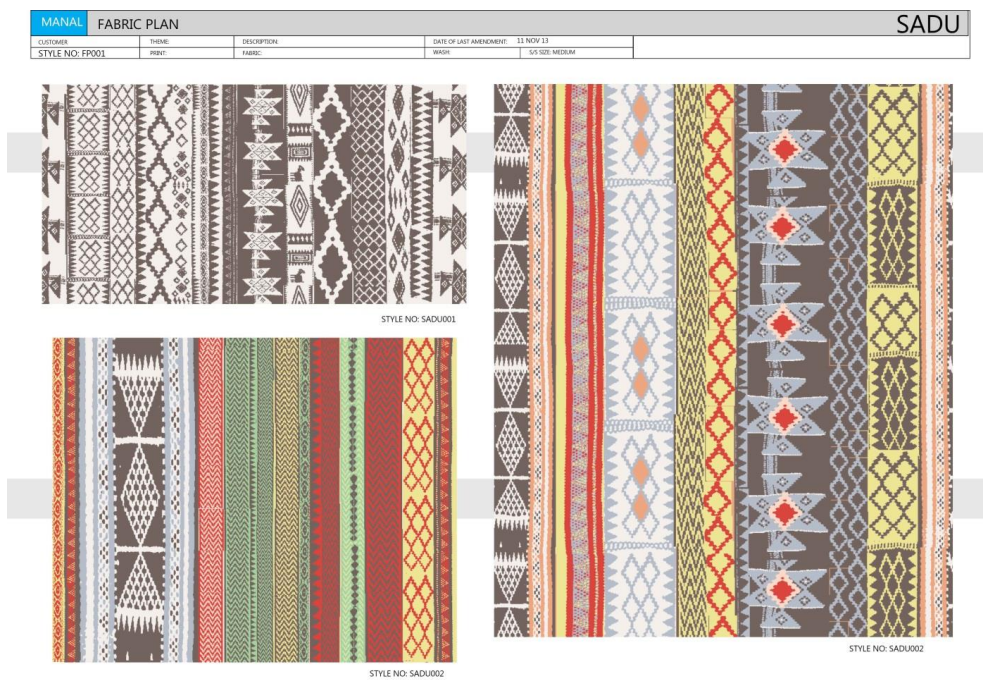


Figure 73: Design sheet 7



Figure 74: Fabric number 1



Figure 75: Fabric number 2



Figure 76: Fabric number 3



Figure 77: Short dress with jacket



Figure 78: Trousers/shirt with long jacket



Figure 79: Trousers and top



Figure 80: Accessory designs



Figure 81: Cushions

3.5 Conclusion

This study has aimed to contribute to the renewed interest and appreciation of Kuwaiti folk heritage, and to discuss the use of Sadu in modern Kuwaiti society. By exploring the costumes, decorations, patterns and colours inspired by Sadu, the study intends to unveil the aesthetic value of these traditional Kuwaiti textiles in terms of accessory design. The final section of this chapter has shown few Sadu accessories and home furnishing/decorations (such as cushions) in an attempt to blend the traditional with the contemporary.

Chapter 4. Research design and methodology

Research methodology constitutes a set of methods and techniques that are used in certain aspects of any research (Nachmias & Nachmias, 1996). In order to develop the most appropriate approach for the study, it is necessary for the researcher to identify the most suitable method. According to Cohen *et al.* (2007, p. 78), methods denote a range of techniques and procedures (such as questionnaires and interviews) that are used in research to gather data in order to answer research questions; this should not be confused with ‘methodology’, which describes and analyses the process itself.

There is no single blueprint with which to plan research. Cohen and his colleagues (2007, p.78) state that ‘the purposes of the research is to determine the methodology and design of the research’, a position based mainly on what researchers presented as the elements of their research design.

In the current study, various methodologies and methods were evaluated in order to reach to the most appropriate approach to use, as well as the most appropriate methods of data collection and analysis that are necessary for achieving the best results.

In order to collect accurate and complete answers it is necessary to explore a number of topics, including the quantitative, qualitative, descriptive, and mixed-methods research approaches, as well as to examine methods of collecting data, including the use of questionnaires. It is also important to address issues that pertain to research sampling, ethics, and the validity and reliability of the study.

4.1 The descriptive approach

Descriptive approaches aim to describe the phenomenon being studied; it is a scientific research method that is based upon organised steps to be followed in order to address various phenomena and related issues. It is a method of analysis and interpretation that is strictly controlled, generally for the purpose of achieving certain (usually social) goals.

Ameen Al-Satie (1991) defined the descriptive approach as one that describes the natural phenomena that occur within the data in question, whether the approach is done quantitatively

or qualitatively. When employed as part of a qualitative method, such an approach allows the researcher to describe the phenomena and to demonstrate their characteristics, whereas in quantitative research, a numerical or statistical description demonstrates the size of an observed phenomenon or explores possible correlations among two or more phenomena. The key distinctive feature of the descriptive approach is that it studies the observed phenomenon based on information over a certain period of time; it also aims to consider the present dimensions or direction of developments in order to obtain objective results.

Research also requires appropriately chosen research methods (tested for their validity), carefully selected sampling and a high level of accuracy; doing so ensures that researchers may analyse the results effectively and thus draw appropriate conclusions.

The main goals of the descriptive approach are to gather accurate and detailed data of an observed phenomenon in a particular community, identify existing problems, or compare and evaluate certain phenomena. It also involves determining what people may do in certain situations in order to take advantage of both their experience and views, and being able to adapt that experience to make suggestions or future recommendations so that researchers can take appropriate decisions for problems of a similar nature. The approach aims to examine the relationship between different phenomena (Hakim, 2000); it also accurately describes different models and procedures to be deployed by subsequent researchers.

Five principles are necessary when conducting descriptive research. First, there must be the possibility of using different methods, including interviews and observation. Second, descriptive studies only describe the phenomenon, whereas others examine the reasons behind the phenomenon. Third, descriptive studies depend on testing similar samples of a particular population, which in turn saves time and cost. Fourth, the identification of distinguishing characteristics or attributes of the observed phenomenon may focus on individual subjects and may go into great depth and detail in describing them (for instance, when studying anxiety). Finally, objects, events or phenomena are classified based on an established standard, which involves making generalisations.

The descriptive approach relies, at least to some extent, upon the control and manipulation of reality; it also helps to predict future phenomena with a greater level of understanding by depending on analysis, reason and objectivity (Obeidat *et al.*, 1999). The approach is also concerned with gathering a large amount of data about the phenomenon under examination in order to subject this data to detailed analysis. The approach suggests various possible solutions and then tests their validity; it examines the correlation between as yet unstudied phenomena of differing natures. Thus the researcher chooses the relevant topic that is necessary to analyse the correlation between the topics. In this approach, both deductive reasoning and inductive reasoning are often applied in order to arrive at a general rule.

This study moved through the following steps throughout the descriptive approach:

1. Identifying the problem and collecting data and information that would determine the problem;
2. Identifying and formulating the research problem into one or more questions;
3. Assuming a hypothesis or suggested solutions to the problem;
4. Building a theoretical framework based on assumptions or postulates to be used by the researcher in the study;
5. Selecting the study sample, and then demonstrating the size of this sample and the criteria selection;
6. Selecting research methods, interviews, testing and observation. The researcher then verified these methods and measured their validity and reliability;
7. Gathering data in an accurate manner;
8. Reaching, organising and classifying the proposed conclusions;
9. Analysing and interpreting the results before drawing generalisations and conclusions.

The descriptive approach has several advantages: it is the most common method used in the humanities; it introduces information and facts about real events, explains the correlation between different phenomena, and provides explanations for these phenomena and the factors that affect them. It also helps to predict the future of these same phenomena.

The method also has several disadvantages. It often depends upon false data or information, and the researcher must continually deal with biased information from specific sources. Its ability to predict events with accuracy is also limited due to the difficulty or speed of change of social phenomena. The approach does have a significant degree of importance in psychological, social and even pedagogical studies, however, even though it is subject to defects or imperfections when deployed as a research methodology.

In general, descriptive research is performed in order to obtain information about the current status of the phenomena: to describe 'what exists' vis-à-vis the variables or conditions in a situation. The methods that are involved range from covering groups of people, things or events that describe the status quo to the use of correlation studies, which investigate the relationship between variables and seek to determine answers to key questions. Study variables may not be changed in this type of research, but evidence is gathered from the current conditions in a particular situation. The approach may also include measurement, narrative, classification, analysis, induction and statistics.

4.2 The quantitative approach

The method of direct observation that is used in qualitative research cannot help the researcher to attain a set of decisions about what questions to ask his or her sample or what changes require explanation. Research can be divided into experimental and non-experimental varieties. Experimental research is where the researcher attempts to confirm or reject his or her hypothesis, whereas non-experimental research is used for historical or survey-based work. Survey-based research is generally employed in social, educational and business administration areas.

Quantitative research involves the use of various sampling techniques whose findings may be expressed numerically to enable the researcher to estimate future events; such research is subject to validity and reliability testing if generalisation is to be successfully accomplished. This type of research is dependent on survey-based research, which gathers data through the use of quantitative measurement. Quantitative research ensures the validity of phenomena examines the original community samples (as well as its behaviour) and observes the phenomena in action.

Academics define quantitative research in different ways. Denzin and Lincoln (1994, p. 4), for example, argue that quantitative research may be described as an approach that emphasises the measurement and analysis of causal relationships between variables, not processes. Inquiry is purported to be done within a value-free framework; according to Cresswell (1994, p. 84), however, the model instead explains phenomena through the collection of numerical data analysed via mathematics-based methods. According to Cresswell, quantitative research consists of different elements. The first explains the phenomena; this is a key element of all research, whether quantitative or qualitative. The specificity of quantitative research lies in the next part of the definition: in quantitative research, numerical data is collected. This is closely connected to the final part of the definition: analysis using mathematically based methods. In order to be able to use such methods, the data needs to be in numerical form. This is not the case for qualitative research: because qualitative data is not necessarily numerical, it cannot be analysed with statistics.

Several types of quantitative research may be conducted: (1) the statistical/mathematical treatment of quantitative data (e.g. population, birth, death, marriage and divorce); (2) survey research that records or interprets the status quo of a particular social system, population or environment, in order to obtain data that can be classified and interpreted (and, in turn, building a statistically valid sample to be used in future studies); and (3) Sociometrics, which assesses the attractions or repulsions within a given group. Quantitative research uses two forms of measurement: the questionnaire and the interview. Participants are often unable to read and write; during such scenarios, the researcher must employ a vernacular language or dialect that participants can easily understand before he or she can record the participants' answers in their questionnaires. Each participant has to answer individually.

Quantitative research has several advantages and disadvantages, depending upon the researcher's aim and area of focus. The method allows the researcher to measure and analyse data about the phenomena under consideration and provides educational managers with a scientific ground from which to make key decisions. It can be used to test hypotheses because of its ability to measure data with the use of statistics. The main disadvantages include that it cannot measure phenomena or unmeasured factors; it is also only able to select the best solution through one criterion. Other problems lie in the cost, and the fact that a large sample

of the population must be studied. The larger the sample of people researched, the more statistically accurate the results will be. In this respect, it is difficult to generalise findings if the samples do not completely represent the original community.

4.3 The qualitative approach

The word ‘qualitative’ implies an emphasis on processes and meanings that are rigorously examined but are not measured in terms of quantity, amount or frequency. These seek answers to questions that stress how social experience is created and provide meaning (Denzin & Lincoln, 1994, p. 4).

Qualitative research is defined as social research that employs observation for the purpose of describing the real reasons behind a particular behaviour; it depends upon sensual, mental and qualitative observation about particular phenomena in the ‘real world’. It typically answers the ‘why’, ‘what’ or ‘when’, and essentially gives the researcher the opportunity to make sense of, or interpret, the phenomenon under consideration in terms of its meaning.

This approach is concerned with the understanding and interpretation of attitudes, behaviours and perceptions based on the observable behaviour of samples; it seeks to describe the current status of an identified variable or phenomenon. The researcher must directly observe the situation and collect data. Data or information may be generated through the use of direct observation (from attending meetings of the sample being studied, for example) or through extended and informal contact with the sample.

Direct observation entails the recording of actual behaviour (rather than numbers) through interviews, recordings, course studies or images. Direct observations allow researchers to analyse data through inferential analysis, move beyond the selective perceptions of others and experience the setting under consideration. The researcher thereby gains a better understanding of values in their own terms.

Hussey and Hussey(2003) argue that qualitative research involves interaction between the researcher (the interviewer) and the population (the interviewees) or events under study; such research supports the researcher and provides in-depth information. It also helps the researcher

to explore and understand the phenomena and the problems that are being studied. In addition, Al-Hakeem (2000) considers that the validity of the data collected constitutes a key strength of qualitative research, since it allows participants' categories of meaning and experiences to be taken into account when collecting data and information.

One of the features that differentiates the nature and design of qualitative research is that such research allows the researcher to investigate the phenomenon of interest in a holistic manner. This type of research does not require a strict design plan before it is undertaken; this allows participants to respond freely because of the flexibility it permits. As a result, the researcher gains more detailed and rich data in the form of comprehensive written descriptions or visual evidence, such as photographs. In addition, qualitative research does not use sampling for certain questions or control random selections of certain parts of the sample (Walter & Gall, 1989).

Sampling in qualitative research is usually purposive. This allows the researcher to design the study to include standard and non-standard topics, which in turn enriches the research findings. Qualitative research is flexible, thus enabling the researcher to verify the participants' responses through 'why' or 'how' questions, which helps in understanding and verifying their answers. Given its nature, qualitative research takes a view of the data that is rich in both depth and goals.

In this study, the researcher used qualitative research through the conducting of face-to-face interviews to support and enhance the study's underlying goals and objectives.

4.4 The mixed-methods approach

A broad range of research areas address questions across multiple scientific levels. In these cases, the scale of research differs and can be placed within scientific, literary, social, artistic and cultural fields; all of these fields are arranged into pure theoretical and applied scientific research (Al-Sharif, 1996). Yet, paradoxically, it is difficult to divide research in such a way, because any scientific research has to be preceded by more scientific research. Explaining the findings of scientific research of all kinds thus requires a theoretical background (Al-Sharif, 1996).

The mixed-methods approach is a research design that entails both philosophical assumptions and methods of inquiry. The former guides the direction of the collection and analysis of data, as well as the mixture of qualitative and quantitative approaches in many phases of the research process. Thus, mixed-methods research involves both collecting and analysing quantitative and qualitative data. When a researcher wants to study a phenomenon, he or she first describes that which is being studied and then collects accurate descriptions and information about that phenomenon. Descriptive research, as noted earlier, aims to gather knowledge about the objects that are being studied and attempts to accurately describe them, whether quantitatively or qualitatively. The qualitative methodology describes the phenomenon and explains its characteristics, whereas the quantitative methodology provides numerical data and explains their association with other phenomena. A descriptive method can only be used to describe the group that is being studied; accordingly, the researcher has ensured that the data collection would include both quantitative and qualitative approaches, since this would provide an in-depth, better understanding of the research problem and questions.

Thus, mixed-methods research refers to mixing the findings of the quantitative approach in a single study (represented by numbers and generalisations) as well as those arrived at via the qualitative approach (through words, context and meanings) in order to fill any gaps that might arise. This study will deploy a quantitative survey instrument and will follow this up by interviewing a few individuals who participated in the survey. In other words, a mixed-method approach will be adopted.

Given the nature of this study, a quantitative approach using questionnaires is to some extent inflexible. For example, the researcher will ask the participants to answer the same question, so that their responses are to some extent constant; under a qualitative approach, in contrast, participants would have considerable flexibility in their particular answers.

In addition, the qualitative and quantitative approaches adopt different methods of analysis. For example, the researcher analyses qualitative findings using non-numerical data, but analyses quantitative findings through numerical and statistical data. Again, the author favoured a mixed-methods approach in order to enrich the findings of this study.

According to Johnson and Onwuegbuzie (2007), three sub-types of mixed-methods research allow the researcher to combine qualitative and quantitative data. During the first stage, the researcher will collect quantitative data using questionnaires, as well as qualitative data through interviews. In the second stage, the researcher will analyse the quantitative and qualitative data gathered in the first stage. Quantitative data can be analysed through what is described as 'ratio data', whereas qualitative data can be analysed in an objective manner. During the final stage, the researcher integrates or combines and compares the two forms of data, thereby ensuring a more comprehensive understanding of the phenomenon of interest or problem under consideration.

4.5 Data-collection methods

Methods for gathering information vary according to the nature of the research and questions that the researcher aims to answer. Various methods of data collection exist, including personal interviews, observation, questionnaires and projective techniques (Obeidat *et al.*, 1999). In this case, the researcher determines the most appropriate method; no single method will be able to meet *all* of the criteria, because each method has its advantages and disadvantages.

Huberman and Miles (2002) refer to a qualitative method of data collection whereby data is collected in the form of written transcripts that describe both an event and the participants' comments on a given phenomenon. Data collected in a numerical form or measurement, in an attempt to provide accurate observation, can be categorised as quantitative in nature.

De Vaus(1996) argues that it is difficult to determine which method is best for collecting data. Choosing any of these methods depends on the aim of the study, as well as other factors such as time, expense, sampling, environment and conditions.

The qualitative approach produces data that endeavours to describe events, phenomena and the ways in which individuals experience a specific phenomenon. The quantitative approach usually involves collecting and converting data into a numerical or statistical format to obtain more accurate findings. Selecting one or both approaches thus depends on the researcher's purposes and objectives, as well as the nature of the research.

4.5.1 The questionnaire method

Aaker *et al.* (1995) argue that there are two main components in any scientific research: experimental and theoretical. In theoretical research, the researcher develops a theoretical framework in order to place the research within the perspective of other studies in the same discipline. Subsequently, any findings will be linked to evidence that arises from scientific analysis.

Because the purpose of this study is to discover and explore the participants' attitudes and opinions, the survey is considered to be the most appropriate approach. The survey approach helps to collect data at a single point in time, and also sets the standards that later will be used to compare the current conditions (Cohen *et al.*, 2007).

According to Al-Ali (1998), the questionnaire is one of the most effective methods for researchers to use. Qandelgy (2008) defined a questionnaire as a series of questions or enquiries that are asked of individuals to obtain statistically useful information about a given topic or problem. Questionnaires can be conducted swiftly through a form that includes a set of questions sent by mail (digital or otherwise) or delivered to participants in person in order for them to provide their answers and return them to the researcher. Questionnaires consist of a series of questions –whether closed-ended, open-ended or mixed –that are designed to highlight the problem under consideration within the framework of the researcher's objectives and goals.

The advantage of using a survey is to make use of the main characteristics the researcher is surveying. For example, a survey is useful in describing the characteristics of a large population or a programme or any issues related to sampling that may arise. In addition, surveys can be developed in less time compared with other data-collection methods and can be a cost-effective approach; they also provide different types of data (for example, classroom, deductive or explanatory) and they can generate numerical data.

Surveys are efficient in collecting information from a large number of respondents; they allow the researcher to provide generalisations about different factors and variables and to address

statistical data at the same time (Morrison, 1993, pp. 38-40; cited in Cohen *et al.*, 2007, p. 206).

Cross-sectional surveys are sometimes described as snap shots of a population at one point in time. Cross-sectional surveys may be repeated periodically; individual respondents are thus followed over time. Due to the nature of the questions and the purpose of the present study, the researcher selected the cross-sectional survey in order to explore and answer the questions and purpose of this research.

4.5.1.1 Types of questionnaires

According to Dawson (2009), depending on the nature of the questions that are being asked, questionnaires can also be divided into closed-ended, open-ended and mixed questionnaires. The first, the most common questionnaire to be used by researchers, limits the researcher's questions and is usually used to generate statistics within quantitative research.

Conversely, open-ended questionnaires are used in qualitative research. This type of questionnaire does not provide any structure for the respondents' replies; it typically does not include multiple-choice questions (in which participants are given several options from which to choose), unlike in the case of close-ended questionnaires. Open-ended questionnaires are designed to allow the researcher to understand in some depth the way in which the participants think, which means that respondents must provide each answer in their own words.

Finally, a mixed questionnaire represents a combination of both closed- and open-ended questionnaires. This highly popular approach includes questions in which the respondent has to select from pre-determined answers and both open- and closed-ended questions.

In this study, a closed-ended questionnaire is used to identify certain answers before interviews are then conducted in order to obtain in-depth answers.

4.5.1.2 The importance of questionnaires

The importance of the questionnaire is based on its characteristics: it requires several weeks of advance preparation (including reading, design and experimental work) before it can be issued

to the participants (Oppenheim, 1992). It should be accurate and able to determine what the researcher wants to test. Elements that determine the choices in the questionnaire arise out of the study objective that is being verified, i.e. the type and size of sampling. Questionnaires are less expensive and easier to administer than many other data-collection techniques (such as interviews), especially when the sampling is performed collectively. According to Kumar(1996), the questionnaire method allows for greater anonymity: as there are no face-to-face interactions, the respondents' identity remains unknown. This advantage, especially useful when participants are asked to respond to sensitive issues, does not exist in other data-collection methods.

4.5.1.3 Advantages and disadvantages of questionnaires

As with any other method, questionnaires have their advantages and disadvantages. One advantage is that they are relatively inexpensive (Oppenheim, 1966): administering them merely entails the costs of planning and experimental work, as well as costs for printing, sampling and postage (when using the physical post) in order to ensure the questionnaires return to the researcher.

Questionnaires are particularly cost-effective when compared to face-to-face interviews; this is especially true for studies that involve large sample sizes and large geographical areas. The information that is collected from questionnaires can be generalised to the entire population of interest. The researcher must ensure that the respondent can provide valid, reliable answers to the questions that are posed (Mason & Bramble, 1978).

4.5.1.4 Electronic vs. paper data collection

Electronic and paper data collections have their advantages. The central advantage of electronic assessments over paper assessments is that they are less costly and time-consuming (Al-Khezzi & Al-Zakari, 2011). In particular, they have lower long-term costs (Vispoel *et al.*, 2000; Pomplun *et al.*, 2002). Another advantage of electronic assessments is that as well as having lower print costs, there is no need for manual transfer (Bennett, 2001). Doing so also promotes greater storage efficiency – tens of thousands of answer scripts can be stored on a server compared with the physical space required for paper scripts. According to Al-Khezzi

(2013), it is easy to revise and discover errors in electronic assessments, as well as to correct any items, if required. In addition, electronic assessment can present items through dynamic and interactive stimuli such as audio, video and animation without the need for any additional or special devices.

The central advantage of traditional (paper-based) assessment over electronic assessment is that the reliability of information collection via electronic assessment may be questionable, as it is difficult to verify whether the assessments actually measure the data of the sample or simply reflect the sample's computer skills. Reading from a computer screen is also required, which involves various mental processes that may differ from traditional reading; this may intentionally or unintentionally influence the electronic data collection and violate consistency in measurement (Al-Khezzi & Al-Zakari, 2011).

According to Ryan (2000), one of the greatest advantages of paper data collection over electronic data collection is that it is possible to combine open-ended and closed-ended questions, and short or single-word answers and long answers. This type of questioning is rarely found in electronic assessment, which tends to contain short answers that require specific skill and training to answer: an aspect that some have viewed as being time-consuming. On the other hand, the measurement of skills is difficult in open-ended questions (Al-Khezzi & Al-Zakari, 2011).

4.5.2 The interview method

An interview is a verbal interaction between the interviewer and the participant or respondent. In conducting interviews, the interviewer or researcher seeks to provoke information or changes in order to further explore the participant's views and beliefs (Al-Sharif, 1996). As Walford (2001) remarks, the interview is asocial encounter and not merely a site of information exchange; researchers are well advised to keep this in the forefront of their minds when conducting interviews.

Conceptually, the interview can be defined as a face-to-face interaction between the researcher and the respondent about the subject of interest that reflects the respondent's views and

experiences in order to obtain the information required by the researcher in connection with the research objectives.

Interviewing is the method that is most commonly used in field research: it can be applied even among illiterate and uneducated respondents. In such cases, if these respondents require the researcher to explain the questions more carefully, or if the researcher wants to identify participants' mental and psychological reactions (such as facial expressions), then the interview method is ideal (Gider, 2004).

4.5.2.1 **Types of interviews**

Three types of interviews are typically conducted: structured, semi-structured and unstructured. Structured interviews require adherence to a very particular set of rules. Each question should be closed-ended and all respondents should be asked the same questions with the same wording in the same sequence (Nachmias & Nachmias, 1996). This type of interview is objective and easy to analyse but at the same time inflexible.

Unstructured interviews involve open-ended questions, which renders the method more difficult to achieve a reliable analysis. Semi-structured interviews deploy both closed- and open-ended and both structured and unstructured questions (Kidder *et al.*, 1986).

Researchers rarely use structured interviews in qualitative studies, because doing so constrains and limits the participants' ability to provide information. Primary data that is collected from semi-structured interviews can be recorded, and the researcher can usually tape-record these interviews. The researcher can also use paper and pencil, with or without recording. Data can be collected by interviewing individuals at all levels of an organisation in order to reduce bias. Open-ended questions in semi-structured interviews offer flexibility and few limitations, which enables individuals to respond to the enquiries and express themselves in a relatively free manner. In this respect, both interviewer and interviewee can discuss new issues in greater depth than occurs with closed-ended questions. Asking open-ended questions also helps the interviewer investigate new questions and allows participants to discuss anything they might find unintelligible (Kadushin, 1990).

The procedures in unstructured interviews are informal. In this type of interview, the researcher focuses on the specific topic of interest and seeks to explore it in greater depth. In the pursuit of further clarification, researchers or interviewers can even join in the interview and discuss what they themselves think of the topic.

4.5.2.2 The importance of interviews

The interview represents a verbal communication between interviewer and interviewee. The researcher typically uses the interview method to encourage participants to produce useful descriptions, rather than mere 'yes' or 'no' answers. Given its nature, the interaction between the interviewer and interviewee during an interview increases the levels of response more than other data-collection methods.

Interviews can play a significant role in enhancing the research process. They can be supportive and useful when explaining the purpose of the research. Participants can receive help from the interviewer, who can explain any questions they may have and clarify meanings. The researcher used interviewing as a method for obtaining information in the current study that could not have been acquired through direct observation.

According to Kvale and Brinkmann (2008), interviews are a form of craft; if professionally prepared, they can even constitute a form of art. Seidman considers that the interview is an important tool when it is prepared skilfully:

I am not saying that there is only one true method or there is one method better than others, but if the researcher seeks an understanding and collection of participants' experience, it is necessary to conduct interviews, if it is no longer sufficient and extremely stronger than other methods such as questionnaire. (1998, p. 3.)

In sum, an interview's strength will be based on how interactive it is between interviewer and interviewee. It can also be more effective if conducted in a professional manner, with a specific purpose or goal in mind. Kvale and Brinkmann (2008) suggest that if the interview is conducted by a well-prepared and professional researcher or if the researcher probes in such a way that the participants are made to feel comfortable, then this might encourage the latter to provide more in-depth information than they might otherwise. In addition, interviews can

provide original information that would not otherwise be available to the researcher and can introduce new ideas and trends. Indeed, gaining access to the minds of others requires a flexible, directed method with the ability to investigate the participants' views, information and experiences.

4.5.2.3 Advantages and disadvantages of the interviewing method

The interview method can be very useful in the design and implementation of data collection. Adams and Schvaneveldt (1985) argue that interviews have many advantages. First, when considering the interview as a type of qualitative research method to use, the interviewer should explain to the participant the purpose of the study; in this respect, the interviewer can discuss the participant's responses. Second, the participation rate with interviews is high, thereby making them more effective. Third, an interview that is conducted by a professional interviewer can provide insights into the participants' interior experiences; they can describe and interpret their thoughts and feelings. In so doing, the researcher can understand the process of an event, instead of learning merely what happened or how the participants reacted to it. Interviews allow for a significantly higher degree of intimacy than other methods, with participants often revealing personal information; as such, the interviewer can obtain further information in different ways. Fourth, interviews can evoke an array of significant feelings and experiences within those who are being interviewed, such as facial expressions, body posture or any other such behaviour that pertain to the researcher becoming better able to understand the reactions or responses of the interviewees. Fifth, face-to-face interaction is essential in establishing a relationship with the participant; the existence of such a relationship will usually increase motivation levels. Sixth, put quite simply, people enjoy talking! This constitutes a very clear advantage of this form of data collection: one that makes this method stand alone.

The interview is not ideal for all types of research, however, since it does have its disadvantages. First, it takes longer than other methods, such as questionnaires: indeed, it can prove to be extremely time consuming. Second, it is very important for the interviewer to make a good impression if he or she hopes to glean useful information from the interviewees. Third, a researcher who finds difficulty in discussing each part of the subject matter during the

interview can create a source of bias by doing so (Cohen *et al.*, 2003; Nachmias & Nachmias, 1996).

In this study, the researcher will use a questionnaire to collect data; this involves a series of written questions that were prepared to obtain information from participants' experiences and views in connection with a specific phenomenon or situation (Obeidat *et al.*, 1999). The questionnaire will also save the researcher and participants in both time and effort (Obeidat, *et al.*, 2002).

The interview method will be deployed for the purposes of sampling: namely, a conversation between the researcher and a person (or persons), intended to gain knowledge about a fact or specific situation, in order to achieve the research objectives. The interview is the most common method used in fieldwork, because it achieves more than one objective (Gider, 2004). Please note that the interviews were conducted in the participants' mother tongue (which is Arabic language). They have been edited very slightly for clarity and grammar; the editing has not affected the quotes meaning in any way. The original quotations are available upon request.

4.6 Study sample

The purpose of sample collection and the types of analyses (including case studies, events and procedures) to be performed on the sample dictate the type and nature of the phenomenon to be collected. All samples for this study were collected through a community-engagement process (Neuman, 2007).

Because this study is a national survey, the intended population was thus selected from the environment that was considered to be most suitable. The sample focuses on young Kuwaiti women (15–21 years old) and covers all six provinces or governorates of Kuwait (Asimah, Ahmadi, Hawalli, Jahra, Mubarak Al-Kabeer and Farwaniyah). Samples were selected randomly from the six governorates; 120 questionnaires were distributed, 20 for each governorate. Another questionnaire was also designed and uploaded to the Internet to be sent via social-networking sites (Twitter and Facebook) and email; it was also placed on the main pages of Kuwait University's website, urging the selected young women to participate in the

questionnaire. After gathering the information, the researcher then compared the findings of the paper- and electronic-collection methods.

4.6.1 Defining adolescence

Scholars of education and psychology differ in how they categorise stages of growth and development; this is apparent from their use of different terms and their corresponding features. Some have defined these stages in psychological terms, whereas others have linked the stages to their corresponding educational terms. In this research, we will focus only on one stage: that of the study sample, adolescence. Mahgoub (1987) suggests that adolescence comprises the age range of 13–21 years. Zahran (1975), however, notes that scientists disagree on the extent of growth or developmental stages because the stages overlap. As a result, teenage or adolescence may be divided into three stages; early adolescence (ages 12–14), middle adolescence (ages 15–17) and late adolescence (ages 18–21). That said, Hashemi (1980) sub-divides the growth and developmental stages into adolescence (ages 13–17) and adulthood (ages 18–25).

4.6.2 The concept of adolescence

In psychology, adolescence can be defined as a physical, cognitive and social transition. This highlights the significant point that growth does not abruptly occur or move from one stage to another: it is more of a gradual, continuous and interrelated process. A teenager will not leave the world of childhood and enter adolescence overnight, but he or she will undergo gradual transition to that state. This takes the form of growth and changes to the body, mind and conscience. In other words, this stage is the product of successive accumulations of uniformities that interact to form identity and a sound personality (Abu-Hweij, 2007).

The researcher believes that the best developmental stage to be chosen as a sample is the 15–21 year category that Zahran (1975) classified as mid-adolescence or the late-teenage years. This is based on the special characteristics that distinguish this stage of development, in which the adolescent begins to seek freedom from parental authority and embrace independence, self-reliance and social responsibility, though is not yet able to completely detach from his or her parents. For an adolescent, his or her parents will continue to be a source of security,

refuge and material fulfilment. Adolescents may complain that their parents do not understand them well, which is why they will try to escape parental approaches and wishes in order to confirm and establish their own individualism and distinction. As Gharbawi *et al.* (2008, p. 57) explain:

Ego starts to develop in [the] early years, and is affected by the interaction between the individual's behaviours, personality, and biological formation. This will fundamentally assist both physical and psychological development. Such factors include nutrition, the treatment s/he receives from the surrounding environment, and the psychological climate in which s/he lives.

The development of the ego will only be completed during adolescence, when conflicts reach their peak. This will lead to self-confidence, confidence in others, independence and initiative. The adolescent, having achieved this, will take a huge step into either self-comprehension or a sense of distinction from others, or to defective ego-development. The latter will lead to loss of self-confidence, shyness, doubt and the acceptance of reality accompanied by inferiority and defeatism. The self, in this case, will endorse helplessness and guilt and will bring into being a confused sense of identity (Gharbawiet *al.*, 2008).

This stage has a special significance because of the adolescent's attempts to reconsider the social behaviours and standards that he or she has already acquired. We may thus describe this as a stage of doubt, hesitation, loss and rejection of many behaviours and values that the adolescent receives from his or her surrounding environment. On the other hand, this may also be a stage of stability, balance and acceptance of prevailing behaviours, values and standards. As Al-Esawi (2004, P123) explains:

Adolescence differs from one person to another, from one geographical environment to another, and from one progeny to another. It also differs according to cultural/urban patterns in which the adolescent is brought up. For example, those raised within [a] primitive community differ from those raised within [a] civilise done. The urban community differs from [the] rural one; the effect of [a] puritanical/rigid community that imposes too many restrictions upon adolescent activity differs from that left by a free community which provides the adolescent with many work and activity opportunities, along with other opportunities for fulfilling various needs and motives.

Adolescence, however, does not mean absolute independence. It is affected by the experiences that are acquired during childhood growth and, as such, is a continued and interrelated process.

In light of the above discussion, it is clear that this particular age category is especially critical. It is therefore important to place this age group under the spotlight by subjecting adolescents to study and identifying their perspective so that their study will constitute a sound means with which to answer the questions that the research raises. It should be noted that, during this stage, young women tend to encounter their first difficulties in finding appropriate clothing to wear. This is why it is sometimes described as the ‘confusing age’ (Khoqair, 2011), falling somewhere between childhood and young-adulthood.

At this age, adolescents not only interact with their same-age peers and schoolmates, but their personalities will also be affected by everything they hear or see from various community segments. The change in behaviour involves multiple interactions with, and influences from, educational, social, media, cultural and sport inferences, all of which can have a major impact on the mental and social aspects of any human personality (Abu-Zeid, 2010). This leads to an inclination to imitate (Zahran, 1975).

As the adolescent starts to express independence and self-reliance at this stage, he or she will absolutely refuse to give in to parental authority. This also explains typical adolescent behaviour in terms of rejecting all that is related to parents – including customs, traditions and heritage – all for the sake of finding something new in order to assert their newfound autonomy.

4.7 Interview and questionnaire design

A number of steps needed to be taken into account before the task of designing the questionnaire could commence. The first of these was to reconsider the relevant studies, and to articulate the questions that the research was intended to address, in order to provide a wide background on the types of questions that needed to be asked in relation to the current study.

The second step was to determine the questions around which the questionnaire was to be designed before submitting it to the researcher's supervisor for review. At this point, the researcher received a great deal of support and guidance from her supervisor. Once approval of the questions was obtained, these were collected and finalised, before the English version was sent to a professional translator to be translated into Arabic, with strict instructions not to change the original meaning of the questions.

Following this, the Arabic version of the questionnaire was submitted to the academic staff at Kuwait University, as well as to specialists at the Public Authority for Applied Education and Training (based in Kuwait). Their feedback was then received; some expressed their approval, stating that the questionnaire was excellent and that the questions were very clear.

This only underlined the importance of undertaking a pilot study of the original questionnaire, in order to attribute discrete data. A Likert scale, which is commonly employed to measure perceptions, attitudes and values, was employed in the questionnaire (Al-Ali, 1998). The researcher presented specific questions and asked the selected sample to answer by specifying their level of agreement or disagreement on a symmetrical agree-disagree scale. Following revision, the questionnaire was distributed to the selected sample.

In addition, the interview questions were carefully examined. According to many researchers, the interview is one of the best ways to, in effect, look into an interviewee's mind (Kvale & Brinkmann, 2008; Seidman, 1998). In order to support the questionnaire method and to obtain further detailed information about the current study, the interview constitutes an effective means of obtaining in-depth, comprehensive information when it is professionally conducted. The interview was based on the anticipated topics, which helped in organising the survey.

The literature review was then reconsidered, which helped to define the appropriate questions in relation to the goals and objectives of the study. Next, the interview questions to be revised by the supervisor were developed. After the researcher's supervisor's approval had been obtained, the questions were sent to a professional translator; as noted above, the translator was given strict instructions not to change the original meaning of the English version. Following this, the questions were sent to the Department of Educational Research and

Curriculum, Kuwaiti Ministry of Education (MOE), in order to obtain a letter of permission to visit several young women's high schools in each of the six school governorates. A copy of this letter was kept by the author in order to be submitted to each school during the visit, and thereby to avoid any unforeseen difficulties. (See the appendices.)

4.8 Validity and reliability of the study

Patton (2002) states that validity and reliability are two factors in which the researchers should be aware of designing, analysing, interpreting and judging the quality of a study. It must be understood that all risk, which threatens the validity and reliability of a study, cannot be eliminated entirely. When the researcher considers that one indicator is reliable and valid for a specific purpose or definition, it may be valid for one purpose, but less accurate (or even invalid) for others.

Validity and reliability constitute two sides of the same coin. To ensure reliability, the research needs to examine the question of trustworthiness: the extent to which a test does indeed test the ability it purports to measure and to give similar results. The test is supposed to be valid and reliable, so the relationship between the test and the criterion denotes a high degree of correlation.

A variety of factors may affect the validity and reliability of the test, including its language, the procedures used (and corrections), the drafting of paragraphs, the extent to which the paragraphs are easy or difficult, and the length. Respondents' attitudes and health conditions can also have a substantial effect on the outcome. The validity of the test may also be affected by environmental factors in the testing situation, such as lighting, ventilation, uncomfortable room temperature or distracting noise (Rousan, 1996).

Reliability means that consistency in results may be obtained in comparable circumstances. Neuman (2007) suggests that the questionnaire should be repeated under identical or very similar conditions. Validity must be judged against some external criterion or independent scale with the same variables, providing the same results.

Although several types of validity exist, the primary varieties are internal and external validity. Within quantitative research, internal validity can reveal the extent to which the effects that are detected in the study are a true reflection of reality. External validity, on the other hand, has to do with whether or not the study as a whole can be generalised across other situations and contexts. The researcher should be aware of both internal and external validity. The former also addresses the extent to which the researcher depends on any casual relationships, which may be explored through the design of the study. Internal validity expresses the real reasons for the results that are observed.

In this study, two methods were deployed to test the validity and reliability of the data-collection models that were used. First, the questionnaire was presented to Arabic language experts for evaluation at the University of Kuwait and the Public Authority for Applied Education and Training. These experts provided feedback, which was taken into consideration before the new questionnaire was empirically tested. The results were then verified to ensure that the objectives of the research had been achieved.

The interview questions were used empirically before the actual data-collection process. Empirical interviews were then analysed and the results were verified, again to ensure that the objectives of the research had been met. The resulting amendments were then adopted as required.

4.9 Ethical issues

When conducting a piece of research, ethical issues constitute one of the main concerns (Cohen *et al.*, 2007). Accordingly, this research underwent several academic and ethical processes. At the beginning of this study, the research supervisor received a proposal stating the purpose of the study, and outlining the plan that data would be collected within a specific period of time. Following this, a letter was sent to the Kuwait Cultural Office, London, which approved the proposal and issued a letter to confirm that the researcher had fulfilled the entry requirements for the MPhil submission, emphasising that data should be collected within the specific period of time (see the appendices). A Faculty Ethics Form from the University of Southampton was completed, confirmed and approved before any research activity commenced, in accordance with the rules and regulations of the university.

By the time that fieldwork in Kuwait commenced, proof of the student's identification; approval letters from the University of Southampton and Kuwait Cultural Office, London; and interview and questionnaire samples had all been submitted to the Department of Educational Research and Curriculum, MOE. A letter of permission was then issued by that department. This letter allowed the researcher to collect data from high school and university students, aged 15–21 years; it highlighted that the researcher needed to collect data through questionnaires and interviews.

The Department of Educational Research and Curriculum, MOE, then sent letters to all six school governorates; each of these then addressed the affiliated high schools in order to facilitate the task of the researcher. The letter included the name of the researcher, the university and level of study, the intended samples and school levels, and the methods that would be used to collect the data. Finally, the concerned parties were requested to help the researcher in conducting the study. The letters of permission that were issued by the MOE were of particular importance: these would help the researcher deal with any unusual circumstances that might be encountered at schools, malls, markets or even on the street during sampling and data collection.

A copy of the letter of permission that was sent to each school was kept by the researcher during each visit, both in anticipation of an emergency and in case the post had not yet arrived. The researcher was not allowed to collect any data from the students without the permission of the competent authorities at the MOE. At each visit, the researcher provided a brief explanation of the study objectives, followed by a brief discussion of the interview questions and questionnaire; this ensured that everything was made clear to the interviewees. The participants were encouraged to feel that they were of great importance to the study, which in turn would enrich the research activities.

There was considerable flexibility in answering the students' questions, as it was important for them to find out as much as possible about the study. The interview is a technique that can be far more effective when the respondents feel enthusiastic about their participation (McQueen & Knussen, 1999). In order to protect the privacy and confidentiality of the respondents, names are not disclosed at any point in this study.

After designing an electronic website questionnaire and providing a wide range of sample logins for the same, approval was requested from the participants' parents to proceed in all cases of those under the age of 18.

4.10 Data-analysis techniques

In order to achieve the study objectives and to analyse the collected data, a number of appropriate statistical methods, including the Statistical Package for Social Sciences (SPSS), were used after the data was encoded and entered onto the computer. Frequencies and percentages were calculated to identify the personal and functional characteristics of study items and to determine the responses of these towards the main research questions.

The Pearson's correlation coefficient was also calculated between item scores and total test scores (including item scores) in order to measure the internal consistency of the study method (i.e. construct validity).

The questionnaire included 48 questions and was distributed to 20 female students in each governorate of Kuwait. The schools were selected via systematic random sampling. A series of questionnaires were presented to the female students in these schools and data were collected within a set timetable. The collected data from the questionnaires were entered into SPSS according to the following three stages:

- Technical information on the respondent's knowledge and experience of Sadu;
- General information on contemporary textiles and public taste; and
- Practical application.

These three stages are presented in the tables under each topic of percentages.

All ten interviews were tape-recorded, thus enabling them to be repeatedly replayed and ensuring that all data and information contained therein, without any omission, would be transcribed, thereby engendering the maximum benefit to the study as was possible. (As noted earlier, the quotes have been edited very slightly in this dissertation for the sake of clarity, although the original transcripts are available upon request.)

4.11 **Summary**

The methodology section of any thesis is particularly important, as it may be considered the cornerstone of scientific research. Accordingly, this chapter has discussed the research design and methodology of the current study, including the research approach and both the quantitative and qualitative approaches; it also discussed the mixed-methods approach and various data-collection methods, including interviews and questionnaires. It provided definitions of various terms and discussed the strengths and drawbacks of each type of data-collection method. In addition, we have discussed the sample study and the questionnaire design, as well as the study's validity and reliability. Finally, because ethical issues, empirical study and data-analysis techniques are all of paramount importance, we have also examined these vital factors.

Chapter 5. Results and study analysis

The purpose of this study is to answer the research questions posed: How can the newest Kuwaiti generation (15–21 years old) communicate with their rich heritage and instinctive awareness of Sadu? To what extent are they aware of this vital cultural craft form? Are young Kuwaiti women interested in wearing clothing that includes Sadu? How can one take advantage of Sadu heritage and translate it into proper modern designs for contemporary Kuwaiti women?

To answer these questions, the researcher used two research methods, as discussed in the previous chapter: questionnaires and interviews. The questionnaires focussed on 120 young Kuwaiti women aged 15–21 in all six districts in Kuwait, after which the researcher conducted an interview with twelve young women from the same sample, randomly selected from all six districts, to gain deeper and more comprehensive answers to the research questions.

5.1 Data-analysis procedures

With the approval of the concerned authorities at the University of Southampton and the Government of the State of Kuwait represented by the Ministry of Education (MOE), quantitative data was collected through a questionnaire distributed to a sample group, using two different methods. The first method was a paper-based survey questionnaire design in which papers were distributed to high school students who were studying in MOE schools in the six districts. In the second method, an electronic questionnaire was downloaded that had been made available on social-networking websites, emails, the Kuwait University site and other forums to obtain as many answers as possible.

For qualitative data collection, personal interviews were conducted that focussed on a small subset of the sample: up to twelve participants, distributed in all six of Kuwait's districts, with two individuals from each district. The purpose of these personal interviews was to collect deeper answers about the questions that were posed. This research principally relies on two methods of quantitative data gathering (a paper-based survey questionnaire and an electronic questionnaire) to take advantage of the characteristics of both methods; this allowed for

gaining deeper and more comprehensive answers than would be possible with either individual approach.

Once collected, the questionnaires were reviewed and analysed using SPSS version 20. Frequencies, percentages, means and standard deviations were also used for descriptive purposes. The researcher further used the Cronbach's alpha measure to ensure consistency, as well as a statistical t-test for independent samples to compare the paper-based survey questionnaire data and the electronic questionnaire data; the Pearson's correlation coefficient was also used.

For analysis, the quantitative data was divided according to the research questions. Each section included a number of elements to explore the required information. The quantitative data was displayed in tables in terms of percentages and mean for each subject and items. Qualitative data from the interviews was written up and categorised in an objective manner in order to add to and support the other results. The final results are displayed in tables according to these objective divisions, as well as the components, results, percentages and means.

The results of the interviews are also displayed to support the results of the questionnaire. The purpose of displaying the results in such a manner is to combine the output of both methods (interview and questionnaire) to gain deeper and more comprehensive understanding of the topic than would be possible with either single method.

5.2 Reliability

Consistency was calculated using internal consistency, which is one of the most common methods used to measure the consistency of questionnaires (Oppenheim, 2004). Internal consistency is widely measured using the Cronbach's alpha (ranges in value from 0 to 2), based on the correlations between different items (Cronbach, 1990). After administering a pilot of the questionnaire that was given to a sample of twenty young Kuwaiti women from outside the research sample, the Cronbach's alpha was measured and was found to be 0.884. According to Nunnally (1978), who suggests that the alpha value should not be lower than 0.3, the researcher noted that the value is high, which indicates a reliable instrument.

5.3 The sample

The sample consists of young Kuwaiti women aged between 15 and 21 years old. This age group is frequently neglected in terms of clothing designs, as they are not counted among children; nor can they find clothes that fit well and are age-appropriate. It was thus necessary to understand the needs of this sample and to provide them with suitable contemporary textiletextile.

The paper-based data was collected from the sample by visiting high schools in all six of Kuwait's districts (Jahra, Mubarak Al-Kabeer, Ahmadi, Asimah, Hawalli and Farwaniyah). Ten young women were randomly selected from the six districts to be interviewed. The researcher also collected the same number of samples in all six districts using an electronic questionnaire.

The distribution of the data sample (age, nationality and districts) that was collected through the paper-based survey questionnaire and the electronic questionnaire are shown in the following tables.

5.3.1 Age

The researcher collected data from the sample of young women between 15 and 21 years of age, excluding young women aged younger than 15 or women older than 21 for both the paper-based survey questionnaire and the electronic questionnaire. Any replies from boys or men were excluded, as well as any responses that did not specify the person's gender. Only the sampled young women's data is considered for our purposes.

Form	All valid?	Age	Number	Percentage
Electronic	Y	15–21	120	100.0
Paper	Y	15–21	120	100.0

Table 2: Age of the sample

5.3.2 Nationality

Since the target sample in this study was comprised of young Kuwaiti women, all other nationalities were excluded; especially for the electronic questionnaire, as it was difficult to

control the nationalities in the replies due to the widespread availability of the test in the Arab world, mainly because it was available online.

Form	All valid?	Nationality	Number	Percentage
Electronic	Y	Kuwaiti	120	100.0
Paper	Y	Kuwaiti	120	100.0

Table 3: Nationality

5.3.3 Distribution of the sample among Kuwait's six districts

The researcher ensured that the sample was distributed across all six districts of Kuwait. This was clearly shown in the paper questionnaire, as it was easy to control the numbers in the sample, while in the electronic questionnaire there was a slight difference in the number of respondents from different districts. The final numbers for each questionnaire were even, however, with 120 respondents for each.

Form	District	Number	%
Electronic (all valid)	Asimah	22	18.5
	Ahmadi	20	16.8
	Hawalli	13	10.1
	Jahra	19	16.0
	Mubarak Al-Kabeer	14	11.8
	Farwaniyah	32	26.9
	Total	120	100.0
Paper (all valid)	Asimah	20	16.7
	Ahmadi	20	16.7
	Hawalli	20	16.7
	Jahra	20	16.7
	Mubarak Al-Kabeer	20	16.7
	Farwaniyah	20	16.7
	Total	120	100.0

Table 4: Districts (First questionnaire)

5.4 Analysis of the questionnaire questions

The following section provides information about the questions that were used in the questionnaire.

5.4.1 Data collection (first questionnaire)

The questionnaire was in three main parts; each part had a number of questions that measured certain aspects of the sample, as summarised in Table 4.

A	Technical information on the respondents' knowledge and experience of Sadu
1	I have a piece of Sadu at home
2	I have seen a piece of Sadu
3	I have touched/felt a piece of Sadu
4	I know the basic colours of Sadu
5	I have made a piece of Sadu
6	I know the sources of natural dyes used in Sadu dyeing
7	I know the old dyeing method that is used to dye Sadu strings (or threads)
8	I know the new dyeing method that is used to dye Sadu strings (or threads)
9	I know the name of Sadu weaving motifs and patterns and their associated symbolism
10	I know the meaning of Sadu weaving motifs and patterns and their associated symbolism
11	I know how Sadu weaving motifs and patterns and their associated symbolism are made
12	I know the basis for which Sadu weaving motifs and patterns and their associated symbolism are chosen
13	I know how to weave Sadu (i.e. the weaving method)
14	I know the materials that are used in Sadu weaving
15	Sadu is part of our heritage
16	I associate Sadu with furniture and interior design
17	Sadu is not relevant to my lifestyle
B	General information on attitudes to contemporary textiles and public taste
18	I like contemporary textiles
19	I choose clothes according to the current contemporary textiles, even if the clothing does not suit me
20	I choose clothes that look stylish and elegant
21	I choose clothes according to my body figure or shape
22	I choose clothes that best match my skintone
23	I look for up-to-the-minute contemporary textiles clothes
24	I look for unfamiliar clothes
25	How often do you wear Kuwaiti-style clothes?
26	How often do you wear clothing with a touch of traditional Kuwaiti style?
27	How often do you wear Western-style clothes?
C	The practical application
28	I like the following garment
29	The garment below is part of Kuwaiti cultural heritage
30	I would wear the following garment

Table 5: Questionnaire sections

The first section of the questionnaire aimed to obtain information on the respondent's knowledge and experience of Sadu. It included seventeen questions that asked to which extent the respondent was aware of the heritage of Sadu in terms of colours, patterns, techniques and usage, so that the data collected would indicate the meaning of Sadu for the sample. The second section looked at attitudes to contemporary textiles and public taste, including ten questions that aimed to explore the extent to which the respondent was influenced by contemporary textiles. The final section targeted practical application, referring to the collection of contemporary textiles that had been designed by the researcher. The

contemporary textiles are in line with the latest contemporary textiles' trends, but it includes simple touches of woven pieces and ribbons, as well as a few silk scarves with Sadu motifs. Each model included three questions in order to assess the extent to which these contemporary textiles were acceptable to the sample.

5.4.2 Comparing the results of the electronic vs. paper questionnaires

The data was analysed to identify the extent to which the paper questionnaire was in line with the electronic questionnaire, and to explore whether any large and influential differences existed between the answers of the respondents in both methods. The first question asked whether the respondent possessed a piece of Sadu. Table 6 shows that the answers in both paper and electronic questionnaires were closely similar: 43.3% of respondents in the electronic questionnaires answered 'no', compared with 41.7% of respondents in the paper questionnaires. In addition, 48.3% of respondents in the electronic questionnaires answered 'yes', in comparison with 40% of respondents in the paper questionnaires.

'I have a piece of Sadu at home'				
Form	Valid?	Response	Number	%
Electronic	Y	No	52	43.3
	Y	I think so	10	8.3
	Y	Yes	58	48.3
		Total	120	100.0
Paper	Y	No	50	41.7
	Y	I think so	22	18.3
	Y	Yes	48	40.0
		Total	120	100.0

Table 6: 'I have a piece of Sadu at home'

The second question asked whether the respondent had seen a piece of Sadu before. The answers varied between the paper and electronic questionnaires: 20% of respondents to the electronic questionnaires answered 'no', compared with 31.7% of respondents to the paper questionnaires. In addition, 71.7% of respondents to the electronic questionnaires have answered 'yes', in comparison with 61.7% of respondents to the paper questionnaires.

'I have seen a piece of Sadu'				
Form	Valid?	Response	Number	%
Electronic	Y	No	24	20
	Y	I think so	10	8.3
	Y	Yes	86	71.7
		Total	120	100.0

Paper	Y	No	38	31.7
	Y	I think so	8	6.7
	Y	Yes	74	61.7
		Total	120	100.0

Table 7: 'I have seen a piece of Sadu'

The third question aimed to discover whether the targeted sample was aware of the basic colours of Sadu. Both samples identically answered 'no' in both questionnaires (17%). On the other hand, 69.2% of respondents to the electronic questionnaires have answered 'yes', in comparison with 62.5% of respondents to the paper questionnaires.

'I know the basic colours of Sadu'				
Form	Valid?	Response	Number	%
Electronic	Y	No	17	14.2
	Y	I think so	20	16.7
	Y	Yes	83	69.2
		Total	120	100.0
Paper	Y	No	17	14.2
	Y	I think so	28	23.3
	Y	Yes	75	62.5
		Total	120	100.0

Table 8: 'I know the basic colours of Sadu'

In the second part of the questionnaire, the questions aimed to discover the extent to which young Kuwaiti women preferred traditional Kuwaiti dresses (*dara'a*). In comparing the paper questionnaire with the electronic questionnaire, large and influential differences appeared. It should be noted that eight electronic questionnaires had incomplete answers in this part (Table 9).

Wearing Kuwaiti-style clothes				
Form	Valid?	Response*	Number	%
Electronic	Y	1	15	13.4
	Y	2	16	14.3
	Y	3	7	6.3
	Y	4	38	33.9
	Y	5	36	32.1
	N	Total	112	
		Missing	8	
		Total	120	100.0
Paper	Y	1	14	11.7
	Y	2	9	7.5
	Y	3	15	12.5
	Y	4	31	25.8
	Y	5	51	42.5
		Total	120	100.0

* 1 = Strongly agree; 2 = Agree; 3 = Neither agree nor disagree; 4 = Disagree; 5 = Strongly disagree

Table 9: Wearing Kuwaiti-style clothes

The second part also included a question on whether young Kuwaiti women prefer to wear Western-style clothes, which are very popular in Kuwaiti commercial outlets. Both questionnaires reported similarities in the answers they elicited regarding modern *dara'a* and Western-style clothes (Table 10).

Wearing Western-style clothes				
Form	Valid?	Response*	Number	%
Electronic	Y	1	61	54.5
	Y	2	24	21.4
	Y	3	7	6.3
	Y	4	9	8.0
	Y	5	11	9.8
		Total	112	100.0
		Missing	8	
		Total	120	
Paper	Y	1	72	60.5
	Y	2	20	16.8
	Y	3	13	10.9
	Y	4	9	7.6
	Y	5	5	4.2
		Total	119	100.0
		(Missing)	1	
		Total	120	

* 1 = Strongly agree; 2 = Agree; 3 = Neither agree nor disagree; 4 = Disagree; 5 = Strongly disagree

Table 10: Wearing Western-style clothes

After reviewing and comparing the results of several questions in the paper questionnaire versus the electronic questionnaire, it was noted that there were no influential differences. To confirm this conclusion, the results of the paper questionnaire versus the electronic questionnaire are compared below in Table 11.

Group statistics: t-test for equality of means						
	Levene's test for equality of variances			t-test for equality of means		
	N	Mean	Std. dev.	t	df	Sig. (2-tailed)
Electronic vs. paper	95.000 120	3.159 3.049278	.46933 .40606	1.839	213	.067

Table 11: Group statistics

For the Levene's test, some scientists suggest that if the value of the significance tail (Sig. tail) is less than 0.05, then the test is significant, but if the value is greater than 0.05, then the test is not significant. In Table 11, we can see that the Sig. tail in the electronic and paper questionnaires is equal to 0.067, which is greater than 0.05. Therefore, no significant differences exist between the results of the electronic and paper questionnaires, which justifies merging both groups and analysing the sample as a whole (n=240).

Table 12 (below) shows that the mean of the questions in the first part (awareness of Sadu) is 2.7478, and that it is slightly less than the general mean, which is 3. This shows that awareness of Sadu was relatively low; the standard deviation of this part is 0.57574. In the second part, the mean is 3.8647, which is greater than the general mean; this shows that the track of contemporary textiles in this sample was high. The standard deviation is 0.51512, which is relatively similar to the first part. Finally, the third and final part shows a mean that is very similar to the first part, which shows that the sample was less favourable about wearing clothing mixed with Sadu heritage; the standard deviation is 0.78200.

Descriptive statistics			
Questionnaire items	N	Mean	Std. Dev.
Items 5–7	240	2.7478	.57574
Items 18–24	234	3.8647	.51512
Items 28–48	218	2.7121	.78200

Table 12: Descriptive statistics

This means that the third group is not similar to the first and second groups. It was also noted that each part had a different number of respondents, as some had not fully answered all of the questions. The problem of incomplete or unanswered questions only arose in the electronic questionnaire in cases where the researcher was not aware of these omissions. The matter was addressed in the paper questionnaire: the respondents were asked to complete the questions and to ensure that all questions were fully answered before submitting the paper.

5.4.3 Correlations

To answer the first thesis question vis-à-vis young women who are aware of Sadu, the results show that they are willing to wear clothes mixed with Sadu to preserve their cultural identity with all the associated knowledge and skills, whereas young women who track the latest contemporary textiles trends are willing to wear clothes mixed with Sadu because these clothes are unfamiliar and in line with contemporary textiles trends.

	‘Knowledge and experience of Sadu’	‘Practical application’
‘Knowledge and experience of Sadu’ Pearson correlation	1	0.312
Sig. (2-tailed)		.000
N	240	218
‘Practical application’ Pearson correlation	0.312	1
Sig. (2-tailed)	.000	
N	218	218

Note: correlation is significant at the 0.01 level (2-tailed)

Table 13: Correlations (1)

For the correlation between the first part (‘Knowledge and experience of Sadu’) and the third part (‘Practical application’), the mean of the respondents’ answers related to the questions in ‘Knowledge and experience of Sadu’ was calculated; the correlation was measured with the mean of the respondents’ answers in relation to the questions in the ‘Practical application’ section. The results (Table 13) showed that there is a moderate correlation ($r=0.312$; $P\text{-value}=0.000$) between ‘Knowledge and experience of Sadu’ (the first section of questions) and the sample’s willingness to wear the clothing created by the researcher (the third section, ‘Practical application’).

To answer the second thesis question on the correlation between the questions of the second part (‘Contemporary textiles and public taste’) and the questions of the third part (‘Practical application’), the mean of the respondents’ answers to the questions of the second part was calculated; the correlation was measured with the mean of the respondents’ answers in relation to the questions in the ‘Practical application’ section (Table 14). The results showed a very

weak correlation ($r=0.197$; $p\text{-value}=0.004$) between ‘Contemporary textiles and public taste’ and ‘Practical application’.

	‘General information on contemporary textiles and public taste’	‘Practical application’
‘General information on contemporary textiles and public taste’ Pearson correlation	1	0.197
Sig. (2-tailed)		.004
N	218	215
‘Practical application’ Pearson correlation	0.197	1
Sig. (2-tailed)	.004	
N	215	218

Table 14: Correlations (2)

5.4.4 Data collection (second questionnaire)

After collecting and analysing data from the first questionnaire, as well as interviewing the sample to gain more in-depth information, few suggested adjustments to the clothing, such as adding more Sadu pieces, were implemented. The sample thought that Sadu should not be limited to a belt or a small piece fixed on the dress, but also to a large piece, such as a long jacket; others suggested that Sadu should mainly be used to cover large parts of the pants. The researcher designed the costumes based on these suggestions accordingly. To allow for the same questions to be asked again, the questionnaires were again distributed to a sample of the target population.

The second questionnaire involved the same process as the first questionnaire. As noted at the beginning of this chapter, both questionnaires (paper and online) yielded equal results; due to time constraints, as well as the researcher’s inability to visit schools in Kuwait to collect responses from the students (due to their examinations), the researcher only used the online questionnaires during the second questionnaire round.

The researcher was able to contact large numbers of respondents for the online questionnaire. She revised the responses, and considered only 240 of these so that the number of respondents would be similar to the first questionnaire. Males, respondents below the age of 15 and above

the age 21, and non-Kuwaiti respondents were excluded from the questionnaire; young Kuwaiti women of 15–21 years are the sole target population.

In Table 15(below), the number of respondents is shown in the questionnaire based on the regions in Kuwait. In Asimah, the number of respondents was 49 of 240; while Ahmadi included 32 young women. Hawalli is slightly different from Ahmadi: here, the number of respondents was 34. The largest number of respondents (57) came from Jahra, whereas the fewest (27) hailed from Mubarak Al-Kabeer. Finally, 41 respondents came from Farwaniyah.

Form	District	Frequency	%	Valid %	Cumulative %
Electronic (all valid)	Asimah	49	20.4	20.4	20.4
	Ahmadi	32	13.3	13.3	33.8
	Hawalli	34	14.2	14.2	47.9
	Jahra	57	23.8	23.8	71.7
	Mubarak Al-Kabeer	27	11.3	11.3	82.9
	Farwaniyah	41	17.1	17.1	100.0
	Total	240	100.0	100.0	100.0

Table 15: Districts (Second questionnaire)

The number of respondents varied from one region to another because the researcher could not control the number of people who responded to the online questionnaire, which is an issue of accessibility. This meant that anyone could access a web form or online survey and participate without limitation. In Table 16 (below), the average for the questions in the first section ('Knowledge and experience of Sadu') is 2.8108: slightly lower than the average of 3. This shows that knowledge of Sadu is rather low among the sample. The standard deviation is 0.64087.

Descriptive statistics					
	N	Min.	Max.	Mean	Std. Dev.
'Knowledge and experience of Sadu'	240	1.02	4.56	2.8108	.64087
'General information on contemporary textiles'	240	2.55	4.69	3.7113	.52979
'Practical application'	240	1.00	5.00	2.7347	.72377
Valid N (listwise)	240				

Table 16: Descriptive statistics

The average for the questions in the second section ('General information on contemporary textiles') is 3.7113: greater than the overall average of 3. This shows that the sample follows contemporary textiles to a considerable extent. The standard deviation is 0.52979, which is

somewhat homogeneous with the first section. Finally, in the third section ('Practical application'), the average (2.7347) is very close to that in the first section. This indicates that the sample has less desire to wear clothing that blends contemporary textiles with heritage (i.e. Sadu). The standard deviation is 0.72377, which shows the connection of loss of homogeneity between the third group and the first and second groups. It is notable that these results are generally very similar to those from the first questionnaire. In Table 17(below), the average of the sample's answers is calculated as per the questions on knowledge and experience of Sadu; its correlation is measured with the average of the sample's answers on items related to 'Practical application'. The results show that the correlation is very weak ($r=0.187$; $P\text{-value}=0.004$) between 'Knowledge and experience of Sadu' (the first section of questions) and readiness to wear the clothing that was implemented by the researcher (third section: 'Practical application').

		Knowledge	Practical
'Knowledge and experience of Sadu'	Pearson correlation	1	.187*
	Sig. (2-tailed)		.004
	N	240	240
'Practical application'	Pearson correlation	.187*	1
	Sig. (2-tailed)	.004	
	N	240	240

* Correlation is significant at the 0.01 level (2-tailed)

Table 17: Correlations (1)

For the second questionnaire, as shown in Table 18 (below), an average of the sample's answers to the questions in section 2 ('General information on contemporary textiles and public taste') was calculated; its correlation was measured with an average of the sample's answers to items related to 'Practical application'. The results display an average correlation ($r = 0.317$; $p\text{-value} = 0.000$) between 'General information on contemporary textiles and public taste' and 'Practical application'.

		Contemporary textiles	Practical
'General information on Contemporary textiles and public taste'	Pearson correlation	1	.317*
	Sig. (2-tailed)		.000
	N	240	240
'Practical application'	Pearson correlation	.317*	1
	Sig. (2-tailed)	.000	
	N	240	240

* Correlation is significant at the 0.01 level (2-tailed)

Table 18: Correlations (2)

5.5 Interview questions

A set of questions were presented during the interviews that were also in three parts. The first part discussed the extent to which young Kuwaiti women (the sample) are aware of Sadu heritage; this part included thirteen questions. The second part aimed to measure the data collected from the participants' vis-à-vis contemporary textiles and public taste; it included seven questions. Finally, the third part discussed the practical application: the collection of contemporary textiles designed by the researcher was shown, and the interview sample was asked three questions. The participants were also given an opportunity to view the contemporary textile items, and to touch the textiles and check them, as might be desired. At the end, the participants were asked to make any additions or suggestions that could benefit the study. During the interviews, the questions were as follows.

A: Information on the respondent's knowledge and experience of Sadu:

1. Do you have a piece of Sadu at home? Please explain.
2. Have you seen a piece of Sadu? Please explain.
3. Have you touched/felt a piece of Sadu? Please explain.
4. Do you know the basic colours of Sadu? Please explain.
5. Have you made a piece of Sadu? Please explain.
6. Do you know the sources of natural dyes used in Sadu dyeing? Please explain.
7. Do you know about the old dyeing method that is used to dye Sadu strings (or threads)? Please explain.
8. Do you know about the new dyeing method that is used to dye Sadu strings (or threads)? Please explain.
9. Do you know the names of Sadu weaving motifs and patterns and the associated symbolism? Please explain.
10. Do you know the meanings of Sadu weaving motifs and patterns and their associated symbolism? Please explain.

11. Do you know how Sadu weaving motifs and patterns and their associated symbolism are made? Please explain.
12. Do you know the basis on which Sadu weaving motifs and patterns and their associated symbolism are chosen? Please explain.
13. Do you know how to weave Sadu (i.e. the weaving method)? Please explain.
14. Do you know the materials that are used in Sadu weaving? Please explain.
15. Do you think that Sadu is part of our Kuwaiti heritage? How? Please explain.
16. Do you think that Sadu is 'just a piece of furniture in my home'? How?
17. Do you think that Sadu is 'a very old piece, not really important'? How?

B: General information on contemporary textiles and public taste

1. Do you like contemporary textiles? Why?
2. Do you choose clothes according to the current contemporary textiles, even if the clothing does not suit you? Why?
3. Do you choose clothes that look stylish and elegant? Why?
4. Do you choose clothes according to your body figure or shape? How? Why?
5. Do you choose clothes that best match your skin tone? How? Why?
6. Do you look for up-to-the-minute contemporary textiles? Why? How?
7. Do you look for unfamiliar clothes? How? Why?
8. How often do you wear Kuwaiti-style clothes? Why?
9. How often do you wear clothing with a touch of traditional Kuwaiti style? Why?
10. How often do you wear Western-style clothes? Why?

C: The practical application

1. Which garment do you like in the following pictures? Why?
2. Which garment do you think is part of Kuwaiti cultural heritage? Why?
3. Which garment would you like to wear? Why?

5.6 Interview results and analysis

This section will present, discuss and analyse the answers to the interview questions. To maintain the confidentiality of the participants in the sample, the answers are numbered as follows: A. Jahra district; B. Mubarak Al-Kabeer district; C. Ahmadi district; D. Asimah district; E. Hawalli district; F. Farwaniyah district. The participants are coded as follows: Sample 1 of Jahra district (A-1); Sample 2 of Jahra district (A-2); Sample 1 of Mubarak Al-Kabeer (B-1) and so on. As noted previously, these quotes have been very slightly edited.

5.6.1 Knowledge and experience of Sadu

On analysing the data, it was evident that when the researcher asked about Sadu, while most of the young women knew something about the craft, they knew nothing about its geometric motifs or patterns. They only knew the Sadu name and its colours and had a limited awareness of its use, as they only knew about the black tent or *bayt al-shaar*.

I know nothing about Sadu other than its name. I have not touched or even seen Sadu before. I have just heard that Sadu is used as furniture in the tent 'bayt al-shaar'. I am unsure of its colours, but I think it is generally created using the colours of red and black. My family has not preserved this heritage, so we cannot identify it well. My parents cannot explain or describe a piece of Sadu, because they do not know much about it. Therefore, we [my siblings and I] have lost it, too, as we do not have any piece of Sadu in our house. (Interview D-1)

Another participant said:

I examined many pieces of Sadu in the Museum of Kuwait when I went there on a school trip with my friends. I was very young [in elementary school]. In addition, I saw Sadu when I travelled with my family to Bahrain and visited an exhibition that showcased a set of Sadu pieces. I also watched a TV programme once that talked about the names of Sadu motifs, but unfortunately I don't remember them now, as the programme has been shown only once and they have not repeated it. (A-2)

Although the sample in general knew little information about Sadu, some respondents did have some experience with the craft. For example, one of the young women said:

There is a room in the house called *dewaniah* for guests' gatherings. It is for male visitors only. The *dewaniah* is usually equipped with many Sadu

weavings, including traditional Sadu cushions placed on the ground, rugs with beautiful geometric designs from hand-dyed and spun wool, and other Sadu pieces. As spring approaches, more and more people camp out in the desert to enjoy the surroundings. People set up their Sadu tents in the desert and camp there to be free from city noises. Viewing this type of heritage makes my heart and soul rejoice. My mother and grandmother are able to make Sadu, but my siblings and I have not shown a great desire to learn the weaving properly, because we don't need to sell it and earn money, since we have the means for a comfortable life. The pieces that we use now are made by Grandmother for entertainment only. (E-2)

5.6.2 General information on fashion and public taste

5.6.3 General information on contemporary textiles and public taste

The sample expressed their knowledge and love of contemporary textiles. Tradition, religion and customs were the factors that influenced the sample's selection and preference in contemporary textiles. One of the young women said:

I look for clothing that matches my skin tone and contours my body, taking into account the customs and traditions in my family. I never wear irregular clothing, as it is unacceptable in the family.(F-1)

Some young women look for unfamiliar clothing that is head-turning. For example, one of the young women said:

I care about contemporary textiles and look for new and unfamiliar clothing. And when it comes to contemporary textiles, I always look for distinctive and eye-catching designs, as well as unique styles. (B-2)

When speaking of the traditional Kuwaiti clothing that the older generation usually wears, however, the participants reported that women usually wore the *dara'a* at home. The simple *dara'a*, which is made of soft-textured cotton, is a loose-fitting, dress-like garment that is elegant but at the same time very comfortable. Women usually wear the *dara'a* during hot weather. One of the young women said:

I used to wear traditional Kuwaiti clothing. I sometimes wear *dara'a* – or I should say everyday – as it is comfortable, loose and made of the best hot-weather clothing material. The *dara'a* is made of very soft cotton. It is also practical, and its simple design helps a woman to move gracefully and easily at home.(F-2)

A small number of the participants preferred to wear traditional Kuwaiti clothing for special social and religious occasions, such as Gurgi'aan during Ramadan, Eid (Eid Al-Fitr and Eid Al-Adha), and Kuwaiti National Day and Kuwaiti Liberation Day. One of the young women expressed her opinion by saying:

I think traditional Kuwaiti clothing is not suitable all the time. The best time to wear this type of clothing is during family gatherings, Ramadan, Eid Al-Fitr and Eid Al-Adha. I do not prefer wearing such clothing at other times, because we usually wear them for these events. (C-1)

5.6.4 Clothing implemented by the researcher (practical application)

After showing the sample a selection of garments the researcher had implemented that included some Sadu motifs, they were asked to answer the following questions: 1) *Which garment do you like in the following pictures? Why?* 2) *Which garment do you think is part of Kuwaiti cultural heritage? Why?* 3) *Which garment would you like to wear? Why?* The following sections describe their responses.

5.6.4.1 Question 1: Which garment do you like in the following pictures? Why?

Most young women in the sample choose models no. 3 and 4 because they are in line with the latest contemporary textiles trends (skirt and blouse / trousers and blouse, respectively). For example, one of the young women commented on the Sadu ribbon that had been added to the garment, emphasising that the Sadu ribbon made the garment more beautiful by its use of Sadu heritage. We also should not overlook the impact of customs and traditions on the young women's clothes preferences: all of the young women in the sample approved of the material that was used in the designs, as the finest silk fibre and silk-crepe give the clothes a beautiful lustrous shine.

One interviewee expressed her preference for a particular piece of clothing; she said that she preferred to wear skirts rather than trousers, because of the feminine shape of skirts; more importantly, she liked the item's colour, stating that the Sadu ribbon that wraps around the waist 'makes the piece more beautiful' (E-1).

Other young women contended that conforming to contemporary textiles that is acceptable to customs and traditions is more important than choosing styles, so they chose model no.4, as it is more traditional or conservative and covers much more of the body (trousers and long-sleeved blouse). One said that ‘Due to our customs and traditions, I cannot wear any piece without taking the customs and traditions of our family into account’ (C-1).

5.6.4.2 Question 2: Which garment do you think is part of Kuwaiti cultural heritage? Why?

In response to this question, most of the young women chose model no. 1, as it is a loose and long-sleeved dress. It is similar to the traditional Kuwaiti *dara’a*, and the Sadu belt makes it more connected to the heritage.

For the scarves, most of the sample chose scarf no.6 and scarf no.7, since the Sadu motif is very clear in these pieces; the colour of the motif is also similar to the colours of original Sadu pieces (red and black).

One of the young women said that model no.2 was not part of Sadu heritage, as she stated that:

The ribbon that wraps around it is different from the Sadu ribbon, so it is not connected with the heritage; even though the motif is similar to the Sadu motifs, its colour means it does not reflect traditional Kuwaiti heritage.(D-2).

One of the young women stressed that model no.3 was the most representative piece of the heritage:

The ribbon that wraps around the chest somewhat resembles the design of Kuwaiti dresses [*dara’a*], as well as the form of loose sleeves, which is inspired by traditional Kuwaiti dresses.(C-2).

Most of the young women in the sample did not require the presence of more than one motif in a piece. When discussing the scarves, one of the young women chose scarf no.6, as it includes more than one motif at the same time. She said that scarf no.6 was more inspired by heritage, since it has more motifs. She also stated that ‘the red and black colours make it more connected with heritage’ (B-2).

5.6.4.3 Question 3: Which garment would you like to wear? Why?

When asking the young women this question, the sample's opinions varied about which dresses they would select, because some resembled the Kuwaiti *dara'a*. Most of the young women chose the modest dresses for religious and social reasons, since these are imposed by the customs and traditions within most conservative families.

One of the young women was clearly excited during the interview, stating that she would not hesitate to wear each of the clothes that the researcher had shown her. She said that (I can wear all of these clothes without exception, because they symbolise the past and our heritage. I am always looking for pieces that remind me of our heritage) (D-2).

Another said that she was not aware of whether the clothes were part of Kuwaiti heritage, as she usually chooses the clothes she likes; she stated that she was 'wearing scarf no.7 because it is a beautiful, new and unfamiliar piece, but I am not aware of whether or not it is part of Kuwaiti heritage – in particular Sadu heritage'.(C1)

On the other hand, one of the young women stated that she would need to change the colour and quality of the fabric before she would be able to wear the clothes the researcher had shown her. She said, 'I can wear model no. 2, provided that the colour is changed to black, navy or pink, and the fabric is made of cotton'.(B1)

5.7 General observations to develop the implemented dresses

The young women suggested several amendments to the models to be in line with the latest contemporary textiles trends and their own preferences:

- The belt in model no.4 should be fixed with buttons; it should not be tied with ribbon in the middle to fix it;
- The colour of the motifs should be changed to other colours, unlike the usual colours of black, red and white;
- The skirt should be a little longer to make the Sadu ribbon more visible;
- The Sadu motif in model no. 2 is very simple; it would be better to add more motifs;

- The colour of scarf no.5 is very light; it would be better to darken the colour and add new colours;
- The colour of model no.4 should be changed to black, but the white and red colours of the belt should remain the same.
- Some young women did not like the idea of adding Sadu to clothes, as Sadu is often used in furniture. For them, it was very difficult to imagine clothes that were decorated with Sadu. Their suggestion was that Sadu could be added to accessories such as handbags, boots or scarves, but that it was difficult to include it in clothes.

These suggestions for alterations, together with the other results, suggest that the knowledge of young Kuwaiti women vis-à-vis Sadu is somewhat low, whereas their knowledge of contemporary textiles and public taste is noticeably high. In addition, the sample's preference for contemporary textiles mixed with Sadu as presented by the researcher was somewhat low.

Chapter 6. Discussion

This research aims to contribute to the revival of Kuwaiti heritage, as well as to present and use Sadu in the heart of contemporary Kuwaiti society through an exploration of traditional clothes and the use of motifs, patterns and colours inspired by Sadu craft heritage. This research also aims to explore the aesthetic value of this traditional Kuwaiti fabric in designing clothing and accessories.

Two methods were used in this study to collect data: questionnaire and interview. The research targeted young Kuwaiti women aged 15–21 in all six of Kuwait's districts: Asimah, Ahmadi, Hawalli, Jahra, Mubarak Al-Kabeer and Farwaniyah. The sample was randomly selected from all six districts, with twenty young women selected from each. The questionnaire was distributed to the targeted sample using two different methods: the first was a paper-based survey questionnaire that included 120 young women, whereas the second method was an electronic questionnaire that also targeted 120 young women. After examining the results separately, it was evident that no obvious or important differences existed between the methods, which thus authorised the researcher to integrate all of the responses to be discussed as a whole. Thus, the research sample consists of 240 participants. The interviews were conducted with twelve young women from the sample population, chosen from all six districts: two participants from each district.

The questionnaires and interviews aimed to address the following research topics:

- How can the teenage generation (15–21 years old) in Kuwait access the rich heritage of Sadu? And to what extent are they aware of this art form?
- Are Kuwaiti teenage young women keen to wear clothes made of Sadu?
- How can we take advantage of the heritage of Sadu and translate it into contemporary designs appropriate for the current generation of teenagers? Or how can we blend the traditional and the contemporary, to encourage a mix of textile traditions and new styles to ensure a future for these textile traditions?

Following the review of the results of the three parts of the questionnaire in the last chapter, this chapter will discuss them and explain their correlation with each other. Three hypotheses

emerged from the results presented in the previous chapter of this research, which will be verified in this discussion: they are as follows:

- How can the teenage generation (15–21 years old) in Kuwait connect to Sadu's rich heritage, and to what extent are they aware of this art form?
- Are teenage Kuwaiti women interested in wearing textile items made from Sadu?
- How can we take advantage of Sadu's heritage and translate it into contemporary designs that will be appropriate for today's Kuwaiti women?

6.1 Correlation between 'knowledge of Sadu' and 'practical application'

The first aspect to discuss is the correlation between the sample's knowledge of Sadu and their responses on its practical application, including a presentation of the contemporary textiles collection to the sample to examine their opinions.

In Table 13, the mean of the sample's answers to the relevant questions ('Knowledge and experience of Sadu') was calculated; their correlation was measured and compared with the mean of the sample's answers on the relevant items ('Practical application'). The results showed that there was moderate correlation ($r=0.312$; $P\text{-value}=0.000$) between knowledge and experience of Sadu and the sample's willingness to wear the clothes implemented by the researcher ('Practical application'). This indicates that some of the young women who were aware of Sadu and of Kuwaiti heritage and its importance were willing to wear clothes mixed with Sadu, taking into account that the mean of the sample's knowledge was lower than the mean (2.7478); their willingness to wear clothes mixed with Sadu was also low (2.7121), which was lower than the mean.

One of the young women in the sample said that she would not hesitate to wear each of the items of clothing shown by the researcher. She said that 'I can wear all of these clothes without exception, because they symbolise the past and our heritage. I always look for pieces that remind me of our heritage' (D-2).

Some young women recognised the heritage of Sadu from the older generations, as they still keep some pieces of Sadu at home. They also used Sadu in the men's guest room called the

dewaniah. For example, one of the young women (E-2) mentioned the *dewaniah* guest room at her home that was usually furnished with cushions and rugs in Sadu, made using hand-dyed and spun wool. The same participant talked about people going out into the desert during spring to camp there, and how pleasurable this kind of traditional activity can be: ‘Viewing this type of heritage makes my heart and soul rejoice’. This same participant said, however, that although her mother and grandmother were able to make Sadu, she herself and her siblings had not learned the craft, since they did not need to do so: ‘We don’t need to sell it and earn money, since we have the means for a comfortable life. The pieces that we use now are made by Grandmother for entertainment only’ (E-2).

In terms of the connection between the first section (Knowledge and experience of Sadu) and the third section (Practical application), the results in the second questionnaire also displayed a weak correlation ($r = 0.187$; $P\text{-value} = 0.004$; see Table 16). This demonstrates that those young women who were familiar with Sadu had no desire to wear the clothes displayed in the second questionnaire, and that these clothes did not carry much correlation with Sadu heritage; this was in contrast to the clothes displayed in the first questionnaire, which, according to the sample, may be closer to Sadu heritage.

In comparing the findings of other studies with the present study, this research has been found to accord with the study conducted by Abdu Al-Gader (1999), who suggested, after analysing popular contemporary textiles in the Fayoum area of Egypt, several new contemporary designs inspired by popular contemporary textiles, in addition to the available motifs. The designs in that study demonstrated the relationship between the old heritage and contemporary designs. Similarly, in the current study, from examining and analysing the Kuwaiti heritage represented in Sadu, we may conclude that there was a need to blend the traditional and the contemporary, and to encourage the mixing of textile traditions and new styles.

Keasba’s study (2000) found similar results to those that Abdu Al-Gader (1999) concluded: that design inspired by heritage has more aesthetic and artistic value. Kabsah’s study aims to preserve the traditional clothes (*bambouti*) to ensure that traditions and social values are maintained in young women’s clothing products.

These studies were based on a different setting from that of Kuwaiti society, however, as the research was carried out in Egypt. More closely approaching Kuwaiti society, we find that Hanawi's study (2007) concluded that young female Saudi students could benefit from the trappings and associated textile decorations, with their elaborate patterns and symbols of traditional Saudi fabrics, in designing textile artefacts that would show original artistic flair and still reflect the original heritage. In the same way, in this study, we take advantage of Kuwaiti heritage by using traditional colours and motifs to design and create clothes and scarves.

In addition, Al-Manaei (1995) concluded similar results in his study in Qatar; this provides support for the hypothesis in this study that there is a correlation between Sadu and heritage, which represents an output for these fabrics that must be enriched with the latest research findings in the field of education. Sadu in Qatar could be enriched through the use of its elements and techniques from a contemporary perspective.

6.2 Correlation between 'contemporary textiles and public taste' and 'practical application'

The second aspect to examine further is the correlation between the awareness of contemporary textiles and public tastes (that is, to what extent the sample was influenced by contemporary textiles trends) and the practical application, and presenting a contemporary textiles collection to the sample to examine their opinions.

In Table 14, the mean of the sample's answers to the questions of the second part (information on 'contemporary textiles and public taste') and the questions of the third part ('practical application') was calculated; its correlation was measured and compared with the mean of the sample's answers to the relevant items (the practical application). The results show that there was very weak correlation ($r=0.197$; $p\text{-value}=0.004$) between 'contemporary textiles and public taste' and 'practical application'. Although awareness of public taste and following contemporary textiles were high in the sample (3.8647), since it is higher than the mean, the sample's willingness to wear the clothes that the researcher had implemented was somewhat lower than the mean (2.7121).

Based on the results of the second questionnaire (see Table 17), after calculating the average of respondents' answers on questions related to the second section, and measuring their correlation to the average for respondents' answers related to section 3, the results indicate a mean average correlation ($r = 0.317$; $p\text{-value} = 0.000$). In addition, the average of the sample that follows contemporary textiles is 3.7113, which is greater than the mean average. This shows that the sample's desire to wear the clothes that were displayed in the second questionnaire is also significant, which indicates that these clothes are closer to reflecting current contemporary textiles than past heritage.

Based on the above information, if one considers the third hypothesis, that young women who are aware of contemporary textiles and look for the latest trends will be willing to wear the clothes the researcher implemented because they are new designs, we must conclude that this hypothesis is null, as the figures indicate a very weak correlation. Based on this information, the data shows that the present hypothesis, which states that the young women who follow contemporary textiles trends will agree to wear the contemporary textiles the researcher has implemented, is rejected, because a very weak correlation exists for the following reasons. First, the sample may reject this type of contemporary textiles due to their tastes, which may be different from those of the researcher. Second, the colour of the clothing may also be a problem; this was apparent when the clothes were changed in the second questionnaire: the sample suggested that the colour of the Sadu, the type of fabrics used, and the overlapping shapes and patterns of Sadu should be changed. When the researcher designed clothing that would be closer to reflecting current contemporary textiles than past heritage, the sample's desire to wear these clothes, which were closer to their knowledge of contemporary textiles, increased.

We should bear in mind that some of the participants may have refused this type of design due to taste differences between their own tastes and those of the researcher who had designed the clothes, or perhaps because of the colour. One participant specifically said that she would wear them if the colours were different: 'I can wear model no. 2, provided that the colour is changed to black, navy or pink, and the fabric is made of cotton' (B1). The colour and fabric were then changed accordingly.

The results that showed the correlation between public tastes (to what extent the sample is affected by contemporary textiles) and practical application (the contemporary textiles the researcher implemented) in the first questionnaire were very weak, however, for several reasons. First, the sample's knowledge of contemporary textiles is high, and their acceptance of contemporary textiles that are blended with Sadu is low, which shows that the sample is externally affected by international contemporary textiles. This was apparent when the models were changed and new clothes that were closer to modern contemporary textiles tastes were presented in the second questionnaire.

On the other hand, some young women refused to wear those implemented models that did not conform to traditional expectations; they felt that they would not be allowed to wear this type of clothing unless significant changes were made. Perhaps the population composition of Kuwait plays a crucial part here, since the young women came from Bedouin families who adhered to their customs and traditions. This is more evident in the interviews conducted in the Jahra and Farwaniyah districts compared with the Asimah and Hawalli districts.

The sample may also have rejected the contemporary textilestextiles implemented in the first questionnaire because these were blended with Sadu as part of the original design, without any changes being made. When the form and colour of the Sadu were changed very little, however, the sample accepted it, as shown in the results of the second questionnaire. In addition, the sample rejected the clothing the researcher implemented due to its undesired model, colour or fabric. As a result, the sample suggested several amendments to this clothing. We must also not overlook the role that social norms and traditions play in determining the type and trend of contemporary textile that was imposed on the sample.

Some of the young women contended that conforming to the contemporary textiless that were acceptable to their customs and traditions was more important than individual choice of clothing, so they chose model no.4 (trousers and long-sleeved blouse), as it is more traditional or conservative and covers much more of the body. As one of the young woman stated, 'Due to our customs and traditions, I cannot wear any piece without taking into account the customs and traditions of our family' (C-1).

Awareness of customs and traditions also extended to the choice of fabric: all of the young women in the sample approved of the woven silk and silk crepe, with their attractive shine, as being appropriate materials. One of the young women commented on the Sadu ribbon added to the garment, as she emphasised that the Sadu ribbon made the garment more beautiful through the use of the heritage of Sadu.

This does not preclude the preference of some young women in the interviews, however, one of whom chose models no. 3 and 4, as these were in line with the latest contemporary textiles trends (skirt and blouse / trousers and blouse). This shows that this participant had a certain experience and knowledge of contemporary textiles and looked for new trends of contemporary textiles.

One young woman expressed her preference for some of the garments in favour of others; she said that she preferred to wear skirts rather than trousers because of their feminine shape. More importantly, she liked the colour of one garment and stated that the Sadu ribbon that wraps around the waist ‘makes the piece more beautiful’ (E-1).

Despite individual preferences, the sample was influenced by contemporary textiles and its trends. This means that contemporary textiles have its impact on society, and the group demonstrated similar patterns of conformity with Mahmud’s study (2003). His study aimed to preserve the Nubian heritage in traditional Nubian women’s clothes and to save them from extinction through scientific research; his study also aimed to blend the traditional and the contemporary to reconnect the Egyptian people with their history and culture through the creation of new designs that originate from such heritage. Since Mahmud’s study targeted two main tribes (Kanuz and Fadija), the focus was on old and young women, as well as girls, all of whom were asked to identify the different patterns of dresses that were worn among these tribes. The researcher relied on an anthropological approach to folklore study, including his selection of research sites along with the applicable descriptive and analytical approaches. His study concluded that the Kanuz tribe was influenced by foreign styles, whether from Western or Egyptian cultures: new types of dress had been emerging, including outdoor clothing such as the *abaya*(cloak), which is commonly used by women in the Arabian Gulf. These findings showed that the women in that study were influenced by external environment and

contemporary textiles trends. This supports the present study, which demonstrated that young Kuwaiti women are influenced by contemporary textiles and its trends.

Labbad (2008) found a similar correlation. In her study, which aimed to conduct a historical and analytical study on Saudi fabric textures and distinctive patterns, she put new frameworks in place for contemporary textiles inspired by Saudi fabric textures and the techniques that are used to make these items. She also created new designs that were inspired by the Saudi textures but that adapted the designs to contemporary lifestyles. She found a positive correlation between Saudi traditional-texture motifs and the new motifs, since the Saudi motifs were adapted to contemporary lifestyles. She also created new designs that had embellishments that were inspired by the Saudi fabric texture but that kept up with contemporary textiles trends so that her study sample would accept them. The sample in the present research, however, has not accepted the new designs in the same way as the sample in Labad's (2008) research for the reasons discussed above.

6.3 Summary

This chapter has analysed the results of the data. The qualitative data (interviews) and quantitative data (questionnaires) were collected; the results of the paper questionnaire were then combined with those of the electronic questionnaire due to the similarity of information that they provided. The analysis concluded that no significant differences existed in the responses to the paper versus electronic questionnaires. Three hypotheses were considered:

- Young women aged 15–21 who are aware of Sadu are more receptive to clothes mixed with Sadu than other young women are.
- Some young women would wear clothes mixed with Sadu, because this helps them reclaim their cultural heritage and traditions.
- Some young women who are aware of current contemporary textiles would wear clothes mixed with Sadu because they are part of a new design.

The results show that hypotheses 1 and 2 hold true, although there was not a strong correlation with choosing the actual garments that were implemented for the research. Hypothesis 3 was

not proved, as there was only a very weak correlation. These findings are in accordance with similar studies in the existing literature.

Chapter 7. Conclusion and recommendations

This research aims to contribute to the revival of Kuwaiti heritage, as well as to present and use Sadu in the heart of contemporary Kuwaiti society through an exploration of traditional clothes and in making use of motifs, patterns and colours inspired by Sadu. It also aims to explore the aesthetic value of this traditional Kuwaiti fabric in designing clothes and accessories in order to verify the following research questions:

- How can the teenage generation (15–21 years old) in Kuwait access the rich heritage of Sadu? And to what extent are they aware of this art form?
- Are young Kuwaiti women interested in wearing clothes made of Sadu?
- How can we take advantage of the heritage of Sadu and translate it into contemporary designs appropriate for the current generation of teenagers? Alternately, how can we blend the traditional and the contemporary to encourage a mix of textile traditions and new styles to ensure a future for these textile traditions?

In addressing these questions, the focus was on the correlations between the three parts of the investigation: the sample's knowledge of Sadu, the sample's awareness of contemporary textiles, and the presentation of a contemporary textiles collection to the sample to examine their opinions.

Based on the detailed analysis in the previous chapters, the key findings are as follows. In the first questionnaire:

- The sample's knowledge of Sadu was lower than the mean;
- The sample's knowledge of and interest in contemporary textiles was greater than the mean;
- The sample's willingness and preference to wear clothes mixed with Sadu was lower than the mean.

In the second questionnaire:

- The sample's knowledge of Sadu was lower than the mean;

- The sample's knowledge of and interest in contemporary textiles was higher than the mean;
- The sample's willingness and preference to wear clothes mixed with Sadu was higher than the mean.

Although it is evident that the correlation between knowledge of Sadu and the willingness and preference to wear clothes mixed with Sadu is moderate, the correlation between knowledge of and interest in contemporary textiles and the willingness and preference to wear clothes mixed with Sadu is very weak: indeed, one could even argue that there is no correlation at all between them.

It is important to note that the young women's awareness of the heritage of Sadu was weak; this lack of awareness is due to a variety of reasons, including a lack of knowledge about (or access to) heritage-education programmes. Other reasons for this lack include the fact that the curriculum developed by the MOE of Kuwait lacks specific access to this area of heritage, as well as the lack of communication between heritage-education programmes and the consequent lack of useful information about heritage in television and radio programmes that should introduce the current generation to their heritage. We also must take into consideration the role of parents in showing their children the community's heritage elements and acquainting them with the unique background of their heritage. The lack of books and studies in the field of heritage has also had a great impact on the current generation – a generation of youth who have moved away from their heritage.

The purpose of this study was to answer the research questions that were posed: How can the new generation of Kuwaiti youth (aged between 15 and 21 years old) communicate with their rich heritage and instinctive awareness of Sadu? To what extent are they aware of this vital cultural craft form? Are young Kuwaiti women interested in wearing clothing that includes Sadu? How can one take advantage of Sadu heritage and translate it into proper modern designs for contemporary Kuwaiti women?

The researcher used two research methods to answer these questions: questionnaires and interviews. The questionnaires focussed on 120 young Kuwaiti women aged 15–21 in all six

of Kuwait's districts, after which the researcher conducted interviews with twelve young women from the same sample (randomly selected from all six districts) in order to gain deeper and more comprehensive answers to the questions.

Three hypotheses emerged from the results presented in the previous chapter of this research, which will be verified in the discussion that follows. These are:

- Young women aged 15–21 who are aware of Sadu are more receptive to clothes mixed with Sadu than other young women.
- Some young women would be willing to wear clothes mixed with Sadu, because this would help them reclaim their cultural heritage and traditions.
- Some young women who are aware of current contemporary textiles trends would wear clothes mixed with Sadu, because such clothes are part of a new design.

The results of this study confirm that awareness of Sadu is low. This means that serious steps must be taken by institutions such as schools, universities and the media to identify those problems in cultural input that are causing such a gap between the current younger generation and their cultural heritage. The diminished awareness of Sadu, clearly evident in the results of this study, provides us with a strong indication that the current generation are unaware of their cultural heritage in terms of contemporary textiles; it is also possible that this lack of awareness extends past contemporary textiles to include many other aspects of Kuwaiti heritage. This thesis therefore recommends that in-depth studies should be conducted to identify how such a state of affairs has changed, and how it can best be addressed and resolved.

In addition, the target sample in this study displayed fewer tendencies to wear clothing blended with Sadu than the mean. This raises a significant question: To what extent do these ideas and perceptions exist among older generations? To answer this question, this thesis recommends examining and testing samples of older generations in order to form a clearer picture of the extent of the awareness of Sadu heritage that exists in Kuwait.

The correlation between Sadu awareness and readiness to wear clothes blended with Sadu changed in both questionnaires; in addition, the responses related to the following of

contemporary textiles trends – and how these trends have an impact upon readiness to wear clothes blended with Sadu – provide a strong indication that other influences affected the respondents' decision processes. No definite attitude towards contemporary textiles blended with heritage was found in this study. In order to maintain cultural heritage in clothing, the study recommends creating greater diversity in designing contemporary textiles blended with Sadu and cultural heritage, as well as involving the younger generation in designing and making such clothing through school workshops and cultural and educational institution activities.

The following results have been concluded in this study:

- The sample's awareness of Sadu is less than average;
- Their awareness of contemporary textiles and trends is greater than average;
- Their readiness and acceptance of wearing clothing blended with Sadu is less than average.

Based on the above information, this thesis can offer the following recommendations:

1. In order to **revive and preserve Sadu heritage**, these principles are of prime importance:

- Preserving the raw materials and natural dyeing used in Sadu in terms of its type and texture, as well as developing its techniques in a scientific and easy-to-implement manner;
- Such is the rapidity of the ongoing developments and technological change around the world that the heritage of the country needs to be connected with this change and brought up to date.

2. For the **Kuwaiti educational curriculum**, it is recommended that:

- Educational films on traditional contemporary textiles and accessories should be made;

- A contemporary textiles -design curriculum should be developed as a source of innovation;
- Simple techniques should be developed via innovative designs that will enrich handcraft products and raise aesthetic awareness;
- Sadu should be included as a subject in different school curricula to educate females at a cultural level and to raise their awareness of Kuwait's environment and heritage.

3. On the subject of **cultural activities**, it is recommended that:

- A museum should be set up that preserves traditional Kuwaiti clothing and accessories;
- Awareness of Sadu in Kuwaiti society should be raised through the gateway of contemporary textiles, since this research revealed a weak correlation between interest in contemporary textiles and the willingness to wear clothes mixed with Sadu;
- Field trips for female students to visit handicraft and heritage sites should be offered at various educational stages;
- Ethnographic or national museums should be established that would preserve certain cultural crafts and tell their story, in addition to documenting the country's cultural and scientific material;
- The government should promote traditional crafts and the work of master weavers by opening training institutes, museums and exhibitions in order to market traditional products;
- The media should publicise these crafts, promote the value of craftsmanship and demonstrate the aesthetic value of the heritage that may be acquired.

4. In terms of **future studies**, it is recommended that:

- Research should be conducted on attempts to market Sadu within European contemporary textiles that conforms to Arabic traditions and on efforts to implement Arabic and traditional contemporary textiles blended with Sadu.

- Because this study has suggested that the implemented contemporary textiles are likely to influence the sample's view on Sadu, it would be appropriate to conduct a similar study in a way that would avoid this problem (and hence would obtain more accurate results). This could be done through implementing the clothing used in this study and photographing it twice before adding Sadu pieces. After these were added, the opinion of the sample of both designs could be evaluated.

5. Finally, on **cultural heritage**, it is recommended that:

- New techniques should be developed that would provide increased opportunities for experimentation and innovation, as well as the promotion of creative skills and innovative artistic solutions, to ensure that artistic practice is not merely a literal translation of Kuwaiti heritage.
- Cultural heritage should be studied in accordance with modern art theories in order to keep the heritage up to date with the modern era and its latest trends.
- Full attention should be paid to cultural embellishments, since these have educational and economic importance for society at various scientific and practical levels.

Implementing these steps would go a long way towards allowing Kuwait's younger generation to enjoy and take full advantage of their heritage in a meaningful and fulfilling manner.

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Appendices

Appendix 1: Enrolment confirmation



To Whom It May Concern:

4 October 2012

Manal Alkhazi: 22446826

This letter is to confirm that the above student is currently enrolled as a PhD student at Winchester School of Art, University of Southampton.

I have agreed that the above student should carry out field studies from 15 October 2012 in order to undertake data collection and record material to further her PhD research.

I offer my support and approval to these arrangements and consider them to be critical to the development of her research. I would be grateful if you could offer her any support you can.

Do not hesitate to contact me if you require any further information.

Yours faithfully

A handwritten signature in black ink, appearing to be "B Makhoul", written over a horizontal line.

Professor Bashir Makhoul
Head of School
Winchester School of Art
Direct tel: +44 (0)23 80596910

Winchester School of Art, University of Southampton, Park Avenue, Winchester SO23 8DL United Kingdom

Appendix 2: First questionnaire

This questionnaire is an integral part of a PhD dissertation titled ‘An explanatory study of Kuwaiti youth’s knowledge of Sadu heritage: Their acceptance of Sadu and its incorporation into modern fashion’. The aim of this questionnaire is to find out:

- How can young Kuwaiti women (15–21 years old) connect to Sadu’s rich heritage, and to what extent are they aware of this art form?
- Are teenage Kuwaitis interested in wearing clothing items made from Sadu?
- How can we take advantage of Sadu’s heritage and translate it into contemporary designs that are appropriate to today’s Kuwaiti woman?

Please read the questions carefully and answer each one honestly.

All information contained in this questionnaire will remain strictly confidential and will be used for research purposes only.

[Signed] The researcher

General information:

Age: ☐ (Under 15) ☐ (15–21) ☐ (21+)

Sex: ☐ Female ☐ Male

Nationality: ☐ Kuwaiti ☐ Non-Kuwaiti

Governorate: ☐ Asimah ☐ Ahmadi ☐ Farwaniyah

☐ Jahra ☐ Mubarak Al-Kabeer ☐ Hawalli

Tel No: Email:

(Please confirm that you do not mind if I meet with you to complete the study.)

[Note: as discussed earlier, the questions below have been edited very slightly for this dissertation; the editing has not affected the meaning of the questions in any way.]

A	Technical information on the respondent's knowledge and experience of Sadu	Yes	No	I think so
1	I have a piece of Sadu at home			
2	I have seen a piece of Sadu			
3	I have touched/felt a piece of Sadu			
4	I know the basic colours of Sadu			

A	Technical information on the respondent's knowledge and experience of Sadu	Agree → Disagree*				
		1	2	3	4	5
5	I have made a piece of Sadu					
6	I know the sources of natural dyes used in Sadu dyeing					
7	I know the old dyeing method that is used to dye Sadu strings (or threads)					
8	I know the new dyeing method that is used to dye Sadu strings (or threads)					

9	I know the name of Sadu weaving motifs and patterns and their associated symbolism					
10	I know the meaning of Sadu weaving motifs and patterns and their associated symbolism					
11	I know how Sadu weaving motifs and patterns and their associated symbolism are made					

* 1 = Strongly agree; 2 = Agree; 3 = Neither agree nor disagree; 4 = Disagree; 5 = Strongly disagree



A	Technical information on the respondent's knowledge and experience of Sadu	Agree → Disagree*				
		1	2	3	4	5
12	I know the basis for which Sadu weaving motifs and patterns and their associated symbolism are chosen					
13	I know how to weave Sadu (weaving method)					
14	I know the materials that are used in Sadu weaving					
15	Sadu is part of our heritage					
16	Sadu is just a piece of furniture in my home					
17	Sadu is a very old piece, not really important					

* 1 = Strongly agree; 2 = Agree; 3 = Neither agree nor disagree; 4 = Disagree; 5 = Strongly disagree

B	General information on fashion and public taste	Agree → Disagree*				
		1	2	3	4	5
18	I like fashion					
19	I choose clothes according to the current fashion, even if the clothing does not suit me					
20	I choose clothes that look stylish and elegant					
21	I choose clothes according to my body figure or shape					
22	I choose clothes that best match my skin tone					
23	I look for up-to-the-minute fashion clothes					
24	I look for unfamiliar clothes					

* 1 = Strongly agree; 2 = Agree; 3 = Neither agree nor disagree; 4 = Disagree; 5 = Strongly disagree

B	General information on fashion and public taste	Every day	2 weeks a month	1 week a month	1 day a month	Never
25	How often do you wear Kuwaiti-style clothes?					
26	How often do you wear clothing with a touch of traditional Kuwaiti style?					
27	How often do you wear Western-style clothes?					

C	Practical application	Agree → Disagree*				
		1	2	3	4	5
28	I like the following garment					
29	The garment below is part of Kuwaiti cultural heritage					
30	I would wear the following garment					
<div style="display: flex; justify-content: space-around; align-items: center;">   </div>						

* 1 = Strongly agree; 2 = Agree; 3 = Neither agree nor disagree; 4 = Disagree; 5 = Strongly disagree

		Agree → Disagree*				
C	Practical application	1	2	3	4	5
31	I like the following garment					
32	The garment below is part of Kuwaiti cultural heritage					
33	I would wear the following garment					





* 1 = Strongly agree; 2 = Agree; 3 = Neither agree nor disagree; 4 = Disagree; 5 = Strongly disagree



		Agree → Disagree*				
C	Practical application	1	2	3	4	5
34	I like the following garment					
35	The garment below is part of Kuwaiti cultural heritage					
36	I would wear the following garment					



* 1 = Strongly agree; 2 = Agree; 3 = Neither agree nor disagree; 4 = Disagree; 5 = Strongly disagree

		Agree → Disagree*				
C	Practical application	1	2	3	4	5
37	I like the following garment					
38	The garment below is part of Kuwaiti cultural heritage					
39	I would wear the following garment					
<div style="display: flex; justify-content: space-around; align-items: center;">   </div>						

* 1 = Strongly agree; 2 = Agree; 3 = Neither agree nor disagree; 4 = Disagree; 5 = Strongly disagree

C	Practical application	Agree → Disagree*				
		1	2	3	4	5
40	I like the following scarf					
41	The scarf below is part of Kuwaiti cultural heritage					
42	I would wear the following scarf					
<div style="display: flex; justify-content: space-around; align-items: center;">   </div>						

* 1 = Strongly agree; 2 = Agree; 3 = Neither agree nor disagree; 4 = Disagree; 5 = Strongly disagree

C	Practical application	Agree → Disagree*				
		1	2	3	4	5
43	I like the following scarf					
44	The scarf below is part of Kuwaiti cultural heritage					
45	I would wear the following scarf					
						

* 1 = Strongly agree; 2 = Agree; 3 = Neither agree nor disagree; 4 = Disagree; 5 = Strongly disagree

C	Practical application	Agree → Disagree*				
		1	2	3	4	5
46	I like the following scarf					
47	The scarf below is part of Kuwaiti cultural heritage					
48	I would wear the following scarf					
						

* 1 = Strongly agree; 2 = Agree; 3 = Neither agree nor disagree; 4 = Disagree; 5 = Strongly disagree

Appendix 3: Meeting

This meeting is an integral part of a PhD dissertation titled ‘An explanatory study of Kuwaiti youth’s knowledge of Sadu heritage: Their acceptance of Sadu and its incorporation into modern fashion’. The aim of this meeting is to find out:

- How can young Kuwaiti women (15–21 years old) connect to Sadu’s rich heritage, and to what extent are they aware of this art form?
- Are teenage Kuwaitis interested in wearing clothing items made from Sadu?
- How can we take advantage of Sadu’s heritage and translate it into contemporary designs that are appropriate to today’s Kuwaiti women?

Please answer the questions carefully.

All information contained in this questionnaire will remain strictly confidential and will be used for research purposes only.

[Signed] The researcher

General information:

Age: ☐ (Under 15) ☐ (15–21) ☐ (21+)

Sex: ☐ Female ☐ Male

Nationality: ☐ Kuwaiti ☐ Non-Kuwaiti

Governorate: ☐ Asimah ☐ Ahmadi ☐ Farwaniyah

☐ Jahra ☐ Mubarak Al-Kabeer ☐ Hawalli

Tel No: Email:|

(Please confirm that you do not mind if I meet with you to complete the study.)

A: Technical information on the respondent's knowledge and experience with Sadu

1. Do you have a piece of Sadu at home? Please explain.
2. Have you ever seen a piece of Sadu? Please explain.
3. Have you ever touched/felt a piece of Sadu? Please explain.
4. Do you know the basic colours of Sadu? Please explain.
5. Have you ever made a piece of Sadu? Please explain.
6. Do you know the sources of natural dyes used in Sadu dyeing? Please explain.
7. Do you know the old dyeing method that is used to dye Sadu strings (or threads)? Please explain.
8. Do you know the new dyeing method that is used to dye Sadu strings (or threads)? Please explain.
9. Do you know the name of Sadu weaving motifs and patterns and their associated symbolism? Please explain.
10. Do you know the meaning of Sadu weaving motifs and patterns and their associated symbolism? Please explain.
11. Do you know how Sadu weaving motifs and patterns and their associated symbolism are made? Please explain.

12. Do you know the basis for which Sadu weaving motifs and patterns and their associated symbolism are chosen? Please explain.
13. Do you know how to weave Sadu (weaving method)? Please explain.
14. Do you know the materials that are used in Sadu weaving? Please explain.
15. Do you think that Sadu is part of our Kuwaiti heritage? How? Please explain.
16. Do you think that Sadu is just a piece of furniture in your home? How?
17. Do you think that Sadu is a very old piece, not really important? How?

B: General information on fashion and public taste

1. Do you like fashion? Why?
2. Do you choose clothes according to the current fashion, even if the clothing does not suit you? Why?
3. Do you choose clothes that look stylish and elegant? Why?
4. Do you choose clothes according to your body figure or shape? How? Why?
5. Do you choose clothes that best match your skin tone? How? Why?
6. Do you look for up-to-the-minute fashion clothes? Why? How?
7. Do you look for unfamiliar clothes? How? Why?
8. How often do you wear Kuwaiti-style clothes? Why?
9. How often do you wear clothing with a touch of traditional Kuwaiti style? Why?
10. How often do you wear Western-style clothes? Why?

C: Practical application

1. Which garment do you like of the following pictures? Why?
2. Which garment do you think is part of Kuwaiti cultural heritage? Why?
3. Which garment would you like to wear? Why?

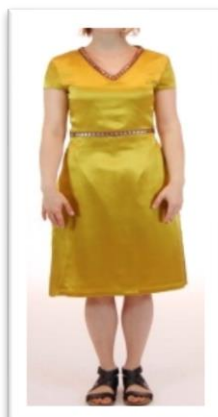
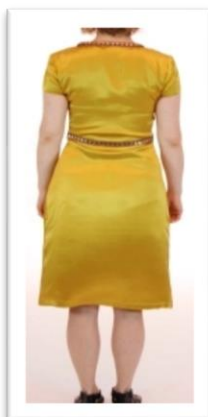


Image1

Image 2





Image3

Image4



Image5

Image6



Image 7

Appendix 4: Second questionnaire

This questionnaire is an integral part of a PhD dissertation titled ‘An explanatory study of Kuwaiti youth’s knowledge of Sadu heritage: Their acceptance of Sadu and its incorporation into modern fashion’. The aim of this questionnaire is to find out:

- How young Kuwaiti women (15–21 years old) can connect to Sadu’s rich heritage, and to what extent are they aware of this art form?
- Are teenage Kuwaitis interested in wearing clothing items made from Sadu?
- How can we take advantage of Sadu’s heritage and translate it into contemporary designs that are appropriate to today’s Kuwaiti women?

Please read the questions carefully and answer each one honestly. All information contained in this questionnaire will remain strictly confidential and will be used for research purposes only.

[Signed] The researcher

General information:

Age: ☐ (Under 15) ☐ (15–21) ☐ (21+)

Sex: ☐ Female ☐ Male

Nationality: ☐ Kuwaiti ☐ Non-Kuwaiti

Governorate: ☐ Asimah ☐ Ahmadi ☐ Farwaniyah

☐ Jahra ☐ Mubarak Al-Kabeer ☐ Hawalli

Tel No: Email:|

(Please confirm that you do not mind if I meet with you to complete the study.)

A	Technical information on the respondent's knowledge and experience of Sadu	Yes	No	I think so
1	I have a piece of Sadu at home			
2	I have seen a piece of Sadu			
3	I have touched/felt a piece of Sadu			
4	I know the basic colours of Sadu			

A	Technical information on the respondent's knowledge and experience of Sadu	Agree → Disagree*				
		1	2	3	4	5
5	I have made a piece of Sadu					
6	I know the sources of natural dyes used in Sadu dyeing					
7	I know the old dyeing method that is used to dye Sadu strings (or threads)					
8	I know the new dyeing method that is used to dye Sadu strings (or threads)					
9	I know the name of Sadu weaving motifs and patterns and their associated symbolism					

10	I know the meaning of Sadu weaving motifs and patterns and their associated symbolism					
11	I know how Sadu weaving motifs patterns and their associated symbolism are made					

* 1 = Strongly agree; 2 = Agree; 3 = Neither agree nor disagree; 4 = Disagree; 5 = Strongly disagree

A	Technical information on the respondent's knowledge and experience of Sadu	Agree → Disagree*				
		1	2	3	4	5
12	I know the basis for which Sadu weaving motifs and patterns and their associated symbolism are chosen					
13	I know how to weave Sadu (weaving method)					
14	I know the materials that are used in Sadu weaving					
15	Sadu is part of our Kuwaiti heritage					
16	Sadu is just a piece of furniture in my home					
17	Sadu is a very old piece, not really important					

* 1 = Strongly agree; 2 = Agree; 3 = Neither agree nor disagree; 4 = Disagree; 5 = Strongly disagree

B	General information on fashion and public taste	Agree → Disagree*				
		1	2	3	4	5
18	I like fashion					
19	I choose clothes according to the current fashion, even if the clothing does not suit me					
20	I choose clothes that look stylish and elegant					
21	I choose clothes according to my body figure or shape					
22	I choose clothes that best match my skin tone					
23	I look for up-to-the-minute fashion clothes					
24	I look for unfamiliar clothes					

* 1 = Strongly agree; 2 = Agree; 3 = Neither agree nor disagree; 4 = Disagree; 5 = Strongly disagree

B	General information on fashion	Every	2 weeks	1 week a	1 day a	Never
---	--------------------------------	-------	---------	----------	---------	-------

	and public taste	day	a month	month	month	
25	How often do you wear Kuwaiti-style clothes?					
26	How often do you wear clothing with a touch of traditional Kuwaiti style?					
27	How often do you wear Western-style clothes?					

C	Practical application	Agree → Disagree*				
		1	2	3	4	5
28	I like the following garment					
29	The garment below is part of Kuwaiti cultural heritage					
30	I would wear the following garment					





* 1 = Strongly agree; 2 = Agree; 3 = Neither agree nor disagree; 4 = Disagree; 5 = Strongly disagree

		Agree → Disagree*				
C	Practical application	1	2	3	4	5
31	I like the following garment					
32	The garment below is part of Kuwaiti cultural heritage					
33	I would wear the following garment					




* 1 = Strongly agree; 2 = Agree; 3 = Neither agree nor disagree; 4 = Disagree; 5 = Strongly disagree

		Agree → Disagree*				
C	Practical application	1	2	3	4	5
34	I like the following garment					
35	The garment below is part of Kuwaiti cultural heritage					
36	I would wear the following garment					
<div style="display: flex; justify-content: space-around; align-items: center;">   </div>						

* 1 = Strongly agree; 2 = Agree; 3 = Neither agree nor disagree; 4 = Disagree; 5 = Strongly disagree

Appendix 5: Governate approvals

Approval from the Department of Educational Research and Curriculum (sent to Asmah District)

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الرقم : وت / ٨٤٤٤
مرفقات /
التاريخ / / ١٤ هـ
الموافق / / ٢٠٢٠ م

السيدة المحترمة / أ. يسرى عبداللطيف العمر
مدير عام منطقة العاصمة التعليمية

تحية طيبة وبعد،،،

الموضوع : تسهيل مهمة

تقوم الطالبة / منال عبدالله الخزي المسجلة في جامعة ساوثبتون في المملكة المتحدة البريطانية بإعداد أطروحة الدكتوراه بعنوان " دراسة توضيحية لمدى معرفة الشباب الكويتي لتراث السدو: قبوله وإدماجه في الأزياء والموضة الحديثة".

فيرجى تسهيل مهمة المذكور أعلاه بتطبيق أداة الدراسة (استبانة) المختومة صفحتها من إدارة البحوث والتطوير التربوي على عينة من طالبات المرحلة الثانوية خلال الفصل الدراسي الحالي 2012/2013م.

مع خالص التحية والتقدير،،،

مدير إدارة البحوث والتطوير التربوي
د/ سميرة محمد عبدالمجيد
[Signature]

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التاريخ / / ١٤
الموافق ٨٢ / ١١ / ٢٠٢٠ م

السيدة المحترمة / أ. منى خالد الصلال
مدير عام منطقة الأحمدية التعليمية

تحية طيبة وبعد،،،

الموضوع : تسهيل مهمة

تقوم الطالبة / منال عبدالله الخزي المسجلة في جامعة ساوثبتون في المملكة المتحدة البريطانية بإعداد أطروحة الدكتوراه بعنوان " دراسة توضيحية لمدى معرفة الشباب الكويتي لتراث السدو: قبوله وإدماجه في الأزياء والموضة الحديثة".

فيرجى تسهيل مهمة المذكور أعلاه بتطبيق أداة الدراسة (إستبانة) المختومة صفحاتها من إدارة البحوث والتطوير التربوي على عينة من طالبات المرحلة الثانوية خلال الفصل الدراسي الحالي 2013/2012م.

مع خالص التحية والتقدير،،،

مدير إدارة البحوث والتطوير التربوي
د/ سميرة محمد عبد الوهاب

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<p>السيدة المحترمة / أ. بدريه الخالدي مدير عام منطقة الفروانية التعليمية</p> <p>تحية طيبة وبعد،،،</p> <p><u>الموضوع : تسهيل مهمة</u></p> <p>تقوم الطالبة / منال عبدالله الخزي المسجلة في جامعة ساوثبتون في المملكة المتحدة البريطانية بإعداد أطروحة الدكتوراه بعنوان " دراسة توضيحية لمدى معرفة الشباب الكويتي لتراث السدو: قبوله وإدماجه في الأزياء والموضة الحديثة".</p> <p>فيرجى تسهيل مهمة المذكور أعلاه بتطبيق أداة الدراسة (إستبانة) المختومة صفحاتها من إدارة البحوث والتطوير التربوي على عينة من طالبات المرحلة الثانوية خلال الفصل الدراسي الحالي 2013/2012م.</p> <p>مع خالص التحية والتقدير،،،</p> <p>مدير إدارة البحوث والتطوير التربوي د/ سميرة محمد عبد الله   إدارة البحوث والتطوير التربوي</p> <p>- نسخة للملف - نسخة الحيف</p>		
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<p>السيد المحترم / أ. عبدالله هلال الحربي مدير عام منطقة حولي التعليمية</p> <p>تحية طيبة وبعد،،،</p> <p><u>الموضوع : تسهيل مهمة</u></p> <p>تقوم الطالبة / منال عبدالله الخزي المسجلة في جامعة ساوثبتون في المملكة المتحدة البريطانية بإعداد أطروحة الدكتوراه بعنوان " دراسة توضيحية لمدى معرفة الشباب الكويتي لتراث السدو: قبوله وإدماجه في الأزياء والموضة الحديثة".</p> <p>فيرجى تسهيل مهمة المذكور أعلاه بتطبيق أداة الدراسة (إستبانة) المختومة صفحاتها من إدارة البحوث والتطوير التربوي على عينة من طالبات المرحلة الثانوية خلال الفصل الدراسي الحالي 2013/2012م.</p> <p>مع خالص التحية والتقدير،،،</p> <p>مدير إدارة البحوث والتطوير التربوي</p> <p> د/ سمير محمد عبد الحارث</p> <p> وزارة التربية إدارة البحوث والتطوير التربوي</p> <p>- نسخة للملف - شعبة الحصص</p>		
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الموافق / / ٢٠٠٩ م

السيد المحترم / أ. طلق صقر الهيم
مدير عام منطقة مبارك الكبير التعليمية

تحية طيبة وبعد،،،

الموضوع : تسهيل مهمة

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مع خالص التحية والتقدير،،،

مدير إدارة البحوث والتطوير التربوي
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