SOCIO-PSYCHOLOGICAL INFLUENCES OF EMIRATE COSTUMES ON THE TRADITIONAL TITLE HOLDRES OF NORTHERN NIGERIA

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A DISSERTATION SUBMITTED TO THE DEPARTMENT OF VOCATIONAL AND TECHNICAL EDUCATION, AHMADU BELLO UNIVERSITY, ZARIA, NIGERIA IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE AWARD OF DOCTOR OF PHILOSIPHY IN HOME ECONOMICS

DEPARTMENT OF VOCATIONAL AND TECHNICAL EDUCATION, AHMADU BELLO UNIVERSITY, ZARIANIGERIA

DECLARATION

I hereby declare that the work in this Dissertationtitled Socio-Psychological Influencesof Emirate Costumes on the Traditional Title Holders (TTH) of Northern Nigeriahas been carried out by me in the Vocational and Technical Education Department.The information derived from the literature has been dully acknowledged in the text and a list of references provided. No part of the dissertation has been previously presentedfor another degree or diploma in this or any other Institution.

Hadiza Dikko **Signature** **Date**

CERTIFICATION

The Dissertationtitled SOCIO-PSYCHOLOGICAL INFLUENCES OF EMIRATE COSTUMES ON TRADITIONAL TITLE HOLDERS OF NORTHERN NIGERIA by Hadiza DIKKOmeets the regulations governing the award of Doctor of Philosophy in Home Economics (clothing) of theAhmadu Bello University and is approved for its contribution to knowledge and literary presentation.

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DEDICATION

ThisResearch work is first dedicated to my late father, AlhajiLawalUsman and my mother HajiyaA'ishatuAbdulmumini, who are the foundation of my education. It is also dedicatedto my beloved husbandInuwa Dikko, and my loving children, Hawwa'u, A'ishatu, Maryam and Zainab.

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LIST OF ABBREVIATIONS

TTH: Traditional Title Holders.

HRH: His Royal Highness.

h/bariki: *Hawanbariki.*

h/daushe: *Hawandaushe.*

h/salla: *Hawansalla..*

n.d: No date.

DEFINITION OF OPERATIONAL TERMS

Accessories: The costumes of the TTH which are not necessary for palace functions. They are used more for relaxation or as foundation for the costumes, among which are *kaftan, kufta, jabba, falmara*and*zabuni.*

Achi: A traditional one piece woven fabric of Idoma People. It is made with red and black thread used by women as a wrapper and casual wear by men.

Adire: Tie-dye fabric made by Yoruba people.

Alkyabba: Elaborately decorated long cloak used by the TTH of Northern Nigeria.

Allurabiyu: Hand embroidery using multi-coloured threads. The embroidery is made on the big gown (*babbarriga*) of the Traditional Title Holders.

Amaryandoki: Highly decorated horse that has no rider under normal Circumstances. It is used just as a decorated horse.

Amulet: An ordinary object that is supposed to provide protection against Bad luck or negative forces.

Aso-oke: Traditional woven fabric of the Yoruba people.

Babbarriga: Men's loose-flowing gown/robe worn over a long shirt and trousers. It is the standard attire of the TTH.

Bante/bente/obente/iba: A rectangular piece of cloth draped around the hip and groin (loincloth).

Bantendoki: A piece of cloth used to cover the rear side of a horse.

Buje: Traditionally styled trousers with very wide crotch.

Costumes: the clothes traditionally worn by Traditional Title Holders of Northern Nigeria.

Concrete-psychological: Inbuilt psychological behavioursof a person which becomespart of himbased on the environment.

Cultural-psychological: Psychological behavior acquired based on the social culture of the individual.

Dara: A special type of red cap used by TTH on its own or as a base for tying turban.

Doki: Horse.

Emirate costumes: Clothes traditionally worn by TTH of Northern Nigeria.

Fabric nap: The direction of reflection of light on cut or uncut loops of yarns. that form pile. Examples of such fabrics are velvet, velveteen, satin and sateen and so on.

Figini: A Hausa word for feathered fan of the TTH. The base and handle are covered with leather; it is used as a fan for the TTH.

Fila-filai: The two horn like style on the turban of the TTH.

***GirkennNupe*:**ANupe word for special gown of the TTH constructed of*saki* material made from Bida.

Girke: A Hausa word for specially valued royal costume of the TTH of Northern Nigeria made from *saqi*or*tsamiya*fabric.

GabanHankaka: This is a gown (*babbarriga*) that has a dark and a light colour. The dark colour is around the neck while the light one is the main body of the

gown. The name is derived from the colour of the bird crow. The front of the crow is white while the rest of it body is black.

Gwado: Traditional woven cotton fabric of the Hausa people. It is woven in one piece and used mainly as a cover cloth.

Habe: A Hausa person who has no Fulani ancestry.

Hausa bakwai: The Hausa towns ruled by the sons of the legendaryBayajida and *MagajiyaDaurama*. They are Kano, Zaria, Daura, Katsina, Gobir, Rano and Biram (Garingabas).

***Hawanbariki*:**Traditional durbar in which the TTH pay homage to the Governor at his residence in Government Residential Area (GRA). It is performed a day or two days after sallah depending on the emirate council.

Hawandaushe:Traditional durbarperformed a day or two days after sallah depending on the emirate council.

***Hawannasarawa*:** In Kano *hawanbariki* is referred to as*hawannasarawa.*

Jalala: A highly embroidered piece of cloth draped before placing saddle (*sirdi*) on a horse.

Kayangabas:These are items of clothing imported largely from the Middle East. Example *alkyabba, jabba,falmara, kufta*and embroidered sheos.

***Kubanni*:** A river in Zaria that divides the town into two, the old city and the new settlement (*sabongari*).

Kusugu: The legendry well of Daura where the famous snake *sarki* lived. It used to prevent the people from fetching water on days other than Fridays.

***Lage/iro so manya/achi/ijeakwandiakenye*:** A long piece of cloth that men wrap around the waist and loop it over the shoulder toga-style.

Laya: A rectangular leather covered item worn around the neck of a horse.

***Liman*:** Imam, the flag bearer of Usman Dan Fodio.

Magajiya: A title given to the female rulers of Daura before the coming of Bayajida.

***Malam*:**ShehuUsmanDanfodio's learned man, flag bearer and most trusted subject installed as ruling emir in the town conquered during the Jihad.

Malfa: A straw hat used by some TTH of Northern Nigeria.

Rawani: Turban.

Saqi: Traditional woven cotton fabric of the Hausa people. The fabric is woven in strips then joined together to the required width. It can be dyed or used as it is (white). The fabric is used by the TTH to make their costumes.

Sandargirma/mulki/sarauta: Staff of office of the TTH of Northern Nigeria.

Sarauta: Any traditional official position to which a person is appointed.

***Sirdi*:** The saddle used on the horses of the TTH.

Sukadubu/labbati: Horse cloth that is decorated with embroidery stitches. It is spread on the horse under *sirdi*.

***Taguwanmali*:** A gown of TTH imported from Mali.

Traditional Title Holder: Traditional rulers of Northern Nigeria comprising of King Makers and District Heads.

Tsamiya: A highly valued fabric of the TTH made from wild silk fibre. It is used to make *babbarriga* known as *rigartsamiya*. *Tsamiya* thread which is used for embroidery.

Waziri*(vizier)*: A traditional title in the Emirate Council of Northern Nigeria. *Waziri* in some Emirates is among the king makers in the Emirate Council.

Zaginsirdi: Cloth used as a cover for *sirdi*,also known as *sattara*.

ABSTRACT

The study investigated the socio-psychological influences of Emirate Costumes on the Traditional Title Holders (TTH) of North West geo-political zone of Nigeria. Based on the, ten specific objectives, ten research questions and seven null hypotheses were raised and relevant literatures related to the topic were reviewed. The study adopted descriptive survey and historical research design methods for data collection. Stratified random sampling technique was used to select four states from the zone, while hat and draw technique was used to select one emirate council from each state for the study. The total population for the study was 134 comprising of 114 District Heads and 20 King Makers. Questionnaire, interview and photographs were used as instruments for data collection. The data collected were analyzed using descriptive statistics of frequency, mean, standard deviation and standard error. Independent t-test and chi-square were used to test the seven null hypotheses at 0.05 level of significance, while an album of the available Emirate Costumes from past and present was produced. Three out of the seven null hypotheses were accepted while the remaining four were rejected. The finding revealed among others that there is no significant difference between the average values attached to the different emirate costume used by the TTH of Northern Nigeria in terms of cost, and type of fabric while there is significant difference in terms of design of embroidery. The study also deduced that there is significant relationship between the social and psychological influences of the costumes of the TTH of Northern Nigeria on their behavior patterns and status symbol. It also ascertained that there is significant difference between the past and present emirate costumes in terms of type of fabric while there is no significant difference in embroidery designs. The costumes used by the TTH of Northern Nigeria include among others *babbarriga, alkyabba, rawani, Jabba, kufta, hula, falmara but, only babbarriga, hula, rawani* and *alkyabba* were given to the TTH during turbaning. The study revealed that even the horses of the Traditional Title Holders have their own special regalia attached to them, among which *are mashimfixi, xankai, xangaba, suka-dubu, jalala, kalfazuru, ja-kuturi, layu, majanyi, rigarsirdi, xanwuya*. Some of the recommendations made in the study includes that the Federal government and well-to-do Nigeriansshould encourage and empower the textile industries to be producing the high quality materials needed for the costumes of the TTH. This will assist to reduce the importation of some of the fabrics used by the TTH. There is also need for researchers to come up with techniques of propagating and processing wild silk fibre for large scale production for the spinning of *tsamiya* threads and weaving *tsamiya* fabrics. The TTH should also assist in reviving the traditional weaving industries by empowering and patronizing them. The Universities should establish royal costumes museum for research purposes.Traditional Title Holders should endeavor to associate more freely with people within the community even when fully dressed in their royal regalia. This might be a source for them to understand their subjects better for ease of administration.

CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

Clothing is an in-built characteristic of all human beings. Therefore, a single glance at the clothes people use reveals a wealth of information about how the people perceive themselves, each other and their place in society. Blakeslee (2012) agreed with this in a statement, "It has long been known that clothing affects how other people perceive us as well as how we think about ourselves." Clothing, like other aspects of human physical appearance has social significance attached to it, such as conveying social messages, including stating or claiming social status, personal or cultural identification, establishing, maintaining or defying social group norms, appreciating comfort and functionality. Other signals sent by clothes are indication of the person's gender, income, occupation, and social class, political, ethnic and religious affiliation, tradition, marital status and so on. In this respect, the title holders are not left out because the clothing worn by this category of people clearly indicates indicate their status in the community. Because of these dimensions of clothes, the human race is inclined to go for uniform to form an identity and be part of a group. The costumes of Traditional Title Holders (TTH) serve as a uniform identifying them to belong to a group (royal class) and indicating their social status in the society.

The clothes people chose to wear have some psychological effects on them. Psychologist believed that a man whose costume is to the extreme often tries to hide some colossal differences, prove value, attract attention or sometimes confirm his superiority with the help of some attire (answer.com 2009). The TTH costumes may be used to confirm superiority, and at the same time prove value and attract attention in the society. The costumes also

confirmed that there is a definite expectation of what the TTH should wear when in public. Example of such costumes around the world includes: the Egyptian Pharaohs wore simple linen clothes, the Roman officials could be recognized by the purple band on their togas (the purple colour was very difficult to obtain, thus very expensive), the queen, by the jeweled crown. Chiefs and *Obas* in southern and Eastern Nigeria are recognized by bead necklaces (some, not one, but many layers), red cap (*dara)* and horse-tail. Some also tie wrappers around their waists. The Ekiti attire for royals is a kind of loose blouse with long sleeves (*buba*), a wrapper (*iro*), head gear (*gele*) and veil (*ipele*) for the queen, while the king adorns himself with the *agbada* regalia, beaded cap and horse-tail. In Northern Nigeria, the Traditional Title Holders(TTH) wear turban (*rawani*), cloak (*Alkyabba*), decorated leather shoes, they carry umbrella (*laima*) and some use straw hats (*malfa*) and carry staff of office (*sandar girma/sarauta/mulki*).The fabrics used to make these costumes are very expensive such as *tsamiya* (wild silk), *saki*, silk and linen.

From time immemorial, in every country, tribe or race, the world acknowledged the existence of a class of people within their community called Traditional Title Holders (TTH), also known as Traditional Rulers, Ruling Class, or Royal Class. The people within this class are assigned ranks or titles and the titles are passed down from one generation to another. During medieval times, majority of the TTH/ruling classes/traditional rulers were considered to have direct relationship with the gods. While some were believed to have certain powers that made them closer to the gods than other lower class citizens. The people in this class were ranked above others in the society. The priesthood of the Maya of Central America in the last century B.C (3200 B.C) was cited as one of those ranked above others (Haviland 1999). Haviland explained that because of the belief that due to their specialization in service on religious matters and dealing with serious problems of agriculture, they had monopoly over important civic and ceremonial positions, therefore, they were ranked above others.

Palmer (1908) and African Concord (1988) also described the Sultan of Sokoto as leader of the Muslims and his powers seemed to be absolute to create and dispose, and were never disputed. Zaria Province File (1920) reporting on the conduct of the Emir of Zaria, stated that the Chief Prison Warden (*Yarin Zazzau*) when asked why he starved a prisoner to death, he answered that it was on the orders of the Emir. He responded that what the Emir decreed must be accomplished with no questions asked. Part of the TTH power was said to be associated with the costumes they used. The fabrics used to construct these costumes are rare and expensive; the designs of the garments are also spectacular, which makes the people look up to them. This makes the costumes to be very valuable and costly.

Throughout history, the TTH/ruling class/traditional rulers are easily identified by their unique personality, behaviour and costumes. It was believed that they had royal/blue blood running in their veins as such they were above others. It is generally believed by psychologists in a study of psychology of clothes that people's behaviour is due to uncontrollable genetic impulses as well as the type of clothes they wear (answer.com 2009). This might be the reason why traditional rulers behave and dress in a dignified manner (Cannon 2010). When the royal title holders are dressed in their full regalia, they have certain way of walking, addressing or behaving toward those considered as commoners. The ways they walk, speak or behave towards those outside the royal circle is quite different from the way they behave towards those within the circle. A typical example is when a person regarded as a commoner greets an Emir or Chief, the greeting will be answered by the royal guards not by the Emir himself.

It has always been said that the Traditional Title Holders/Royal Class/Ruling Class have royal/blue blood that is why they behave the way they do. But on looking at their costumes, one begins to wonder whether they too contribute to the behavior of the title holders. This

study will try to find out if the costume has any social and psychological influences on the behavioural pattern of the TTH of Northern Nigeria and its effects on the general public.

1.2 Statement of the Problem

Clothing is regarded as a second skin. This is because everywhere, whatever one is doing, clothes are worn. To many people, societies and cultures, dress always has a special meaning. The symbolic aspect of a given garment is not simply the functions of protection or decoration, but plays a significant role in any society. Costumes are part of cultural life and have special meaning defined and redefined by members of the aristocracy for their own use. Personality and behaviour are related to the clothes worn by individuals. A man can prove his attractive attributes and confirm superiority with the help of clothes. The researcher observed that when a person is dressed simply in T-shirt and trousers, the individual is likely to associate freely with other people. The same person, when dressed elaborately for an occasion, may assume a personality that makes him feel so important to associate with those he feels not dressed up to expected standard. The costumes of the Traditional Title Holders of Northern Nigeria are unique; this might be what is affecting the title holders psychologically and influencing their behavior because, once the title holder wears unique garments, it seems to change his attitude towards his subjects, the general public and some times his family members. His behavior and relationship to others may also be affected. The costumes might be what give the TTH the feeling of importance, which allows them to conduct the affairs of the emirate effectively (costumes.com n.d).

The TTH/ruling class/royalties in Northern Nigeria have what is called “Emirate” and in each Emirate there are the Traditional Title Holders also called Emirs, District Heads, King Makers, and Village Heads. All the title holders have different regalia given to them on the day they are turbaned. Each costume has a history, reason and or motivating factors on why it

is used. For example, the sword given to the Emir of Daura was the one used by *Bayajidda* to kill the snake that prevented people from fetching water from the famous *Kusugu* well (*Majalisar Sarkin* Daura, 1991), the straw hat (*malfa*) of *Sarkin* Kano was passed down from Emir Ibrahim Dabo to symbolize the *Fulanis* as the ruling tribe of Kano. Another factor is to distinguish TTH from other people in the community. As time changes, so also is the type of costumes worn in the royal courts. For example,cloak (*alkyabba*) used by the Sultan of Sokoto during the Shehu period may not be the same in terms of type of fabrics and embroidery with the one in use by the present Sultan.

The Emirate Councils are important to the communities of Northern Nigeria and their survival is linked to the costumes used by the TTH and the purpose they serve. The costumes will be used as long as the Emirates exist; therefore, it is relevant to preserve them for the use of the TTH in the Emirates. Memories of events are noted to easily lapse with the passing of time, and unless they are committed to writing, there will come a time when such memories will be completely forgotten by contemporary generations. Documentation of any historical item, especially Emirate costumes, will provide reference materials and information to help validate the authenticity of spoken history, enlighten the public on the meaning of emirate costumes within its contemporary setting and prevent the costumes from getting extinct. Based on the researcher's survey, no documentation is available on such costumes. Therefore, with time the young generation may not know or be interested to learn the traditional costumes of the TTH. Roach &Eicher (1973) pointed out that artists may deviate from exact visual representation, therefore the accuracy of their plates need to be determined by cross checking with other available data. One way to check is to consult written descriptions and commentaries on the costumes of the same period. If such is not documented, there is no way to actually testify the authenticity of what the artist describes. This is because documentation is the best way to preserve information.

The researcher observed that when the TTH are dressed in their full costumes they became inaccessible even to some families members. The way they behave to those they consider not within their circle is different, so also how they address people in the community. This study therefore has identified, discussed and documented the different emirate costumes and accessories of some Traditional Title Holders of North-West geo-political zone of Nigeria, their motivation for wearing such garments and the influences the costumes have on the behaviour of the users and the public.

1.3 Objectives of the Study

The main objective of the study is to assess the socio-psychological influences of traditional Emirate costumes on the Traditional Title Holders (TTH) of Northern Nigeria. The Specific Objectives are to:

1. identify the different royal costumes used by the TTH of Northern Nigeria;
2. identify the differentfabricsused to produce the Emirate costumes of the TTH of Northern Nigeria;
3. identify the differentembroidery designs on the costumes of the TTH of Northern Nigeria;
4. determine the average values attached to the different Emirate costumes used by the District Heads and King Makers of Northern Nigeria in terms of type of fabrics used to produce the costumes;
5. determine the average values attached to the different Emirate costumes used by the District Heads and King Makers of Northern Nigeria in terms of cost of the costumes;
6. determine the average values attached to the different Emirate costumes used by the District Heads and King Makers of Northern Nigeria in terms of embroidery designs on the costumes;

7. determine the social influences of the costumes of the District Heads and King Makers of Northern Nigeria in relation to their behaviour pattern;
8. determine the psychological effects of the emirate costumes used by the District Heads and King Makers of Northern Nigeria in relation to their status symbol;
9. identify the changes between the past and the present Emirate costumes of the District Heads and King Makers of Northern Nigeria in terms of type of fabrics;
10. identify the changes between the past and the present Emirate costumes of the District Heads and King Makers of Northern Nigeria in terms of embroidery designs;

1.4 Research Questions

1. What are the different types of royal costumes used by the TTH of Northern Nigeria?
2. What are the different types of fabricsused to produce the Emirate costumes used by the TTH of Northern Nigeria?
3. What are the different embroidery designs used on the costumes of the TTH of Northern Nigeria?
4. What values do the District Heads and King Makers of Northern Nigeria attached to the different Emirate costumes in terms of type of fabric used to produce the costumes?
5. What values do the District Heads and King Makers of Northern Nigeria attached to the different Emirate costumes in terms of cost of the costumes?
6. What values do the District Heads and King Makers of Northern Nigeria attached to the different Emirate costumes in terms of embroidery designs on the costumes?
7. What social influence do the Emirate costumes have on the behaviour patterns of the District Heads and King Makers of Northern Nigeria?
8. What are the psychological influences of the Emirate costumes used by the District Heads and King Makers of Northern Nigeria in relation to their status symbol?

9. What are the differences between the past and present fabrics used for the production of Emirate costumes of the District Heads and King Makers of Northern Nigeria?
10. What are the differences between the past and present embroidery designs used on the Emirate costumes of the District Heads and King Makers of Northern Nigeria?

1.5 Research Hypotheses

HO_1. There is no significant difference between the views of District Heads and King Makers of Northern Nigeria on the average values attached to their costumes in terms of type of fabrics used to produce the costumes.

HO_2. There is no significant difference between the views of District Heads and King Makers of Northern Nigeria on the average values attached to their costumes in terms of cost of the costumes.

HO_3. There is no significant difference between the views of District Heads and King Makers of Northern Nigeria on the average values attached to their costumes in terms of embroidery designs on the costumes.

HO_4. There is no significant relationship between the social influences of the costumes on the behaviour patterns of the District Heads and King Makers of Northern Nigeria.

HO_5. There is no significant relationship between the psychological influences of the emirate costumes used by the District Heads and King Makers of Northern Nigeria and their status symbol.

HO_6. There is no significant difference between the past and present Emirate costumes of the District Heads and King Makers of Northern Nigeria in terms of type of fabrics.

HO_7. There is no significant difference between the past and present Emirate costumes of the District Heads and King Makers of Northern Nigeria in terms of embroidery designs.

1.6 Significance of the Study

The result of this research will be of benefit to scholars, Home Economics lecturers, extension agents, clothing designers, curriculum developers, the various Emirate Councils of Northern Nigeria, Museums, archives, libraries and historians.

The result will be useful to scholars who wish to study more of the costumes available for District Heads and King Makers of Northern Nigeria, which will make further research possible. Home Economics lecturers, extension agents and clothing designers will also use the result to teach clothing and textiles, clothing design and embroidery. They can also use the result to empower new set of craftsmen to adapt the styles and embroidery designs in the study which will assist in developing new set of professional designers in costumes constructing.

The research results can also be of use to curriculum developers, who may be inspired to use the findings in formulating clothing topics that will help in reviving the profession of the royal costume craftsmen. The various Emirate Councils of Northern Nigeria will find the study useful because it will avail them with comprehensive document of the various royal costumes of their area which they can use as reference material. Museums, archives, libraries and historians can also benefit from the research findings because they will have reference materials for researchers and others to use as study material on the socio-psychological effects of the costumes on the Traditional Title Holders of Northern Nigeria. The study also documentssome different types of royal costumes of the present and past for historians, and sociologists who wished to conduct further study on the TTH costumes.

1.7 Assumptions of the Study

The following assumptions were made by the researcher:

1. The costumes used by the TTH of Northern Nigeria have direct influence on their personality and behaviour.

2. There are special items of costumes given to the TTH of Northern Nigeria as their staff of office when they are turbaned.
3. The fabrics used for the costumes of the TTH in Northern Nigeria are rare and expensive.
4. There are significant differences between the past and present costumes used by the TTH of Northern Nigeria in design of embroidery, colours and type of fabrics
5. Each piece of costume used by the TTH has some symbolic attachment.
6. The accessories attached to the costumes used by the Traditional Title Holders of Northern Nigeria are imported into the country.
7. The fabrics/materials used for the TTH's costumes are going extinct and therefore the need to revive them.
8. The Emirate costumes of Northern Nigeria are the same in terms of fabric, style and embroidery designs.

1.8 Delimitations of the Study

The study was delimited to documenting the different types of royal costumes available in Northern Nigeria. It was further delimitated to the Traditional Title Holders; these are the District Heads and King Makers. This is because they are the title holders who have special regalia attached to their office. The first class Emirs were not included due to lack of access to them by the researcher. It was furthermore delimitated to the socio-psychological influences of the costumes on the TTH. The reason is based on the assumptions that their regalia have effects on their personality, behaviour and social conduct.

The study was also delimitated to only North-West geo-political zone of Northern Nigeria. This is because of the belief that all the emirate costumes of Northern Nigeria are the same in terms of fabric, design of embroidery and style. Therefore, studying a part of the region will be enough, as the result can be generalized to cover other parts of the region.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

This study focused on collecting and documenting Emirate costumes of the Traditional Title Holders (TTH) available in Northern Nigeria, their history, the socio-psychological influences of the costumes, and significance on the wearer. Relevant studies available were reviewed from journals, books and E-resources related to the topic and related to the situation as it affects the Emirate costumes in use.

Relevant literature were critically reviewed and reported for the purpose of this study under the following sub-headings:

2.1 Theoretical Framework

2.2 Concept of Clothing

2.3 Historical background of clothing

2.4 Clothing and Culture

2.5 Function of clothing

2.6 Royal/Emirate Costumes Around the World

2.7 Emirate Costumes of Northern Nigeria

2.8 Personality and Clothing Behaviour

2.9 Socio-Psychological Aspects of Costumes

2.10 Garments/Fashion Designs with Emphasis on Embroideries

2.11 Brief History of the Sites of the Study

2.12 Review of Empirical Studies

2.13Summary

2.1 Theoretical Framework

Many theories have been advanced as to why human beings began to wear clothes. One of the earliest hypotheses was the so-called "modesty/shame theory" also known as "the leaf theory." This theory came about when Adam and Eve realized they were naked after eating the forbidden apple from the tree of knowledge. Ashamed of their nakedness, they made clothing for themselves out of fig leaves. Sheikh Faisal (n.d.) also narrated that "God has created human beings with the natural instinct to cover their nakedness with clothes for so many reasons. The first is to elevate them above the animal level. Others are to safeguard one's chastity, morality and potency." He added that clothes give protection from harsh weather conditions, honour and dignity, as well as define gender and beautify the body. According to Maslow's hierarchy of needs, clothing together with food, shelter, water and air are among the basic needs which have to be satisfied before focusing on other needs (Kendra, 1999).This theory of human motivation, the concept most frequently displayed in pyramid form placed clothing under the physiological needs together with air, food and water. Maslow in his study of human needs in 1970 concluded that the physiological/basic needs are the most compelling ones which must be gratified to some degree before other needs emerge.The Traditional Title Holders, after fulfilling the psychological needs, move to fulfilling their esteem needs in the use of the royal costumes. Many people have certain clothing expectations or thoughts about how people in different roles should dress. Example, the TTH have expectations of how they should dress by themselves and the general public. They are supposed to dress better than others in the society.

Modern schools of thought believed that clothing is a means of non-verbal communication. The society decrees that people should wear clothes, but to the basic garment, some decorative accessories are added, grooming is done and fragrances applied. All these combined to become a mode of non-verbal communication. Encyebredia.com

(2009) stated that in a traditional society, "clothing functions almost as a language that can indicate a person's age, marital status, place of origin, religion, social status and occupation." This statement is very true, because a person wearing white uniform with white cap and shoes may indicate that person is a nurse or working in a laboratory. An Eskimo may wear warm pants, boots, and heavy coats. A title holder can be identified by decorated big gown (*babbar riga),* cloak (*alkyabba),* turban (*rawani),* big umbrella (*laima)* and staff of office (*sandar girma*), a policeman by his uniform.Spectators can easily identify athletes by their team colours and numbered jerseys. Ulrich & Connell (2010) also called clothing "surface language" and defined it as "a pattern of immediate impression conveyed by appearance."

Today, there are many reasons why people wear clothes. These include, among others, customs, laws stating that body be covered, the way people live and the things important to them also influence the way they dress. Vanderhoff (1984) agreed that there are many theories or ideas about why people wear clothes. The theory most authorities agreed on is for adornment and decoration. This theory is that human beings first felt the need to make themselves more attractive thereby developed ways to do so. People learned to paint part of their bodies and tattoo designs on the skins. They made ornaments of bones, feathers, animal teeth and fur. According to Susan (1996), "A single glance at clothing reveals a wealth of information about how people perceive themselves, each other and their place in society."

Social status is a pervasive issue in any social context and manipulating clothing may be useful to negotiate social status within groups or institutions. Costume designers manipulate clothing to evoke different historical period, social context and idiosyncrasies (Bugg, 2009). This shows that clothes can serve other purposes than mere practical ones. Clothes have the ability to express something that belongs to the realm of the symbolic. Example of such is the costume of the TTH. The costume is serving dual purposes. First, it serves the practical

function of protection and body coverage; secondly it identifies the social status of the wearer. This shows that clothes can be articulated into a system that represents information, a code that is used to create and communicate meaning in social context. Clothing cues reveal and even induce patterns of social interactions among individuals.

Clothing has various sociological functions including conspicuous consumption, stating or claiming identity, establishing, maintaining and identifying sociological group norms, identifying locality and nationality, reflecting social stratification and class or economic status. It can also assist in defining one's role or place in society. Thus, wearing specific type of clothes or the manner of wearing them can convey messages about class, income, belief and attitude of the wearer. The costumes of the TTH of Northern Nigeria serve the above functions. Not only do they convey the authority the TTH have within the society, they also communicate their status to the general public.

Rose (2014) reported the human relation theory of Hawthorne (1920s to 1930s) who in a study of an electrical company near Chicago proposed that in an organization there is the good guy and a bad guy; who plays which role sometimes shifts, but most often the bad guy is the scientific management approach and the good guy is the human relation theory. The result of the study revealed that the attention people receive from the company and each other influences their relationship to each other and to the company. The relationship of the TTH within the Emirate Council is based on this theory. This is because an Emirate that has title holders who understand and relate well with each other is more likely to have better administration structure.

Massey in 1939in answer to the question why people do what they do and in what order they choose to do them advocated that personal values provide an internal reference for what is good, beneficial, important, useful, beautiful, desirable, constructive, etc. Values generate behaviour and help solve common human problems for survival by comparative rankings of

value. This indicated that her theory was concerned with personal values which exist in relation to cultural values, either in agreement with or divergence from prevailing norms. A culture is a social system that shares a set of common values, in which such values permit social expectations and collective understandings of the good, beautiful, constructive, etc. Without normative personal values, there would be no cultural reference against which to measure the virtue of individual values and so culture identity would disintegrate. Over time the public expression of personal values that groups of people find important in their day-to-day lives lay the foundations of law, custom and tradition. The values the TTH attached to their costumes is based on Massey's theory because, their costumes are cultural in nature and the values attached are as a result of the importance the community placed on such costumes.

This study will be based on Maslow hierarchy of needs that placed clothing together with food, water and shelter under the physiological needs. These human basic needs must be satisfied before focusing on more complex ones. The Traditional Title Holders, after fulfilling the psychological needs, move to fulfilling their esteem needs in the use of the royal costumes. This is because many people have certain clothing expectation or thoughts about how people in different roles should dress aspecially the TTH; they have expectations of how they should dress by themselves and the general public. They are supposed to dress better than others in the society.

2.2 Concept of Clothing

Clothing is a fibre and textile material worn on the body. The wearing of clothes is mostly restricted to human beings and is a feature of nearly all human society. The type and amount used depends on physical, social and geographic considerations. This is true on the part of TTH because they are normally identified by the type and amount of clothes they wear. Clothing is among those items that are difficult to define in terms of quality called

charm or personal attractiveness. Fourt & Hollies (1970) explained that clothing can be considered as a quasi-physiological system, an extension of the body. When worn, it is not just a passive cover for the skin, but it interacts with and modifies the heat regulating function of the skin and has effects which are modified by the body movement. Clothing is a major aspect of personal appearance that often bears culturally shared meaning (Anyakoha and Eluwa, 1993). The costumes of the TTH fall with in this category because all over Northern Nigeria, these regalia are associated with the title holder.

Clothing is regarded as a second skin, from time immemorial.Everywhere one goes, clothes are worn. Whenever a person steps outdoors, neighbours are hoping he will be wearing, at the very least, some form of clothing, no matter how primitive or crude. This makes clothing one of the primary needs of human beings. The many variations of clothes we know today had their origin thousands of years ago. It is not known exactly how long the custom of wearing garments and body adornments began. Evidence of some of the types of clothes worn during these very early times can be seen in drawings, statues and remnants of clothing seen in museums and walls of old buildings.

Although the origin of dress and adornment remains obscure due to the fact that it is difficult to preserve clothes for many centuries, the history of when people started to wear clothes and the type worn at the time can be obtained from carvings and paintings found in temples and tombs. The New Universal Library Encyclopedia (1968) stated that it was such carvings and paintings which gave evidence that ordinary men and women of ancient Egypt wore little or no clothing while the nobles and courtiers wore quite elaborate garbed garments. For now, the date of the origin of clothing is still unresolved. The invention of clothing may have coincided with the spread of modern human beings from the warm climate of Africa. Vanderhoff (1984) explained that thousands of years ago even before written records were kept, people were wearing clothing of some type. The costumes of the Traditional Title

Holders of Northern Nigeria are supposed to have their origin from the Islamatised Middle Eastern countries (Heathcote 1976).

2.3 Historical Background of Clothing

Clothing of the past consisted mainly of draped clothes held by pins or needles made from bones. It was not until the 14th century that anything emerged which can properly be called fashion in Europe. Clothing for both men and women became tailored and tight fitting.This gave rise to different items of clothing. Later, tailored clothing that fitted the body closely reached other parts of the world like India and Southern Asia (chineseculture.about 2009). The expansion of Islamic religion in these regions resulted in the introduction of garments based on Persian clothing such as trousers, fitted coat, and veils for women and turbans for men (costumes.com n.d).

Studies of prehistoric textiles of the late 20th century including, the development of clothing in the Neolithic and Bronze age, with special reference to the Aegean women of the first 20,000 years, clothes and society in the early times all helped to provide evidence suggesting that human beings may have begun wearing clothes as far back as 100,000 years ago (costume.org 2009). The study concluded that genetic analysis suggested that human louse that lived in clothes may have diverged from head louse some 107,000 years ago, giving evidence that humans began wearing clothes at around that time.

2.3.1 Clothing in the Ancient World

The first actual clothing, as opposed to animal skins sewn together, was probably felt. Surviving examples is the *Nålebinding*, another early textile production method, date from 6500 BC (pearsonsrenaissanceshoppe.com2009). The clothing used during the ancient time strongly reflects the technologies that were available at that time. Archaeology plays a

significant role in documenting this aspect of ancient life, because fabric fibres and leathers are sometimes hard to preserve through time. According to Wales (2009), in many cultures, the clothing worn was indicative of the social status achieved by various members of the society. Examples of such ancient clothes include:

Clothing of Ancient Egypt

In ancient Egypt, flax was the textile exclusively used. People of lower class wore only the loincloth (*schenti*) that was common to all while the nobles wore simple linen garments. Shoes were the same for both sexes; sandals were braided with leather particularly for the bureaucratic and priestly classes (*papyrus*). The most common headgear was the *klafta*, striped fabric square worn by men. Certain clothes were common to both sexes such as the tunic and the robes. Around 1405 to 1425 BCE, a light tunic or short-sleeved shirt was popular, as well as a pleated skirt (Wales 2009).



Plate 2.3.1: Queen Nefertiti in a sheer, pleated linen garment, Egypt, c. 1298–1235 BC X. Source: History of clothing and Textiles (2009)

Clothing of Ancient Italy

Plate 2.3.2: Ancient Italian clothing, source: Wales (2009).



In this masterpiece from the Tomb of the *Triclinium* at *Tarquinia*, an Etruscan couple dressed in their finest

clothing dance into the hereafter. The clothing of ancient Italy, like that of ancient Greece, is well known from art, literature and archaeology. Although aspects of Roman clothing have had an enormous appeal to the Western imagination, the dress and customs of the Etruscan civilizationthat inhabited Italy before the Romans are less well clothed.

Toga and Tunics of the Romans

Probably the most significant item in the ancient Roman wardrobe was the toga, a one-piece woollen garment that draped loosely around the shoulders and down the body. Historians believe that originally, the toga was worn by all Romans during the combined centuries of the Roman monarchy and its successor, the Roman Republic. At that time it is thought that the toga was worn without undergarments (Wales 2009).



Plate 2.3.3: Toga and tunic. Source: Wales (2009).

Clothing of Renaissance Europe

Plate 2.3.4: Bold floral patterned silks, 15th century**.** Source: History of clothing and Textiles (2009)



Silk-weaving was well-established around the Mediterranean by the beginning of the 15th century, and figured silks, often silk velvets with silver-gilt wefts, were increasingly seen in Italian dress and in the dress of the wealthy throughout Europe. Stately floral designs featuring a pomegranate or artichoke motif had reached Europe from China in the previous century and became a dominant design in the Ottoman silk-producing cities of Istanbul and Bursa, and spread to silk weavers in Florence, Genoa, Venice, Valencia and Seville in this period (Wales 2009).As prosperity grew in the 15th century, the urban middle classes, including skilled workers, began to wear more complex

clothes that followed, at a distance, the fashions set by the elites. National variations in clothing increased over the century.

Clothing of Early Modern Europe

Elaborate slashing was popular, especially in Germany. Black was increasingly worn for the most formal occasions. Bobbin lace arose from passementerie (a form of decorative trimming for clothing) in the mid-16th century, probably in Flanders. This century also saw the rise of the ruff, which grew from a mere ruffle at the neckline of the shirt or chemise to immense cartwheel shapes. At their most extravagant, ruffs required wire supports and were made of fine Italian reticula, a cutwork linen lace (Wales 2009).



Plate 2.3.5: Slashing at its height: Henry IV, Duke of Saxony, c. 1514. Source: History of clothing and textiles (2009).



Plate 2.3.6: Spanish fashion with elaborate reticular ruff, 1609. Source: History of clothing and textiles (2009)

2.3.2 Clothing of Ancient Nigerians

The precise origin of cloth production in Africa is lost in time, but archaeological drawings of looms can be seen in the tombs of ancient Egypt, dating back to at least 2000 B.C.E (Muhanjia 2010). For centuries, textiles and garments have been produced domestically for household and village community members and commercially for bartering or sale. The earliest clothes were made primarily of local natural fibres. Archaeologists have

found linen remnants in ancient Egypt, as well as fifth century cotton cloth remnants in Meroe, in Northern Sudan. In West Africa, woven fibre pieces dating back to the ninth century have been found in Nigeria, and woven cotton cloth dating to the eleventh century has been recovered in Mali (Nigeria.planet.com 2010). The fibres were used to produce long strips plain clothes. These strips were stitched together into large pieces which can be used plain for daily wear around the house, dyed or decorated for special occasion. When the Portuguese colonized Nigeria in the 15thcentury they found Nigerians already using some form of clothes. The men wrap a long piece of cloth around the waist and loop it over the shoulder toga-style known as *lage* (Hausa), *irosomaya* (Yoruba), *achi* (Idoma) and *Ijeakwandiokenye* (Igbo). Under the *lage*, they used loincloth (*bante* in Hausa, *bente* in Yoruba, *obente* in Idoma and *iba* in Igbo).

Bante is a rectangular piece of cloth draped around the hips and groin. One of the earliest forms of clothing, it is derived, perhaps, from a narrow band around the waist from which amulet and decorative pendants were hung. Those well to do wear sleeveless gown called ’*Yar shara* (Hausa) or *dansiki* (Yoruba) as shown in plate 2.3.9

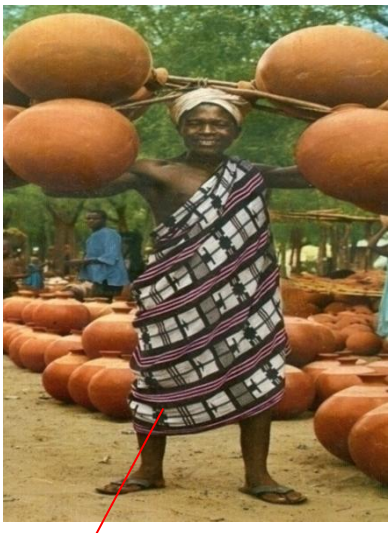


Plate 2.3.7: *Lage.* Source: Personal plate 1965



Plate 2.3.8: *Bante. S*ource: Personal plates 1965

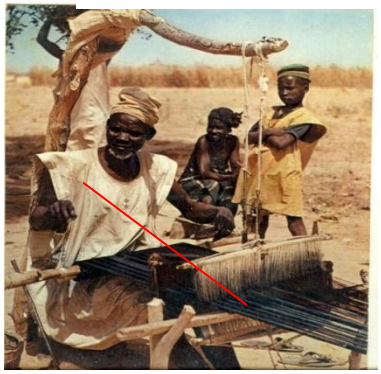


Plate 2.3.9:'*Yar shara*.Source: Personal plates 1965



The women tie wrapper without blouse. Single girls tie it on the waist with the top part of the body exposed. Married women wrap it above the chest.

Plates2.3.10 &2.3.11**:** Single Girls and a married woman wearing wrapper (Source: Personal plates 1965)

2.4 Clothing and Culture

Many people believe clothing is not only a necessity, but also a representation of cultures and beliefs. Clothing performs a range of social and cultural functions, such as individual, occupational and sexual differentiation, social status, and uniform. For example, it may identify civil authority figures, such as police and military personnel, or may identify team, group or political affiliations. In many societies, norms about clothing reflect standards of modesty, religion, gender, and social status. Clothing may also function as a form of adornment and an expression of personal taste or style.

Culture implies objectiveness of attitude, openness of mind, enjoyment of beauty, an appreciation of human values and development of potentialities. Culture can be defined as a

product of the creative human response in meeting the needs of the group. It is the total of the organization or arrangement of the entire group's ways of thinking, feeling and acting. Culture, in each society, has found a way of obtaining food, shelter and clothing. According to an article in chineseculture.about (2009), "Culture is a system of ideas about the nature of the world and how people behave uniquely by members of a community. It involves the logical, meaningful domain of social life, the cognitive-knowing, the normative-acting, and the expressive-feeling dimensions of life." In one sense, culture is a system of canned recipes of cognitive and behavioral habit-sets or problem solving procedures for dealing with others. It includes the physical manifestation of the group as exhibited in clothing, shelter and so on.

Individual's interpretations of clothes are based on understanding of cultural standard of a place. However, personal preferences may intervene. Thus one may lean heavily toward conformity or strain for individuality in his choice of clothes. Underlying adherence to cultural standards for clothes is the desire for social acceptance. Even though clothing is used to fulfill personal needs, it can be used to communicate the variety of personal adornment, life-style, culture and social group to which the individual belongs. People may not be aware of this desire, they, however, become concerned of the social discomfort when their dress is different from others in a group (Roach & Eicher 1993). This is very true especially in a traditional society ruled by custom. An individual is limited in his mode of dress by age, sex, occupation and social status. This status includes that of the Traditional Title Holders.

Plates 2.4.12 & 2.4.13: An Arab and Egyptian men dressed in their traditional costumes.Source: images.com (2009)



Since the dawn of time, different cultures have had their own styles of dress which are often related to the people's way of living, the climate of the area, traditions and materials available. The Papuans of New Guinea used the bark of local tree as materials to make clothes with colourful feathers for headdress. North American Indians used leggings made from the skin of bison or deer, brightly coloured shoes (moccasins) and feathers to decorate their heads (Alderton & Stubbs n.d.)

As the climate in some parts of Africa is mostly hot and dry, the people wear loose free-flowing robes that help keep them cool (Plates 2.4.12& 2.4.13 above). Weber (1999) agreed with the statement that every culture, throughout history, has had something special and unique about its clothing. Example, the Ancient Greeks wore gracefully draped garments that reflect the same qualities of beauty, harmony and simplicity they value. The French have their unique clothes based on the complicated manners and life of the court.

Plate 2.4.14: An Indian woman wearing heavy gold earrings, necklace and bangles. Source: Images.com (2009).



Clothing communicates the cultural conditions of a society like its economic position, social situations including rank, sex differentiation, age, marital status, political beliefs, and religious ideas. Clothing can also identify people as members of the same group or clan (Weber 1999). This is because certain type of clothes, colour and accessories belong to certain culture, religious/ethnic group or social class. An Indian woman wearing heavy gold

earrings, necklace and bracelets communicates to others here is an Indian woman from a wealthy family.



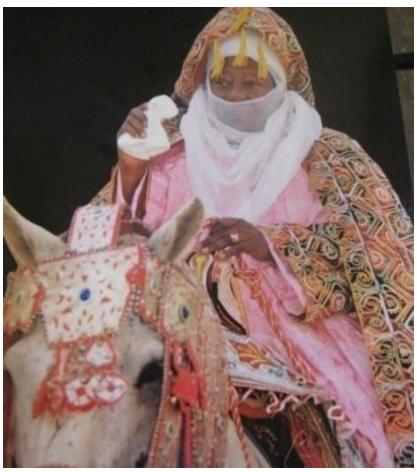
Plate 2.4.15: Woman and daughter wearing *hijab*. Source: images.com (2009).



Plate 2.4.16: A chief in his royal costumes. Source: hamillgallery.com (n.d.)

A woman with a head covering indicates the status of a married Muslim woman (plate 2.4.15 above). A man dressed with *agbada*, wrapper tied underneath, red cap, cow tail or a fan and bead necklaces for a chief from the Eastern part of Nigeria (plate 2.4.16 above).

Plate 2.4.17: TTH in full regalia. Source: Eid-kabir (2003)



Perani & Norma (1992) stated that the prosperous Hausa Emir wears a "layered look." He can wear up to 12 embroidered robes one on top of the other. Wealth display is more important to these Title Holders thus, sacrificing comfort for status symbol. Maiwada (2008) also pointed out that the traditional rulers put on large, costly and heavily embroidered robes along with turbans especially in the Muslim dominated areas. This obviously makes them look huge, flamboyant and elegant. As such, their subjects look at them enviably and sometimes fearfully. Example of such is the TTH in plate 2.4.17 who is dressed in multi-layered clothes. Wearing many layers of clothes makes the TTH to appear bulky, explained a title holder during an interview with the researcher. The title holder further pointed out that it

also assists to give the TTH confidence, make people respect him and at the same time envy the title holders.

Proper covering of the body with clothing is referred to as modesty in dressing and this practice differs from one culture to another (Weber 1999). What this culture sets as modest standard of clothing may be different from what other cultures consider modest. This is very true, because an Indian woman dressed in sari with belly-bottom exposed is regarded as modest in that culture while it is frowned at as immodest in the Hausa culture. The type of clothes an Ibo or Tiv Traditional Title Holder will wear will not be appropriate for Yoruba or Hausa Traditional Title Holder.

2.4.1 Costumes of African Cultures

The evolution of African costumes is difficult to trace because of the lack of historical evidence. Although artifacts from Egyptian culture date as far back as before 3000 B.C were found, no similar evidence is available for the majority of the African Nations until the mid-twentieth century (everyculture.com n.d.). When Europeans began trading and later developed colonies in Africa starting in the thirteenth century, more information about how Africans dressed were recorded and continues to this day (encyebredia.com 2009). Sources from Arab culture make reference to the people of Northern Africa by the eighth century, but much of early African clothing history has been pieced together from art, oral histories, and traditions that are continued by present-day ethnic groups (everyculture.com 2011). The scarcity of information available, combined with the huge number of different cultures living in Africa, however, provides only a very general history of the clothing trends of the continent.

By definition, costume is a garment used to express identity which usually relates to cultural sharing based on geographical area or period of time in history (everyculture.com

2011). It is also noted that social, marital and or religious status is communicated through costumes. Encyebredia.com (2009) stated that, clothing was not a necessity for warmth or protection throughout much of the African continent because of the consistently warm weather. Many people, especially men, did not wear any clothing at all and instead decorated their bodies with paint or scars. When Africans wore clothing, evidence suggests that animal skins and bark of tree clothes were the first materials used. It is unknown when these readily available materials were first utilized, but they were used to make simple aprons to cover the genitals or large robes to drape around the body.



Plate 2.4.18: African men with tattoo on their body. Source: encyebredia.com (2009).

Plate 2.4.19: Clothes weavers. Source: everyculture.com (2011)



Men and women worked together to produce fabric for clothing, with men weaving the fabric and women decorating it in many cultures (library.thinkquest 2009). Perhaps the most well-known fabrics were the intricately woven cotton or silk *Kente* cloth of Ghana, the mud cloth of Mali, with its distinctive brown and beige patterns, tie and dye of the Yoruba and *saki* of the Hausa in

Nigeria and the tufted *Kuba* cloth of the Democratic Republic of the Congo (encycebredia.com 2009). Later many cultures developed weaving techniques to produce beautiful cloth. Raffia, the fibre of a palm plant, and cotton were common materials used to weave fabric (everyculture.com 2011). At first clothes were woven by hand (Plate 2.4.19 above), and later looms (weaving devices) were created to make more complicated fabrics. Other types of cloth were also woven by other groups, each culture using its distinctive cloth to create clothing. Some used their fabric to create elaborate wrapped clothing styles, similar to the toga worn by ancient Romans. Others cut and sewed their fabric into skirts, shirts, dresses, and loose trousers (everyculture.com 2011).

Different versions of loose-fitting robes are worn in many different regions of Africa. In Nigeria and Senegal a robe called a *boubou/babbar riga* for men and *m'boubou/buba* for women is popular. Other similar robes include the *agbada* and *riga* in Nigeria, the *gandoura* or *leppi* in Cameroon, and the *dansiki* in West Africa (ezakwantu.com 2010).



Plate 2.4.20 Couple wearing *iro* and *buba*, *babbar riga* and *'yar ciki. S*ource: ezakwantu.com (2010)

Clothing styles of Northern Africa reflect the strong influence Islam has had on the cultures, especially the Berbers of Morocco and other Saharan desert countries (Africastyles.com 2009). The clothing styles already discussed are considered traditional African dress, but there is a great deal we do not know about them and other forms of African dress. Nothing is known about the origins of these styles, nor the precise ways that they



changed over time. It is almost certain, however, that African clothing styles, like the styles of all other long-enduring cultures, have evolved over time (ezakwantu.com 2010).

Plate 2.4.21: A man wearing *danshiki*. Source: hamillgallery.com (n.d.)

In ancient times, when different African groups met and traded with each other, exotic items, such as shells and beads in inland communities, were prized status symbols which became incorporated into different tribal clothing styles. One prime example of how trade changed African clothing is the popularity of the tiny glass beads brought to Africa from Europe in the fifteenth century. Africans coveted the beads and soon created elaborate beaded



skirts, capes, headdresses, and even shoes. The colours and patterns of the beadwork distinguished tribes from one another, and the styles of beaded clothing differentiated people by sex, age, and social status (ezakwantu.com 2010). These beaded items are now identified as traditional among many different groups in Africa.

Plate 2.4.22: An African woman wearing beads on her neck, head and wrist. Source: ezakwantu.com (2010).

Further contact with Europeans introduced other Western items, namely Western clothing styles, although these items were first combined with older African styles. By the twenty-first

century it was not uncommon to see people in Africa wearing jeans, T-shirts, and tennis shoes, or other Western style outfits (encyebredia.com 2009). Traditional Title Holders are not left out in this, especially during traditional ceremonies like *Hawan Salla* and the like. For example,*Yariman Giwa* sometimes dressed his entourage and horse riders in Western style outfit during the *Eid* celebration. An interview with one of the riders revealed that this style of costumes is not based on any tradition but to look different from the other TTH and their entourage.

2.5 Functions of Clothes

The clothing that people wear offers some clues about themselves.This is because there is no sphere of human activity in which our values and lifestyles are reflected more vividly than in the clothes we choose to wear. The reason clothes are used is made up of both conscious and unconscious motives, which include all the complex results of instincts, emotions, race, religion and inheritance. A large percentage of a person's outer appearance and one's total image can be attributed to the clothes one wears. Clothing expresses one's values and feelings about self (Sturm, Grieser, Lyle & Roberts 1973). When all these are examined, people's opinions regarding clothes are linked with one's innate sense of values and deepest religious convictions. Like food and shelter, clothing is one of people's most important needs. Throughout history, people wore clothes, first for protection against the elements (weather and the environment). Horn (1975) stated that people use clothing for a variety of reasons, chiefly, among which are protection against inclemency of climate real or imagined, self-beautification or enhancement and religious requirement.

Clothing performs a range of social and cultural functions such as individuality, occupational, gender differentiation and social status.Standard of modesty may also function as a form of adornment and an expression of personal taste and style. According to Thomas (2005), for centuries, individuals or societies have used clothes and other body adornment as

a form of non-verbal communication to indicate occupation, rank, gender, sexual availability, locality, class, wealth and group affiliation. Bugg (2009) pointed out that because humans rely strongly on vision to get information about the environment, the prominent visual feature of clothes and ornaments offers a vast array of elements for communication purposes. Furthermore, aesthetics is a prevalent dimension of the human experience and clothing is an important vehicle to express such dimension. Storm (1981) stated that the function of textile clothing according to the Yahgans (Ancient Chinese) is for adornment. They cover their bodies with grease and paint, when textile clothing was given to them; they tore it into strips and used it for adornment. The grease and paint is their clothing because of the climatic condition of the area which is always wet. There was little opportunity for the body or clothes to dry out in the sunshine thus, it is important that the clothing used should be one which allows for the least water penetration and retention. To the resources and technology available to the Yahgans, grease was an excellent solution to their clothing need. It offered them some protection from the moderate cold weather and kept the body as dry as possible and at the same time allowed them freedom of movement for swimming, canoeing and food gathering. It seems likely that clothing evolved for magical protective rituals rather than for mere protection. This is because world-wide investigations of primitive arts have found the decorative designs of clothes universally to have some symbolic significance (Storm 1982). According to her, the motive to put some clothing on the body probably came from a need to respond to some experience or event.

To be properly clothed is very important and several reasons were given for this, but the two most frequent ones were the effect clothing has on one's social position and social achievement. Weber (1999) pointed out that people wear clothes for many different reasons, some are physical for comfort and protection, others are psychological and social, to give self-confidence and express individual personality. Clothes also help people identify with

others. The research has found out that the TTH wear their costumes to cover their body, to show their position in the society and as a status symbol.

The factors most often cited for the use of clothing are protection, modesty and self-adornment. Appiah & Cate (1999) said it is now generally accepted that wearing of clothes, in however primitive a form, was due to the desire to protect oneself against the hostile elements of nature and the desire for personal adornment. Clothing is used to cover the body, make one feel more attractive and comfortable, give person self-confidence and expresses one's personality; it helps in communicating and identifying with others. An article in the National Geographic (2004) stated that wherever people live, the way they dress and adorn themselves reveals who they are and or what they want to be. The sixwise.com (2009) also stated that "It is true that you should not judge a book by its cover, but people still do. In the case of human beings, that "cover" is in large part clothing and others are looking at it to help gauge an impression of who you are." The clothes of the TTH fit this definition, because when fully dressed, a person can identify the TTH at a glance that this is a royal figure from the northern part of Nigeria.

Clothing of a person is fundamentally protective, whether against insects, other animate things, thorns, rain, sun, cold and other discomforts. In addition to the fundamental function of clothes, it helps a person present an image by identifying the various roles played and forming bonds of association with one's group. Clothing has for long served more than one purpose.In addition to satisfying human needs for covering and adornment, clothing provides platform for artistic expression for the wearers, designers, tailors and dyers. Weber (1999) also pointed out that clothing adds to comfort, it absorbs perspiration, prevents sudden chill, acts as a buffer between body and accidental burns, scratches and rough surfaces.

The practical function of clothes is to protect the human body from dangers in the environment, weather (strong sunlight, extreme heat or cold), precipitation, insects, noxious

chemicals and weapons, contact with abrasive substances and other hazards. Clothing can protect against many things that might injure the naked human body. In some cases, clothing protects the wearer from the environment (example is the medical scrubs). Iranica.com (2010) stated that, clothing protects the human body from extreme weather and other features of the environment. It is worn for safety, comfort, modesty and to reflect religious, cultural and social values.

The mode and manner of clothes worn are part of the social heritage of the people. Clothes are symbols of crucial social and psychological importance to the individual; as such they serve to communicate to others an impression of one's social status, occupation, role, religion and other personal characteristics. This is in agreement with Erwin & Kinchen (1970) who stated that clothing:

1. Can assist in defining one's role or place in society.
2. It is one of the means of achieving social and economic mobility in a class system.
3. It is an outward expression of how people feel about themselves and theworld around them.

One of the main functions of a given garment is to distinguish social ranks as precisely as possible. Susan (1996) explained that a single glance at clothing reveals a wealth of information about how people perceive themselves, each other and place in society.

Example of this concept of clothing can be seen clearly in the dressing of Emirs, Chiefs, and other members of the Emirate Councils of Northern Nigeria. In this part of the country, once you see a man dressed in a long flowing gown (*babbar riga*), a turban (*rawani*), cloak (*alkyabba*), decorated leather shoes and staff of office (*sandar girma*/*mulki*), the first thought that will come to mind will be "here is an Emir (*sarki*) or District Head (*hakimi*)." Therefore, when everything is put in place, clothing is seen as one of the most personal

component of daily life and at the same time as a manifestation of social activity deeply embedded in the cultural scheme of the people. Weber (1999) agreed with this in a statement that uniforms, certain colours and special insignias can identify people as to occupation, groups and roles. Early people may have worn clothing to protect themselves, to improve their appearance and to tell others something about themselves. Prehistoric hunter might have worn the skin of a bear or a reindeer in order to keep warm or as a sign of personal skill of bravery and strength in hunting.

Function is the purpose that something is made for. Therefore, for something to be functional, it will have to be useful. From the above explanation, for any item of clothing to be functional, it will have to serve the purpose for which it is designed. For example, an overcoat will not be called that unless it is big and warm to serve as a coat to be worn over some garments. Identification is also a function of clothes. It can identify people as members of the same group. Certain types of clothes, colour and accessories have become representative of a given group, activity and occupation (Weber 1999). It is believed that clothes are worn according to the function they serve; this gives rise to clothes for different occasions. Examples of such are the royal/emirate costumes (turbans, cloaks and gowns), religious costumes, and garments for casual wear and so on. Microsoft Encarta (2000) supported this by stating that early clothing were indeed functional, evidence of such came from a 1991 discovery of a 5,000-year old body frozen on top of a glacier near the Austrian-Italian boarder. The body was clothed in a fur cap, a crudely tanned leather cape, loincloth, leggings and leather shoes. All these were for protection against the severe cold of the area.

2.5.1 Dress Sense

Dress is anything worn by people that serves the purpose of protection and decoration. Its origin may be attributed to the belting of the waist by a pliant bough or a strip of hide for attaching the rudimentary equipment of primeval men. The waist strings, with its variants the

leaf-girdle, the fringed belt and the loincloth are still the sole attire of many primitive people. Dressing includes the entire different garments: under garments, accessories and ornaments worn by people. To be properly dressed requires a person to have dress sense and this needs skill and good taste in selecting clothes that flatter the figure and complexion. A woman may have a pleasing figure and well-chosen clothes; she must wear them in just the right manner to look smart. Dress sense also implies the knowledge of current fashion trends and the ability to adapt them to suit individual needs and tastes. Following fashion to the letter shows lack of discrimination. This gives rise to the adage that "it is better to be described as a girl who is well dressed, has good dress taste or good-looking dress than to be described as being fashionable." To be properly clothed one need to wear different items of clothing. These items of dress are grouped into:

1. Undergarments**:** these are the foundation clothes worn next to the skin. As such they should be soft and made of light material. They include things like pants, braziers, vests, full slips *(shimi),* waist slips, long slips, girdles, trunks and shorts.

2. Main garments**:** These are the clothing articles that make up the outer garments. They are those seen by people after a person has finished wearing undergarments. They include, among others, skirts, blouses, wrappers, long gowns, *kaftans, babbar riga,* trousers, T-shirts, shirts, and evening gowns. The style and type of material used for these items depend on the individual's income, material availability, custom, religion, status, good design and, more fundamentally, a good taste.

3. Accessories: means additional or subordinately contributive materials. Accessories are items that are used to complete dressing; they are useful parts of the dress. They give an outfit a finishing touch or a different look. These are essentials such as shoes, belts, scarves, purses, handbags, hats, mittens, gloves, umbrellas, cloak (*alkyabba*), red cap (*dara*), and jewelry. Even though one can do without them, but they can help to add beauty and

make dressing complete when properly used, but if improperly used, can destroy appearances.

Horn (1975) stated that the beauty of a garment could be destroyed completely if it is combined with accessories that either lack beauty or are incompatible with the basic garment. This can happen when people lack knowledge and good taste to equip personal wardrobe with the correct accessories. Using accessories to complete a person's dressing is an art that requires careful plan. A good knowledge on how to organize a set of accessories is very important. Adding the best accessories requires up-to-date information, careful planning and good taste. Caughey, Couchi, Duyff, Hansen & Joanos (1994) agreed that one of the first steps in planning a wardrobe is to think properly and consider the accessories that will be required, because they are also part of your wardrobe. For royal people, Emirs, District Heads and the King Makers, accessories are very important in completing appearances. These include, among others, turban *(rawani)*, cloak (*alkyabba)*, *kaftan*, *kufta*, *jabba*, *zabuni*, staff of office (*sandar girma*), *falmara*, specially designed leather shoes and so on. Combining undergarments, main garments and accessories appropriately gives an appearance of being well-dressed.

2.6 Royal/emirate Costumes Around the World

The word costume is used to describe a set of clothes that people wear in order to portray something about their personality. Costumes constitute a minor art that can tell much about a people or culture and the time in which they live. It is a set of clothes that are typical of a particular place, social status or historical period of time. Study shows that historic costumes or historic textiles yield inspiration for fresh ideas in clothes designs. Some costumes are special to particular countries or area; these are referred to as national costumes, worn

because the people are proud of their country and want to tell others that they belong to such country.

Royal costumes are special type of clothes worn by the ruling/royal class. These costumes are object of symbolic significance representing power, rank and status symbol, religious, cultural and, to a certain extent, political influence. Clothes make ideal object for communicating social rank. They are portable and are carried by the wearer wherever he goes (articlesmatch.com 2000). Great variety of differentiation in costumes is possible by cut, texture of fabric, trim, colour, symbols and surface enrichment. All these can be used to identify social status and rank. Majority of the royal costumes are exclusive, one of a kind made from expensive or rare fabric. Some of the forms of clothes used to present social rank (royal class) are:

1. Quantity/volume: The use of layers of garments, number of beads and necklaces, row of bracelets (both arms and legs). Plate 2.7.23 shows Philippine women dressed in layers of garments and jewelry as an indication of social rank.
2. Size/scale: Large size of gowns, sleeves, pants and trains (both in length and width). Example of some emirate costumes that fit this includes *kwakwata*, *farar bulla*, *'yar madaka, girken saki*and so on, small or large headgear and extension of shoes.
3. Quality of material: The use of fabric such as wild silk (*tsamiya),* silk, fur or some other rare fabric, valuable metals, jewels and so on.
4. Workmanship: Construction techniques of garments, embroidery design and styles are unique and elaborate.
5. Colour: The rarest colour being the most expensive.

Examples of some royal costumes around the world include:

1. British royal costumes



(a) Queen's costumes

This queen's costume includes long regal gown with a rich wine velvet layer over a cream-coloured satin background, with white faux fur at the neckline, gold trim, and a matching gold crown with white faux fur trim.

Plate 2.6.23: Queen's costumes. Source: Apostolakou 2009.

(b) King's costumes

The king's costume includes long regal robe with a rich wine velvet layer adorned in gold fleur-de-lis over a cream-colored satin background, with white faux fur at the neckline, gold trim, and a matching gold crown with the same white faux fur.



Plate 2.6.24: King's costumes. Source: candyapplecostumes.com 2010



This is one of the ceremonial costumes of Britain royal couple.

Plate 2.6.25:Britain royal couple source: Smart (1977)

(b) Crown

A crown is the traditional symbolic form of headgear worn by a monarch or by a deity, for whom the crown traditionally represents power, legitimacy, immortality, righteousness, victory, triumph, resurrection, honour and glory of life after death. In art the crown may be shown being offered to those on earth by angels part from the traditional form, crowns also may be in the form of a wreath and be made of flowers, oak leaves or thorns and be worn by others, representing what the coronation part aims to symbolize with the specific crown. In religious art, a crown of stars is used similar to a halo. Crowns worn by rulers often contain jewels (candyapplecostumes.com 2010).

Example of some British royal crowns

The Imperical state Crown of Great Britain: The Crown incorporates the "Black Prince's Ruby", a 140 ct. *Badakhshan* spinel. This image of the crown was taken prior to the 1953 coronation, when the crown was modified for Queen Elizabeth II.



Plate 2.6.26: State crown of Great Britain.Source: candyapplecostume.com (2010).



The crown of King Christian IV of Denmark: Currently located in Rosenberg Castle, Copenhagen.

Plate2.6.27: Crown of King Christian IV of Denmark. Source: candyapplecostume.com (2010)

2. Royal Sultan Costume

Plate 2.6.28: King Jafar in his royal costumes. Source: results from royal costume image (n.d.)



In this royal sultan costume, there is the tunic that has a velvety texture and is black with a decorative red patch at the chest, on the sleeves and at the bottom. It is further embellished with gold trim, gold sleeves and an attached jeweled broach on the chest. This garment slips on over the head and has a tie in the back to secure it. The solid black, velvety texture pants have an elastic waist and elastic ankle cuffs. A decorative belt is included as well. It has a row of red and gold embroidered ribbon on the top and bottom and a multi-coloured metallic band in the centre with a jeweled broach attached to it. The belt ties in the back to secure it. A red, black and gold headpiece with a luxurious black sash that hangs around the face as well as a long black and gold cape completes the costume (Characterstore.com 2009).

3. Ghana Royal Costume

Kente is the cloth of kings and has its origin with the *Akan* people. It is a royal and sacred cloth worn only in times of extreme importance. Over time, the use of *kente* became more widespread, however its importance has remained and it is held in high esteem in the *Akan* family and the entire country of Ghana. The cloth is woven into narrow strips called *ntomaban* or *bankuo* that can be 8 to 14 cm. (3 to 6 inches) wide. The various completed strips are then sewn together to make a large cloth worn by both men and women (mysite.verizon.net 2009).

Paramount Chief Nana *Kwakye's* Costumes

The Chief's costume is made up of *kente* wrapper made of silk thread. The silk thread had been handpicked from imported silk which was treated as raw material. The king had his own weavers grouped together in a village called *Bonwire*. It is said that the *Akan* people learnt their skill by studying the way spiders spin webs. Other items of the costume include beaded necklace, cap, bangle and leg amulet, the slippers also has some beads attached (everyculture.com 2011).



Plate 2.6.29: Chief Nana *Kwakye of Ghana*. Source: everyculture.com 2011

4. Japanese Royal Costumes

Traditional Japanese clothing (the kimono) distinguishes Japan from all other countries around the world. The Japanese word kimono means "something one wears" and it is the traditional garments of Japan. Originally, the word kimono was used for all types of clothing, but eventually, it came to refer specifically to the full-length garment also known as the *naga-gi*, meaning "long-wear," that is still worn today on special occasions by women, men, and children (library.thinkquest.org 2009). Kimono in this meaning plus all other items of traditional Japanese clothing is known collectively as *wafuku* which means "Japanese clothes" as opposed to *yofuku* (Western-style clothing). Kimonos come in a variety of colours, styles, and sizes.



Plate 2.6.30: A Japanese royalty dressed in kimono with an umbrella, shawl and *tabi* shoes. Source: Culture of Japan (2009)

Men mainly wear darker or more muted colours, while women tend to wear brighter colors and pastels, and, especially for younger women, often with complicated abstract or floral patterns (library.thinkquest.org 2009). The difference between formal/royalty kimonos and those of ordinary people is that they are typically worn in several layers. Number and

visibility of layers, sleeve length, and choice of pattern indicates social status, season, and the occasion for which the kimono is worn.

2.7 Emirate Costumes of Northern Nigeria

Nigeria is a federal republic, one composed of a plethora (excessive amount) of governorates and kingdoms. Some of the latter had a huge significance in the history of Nigeria before they were subdued by the British during the colonial era. Nevertheless, even today, their principal rulers have been able to maintain their religious, cultural and, to a certain extent, political influence (Nigeria planet.com 2010).

Emirate/Royal costumes refer to the dress worn by the ruling class people like Kings, Queens, District Heads, Chiefs and their subjects. Any country with a ruling monarchy (or used to have a ruling monarchy but now retains them as state figureheads) has royalty in its history, and each royalty will have some set of the garments meant only for them which is referred to as royal costumes (candyapplecostumes.com 2009). The regalia used by the TTH was, and is, still an object or collection of objects of a symbolic significance, such as the gowns (*babbar riga*), robe (*alkyabba*), mantle (*sandar girma*) and headgear (*rawani*) of same shape or fashion. The use of *babbar riga* by the TTH in Northern Nigeria is an indicator of pride and a primary means by which differences in wealth, prestige, and access to power have been visually present (Perani & Norma 1992). Other objects included in a comprehensive list of costumes could be small to medium-sized statues, such as those found in the Benin Kingdom (Nigeria planet.com 2010.).

The royal regalia of Nigeria often had more than merely a political significance. In the southern kingdoms most especially, it was vital for the performance of religious rituals. In this case, the ruler was seen as a link between the world of the living and the spiritual hereafter. Example of such is the Benin bronzes, sacred items of mostly metallic statuary. The

bronzes were used for various royal rituals, and were of the highest importance in the traditional religion of the Edo (mapsotword.com 2010). In the North, the Muslim Emirs and Sultans had religious functions as spiritual commanders. The regalia in this case did not have any connotations of a metaphysical nature, but was seen primarily as a symbol of the power of the ruler concerned (Nigeria planet.com n.d.). According to Zappos.com (2009), the royal regalia of Northern Nigeria are largely the same. They consist of a set of grand big gown (*babbar riga),* cloak (*alkyabba*), cap (*hular naxi*), turban (*rawani*), big trouser (*buje*), Staff of office (*sandar girma*), embroidered shoes and umbrella (*laima*).

An important royal costume is the set of *babbar riga*. This is one of the names for a flowing wide sleeved robe worn by the TTH in most parts of West Africa, and to a lesser extent in North Africa (skycraoercity.com 2007). The set of attire consisting of 3 pieces of highly embroidered clothing; a pair of tie-up trousers that narrow towards the ankles (known as *wando* by the Hausa people, pronounced "*Shokoto*" in Yoruba), a long-sleeved shirt (known as a *'yar ciki* (Hausa) or *Danshiki* in Yoruba) and a wide, open-stitched sleeveless gown (*babbar riga*) worn over the above. They are generally of the same colour, and historically were made from wild silk (*tsamiya*) or silk, but increased understanding of Islamic restrictions on clothing meant that the *babbar riga* is now mostly made from cotton and synthetic fibres made to resemble silk (costumes.com n.d).



The origin of *babbar riga* lies with the clothing worn by the Islamized*Tukulor, Mandé* and Songhai peoples of the historic 8th century, *Takrur* and Ghana Empires, and 13th century Mali (encyebredia.com 2009). The *babbar riga* is usually decorated with intricate embroidery.

Plate 2.7.31: Girken Nupe. Source: perani & Norma (1992). See below for the two names

The size and type of thread depend on the rank of the title holder (the higher the rank the more the embroidery and the more expensive the thread used). It is worn on special, religious or ceremonial occasions, for example the two Islamic*Eid* festivals, weddings, funerals or for attending the mosque for Friday prayer. It has become the royal formal attire of many countries in West Africa. Older robes have become family heirlooms passed on from father to son and are worn as status symbols (ezakwantu.com 2010).An aristocrat's wardrobe will include several examples of the voluminous *babbar riga*like the *girken Nupe* (plate 2.7.31 above) constructed of cotton (*saki*) or wild silk (*tsamiya*) prestige textiles which are called "caliphate cloth," woven on the narrow loom by the Hausa, *Nupe*, and Northern Yoruba peoples and both are decorated with intricate embroidery.

Hanging from shoulder to ground, these big gowns are worn over embroidered trousers and long-sleeved shirts. Handcrafted embellished leather slippers or boots, distinctive form of turban (*rawani*) and cloak worn over the gown are added by the royalties in context of display (Perani & Norma 1992, Nigeldickinson.photoshelter.com 2011). The above costumes are particularly important in identifying the Traditional Title Holders of Northern Nigeria. The subtle differences in the big gown, its embroidery and quality of fabric are what distinguished the wearers as royalty and his grade (1^{st}, 2^{nd}, 3^{rd} class or a royal guard). Multi-coloured robes and turbans are worn when the occasion dictates such display. Perani & Norma (1992) described the Emir of Kano, Alhaji Ado Bayero, when he was a District Head as he appeared in robes of deep blues and reds when receiving important visitors, when attending installation ceremonies for Emirs and important officials, and when taking part in the equestrian processions that accompanied the two *Salla* celebrations marking the end of Ramadan (Muslim month of fasting) and the *Eidul kabir*.

The horses of the TTH are not left out in the royal regalia**.** The body of a horse, like that of a person, can be regarded as a surface to be transformed through a process of decorative layering. The Hausa expect that any man who owns and rides a horse in Northern and Central Nigeria should dress the animal properly. Just as the title holders have a ceremonial robe so also do the horses (everyculture.com 2011). Their ceremonial dress is an elaboration of earlier forms of protective coverings worn during battle. Some of the Nigerian horse trappings that became decoratively enlarged and elaborated in the early twentieth century include saddles (*sirdi*), reins (*linzami*), halters (*ragama*), bridles (*furtali*), neck and shoulder straps (*dan gaba*), eye blinders, and an array of saddle blankets (Perani & Norma 1992).



Plate 2.7.32: TTH horse in full regalia. Source: everyculture.com (2011)

It is understandable that, in a society which places a great deal of emphasis on clothing, the dress of the rulers should be distinguished from that of their subjects. A study of clothing terminology associated with the Hausa Emirs certainly reveals some significant items. One of these is the word *rigar sarauta* (gown of the ruler), which is used in a phrase to indicate the power of the Emir (Nigeldickison.photoshelter.com 2011). The royal family, office holders, and other members of the nobility appear regularly in contexts of leadership where dress is an important means of expressing status and authority (everyculture.com 2011). Their status is further enhanced when they appear on horseback surrounded by richly dressed attendants.

Clothing that conveys the proper amount of social importance for the given occasion is carefully chosen from a wardrobe of gowns, turbans, and other accessories. The trappings of the man's horse receive the same attention (Perani & Norma1992).

Though no single type of embroidered garment is exclusive to the TTH of Northern Nigeria today, an Emir will nevertheless be distinguished from his subjects first by his bearing, secondly by the quality of his clothes, thirdly by the way in which some of them are worn, and finally by the kinds of garments preferred. Example, for official occasions, a cloak (*alkyabba*) is often worn as the outer of several gowns (costumes.org n.d.). Many Hausa Emirs still habitually wear a large turban (*rawani*) when giving audience or when performing some other official function. Since wearing of such turbans by the Hausa people is slowly dying, its continued use by Emirs is becoming a pronounced and distinguishing feature (Heathcote 1979). According to Perani & Norma (1992) the richly embroidered *rigas* and *girkes* remain the ultimate statement of Hausa pride, and the members of the royal Hausa families living symbols of this ethnic pride continue to be the guardians of this distinctive form of dress.

Even though now there is no widely-accepted rule restricting any particular garment to the TTH, cost can play a restricting factor. Heathcote (1979) stated that in the past such laws exist. According to him, commoners in Kano at that time were forbidden from using the expensive ornamental cloth for the hindquarters of a horse (*banten doki*). The same restriction also applied to the costly cloth for complete covering of the saddle (*zagin sirdi*). This was regardless of whether or not commoners could afford to purchase them. The existence of certain restrictions on embroidered clothes used on horses implies that in the past there might be others as well. Certainly there are various articles apart from items of clothing that have a special association with, or are exclusively used by Emirs. These include, among

others, the large umbrella (*laima*) that is brought out to shade an Emir during official outings, leather fans (*figini*) with ostrich feathers attached to them, and embroidered leather shoes/sandals (Heathcote 1979).

A number of other distinguishing features in the dress of Northern Nigerian Emirs separate them from their subjects. An example is the style of wearing an *alkyabba* whereby only Emirs, Imams and, in special circumstances, Princess, bridegroom, wear an *alkyabba* and only the emir wears it with the hood drawn up over the head. In fact, if a village head came to the palace in an *alkyabba* he would remove it completely before entering to speak to the Emir (Heathcote 1979). Even more exclusive is the manner in which an Emir may wear the turban in such a way that two "horns" (*filafilai*) project from the top of it (Perani & Norma 1992). Some *kayan gabas* clothing (of which the *alkyabba* is one example) are extremely costly especially when made of specially-chosen cloth and decorated with metallic thread and a tassel (Perani & Norma 1992). Heathcote (1979) also reported that it is understandable that, along with more modest items that can be worn in daily life, the *alkyabba* is attractive to men in high office and exclusive to the royal class. Maybe that was why Sir Ahmadu Bello, the Premier of Northern Nigeria, wore the *alkyabba* frequently.

2.7.1 Significance of Emirate Costumes

Members of the Hausa male aristocracy of Emirate in Northern Nigeria are well aware of the value of projecting public images that reveal wealth, high social status, religious piety, and political authority (Perani & Norma 1992). Values are the things that are believed to be important in the way people live and work. They should determine priorities and, deep down, they are probably the measures used to tell if life is turning out the way it is expected to be. Davies (n.d.) stated that values can be defined as broad preferences concerning appropriate courses of action or outcomes. As such, values reflect a person's sense of right and wrong or

what "ought" to be. "Equal rights for all", "Excellence deserves admiration," and "People should be treated with respect and dignity" are representative of values. Values tend to influence attitudes and behaviour. Some values are physiologically determined and are normally considered objective, such as a desire to avoid physical pain or to seek pleasure. The costumes of the TTH when worn give the wearer pleasure at the same time protect him from physical pains.

Inglechart & Welzel (2014) stated that values relate to the norms of a culture, but they are more global and abstract than norms. Norms provide rules for behavior in specific situations, while values identify what should be judged as good or evil. While norms are standards, patterns, rules and guides of expected behaviour, values are abstract concepts of what is important and worthwhile. Wearing the royal costumes is a norm, but it reflects the value of patriotism. This value is what gives the costumes its cost. This is on the assumption that a person will be ready to pay any amount for what he values. The TTH costumes are costly based on the fact that the fabrics used to construct them are also expensive. Costumersguide.com (n.d.) explained that when you hire someone to make a custom costume for you, you have to take into account the cost of their labour, as well as the fabric costs. And fabric is not cheap.

Cost is a value of money expended to acquire an item. Strategic.ic.gc (1997) define cost of things as direct charges paid or payable for items consumed or put into production. Businessdictionary.com (n.d.) also said cost is an amount that has to be paid or given up in order to get something. To set the price of any item, royal costume inclusive, one has to consider so many things, among which are finishing, price of raw materials, labour, design and so on. Cohen (2010) agreed with this in a statement that says when fixing price, consider the design of the object because, each is the result of both functionality and aesthetic design. She further stated that in order to sell, the object has to work and appeal to the taste of the

consumers. The TTH do not mind to pay exorbitant amount to purchase their costumes because they are appealing to them and it is what their office dictates they should use as clothes.

2.7.2 Past and Present Emirate Costumes

The history of Emirates in Northern Nigeria dates back to about 1,500 years with the Daura Emirate of Katsina State said to be the oldest. It has the oldest existing palace built over 150 years ago. It was here that *Bayajidda* killed the notorious snake called*Sarki* (*Takaitaccen tarihin Daura 1991*). It is an Emirate that once had women reigning for close to 20 generations before it was changed. Today, all over Northern Nigerian States there are Emirs and Sultan or traditional rulers who are highly respected in their communities and all over the world based on their prominence, influence and affluence. Majority of Nigerian traditional rulers often derive their titles from the rulers of independent states or communities that existed before the formation of modern Nigeria (Maccido 2007). Although they do not have formal political power, in many cases they continue to command respect from their people and have considerable influence. Traditional rulers today are still highly respected in many communities, and have considerable political and economic influence.

The regalia used by the Traditional Title Holders of Northern Nigeria were and are still objects of more than political significance. Such costumes include, among others, coat (*alkyabba*), robes (*babbar riga*), headgear (*rawani*) and so on. These costumes are seen primarily as a symbol of power of the ruler concerned. Inadev.org (2009) pointed out that clothing in Nigeria symbolized religious affiliation, wealth and social standing. The article also reported that Northern Muslim men wear long, loose-fitting garments such as kaftans, together with colourful embroidered hats or turbans. The fabrics used in constructing these costumes of the TTH are made from special fibres like wild silk (*tsamiya*), *saki*, rayon, and silk thus, making them rare and expensive. The clothes are different both in design and type

of fabric from that of others in the society. These fabrics are woven locally using traditional loom by special weavers. From interview with some TTH, they use local fibres like wild silk (*tsamiya*), and locally spun cotton thread to weave the fabric. After weaving the fabric, the costumes were sewn together using hand stitches (both for producing the embroidery stitches and joining the garments).The TTH have special set of craft persons attached to them. Some do weaving, some sewing while others are involved in making the different embroidery stitches on the costumes (Researcher's survey 2012).

The garments of the traditional rulers of Northern Nigeria were originally imported via the trans-Saharan trade routes and majority of West and North African traders who used them were Muslims. Heathcote (1976) said, it is generally agreed that trade was one of the most important factors in the introduction of Islamic culture (clothing inclusive) to the sub-Saharan region. The emirate costumes of Northern Nigeria of the past and present are basically similar comprising of embroidered *babbar riga*, '*yar ciki*, *alkyabba*, *hula* and *rawani*. The difference is mainly in the type of fabric used to produce the costumes. Nigeria-plate.com (2011) stated that the best known regional style of robe tailoring and embroidery was the embroidered *riga* associated with the 9th century Sokoto Caliphate of Northern Nigeria woven from magenta dyed wasted silk (*alharini*) and fine indigo-dyed locally woven fabrics (*saki*). Fabric woven with wild silk thread (*tsamiya*) and fine indigo-dyed locally woven cotton (*saki*) formed key component of the TTH regalia of the past.



Plate 2.7.33: Picture of Sultan in full regalia.Source: Waziri Jinaidu Museum, Sokoto.

These fabrics are now becoming extinct because of three main reasons. These are:

1. The raw materials which are cotton and wild silk (*tsamiya*) are not easily available.

2. The most important reason being the traditional weavers producing the items are no longer engaged in the trade and
3. The few of such costumes available are very expensive.

On interview with some TTH in 2011, they informed the researcher that a fairly used *kwakwatan saki* gown can cost minimum of ₦250,000.00 and that of *tsamiya* is anywhere from ₦300,000.00 to ₦ 350,000.00. New *tsamiya* fabric according to them can hardly be found.

The other difference between the past and present costumes is in the size and manner of production of the embroidery work on the costumes. The embroidery on the TTH costumes of the past was produced with hand using thread and needle and the size ranges from small to moderate. Two reasons can be attributed to the size of embroidery. The first, according to interview with the TTH can be due to the nature of production being tedious and slow. The second according to Heathcote (1976) is due to the Fulani Jihad at the beginning of the 19th century which discouraged ostentatious living; this includes the type and style of clothing used by TTH. As such the costumes used were mainly made of white cotton material with no or little embroidery designs on them.



Plate 2.7.34: Picture of Sultan Hassan Dan Mu'azu. Source: Waziri Jinaidu Museum, Sokoto.

Modifications or changes made to the TTH costumes of Northern Nigeria and other West African countries both with regard to construction of the costumes, type of embroidery and the way the costumes are being used have been comparatively few, even though the quality of workmanship is usually of high standard as a result of introduction of improved technologies such as embroidery machines. Based on interview with some TTH, the costumes known by the traditional rulers as *kayan gabas* (*alkyabba, falmara, kubta, jabba and zabuni*) which were originally imported continued to remain relatively close to the foreign prototypes. Not

only have the tailoring and embroidery remained distinctly foreign, the fabrics from which the garments were made have until recently been almost exclusively silky, velveteen, felt and so on which were imported materials.

The researcher observed that the present emirate costumes of the TTH of Northern Nigeria have elaborate embroidery designs on them making them to be very colourful. Brocade (*shadda*) material has replaced locally woven cotton (*saki*) and wild silk (*tsamiya*). *Alkyabba*, *falmara*, *kufta* and *jabba* that were imported are now produced by special tailors/designers using available materials.

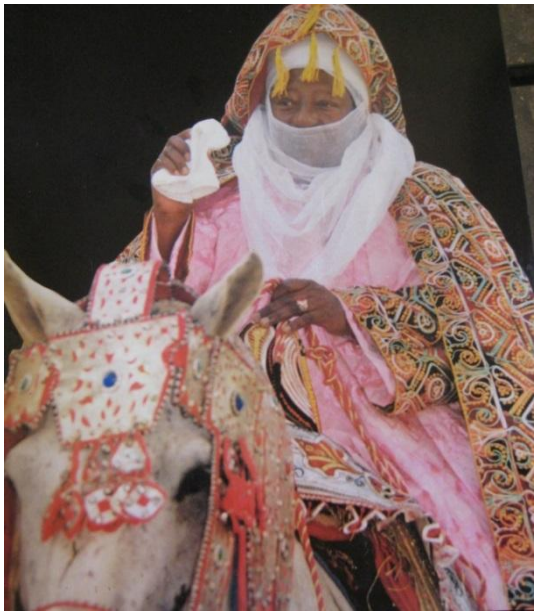


Plate 2.7.35: Picture of His Royal Highness, the Emir of Zazzau in full regalia. Source: *SallaDurbar*, Zaria

The tendency for the adoption of the royal costumes such as *alkyabba* and *rawani* to remain prestigious clothing persisted partly because of their expense and partly due to the fact that they are scarce. Such garments were so expensive that ordinary people could not afford to purchase them. Heathcote (1976) said another important reason was that the adoption of such garments by the rulers even if not supported by any special edict, would discourage ordinary people from wearing them.

2.8 Personality and Clothing Behaviour

Personality simply means the distinctive qualities of a person. It is the sum total of all the way people learns to act, think and feel. This according to Weber (1999) is a combination of all attributes and behaviour of a person. Lahey (2003) defined personality as the sum total of the typical ways of acting and feeling that makes each person unique. Personality is influenced by many things, among which are abilities, temperament, talents, physical

structures, emotional tendencies, and ideas. All the above, which are highly individualized, make up personality.

Even though almost everyone has a meaning for the term personality, but the word according to Bourre & Erstrand (1973) has so many definitions, some of which are:

- It is one's outward appearance
- The totality of one's qualities or attributes
- The way one really is.

These and many others are definitions used for personality. But according to Bourre & Erstrand (1973), the one used by Eysenck (n.d.) captured all. Eysenck, cited by Bourre & Erstrand (1973) defined personality as "the more or less stable and enduring organization of a person's character, temperament, intellect and physique that determine his or her unique adjustment to his environment." Behaviour, on the other hand, means purposeful and meaningful activities which are learned from interaction with other people, even though a person's behavior influences how others interact with him. In agreement, Bandura (1977) in Lahey (2003) said, personality is learned behaviour, but it is also behaviour that influences future learning experiences. This implies that humans are aware of their own activities and those of others. All human behaviour according to behaviourist theory are learnt to fit in with external conditions and may be influenced by people's thoughts and feelings. Therefore, human behaviours are learned rather than instinctive (Kulshresha & Kashya 2000). Based on this, Allport (1961) in Lahey (2003) ranked behaviour traits in order of importance (cardinal, central or secondary). He pointed out that the commonest traits are the central ones which are important. They influence and organize much of people's behaviour. For example, one's

behaviour might be aimed at obtaining intimacy; another person may be uninterested in that but in power and prestige. For the TTH their behaviour strongly desires power and prestige.

One's personality directly affects one's choice of clothes. Clothing is part of the silent language, which is communicated through the use of visual but non-verbal symbols. Clothes exhibit many things which are important and which a person wants others to know. Roach & Eicher (1993) pointed out that every individual is unique in some ways and finds great pleasure in expressing this uniqueness through the type of dress worn; accordingly, the individual portrays his self-image and preference through clothes. According to Kulshreshra &Kaashay (2000) every article of clothing carries a cultural, social and psychological meaning. The clothes that a person chooses are to a great extent an expression of the concept the person has of himself which reflects his personality and expresses the values that are important to him.

The need to communicate various social and psychological states via beauty in dress invariably develops with, and modifies, the aesthetic expression. Adornment, therefore, usually carries several messages including those of cultural, social and psychological significance (trinity.educ 2009). Clothes often delight individual because they beautify and provide a link with other individuals especially in many festive ceremonial and everyday activities (oldnadsold.com 2009). Example of such is in the turbaning robes. Primarily, they cover the body and show the observers the high status of the wearer and presumably provide the individual with a feeling of personal worth. These robes are occupational clothes which are utilitarian and mandatory to the TTH. This is because such clothes are required for symbolic reasons such as easy identification of the Emirs, Chiefs, District Heads, *Obas*, royal guards (*dogarai*) and so on.

The clothes one chooses to wear have direct bearing on who a person is. These clothes can tell whether one is an out-going person (use of clothes with bold colour and designs), quiet and shy (cool colours, and simple style clothes), self-confident (smartly dressed), unsure of oneself (haphazard dressing), a trend setter and unique individual in clothes selection or the middle of the road person. Chestofbook.com (n.d.) agreed in a statement that says clothes offer one the unique opportunity to say a little of something about one's self. A summer dress could say one is flirty, a plain suit says a person is serious about one's job. Whatever is worn, make sure it says something about the lifestyle you lead. It is a chance to let others in on who you are. Weber (1999) also pointed out that clothes cannot change personality; however, they can create favourable impression that may lead to new opportunity or experience. Urch.com (2005) in an article stated that "it is not the clothing that changes a person's behaviour but the situation." Even though the respondent believes that on many occasions people change while wearing some special clothes. This may be true in the case of the Traditional Title Holders of Northern Nigeria because, whenever the TTH adorn themselves in ceremonial regalia, their behavour changes completely.

It is basic human need to want to be part of the crowd and at the same time want to stand out as a separate person. This makes people dress according to taste and need. Whether one is aware of it or not, all clothing sends out messages to the rest of the world that could interpret culture or political trends, which can be positive or negative. Even for a person who wears the plainest, most unimaginative garment he is sending out a message saying "I do not want to be noticed." One may want to belong to a group and at the same time want to feel different from everybody else (Weber 1999). This conflict could be the reason for different modes and styles of Traditional Title Holders dress during ceremonial occasions. Much as they want to be seen elaborately dressed in their royal costumes, they also want to be different. Example of this is the costumes of *Yariman Zazzau* (Plate2.8.37 below) and those of *Tukuran*

Zazzau(Plate 2.8.38 below) and their entourage. They are all dressed in the traditional ceremonial costumes, but each group is unique in their dressing.

Plate 2.8.37: *Yariman Zazzau* and his entourage Source: *Eid-kabir* Zaria (2003)







Plate2.8.38: *Tukuran Zazzau* and his entourage. Source: *Eid-kabir* Zaria (2003**)**



Even when wearing the same type of clothes worn by others in the group, individuality can be expressed in the wearing of accessories, colour or style. In Plate 2.8.35, note the head gear accessories of the riders, even though the same, are placed according to individual preference.

(Plate2**.**8.39: Different ways of tying turbans. Source: *Eid-kabir* Kano (2003)).

Plate 2.8.40: TTH riding a horse. Source: Kano Eid-Kabir (2003)





Plate2.8.41: Police man in uniform. Source: Non-verbal communication of clothes (2008).

Many people make personal judgment on the basis of appearance, and clothes have a particular strong influence on this judgment. Dress/clothes or combination of garments presents visible characteristic that gives individuality and personality to the person. The clothing that people wear also helps to send signals about who and what they are. It is considered more polite or nice to communicate attributes, cultural costume and status non-verbally through the type and style of clothes used (non-verbal communication of clothes 2008). Maiwada (2008) stated that scholars of modern times believed that dress provides a mark of identity through which non-verbal messages are communicated. He also went on to explain that in traditional societies, dress is believed to function almost as a language that can indicate a person's age, gender, marital status, wealth, place of origin, religion and social status. Many elements especially clothing send non-verbal messages during interaction of people with one another. This man's clothes in plate 2.8.37 above identify him as a man and a police officer. The clothes of the rider (Plate 2.8.36 above) identify him as a Traditional Title Holder.

The way people perceive clothes is largely influenced by both their culture and personal preference. One's values in life also help in the type of clothes one uses. Values according to Weber (1999) are ideas about what is important or good in life. Allport (1961) cited by Lahey (2003) believed that the most important traits were those motivational once related to people's values. According to him, what a person values will be what he will strive to attain. These values regarding clothes selection could be for wealth, practicality or appearance. If it is wealth that is valued, the choice of clothes will be toward clothes that look expensive, if it is practicality, selection will be for comfort and durability. Those who sacrifice comfort and practicality, go for the latest up to date in fashion. For the royal class people, the norm is to look wealthy; therefore, their clothes selection will always be toward that. This agrees with the statement made by Werdig.com (2009) that external social pressures may lead some people to adopt a personality which is perceived as more appropriate. This fits the Traditional Title Holders because when they are dressed in their royal regalia they are not supposed to behave like any ordinary person; it is believed that they are above other common human beings. This also conforms to the statement by Skinner (1953) cited by Lahey (2003) that people behave in ways that suit their situation.

2.9 Socio-Psychological Aspect of Costumes

Clothes are a major part of life 24 hours a day and for some of us seven days a week. Hurd (2011), "Clothes invade the body and brain, putting the wearer into a different psychological state", he said. He described his own experience from last Halloween (or maybe it should be called National Enclothed Cognition Day). He had decided to dress as a pimp, with a fedora, long coat and cane. "When I entered the room, I glided in," he said. "I felt a very different presence." According to Baumgartner (2012) it is an extension of who a person is, what people wear tells the world who the person is. Blakerlee (2012) agreed saying, "We think not

just with our brains but with our bodies, Dr. Galinsky said, and our thought processes are based on physical experiences that set off associated abstract concepts. Now it appears that those experiences include the clothes we wear." Psychology of clothes (2009) clothing affects how other people perceive us as well as how we think about ourselves.Therefore, a single glance at such clothing reveals wealth of information about how people perceive themselves, perceive each other and how they are placed in society. How a person dresses has a big impact on people's judgment, also a person judges himself by the way he feels. Clothing, like other aspects of physical appearance, has various social aspects. Cultural and sociological theories have frequently tried to give over-simplified explanations of the motives of human clothing. Dress is not motivated only by modesty, adornment, and protection or even a still more one-sided theory offered by Freud: by sex alone. All dress appears to be motivated primarily by the environment. Although the purposes of clothing are determined by environmental conditions, its form is determined by man's own characteristics, and especially by mental traits. Jstor.org (2012) reported a statement by Harms (1938) who said forms of clothing are influenced by physical environment and social conditions, including sex, relations, costume, caste, class, religious, metaphysical, or other super sensory relations. Dress is founded primarily in the world of emotions. It is not only a kind of covering but also a kind of mimicry through which man expresses many subjective social sentiments. The development of dress started from two poles, the cultural-psychological and the concrete psychological characteristics of men. Wearing specific types of clothing or the manner they are worn can have a purposeful, desirable or undesirable side-effect and can be correctly or incorrectly interpreted in terms of class, income, belief and attitude. What a person wears can change how people view the person. It also has an effect on how you view yourself. So, when a person is getting dressed, take a few seconds to consider the psychological impact of the dress and how it fits with where you are going, and who you are with. This indicates that

there is a relationship between clothing and social status as there is between clothing and job, prestige and good income.

Based on Yana (2009) there are written rules of clothing like other aspects of physical appearance which always has social significance attached. These rules or signals send messages that include a person's gender or gender expression, income, occupation and social class, marital status, political, ethnic and religious affiliation, attitude towards comfort, fashion, traditions, sexual availability and sexual orientation. Clothes also convey other social messages including the stating or claiming of personal or cultural identity, the establishing, maintaining, or defining social group norms, and appreciating comfort and functionality (maylovschocolate.com (n.d.)). The emirate/royal costumes are conforming to some of the above rules. Dr. Baumgartner (2012) says Americans rely on clothing as an economic and social indicator because there are no official marks of rank such as a caste system or aristocracy. According to her, when there is no specific system, people come up with their own, it is what helps people figure out where to fit in. Especially now, with the economy, and people losing status, maintaining a sense of who we are becomes even more important. Clothes help place people where and how to belong.

Impression is an image that is transferred from one person to another; this is the same with clothes. Weber (1999) explained that the clothing a person wears has the strongest influence on the image he/she projects. Sixwise.com (2009) argued that "…Majority of people form an impression based largely if not entirely on appearance and this appearance refers to dress/clothes." First impressions are formed immediately on sight. One's clothes, body features, expressions, voice and behaviour are some of the clues used to form an impression. A story by Inkster (2010) supports this view and said that:

> A few weeks ago I went to a networking meeting that had a speaker on creativity; I had arrived late and so didn't get the introductions. When the gentleman stood up to talk, I switched off. He was dressed in a light grey pinstripe suit, with a pale multi pin striped shirt, no tie, brown loafers, added to this was his hair that needed a trim, graying at the ends and slightly wavy, also he was about 5-6 feet in height. None of these things were bad on their own, but the overall look was insipid. He used to be a business/corporate man and was now something else but hadn't left the suit behind. He failed to press the right buttons with me because his look didn't match with his subject. He had to work harder because I didn't believe in him from that first moment. I have to say after 5–10 minutes of listening to him, he had me totally enthralled and I learnt a lot.

Weber (1999) agreed that just as one's tone of voice or behaviour communicates many things to others so also does one's clothes. What a person wears can be the most obvious message people first notice. Therefore, when one meets a man dressed in sports shirt and tennis shoes, the first impression is here is a sportsman. A woman wearing printed skirt/wrapper and a blouse indicates the woman to be an African or Nigerian woman. A man dressed in long shirt with wrapper underneath, red cap and bead around the neck and another wearing *agbada* (*babbar riga*), cloak (*alkyabba*) with cap and turban (*rawani*) around his head is a clue that here is a Chief from Southern Nigeria and an Emir from Northern Nigeria respectively. Dr. Baumgarter (2012) agreed saying what a person wears can inform passersby of the person's employment.

The importance of clothes on an individual's psychology cannot be over emphasized. The type of clothes one wears can have strong psychological effect on one because psychology helps to determine clothing choice and how to overcome some key psychological issues a person's wardrobe might bring to light in everyday life. A person who is well dressed feels enthusiastic and confident. Clothing determines in large measures how one appears on the street and in the society. Therefore, dressing for what to do is very important becausedressing properly helps to develop self-confidence and feeling of security in any type of job. Lahey (2003) agreed in a statement that each personality is a direct reflection of the

individual's subjective view of reality. This might be the reason why TTH of Northern Nigeria dress the way they do in their full regalia whenever they are in public.

Roach & Eicher (1993) in proposing a hierarchical principle of dress said he saw it as a means of enhancing the owner's sense of importance. He pointed out that the person inclined to seduction principle may dress to be more desirable in the eyes of the opposite sex, while the utility principle takes over when people's clothing makes their body feel more comfortable. The royal costume of Northern Nigeria may be using a hierarchical principle (the status principle). The wearers are not after comfort or trying to empress the opposite sex; rather they are trying to enhance their status and prestige in the community. Yana (2000) explained that some psychologists opined that a man whose costume is to the extreme often tries to prove other values, hide some colossal differences, attract attention and sometimes confirm superiority. This can be true as to the effect of clothes on the psychology of the users because the emirate costumes serve one or more of the above. Whenever a royal dignitary is appearing before an audience, he always does so in full regalia. The royal/emir's costume may affect their real psychology as much or even more than it does that of their audience. He may want to portray that he is the leader by dressing better than any person present. On the part of the audience, they may be expecting such clothing on him, therefore anything less will not be acceptable to them. According to Lahey (2003), this is called conditions of worth. It is the standard used by others to judge people's worth.

2.10 Garments/Fashion Designs with Emphasis on Embroidery

Design is the arrangement of lines, shapes, space, colours and textures. This can be applied to any type of design, clothing inclusive. Garment design is the skillful techniques of handling the elements of design (lines, shapes, spaces, colour and texture) in combination with the principles of design (proportion, scale, emphasis and rhythm) to create a garment that

is comfortable, attractive and functional. Vanderhoff (1984) pointed out that clothes that are attractive are of good design. This happens when elements and principles of design are considered during the development of the design to the person's size, shape and colouring. Those who design clothes are able to use their natural talents and interests to create something entirely new to share with the world (startingclothingline.com 2011).

Clothing style is an excellent example of the basic pattern that occurs within the context of technological progress, economical advancement, religious beliefs, moral and aesthetic background of a community. The style of dress is part of the social inheritance and partly from the innovations that developed in the life of the people of the area and other parts of the world. Hebdige (1979) cited by Keith (1996) stated that clothing design is to a large extent associated with the cultural background of the people. He further explained that members of a subculture often signal their membership through a distinctive and symbolic use of style.

Designing and constructing one's own clothes can be a great way to save money, earn a living or express sense of style. When designing clothes, there are many factors to keep in mind. Consideration should be taken of the purpose of the clothing, shape of the person, texture of fabric, colour and cost of materials. However, the biggest overall challenge will likely be figuring out how to translate the design concepts into garments that people conceive are gorgeous and elegant. Details of construction are important, whether constructing or selecting a garment. There are a number of construction techniques that can be used to achieve an acceptable end product when making a garment. The result according to Write (2001) should be a garment that is:

Functional: Use is unhampered by the construction technique utilized.

Durable: Stitching is secure and garment is made of quality materials.

Inconspicuous**:** Area is free from bulk, flat, and smooth; stitching is straight and a uniform distance from the edges or folds

Overall Appearance: Notions compatible in colour, fibre, weight, and design. Fabric used correctly-plaids, stripes, checks, or other designs attractively planned for matching, the fabric nap correctly used, pressed to give smooth look to finished garment, loose threads, basting threads, and thread ends removed.

How to Design Clothes

Cabrera (n.d.) explained that the basic steps to take when designing clothes include:

1. Get inspired: Search online, go through magazines and past generations and observe what others wear.

2. Begin to draw the design: Draw a random curve or straight line and work from there. Be unconventional.

3. Take time: Return to a drawing at a later time with new ideas. Sketching can become a wonderful way to pass the time. Just relax and let originality come forth.

4. Complete drawing the outfit: Add colour, fabric design, embellishments and accessories. Blend unexpected colour combinations. Let fabric be an inspiration and elegantly embellished.

5. Gather sewing supplies: Cut out the style or look for a similar pattern and adjust it. Consider texture and flow of fabric in relation to the pattern. Obtain extra fabric as ideas will arise when assembling. Obtain trims such as buttons, lace, beads or embroidery floss.

6. Assemble the garment and create further inspiration.

7. Make a portfolio: Keep a collection of designs in a folder or notebook for future inspiration.

2.10.1 Fashion Design

Paoletti (1981) said fashion is a collective expression of individual clothing decisions which have been made by balancing innovation with existing societal norms. Clothing design is influenced by fashion, new discovery and development of new fabric (Vanderhoff1984). It is anything that is currently “in” (Yana 2000). Fashion is the art of applying design and aesthetics to clothing and accessories. Fashion design is influenced by cultural and social attitudes and is varied over time and place. Fashion design is generally considered to have started in the 19th century with Charles Fredrick Worth who was the first designer to have his label sewn into the garments that he created. Before this time, clothing design and creation was handled largely by anonymous seamstresses, and high fashion descended from that worn at royal courts. Worth's success was such that he was able to dictate to his customers what they should wear, instead of following their lead as earlier dressmakers had done (Yana 2000).

Today, fashion changes very quickly due to new technologies, new fabrics and machines which make new fashion possible. New forms of communication like radio, Internet, and television inform people this afternoon what others were wearing in London, United State of America etc. this morning (Yana 2000). Fashion designers attempt to design clothes which are functional as well as aesthetically pleasing. They must consider who is likely to wear a garment and the situation in which it will be worn (Write 2001). In the past, fashion changed very slowly because change in technology and communication between people took a long time.

Types of Fashion

The different types of fashion according to Pauline & Guy (2001) are:

1. Haute couture: A French word for high fashion. It means a couture garment made to order for an individual customer, and is usually from high quality and expensive fabric.

2. Ready-to-wear: This is a cross-section between haute couture and mass marketing. Garments are made for individual customers, but great care is taken in the choice of fabric and cut. Clothes are made in small quantities to guarantee exclusivity, so they are rather expensive.

3. Mass market: Currently the fashion industry relies more on mass market sales. The mass market caters for a wide range of customers, producing ready-to-wear clothes in large quantities and standard sizes. Inexpensive materials are creatively used to produce affordable fashion. Mass market designers generally adapt the trends set by the famous names in fashion. They often wait around a season to make sure a style is going to be on fashion before producing a version of the original look. In order to save money and time, they use cheaper fabrics and simpler production techniques which can easily be done by machine. The end product can therefore be sold much more cheaply.

4. Fad: Fashion that is very popular for a short time, then suddenly it seems as if nobody is wearing it. A fad can be of any item of clothing (mini skirt, paratroopers pant with many pockets), a colour, accessory (earring, bangles, shoes). Fad is more popular with teenagers. It helps to express two important points, need to belong to a group and individuality.

5. Style: Shape of a particular item of clothing that is easily recognizable. For example, a straight A-line or circular are styles of skirt, kimono and raglan are styles of sleeve, etc.

6. Classic: A traditional style that can stay in fashion for a very long time. Examples of such are the blazer jacket, tailored shirt, *kaftan*, *babban riga* etc.

7. Status symbol clothes**:** An item of clothing that gives the wearer a special feeling of importance or wealth. People wearing such clothes are trying to communicate that they are special. Emirate costumes fall within this category of fashion.
8. Old fashion: Style that people have grown tired of looking at. With today's instant communication, a garment can look old fashioned within a very short time. However, this term swings back and forth because, some styles make a comeback. Example, some clothes of the 1940's and 1950's became an important fashion look in the 1990's.

The styles of clothes used by the TTH in Northern Nigeria can be classified under two fashion terms.These are: the classic and status symbol. They are classic because the design and style has changed very little for a long time. Status symbol because only the royal class uses them. A person wearing *babbar riga* with two-nine knives (*aska biyu-aska tara*) embroidery, *alkyabba*, *rawani* and embroidered leather shoes is definitely a royal figure from Northern Nigeria.

Weston (n.d.) described the beginning and end of fashion as first, a fashion is approved by others, and then it is copied because of competition. Finally, it is replaced as it becomes commonplace and has ceased to fulfill its function of being distinctive.

2.10.2 Embroidery Designs

There are two types of designs, applied and structural. Structural design is created by the construction detail of form as the style is assembled. While applied also known as decorative design is created after the form is completed (embroiderymotion.com 2011). It is a result of surface enrichment. Embroidery on clothing falls within this category of design. Embroidery is the art or handcraft of decorating fabric or other materials with needle and thread or yarn. Embroidery may also incorporate other materials such as metal strips, pearls, beads, quilts and sequins. Vanderhoff (1984) said it is the art of using needle and thread to apply patterns

and colour to fabric or other materials. Okeke (2009) described embroidery as the art of painting with needle which sprang from the desire to decorate.

Embroidery is the art of decorating fabric or other materials by stitching designs using thread or yarn and a needle. Often, other materials such as metal strips, precious and semi-precious stones, and sequins are used to add to this decorative stitching technique. Ancient paintings and carvings found in Egypt show that embroidered garments may have been worn as far back as 1500BC, 2000BC in China and 17th century in Japan (Vanderhoff 1984). Okeke (2009) pointed out that it originated from the orient (East), carried to Europe at the beginning of the spice trade. The Missionaries and traders from Europe introduced it to Africa. Heathcote (1976) reported that the earliest embroidery in Hausa land must have been imported, but a truly Hausa embroidery was made when two distinct types of patterns were put together. One consists of interlacing forms (from Oriental characters) and the other angular and spiral shapes which are indigenous decorations commonly applied to pots, wooden food bowls and baskets.

Embroidery on clothes was considered to be a symbol of wealth and a very important art in the medieval Islamic world. Because embroidery was a sign of high social status in Muslim societies it became a popular art in cities of Damascus, Cairo and Istanbul(marirembroidery.com (n.d.)). Maiwada and Renne (2007) also reported that wearing an embroidered robe represented one's status as a respected member of the Muslim community. Embroidery was visible on handkerchiefs, uniforms, flags, calligraphy, shoes, robes, tunics, horse trappings, slippers, sheaths, pouches, covers and even on leather belts. Many craftsmen embroidered with gold and silverthreads and each of these embroidery cottage industries employed over 800 people (embroiderymotiom.com 2011).

The Emirate costumes used by Title Holders of Northern Nigeria were said to be imported from the above countries through trans-Saharan trade thereby making them highly decorated with embroidery stitches. The history of embroidery in Nigeria is closely linked with the history of the country itself.Maiwada and Renne (2007) explained that the production of hand embroidered *babbar riga* increased with the rise of the Sokoto Caliphate in the 19th century. This might be due to association of the embroidered gown to the title holder's officials (*sarauta* class), servants and slaves whose loyalty and services were marked with gifts of gowns of special value.

Different embroidery stitches

- Running stitch is used for decorative designs; two rows in contrasting colours, groups of two or three, diagonal effect, etc.
- Twisted running stitch: Outline the line of design with running stitches, and with contrasting thread go over and under stitches, using a blunt needle, but not through fabric, to get an effect like twisted cord.
- Backstitch with heavy thread for flower stems and to emphasize tops of hems.
- Stem stitch is made over line of backstitches with tiny slanting stitches working from left to right giving a fairly heavy trimming line.
- Padded stem stitch is heavier than stem stitch. Stitches are made straight towards the work as in over-handing or whipping.
- Chain stitch: This is made by threading from wrong side, insert needle at same point and take a stitch, holding loop of thread with left thumb, for a different effect, whip over the

chain stitch with a contrasting colour of thread. This stitch is used for making line especially on peasant type clothes.

- Magic or checkered chain: It is made like chain stitches with two contrasting threads in needle. One colour is kept to the left under thumb; use the other colour to make the stitch. Bring second colour to the left for the next stitch and hold under thumb, continue. Stitches of chain are in alternating colours.

- Lazy daisy is an elongated chain in a flower design.

- Ladder or square chain is made like a regular chain except that the needle is inserted, not in the same hole, but to the right. A slanting downward stitch is made for each chain from right to left.

- Feathered chain: Loop is made slanted to the left of centre. Below and to the right of centre, take a small upward slanting stitch; make a chain stitch. Slanted, small upward stitches are madebelow and to the left, continue.

- Outline stitch or crewel: Make short upward stitches, keeping thread to right, and bring needle out a little below point of insertion in a straight line, or slightly to the left of centre line. Or, work from left to right. More than one row may be used for heavier effect. Outline stitch is used for a fine, distinct decorative line (marirembroidery.com n.d.).

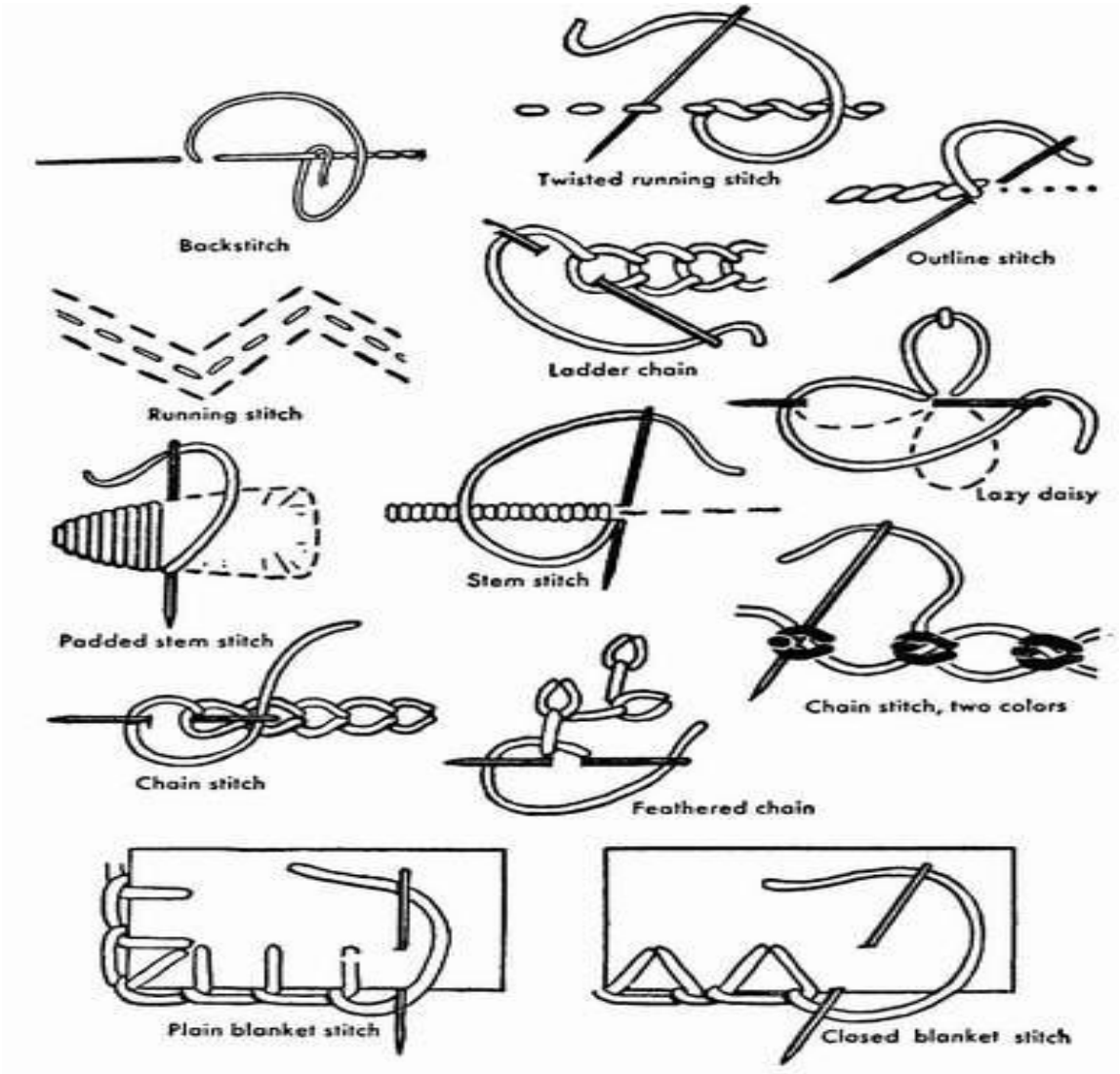


Figure2.10.1: Different embroidery stitches. Source: marirembroidery.com (n.d.)

Some of these embroidery stitches are used to produce decorations on royal costumes like *babbar riga* from two knives (*aska biyu*) to ten knives (*aska goma*)), cloak (*alkyabba*), *kufta*, shoes and so on. Embroidery remains totally hand worked until the 1800s century when the first embroidery machine was invented. The development of machine embroidery did not take place until the 1824 when Joshua Heilmann from Mulhouse worked on the design of hand embroidery. This marked the beginning of machine embroidery. Though he did not sell many, it revolutionized theembroidery industry. Heilmann's invention was quickly followed by the "shuttle embroidery" and the “chain stitch embroidery” method (mesadist.om 2010)

2.11 Brief History of the Sites of the Study

Northern Nigeria was a geographical region which occupied about two-third land mass of the country (Nigeria). The region included Kogi, Kwara, Benue, Plateau, Taraba, Kano, Kaduna, Sokoto, Katsina, Borno, Gombe, Bauchi, Zamfara, Yobe and Jigawa States. The people are largely Muslims, and many are Hausas with some Yorubas, Idomas, Biroms and Igalas. The Northern states are now divided into three geo-political zones, namely north-west, north-east and north-central. The study will be based in the North-West geo-political zone of Nigeria which consists of Jigawa, Kaduna, Kano, Katsina, Kebbi, Sokoto and Zamfara States. These seven states were originally part of the defunct Northern Region which has a population of over 50 million people, and account for about 38% of the country's total land area (Khalid n.d.)

2.11.1 Daura Emirate Council

Daura Emirate Council has a very important position in the history of Hausa land. It is considered the origin of the *Hausa bakwai*. From inception, women were the initial rulers of Daura and their title was "*Magajiya.*" It was during *Magajiya* S*hawata* that a visitor by the name of *Bayajida* came to Daura. He managed to kill the snake living inside *Gusugu* well. This snake prevented the people of the town from collecting water from the well. This earned him the hand of *Magajiya* in marriage. After the death of both *Magajiya* and *Bayajida*, their son, *Bawo* became the next ruler.

According to Hogben and Kirk-Greene (1966) in one of the many versions, concluded that Daura had fifty-five rulers and the first nine were queens, down to the coming of the Fulani dynasty of which Malam Ishaku was the first ruler. Malam Ishaku, an Alkalawa Malam and a student of Shehu Dan Fodio, was given a flag. The kingdom of Daura kept changing base for about 100 years until the British brought it back to the original rulers in

1907, who settled the town back in the present Daura town. At first Daura was administered as a division with Kazaure under Kano Province. In 1934, it was transferred to the new Katsina Province and in the same year the Emir was commended for his good leadership and encouragement of mixed farming (Hogben & Kirk-Greene 1966). The Emirate Council was enlarged in the mid-fifties and registered great improvement during the reign of *Sarki* Abdurrahman (1912 -1966). The present Emir of Daura is Alhaji Umar Faruq Umar (2007 to date). The Emirate Council has one First Class Emir, five King Makers and 16 District Heads (Interview with a TTH of Daura 2011).

2.11.2 Kano Emirate Council

Daura claims to be the oldest of the Hausa States and the others vied with each other for periodic supremacy; few would dispute the title of Kano as the best–known of the *Hausa Bakwai* (Hogben & Kirk-Greene 1966). The earliest settlers of Kano were descendants of a Gaya blacksmith named Kano who came to *Dala* hills in search of ironstone. Other people also came and settled around the other hills of Kano which are *Magwan*, *Fanisau* and *Gwauron Dutse*. These people were mainly farmers, hunters and blacksmiths. They settled with no leader, later the bravest hunter, best farmer or blacksmith became leader of his clan. When *Barbushe* became the leader of them all, he made the others his inner council of attendants.

About the tenth century A.D. some strangers, believed to be from Bagdad, came to Kano and introduced horses to Hausa land. Some say their leader was *Bagauda*, the son of *Bawo* of the well-known *Bayajida* legend of Daura. *Bagauda* was reckoned as the, first *Habe* king of Kano. It was during the reign of Muhamman Alwali (the forty second king) the Fulani Jihad erupted in Kano. By the 15th century, there were supposed to have been twelve principal Fulani clan settlers in Kano territory (skycraoercity.com 2007). At the end of the 18th century the chief clans around Kano were reduced to six, namely:

1. The *Modibawa* (from *Modibo* or *Malam*) in the city itself.
2. The *Sulluvawa* under *Malam* Jamo in the south-west.
3. The *Daneji* under Dan Zabuwa, also in the south-west.
4. The *Yolawa* to the west. Their leader was *Malam LimanYafi* who migrated from the village of *Yola* to the west of Kano during the *Kwararafa* occupation.
5. The *Dambazawa* under *Malam* Dabo to the north and
6. The *Jobawa* to the east (Kano Emirate Council 2010).

British forces captured Kano in 1903 during the reign of Aliyu (The 7th Emir of Kano) who was in Sokoto when Kano was occupied. He was captured and exiled to Lokoja where he died in 1926. The British made Kano the administrative centre of Northern Nigeria. It was later replaced as the centre of government by Kaduna, and only regained administrative significance with the creation of Kano State following Nigerian independence.

The present Kano Emirate is a traditional state in Northern Nigeria with headquarters in the city of Kano. The Emirate was formed in 1805 during the Fulani jihad, when the old HausaKingdom of Kano became subject to the Sokoto Caliphate. During and after the colonial period, the powers of emirate were steadily reduced (skycraoercity.com 2007). Alhaji (Dr.)Ado Bayero became the Emir in 1963 to 6th June 2014. He has great influence during his reign, although subject to the government laws and political leaders. The emirate now has one First Class Emir, five King Makers, 44 District Heads, 1,184 Village Heads and 6,750 Ward Heads (Interview with Kano Emirate Council Secretary 2011).

2.11.3 Zaria (Zazzau) Emirate Council

The most important source for the early history of Zazau is a chronicle composed in the early twentieth century from oral tradition. The Ancient name of Zaria is *Zazzau*, other names includes *Zakzak* and *Zegzeg*. The people of Zaria are still called *Zagezagi* or *Zazzagawa*. Zaria is one of the Hausa *Bakwai* and it is among the largest of the Hausa States and it was a

vassal state of the Sokoto Empire (Hogben & Kirk-Greene 1966). According to the history in the chronicle cited in skycraoercity.com (2007), Islam was introduced to the kingdom around 1456, but appears to have spread slowly, and pagan rituals continued until the Fulani conquest of 1804. It was one of the five or six most important states of the empire and had several vassals of its own. *Zazzau* was a collection point for slaves to be delivered to the northern markets of Kano and Katsina, where they were exchanged for salt with traders who carried them north of the Sahara (Boomale 2011). After the jihad, the culturally smaller but pastoral or nomadic Fulani intermarried with the more settled *Habe* farmers, and the people of the Emirate today are generally known as Hausa-Fulani. The government of Zaria Emirate differed from other emirates created at that time, in that, offices were rarely hereditary, but were appointed based on merit or obligation.

Before the Fulani took over *Zazzau*, there had been 16 *Habe* rulers. The first ruler was Gunguma and the last was Makau. The last ruler was driven away by the first Fulani Emir, Malam Musa in 1804. He fled and settled at a place known as Abuja today known as Suleja (Maccido 2007). It was during King Muhamman Abu (1505-1530) that the rulers were converted to Islam. Before the people of Zaria settled in their present capital, they resided in *Kawar, Rikoci, Wuciciri* and *Turunku*. History had it that it was during the reign of *Bakwa* Turunku that the capital was moved from *Turunku* to *Kufena* in Zaria possibly around 1536. Because of her fame, the palace of Zaria is locally called *Gidan Bakwa* (*Bakwa's* House). *Bakwa* has two famous daughters; the elder Amina became queen of Zaria around 1576. The other daughter was Zaria, who gave her name to the modern Emirate and its capital (Hogben and Kirk-Greene 1966). *Zazzau* gets its name from the famous sword which was honoured by all Zaria people. This gave them ethnic identity long before they recognized any king. When a chief was eventually appointed, they called him *Maxau Zazzau* (he who holds the sword). A retainer would bear this sword wherever the king went. Thus the original site of the town was

at the foot of *Kufena* hill, at some date before the jihad of 1804, the town moved to its present site on the bank of river *Kubanni*. The legendary silk–cotton tree (*rimi*) characteristics of Zaria city's landscape was said to have been dated from this time.

During the reign of Queen Amina, all towns as far as *Kwararafa* and Nupe were under the rule of Zazzau. Every town paid tribute to her. It was during her time that the whole products of the west were brought to Hausa land. In about 1734, Zaria domination came to an end when Bornu overran the Hausa States, Zaria then paid tribute to Bornu and the *Sarkin Zazzau* was installed by a representative of the Mai of Bornu. In 1804 Malam Musa received the jihad flag from Gobir and together with Yamusa they fought and drove the pagan *Sarki* out of Zaria. The *Sarki* fled with many subjects until they settled in Zuba and eventually established the Emirate of Abuja now Suleja. Zaria now has four ruling Houses from which the Emir is selected. These are:

1. The *Mallawa* who descended from Malam Musa, a Fulani from Mali.
2. The *Barebari* descendents of Yamusa, a Fulani of Borno origin.
3. There is the *Katsinawa* from Abdulkarim, a Fulani of Katsina ancestry.
4. The last is the *Sulluvawa* of the Abdulsalami descent.

The present Emir of Zaria Alhaji (Dr.) Shehu Idris (1975 to date) is from the *Katsinawa* dynasty.

Around 1857 a British, Dr. Baikie and his troupe came to Zaria on their way to Kano from Lokoja through Bida. Emir Kwasau invited them and they set up garrison in Zaria around 1901to stop Nagwamatse's slave raid. Under the British administration, Zaria went the way of all the other emirates by trying to abolish patronage and nepotism by reorganizing and reforming the function of the native authority system. Around 1910, the Emirate was broken into 32 districts (*gunduma*) each with Title Holders as District Heads. By 1920 the Districts

were reduced to 27. Now, Zaria Emirate Council has one First Class Emir, five King Makers, 80 District Heads and 1184 village heads (record of Zaria Emirate Council list of chiefs 2011).

2.11.4 Sokoto Caliphate

Sokoto Caliphate is an Islamic spiritual community in Northern Nigeria, led by the Sultan of Sokoto. Of all the Emirates of Northern Nigeria, Sokoto is the oldest. This is based on its leadership of the jihad under Usman Dan Fodio and the consequent establishment of the Fulani Empire of Sokoto and it is what gave the Sultan of Sokoto the tile of *Sarkin Musulmi* (the commander of the faithful) and his status as the most senior of the First Class Emirs of Northern Nigeria (Hogben and Kirk-Greene 1966).

According to the chronicle cited by Hogben and Kirk-Greene (1966) the importance of Sokoto in the political history of Nigeria can be traced as far back as the pre-colonial era. This is because even before the advent of the colonial rule in the country, the Fulani Empire led by Shehu Usman Dan Fodio covered almost the whole of Northern Nigeria and even extended to some parts of the south, with Sokoto as the spiritual and political headquarters and the Sultan (*Sarkin Musulmi*) as the leader. As a result of the jihad of Shehu Dan fodio, the Northern major towns of Katsina, Kano, Zaria, Daura, Rano, Hadejia, Bauchi, Kebbi, Gombe, Bida, Ilorin and so on came under the Sokoto Caliphate. In all these places, Shehu's most trusted subjects (malams) were installed as the ruling Emirs and Shehu's flag bearers. This can be regarded as the origin of the Northern Emirates and possibly the birth of Northern Nigeria (Hogben and Kirk-Greene 1966).

The present Sokoto town was built by Sultan Muhammadu Bello, Shehu's son and the second Sultan of Sokoto, who moved the capital from Gobir to the present Sokoto town in 1809 or 1224 A.H (After Hijra). The popular belief was that Sokoto then was a very small

settlement before the Sultan rebuilt it in 1809. It has since then been the seat of the Sultan (*Sarkin Musulmi).* By the time of Bello's death in 1835, Sokoto town had grown bigger and gradually became the centre of Islamic religion for the whole of West Africa as well as the headquarters of Sokoto/Fulani Empire.

The reign of Sokoto Fulani Empire continued on the Northern Emirates until the British arrived into the territory. After the battle with the British colonial masters, most of the Northern Emirates were conquered. On Sunday, the 15th of March, 1903 the battle of Sokoto took place. Since that day of the battle of Sokoto, a long period of fruitful cooperation began between the masters and the colonized Nigerians. However, the colonial administration realized the fact that it could not tamper with what was dear to the Northern people; these were their religious belief, culture and the fundamental aspect of their established political order. From the conquest period to the 1940s an administrative system was evolved and was based on existing machinery of government. This was the system of indirect rule where the local chiefs or Emirs were allowed to continue in local administration. The present Sokoto Caliphate has one First Class Emir, 11 King Makers, 66 District Heads and about 1260 Village Heads (interview with the Caliphate Secretary 2011).

2.12 Review of Empirical Studies

Written works on the socio-psychological influences of Emirate costumes on the Traditional Rulers/Traditional Title Holders of Northern Nigeria were not available. Majority of the works were carried out on unusual costumes used for rituals, those of different ethnic groups, rare local fabric, and embroidery work on traditional costumes. Examples of such works include:

Heathcote (1979) conducted a research and presented the survey result of fairly detailed overall description of some embroidery patterns found in Hausa land. Objectives of the research include to

1. Examine the evolution of embroidery among Hausa people.
2. Examine the methods of production and use of embroidered garments among Hausa people.
3. Find out the social functions of embroidered garments among Hausa people.

The findings stated that the origin of the embroidery works cannot be conclusively ascertained, particularly those concerning the place of Hausa embroidery within the West African historical framework. Among the reasons for this was the fact that many of the older items of embroidered West African dress in museum collections are poorly documented. Even where the items were properly recorded, they can be misleading since articles of West African costumes have found their way to distant markets. The report further discussed the nature and scope of Hausa garment embroidery and its significance in Hausa society. The work also explained the two factors that were vital to the emergence and advancement of West African and Hausa dress embroidery. First was the introduction and increased use of tailored dress, which, to some extent, accompanied the process of Islamization of Hausa land and the second being the spread of weaving technology. The high regard in which tailored gowns were held during adoption was partly because of the well rooted attitude that associated elaborate regalia with authority either political or religious.

Plate 2.12.42: Jukun Chief and his subjects. Source: Heathcote (1979).



Evidence can be seen in this plate of some scantily clad *Jukun* people surrounding their District Head who is the only one fully dressed in an embroidered gown *kwakwata* design and the centre is decorated with the well-known *askatakwas* pattern. These gowns are now largely used by TTH of Northern Nigeria. The report did not indicate the year the picture was taken as such the generation of the title holder and the group of people could not be determined.

Even though the research was on Embroidery of Hausa dress, Heathcote addressed some socio-psychological issues of the tailored gowns of which the royal costume is among, when he reported in his findings thus, "…the significance of clothing in partially or wholly-Islamized societies arises partly from the fact that Islam teaches that nakedness or semi-nakedness is a sign of inferiority. At the same time, there is an evidence to show that the adoption of "Muslim" form of dress in its early stages is deliberately restricted by the rules to a privileged few." Example, a Chief seated on a stool or chair and he alone wears an elaborately embroidered gown of the *askatakwas* design (Plate 2.10.42 above).This made the researcher to infer that there is a well-established, ancient and unbroken association between elaborate regalia and special status on the part of most of those who wore it. Heathcoat's research surveyed the different embroidery designs, nature and scope of Hausa garment embroidery; he did not include social or psychological influences of the embroidered garment on the TTH.

Cunningham (1981) reviewed William Hogarth's work titled Analysis of Beauty published 1753. She cited his theoretical and culturally based assumptions underlying communicative views of arts and costumes. In his theory, he believed that clothing is most familiar and entertaining. Hogarth established rules by which to judge elegance and beauty in composition of all kinds especially dress/costumes based on six formal principles; fitness, uniformity, variety, simplicity, intricacy and quantity. The theorist also recognized the importance of costumes in depicting decorum. The character of individuals, sex, age, rank, status and country of origin could be achieved through careful attention to dress. Hogarth believed in the correct choice of dress when he stated, "It is right every country should have their different modes in dress and respect the high and low rank of a society." He gave the example that a king should have a beard, a serious expression and special attire. This goes to show that dress/costumes serve to distinguish individuals.

Dress was an accepted persuasive tool in Hogarth's theory; as such he drew on fashion and dress to illustrate his six principles of beauty and related aesthetic concepts in the analysis. His understanding of nature also caused him to be concerned with how people dress and his view of the detrimental effect of fashion on ideas and taste. This suggested that he is well acquainted with the psychological and social functions of clothing. Hogarth dealt with ideas regarding modesty, role, status and characterization. He also discussed fashion as a force in human nature but didnot work on the influences of fashion in relation to the costumes of the Traditional Title Holders of Northern Nigeria.

Fosu (1982) collected and documented royal costumes (*kayan sarauta*) found in Zaria, Nupe, Adamawa, Borno and Sokoto and the result of the research carried out was exhibited. The survey had two major objectives thus:

1. To collect and document the royal costumes of the above Emirate Councils.
2. Exhibit the costumes to showcase their artistic nature.

The items of costumes displayed were loaned to the Department of Fine Art, Ahmadu Bello University, Zaria for the exhibition directly by the respective Royal Highnesses, while the information compiled for the text in the catalogue was derived from interviews granted either directly by them or through their vizier (*Waziri*) and other palace officials. The royal costumes include selection of items that have been fashioned, designed and produced creatively by artists-technicians to proclaim royal authority in the societies of Northern Nigeria. These items include robes (*alkyabba*), swords, and staff of office, shoes, musical instruments, shields and umbrellas.

The research simply collected, documented and exhibited the costumes describing their artistic qualities and functions. This is because the purpose of the work was to showcase the artistic creativity of the costumes designs. The source, significance and socio-psychological influences of the costumes were not investigated; therefore these aspects were not discussed.

Ahuwan (1994) worked on the impact of the 19th century traditional costume on contemporary Nigerian apparel. The work focused on the impact and developmental trends of Nigerian traditional costumes of the three major ethnic groups, namely Hausa/Fulani, Igbo and Yoruba under the following objectives:

1. To document the transition of Nigerian costume from 19th century to present (1994).
2. Review related literature on the subject in order to facilitate a packaged visual reality.
3. Document the environmental factors that directly or indirectly influenced this transition.
4. Explore further potentials in view of the ever-changing tastes.
5. Document written and visual information on aesthetics and functional aspects of Nigerian costumes.
6. Give meaning to the use of national indigenous textile materials.
7. Expose the role of textile and clothing designers.

8. Define the scope of clothing construction as a creative process beyond the narrow area of sewing.

The major findings include, among others, that the existing traditional costumes in Nigeria were changed by the influence of Christianity, Islam and foreigners that took root from the existing environmental need. Another finding was that the elaborate use of embroidery on traditional costumes originated from body scarification and painting/adornment. This elaborate embroidery work was used heavily in majority of Northern Nigeria title holders' costumes as a mark of status symbol. The research identified the fabrics used for the indigenous costumes which were woven locally. These include, among others,*Saki,* which is a fabric highly valued by the Traditional Title Holders in making their costumes. The *girken Nupe* and the *taguwan Mali* are two prominent costumes of the TTH made from *saki* within the Hausa culture. The study also looked at the structural and applied designs aspects of costumes to which the TTH costumes are part of. These garments are elaborately decorated with hand embroidery using blanket, satin stitches, beaded cowries and copper rings. The gowns were originally used as royal costumes for special occasions. The work focused on the impact and developmental trends of Nigerian traditional costumes of the three major ethnic groups namely Hausa/Fulani, Igbo and Yoruba. It also discussed the local fabrics used to make traditional costumes including those of the TTH. The reasons for using the fabrics to construct the TTH costumes, the types of fabrics used and the social or psychological influences the costumes have on them were not investigated.

Maiwada (2001) conducted a research on an exploration study into the production, characteristics and use of local silk fibre known as Anaphe silk, *tsamiya* in Hausa and *sanyan* in Yoruba. The fibre is used to produce a very valued fabric (*tsamiya* cloth) and embroidery thread for the Traditional Title Holder's garments. The researcher worked with the major objective to evaluate the quality and quantity of *tsamiya* silk fibre and see how it relates to the

international standard/qualities expected of any silk fibre. The study had five specific objectives these are to:

1. Determine and approximate the quantity of fibre likely to be obtained at a particular season for possible commercial fibre production.
2. Analyze the qualities of the fibres using standard characterization methods.
3. Evaluate the qualities of the fibres so as to determine whether it will be regarded as useful textile fibre.
4. Determine whether it can be used singularly or blended with any other useful textile fibre (natural or man-made) for fiber production.
5. Determine whether the yarn spun from this fibre possessed physical properties of yarn suitable for textile production.

The research was conducted in two phases, field work and the laboratory experiments in order to ascertain the qualities possessed by the fiber, which will consequently determine whether it can be regarded as useful textile fibre. The *tsamiya* fibers were obtained from three different sources. There are those from tamarind (*tsamiya*) trees. The fiber is light brown in colour. Another variety is from *doka* trees, while the third type is from *mafarko* trees. The last two varieties are dark brown in colour. The *tsamiya* silk fibres were divided into samples A and B. Sample A fibre from *tsamiya* trees, while sample B were the fibres from *doka* and *mafarko* trees. The results of various laboratory experiments brought out the qualities of the Anaphe *tsamiya* silk as follows.

1. It possesses some spinning qualities, therefore spinnable.
2. The fibre has affinity to dyes.
3. Wash fastness result is acceptable.
4. Yarn strength test proved that sample B is stronger than sample A.

After the laboratory experiments were analyzed, it was concluded that:

1. Urbanization is largely responsible for the extermination of the silkworm species which brought about serious decline in its production.
2. There has been serious decline in harvesting of cocoons due to destruction of forest.

Maiwada's research was conducted to find out if the *tsamiya* silk fibre could be used as a useful textile fibre. *Tsamiya* fibre is a valuable thread used to construct one of the royal gowns of the TTH of Northern Nigeria which is becoming extinct, but the research did not survey why it is mainly used as embroidery threats or as fabric for the *babbar riga* of the TTH and the reason it is becoming extinct.

Bugg (2009) in a research report paper exposes the findings of the design research methodology developed through her recently completed PhD workat the London College of Fashion, University of Arts London. The work was informed by contemporary reactions against 'fast fashion' and the emergence of conceptual and experimental fashion. It exposes new and interdisciplinary approaches to creating and communicating at the intersection of fashion, fine art and performance from the perspective of the fashion designer. The process of design developed focused on the body, experimentation and testing, reaffirming the emphasis on the creative process and addressing context as fundamental to the communication of clothing centered concepts. The research objectives were to:

1. Bridge the gap by exploring the interface of concept-based clothing, the body and clothing, clothing and the wearer and the clothed body and the viewer.
2. Give a more inclusive understanding of how clothing and fashion are understood in the context of the body by viewing bodies.

The survey uncovers the complicated network of communication between designer, wearer and viewer of concept-led fashion design. It discussed how the individual's

understanding of the body affects this communication and reading, specifically looking at experiential, emotional and physical factors and contextual effects of wearing and viewing clothing. It also discusses how the design method and findings of the case studies have the potential to be employed in a range of disciplines that use the body and clothing to communicate meaning.

The contexts for communicating fashion garments and concepts have moved beyond the confines of the catwalk, the traditional store space and the printed page. Designers' work is now communicated through and within film, animation, the music industry, art photography, virtual space, performance and the art gallery. The research questioned the reasons for this shift in approach and addressed how fashion is understood within these interdisciplinary contexts and where its boundaries lie in relation to the disciplines of fine art and performance. It argued that in some cases this is far more than a mere promotional tool and should be seen to be an important indicator of the blurring of boundaries and the sharing of knowledge between disciplines. It is further argued that attempts to pigeonhole this type of interdisciplinary practice into the term 'fashion' can restrict the viewer's interpretation and interaction with the work and indeed can restrict opportunities for the designer's methodology and outcomes.

The research provides new insights into the way fashion designers can work conceptually and how their work might be perceived differently, dependent on contexts of presentation. Contexts in this case refer to both the contexts of a wearer and the location in which the embodied garment is viewed. The project has established how different spaces from art galleries and live performance to photography affect the way a garment is read and responded to. It exposes how the conceptual intention and context of presentation affect these readings, identifying the classification of a garment as fashion, art, costume or concept for both the

viewer and the wearer. The study did not work on different costumes (TTH costumes inclusive), why they are used and their effects on the wearer and the viewers.

2.13 Summary

In this chapter, literatures related to clothing and the situations associated with them were reviewed. Some theories of clothing were also reviewed including the Maslow hierarchy of needs that placed clothing together with food, water and shelter under physiological needs. These human basic needs must be satisfied before focusing on more complex ones. Many people have certain clothing expectation or thoughts about how people in different roles should dress. For the TTH this is very true, because they have expectations of how they should dress by themselves and the general public. They are supposed to dress better than others in the society.

Many researchers reported that clothing is not only a necessity, but also a representation of cultures and beliefs. Clothing performs a range of social and cultural functions, such as protecting the human body from dangers in the environment, weather, occupational and sexual differentiation, social status, and uniform. Some researchers explained that clothing may also function as a form of adornment and an expression of personal taste or style. The clothes that people wear offer some clues about themselves. This is because there is no sphere of human activity in which values and lifestyles are reflected more vividly than in the clothes people choose to wear. Therefore, when everything is put in place, clothes are one of the most personal components of daily life and at the same time they are a manifestation of social activity deeply embedded in cultural scheme of the people.

Literature reviewed showed that royal costumes are special type of clothes worn by the ruling/royal class. These costumes are object of symbolic significance representing power,

rank and status symbol, religious, cultural and, to certain extent, political influence. Clothes are ideal objects for communicating social rank. They are portable and are carried by the wearer wherever he goes.Research findings have established the importance of clothes on an individual's psychology. The type of clothes one wears can have strong psychological effect, because a person who is well dressed feels enthusiastic and confident.

The researcher discovered that documents on the usage, social and psychological influences of the emirate costumes on the Traditional Title Holders of Northern Nigeria are not available. The research has therefore tried to fill this gap by documenting the different emirate costumes of the TTH available in Northern Nigeria, find out why they use the costumes and the social and psychological influences of the costumes on the TTH.

CHAPTER THREE

RESEARCH DESIGN AND METHODOLOGY

This chapter presented the research methodology adopted for the study under the following sub-headings:

3.01 Research design
3.02 Population of the Study
3.03.1 Sample Size and Sampling Procedure
3.04 Instruments for Data Collection
3.05.1 Validation of Instruments
3.05.1 Pilot Study
3.05.2 Reliability of Instruments
3.06 Procedure for Data Collection
3.07 Procedure for Data Analysis

3.1 Research Design

The research designs adopted for this study were historical and descriptive survey. It was historical because the research documented the different costumes of the past used by the TTH of Northern Nigeria. Sambo (2005) pointed out that "historical research deals with documents that are relics of the past." These relics include among others art works, written documents, costumes, drawings and so on. Descriptive survey method was used to document the present royal costumes available and seek opinion why they are used by the Traditional Title Holders in Northern Nigeria. Descriptive research design involves observing, recording and describing the behaviour or event in a natural setting such as in a particular environment (Abolarin 2010). Therefore, survey research design was used to gather data on the behaviour of the TTH when they are in full regalia. Though this research design cannot prove what

causes some events, but has revealed some important information about Traditional Title Holder's behaviours and attitudes.

3.2 Population of the Study

The population of the study comprised all Traditional Title Holders (TTH) in the Emirate Councils of North West geo-political Zone of Nigeria. The zone has seven states (Kaduna, Kano, Katsina, Jigawa, Kebbi, Sokoto and Zamfara States) and a total of 14 Emirate Councils. The number of Emirate Councils and Traditional Title Holders in this zone is listed in Table 3.1 below.

Table 3.1: Population of the study

Emirate Councils	**Traditional Title Holders**		
	King Makers	**District Heads**	**Sub-Total**
1. Kano	4	44	48
2. Katsina	5	42	47
3. Kebbi	3	23	26
4. Dutse	3	25	28
5. Argungu	3	36	39
6. Gusau	3	45	48
7. Tsafe	5	15	20
8. Daura	5	16	21
9. Zaria (Zazzau)	5	80	85
10. Kazaure	3	30	33
11. Gumel	3	26	29
12. Sokoto	11	63	74
13. Zuru	3	27	30
14. Hadejia	3	20	23
Grand Total	**59**	**492**	**551**

Source: Emirate councils 2012

According to the above table, the total population of the study is 551 (five hundred and fifty one) Traditional Title Holders.

3.3 Sample and Sampling Procedure

The population for this study was unique because it is dealing with prominent personalities. As such collecting data from the total population will not be easy. Therefore Stratified random sampling technique was used to select four from the seven states in the North West Geo-Political zone of Northern Nigeria. From this, hat and draw technique was used to select one Emirate Council from each state (Daura from Katsina State, Kano from Kano State, Zazzau from Kaduna State and Sokoto Caliphate from Sokoto State). For the purpose of this study therefore, the total sample size of two hundred and twenty eight respondents (228) was used. This was in line with the Research Advisors (2006) who stated that for a population of 500, a sample size of 217 can be used. The breakdown of the sample size is represented in Table 3.2 below.F

Table 3.2: Sample size for the study

	Emirate Councils	**Traditional Title Holders**		
		King makers	**District Heads**	**Sub-Total**
1	Daura	5	16	21
2	Kano	4	44	48
3	Zazzau	5	80	85
4	Sokoto	11	63	74
	Grand Total	**25**	**203**	**228**

3.4 Instruments for Data Collection

The researcher used the following instruments to collect relevant data for the study. These were:

1. Questionnaire
2. Interviews
3. photography and
4. Observations

The questionnaire for the study was designed by the researcher and it was the major tool for collecting data together with plates. This agrees with the suggestion of Ary et–al (2002) that it is better to construct one's own questionnaire than to use an inappropriate standardized one just because it is available. The questionnaire was designed based on the objectives, hypotheses and research questions of the study. It has 29 items divided into six sections as follows:

Sections 1: This dealt with the socio-characteristics (bio-data) of the respondents (TTH) in terms of the Emirate Council, title, age and educational qualification (items 1-6 of the questionnaire).

Section 2: Was on the different types of costumes, fabrics and embroidery designs used by the Traditional Title Holders of Northern Nigeria (items 7-17 of the questionnaire).

Section 3: This was on the average values attached to the different emirate costumes used by the TTH of Northern Nigeria in terms of cost, embroidery design and type of fabric (items 18-21 of the questionnaire).

Section 4: This section was concerned with the social influences of the costumes as it relates to the behaviour pattern of the TTH of Northern Nigeria (items 22-25 of the questionnaire).

Section 5: This was on the psychological effects of the costumes as it relates to the status symbol of the TTH of Northern Nigeria (item 26 of the questionnaire).

Section 6: Dealt with the differences between the past and the present costumes of the Traditional Title Holders of Northern Nigeria (items 27-29 of the questionnaire).

The questionnaire was in two parts, some of the questions require the respondents to tick (✓) the correct response, while others are in response format which requires the respondent to write the appropriate response. Apart from that, the researcher with the help of the research assisstants used an interview check list to collect more information and clarify some items of the questionnaire. The researcher also makes use of observation check list to observe and record some behaviours of the TTH dressed in full regalia. Camera was used to take photographs of present and past available emirate costumes at the various emirate councils and museums. The researcher also used the opportunity to observe the TTH's behaviours towards others when in full royal costumes.

The same questionnaire was used for both District Heads and King Makers. Due to the nature of the questionnaire, some computations were based on the modified Likert scale of Undecided, Strongly Disagree, Disagree, Strongly Agree and Agree, as well as yes or no, while some computations were based on open ended responses for both the District Heads and King Makers. All the Likert scales were weighted 1, 2, 3, 4 and 5 respectively.Responses of some questions were analyzed based on Responses of some questions were analyzed based on frequency and percentage while some computations were based on yes and no.

3.4.1. Validation of Instrument

Validity assessment is best carried out by having those who are familiar with the subject of the study to vet the questionnaire to ascertain whether the questions are measuring what they are supposed to measure. This was in accordance with the statement by Asika (1999) stated that validity can be established by having a competent team who are familiar with the purpose of the survey to vet the items on the questionnaire to judge whether they are

appropriate or not and if they are a representative sample of the behaviour under investigation. Sambo (2005) also reported that the questionnaire should be given to experts who are knowledgeable in the area of study to look at and decide whether the questions can elicit the information required to answer research questions or satisfy the objectives of the study. Based on the above, the questionnaire was vetted by the researcher's three supervisors who are professionals in the field, and three other experts in the related area of discipline (an Educational Psychologist, a Measurement and Evaluation expert, and a Home Economic/Clothing expert expert). Their suggestions and corrections were inputted in to the questionnaire, more items were added, and some were dropped, while others were amended to improve the clarity and relevance of the instrument.

3.4.2. Pilot Study

Pilot study was conducted in two Emirate Councils of Bauchi and Gombe States. These areas were selected for the pilot study because the Emirate councils are not within the geographical area of coverage for this research and the sites share similar characteristics with the study area in terms of type of Emirate Councils, costumes and roles assigned to the title holders. Letter of introduction collected from the Department of Vocational and Technical Education, ABU, Zaria was presented to the two emirate councils stating what the researcher intends to do and requesting permission to carry out the pilot study.

When permission was granted, a total of 20 questionnaires were administered to the TTH of these Emirate Councils (10 for each Emirate Council). As a result of the pilot study, items 8, 13, 25, and 28 were amended. The data collected was subjected to a reliability tests using the statistical package for Social Sciences (SPSS).

3.4.3. Reliability of Instrument

To determine the reliability of the instrument for this research, the result of the pilot study was subjected to a reliability test applying SPSS version seven based on coefficient alpha statistic also referred to as Cronbah alpha. This choice was based on the suggestion of Ary et–al (2002) that suggested the use of the Cronbah alpha as the best index of reliability for attributes scale.

The result revealed that the instrument had a significant reliability of 0.87. Daltroy et-al (1996) stated that if reliability result is high (0.85-0.97), the questionnaire should be considered for use, because it has a high degree of reliability. Therefore, the questionnaire was regarded as reliable since it showed high correlation.

3.5 Procedure for Data Collection

Questionnaire, interview and photographs were the tools used to collect relevant data for the study. A letter of introduction collected from the Department of Vocational and Technical Education, ABU, Zaria was presented to each Emirate Council explaining the purpose of the research and requesting permission to carry out the study. The researcher with two trained facilitators administered the instrument to the respondents. Some of the questionnaires were administered by the researcher to the respondents with the other help of the researcher assistant, while some were left for the respondents to feel. The researcher went back and collected them later. One of the facilitator was trained to use the interview check list and take relevant notes.The observation check list was used by the researcher to observe some of the behaviours of the TTH when in full regalia.

As soon as response was received from the Emirate Councils, the researcher with the facilitator commenced data collection. Due to the nature of the respondents, the survey team spent approximately four weeks per site collecting relevant data. In all a total of eighteen

weeks were spent collecting data. Camera was used by the researcher to take photographs (Plates) of the different costumes of the TTH.

3.6 Procedure for Data Analysis

Descriptive statistics of frequencies and percentages was used to organise the bio-data of the respondents. The data was presented using bar and pie charts. The question one was analyzed using frequencies and percentages. Research questions two to ten were analyzed through the use of mean and standard deviation. The study has seven null hypotheses; null hypotheses one to six, nine and ten were tested using independent t-test. T-test was chosen because of the two groups involved (District Heads and King Makers). It was also on the assumption that all the variables in the hypotheses were normally distributed and the data collected were on ratio scale. Null hypotheses seven and eight were tested using chi-square to find out the relationship between the variables involved. Stockburger (n.d) stated that chi-squire for independence can be used and interpreted in two different ways. One of the ways is for testing hypothesis about the relationship between two variables in a population.

The first section of the analysis presented the frequencies and percentages of the demographic variables of the District Heads and King Makers respondents. The data were presented in table, pea and bar charts. The second section was presented based on the ten research questions raised by the researcher in Chapter One. They were analyzed through the use of descriptive statistics (mean, and standard deviation). The baseline for accepting the mean response of item on the Likert scale was put at 3.00, while the baseline for accepting response of items on the yes or no scale was put at 0.50. The baseline for accepting or rejecting the items on the frequency and percentagewas put at 50%. Null hypotheses oneto six, nine and ten were tested through the use of inferential statistics (independent t-test) while null hypotheses seven and eight were tested using chi-square to find the presence or absence of any significant differences or relationship between the District Heads and King Makers

respondents in each case. All Null Hypotheses were tested at 0.05 level of alpha tolerance (95%) level of confidence. An album was produced documenting the different past and present traditional emirate costumes available in Northern Nigeria (Appendix 1 page 183).

The criteria for accepting the Null Hypotheses using independent t-test statistics was when the calculated t-value was less than the critical t-value, implying no difference existed. It was rejected when the calculated t-value is greater than the critical t-value, implying difference existed. As for the chi-square statistics it was rejected when the chi-square calculated was greater than the chi-square tabulated (critical) at 1% (<.0001) confidence level but, when the chi-square calculated was less than the chi-square tabulated (critical) it was accepted that there was no significant relationship at 1% (<.0001) confidence level.

CHAPTER FOUR

DATA ANALYSIS, PRESENTATION AND DISCUSSION OF RESULTS

The objective of this study was to find out the social and psychological effects of traditional emirate costumes on the Traditional Title Holders (TTH) of Northern Nigeria. The study sampled 203 District Heads and 25 King Makers from four Emirate Councils in North-West geo-political Zone of Nigeria (Daura, Kano, Sokoto and Zazzau (Zaria)). Because the respondents are title holders with busy schedules, only 114 District Heads representing (56%) completed and returned their questionnaires, while 20 (80%) King Makers completed and returned their questionnaires. This indicated a high rate of return from the King Makers and above average from the District Heads. The analysis carried out was based on the completed and returned number of questionnaires. The chapter was presented based on the following sub-headings

4.1 Analysis of Demographic data (Bio data) of respondents.

4.2 Analysis of Research Questions.

4.3 Testing of Null Hypotheses.

4.4 Discussion of Findings

4.5 Summary of Major Findings

4.1 Analysis of Demographic Variables of Respondents

Figure 4.01: Distribution of respondents by Emirate Council (District Heads)

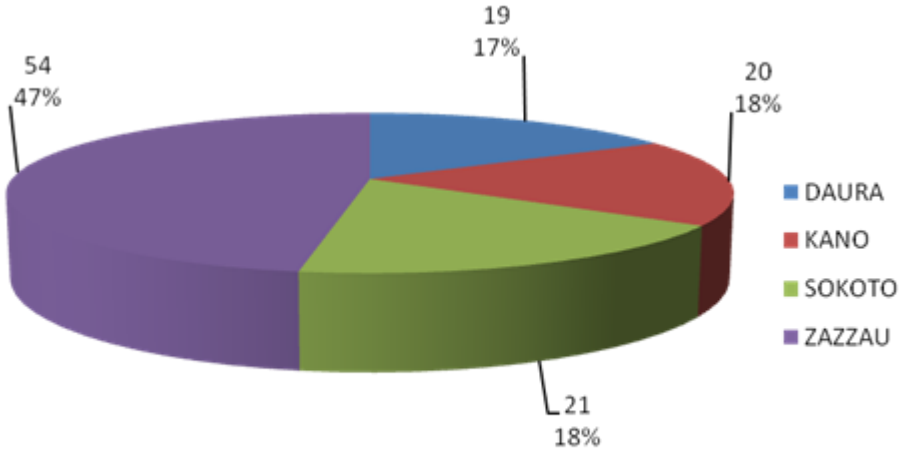


Figure figures 4.01 above showed the distribution of District Heads according to the names of their Emirate Councils. Daura had 19 (16.6%) District Heads, Kano had 20 (17.45%) District Heads. Sokoto had 21 (18.42%) District Heads and Zaria (Zazzau) had 54 (47.37%) District Heads. This makes a total of 114District Heads who completed and returned the questionnaire. The socio-psychological influences the TTH believed the study may have on their position might be the reason why large number of District Heads did not completed and return their questionnaire because; only 114 out of 203 completed and returned their questionnaire.

Figure 4.02: Distribution of Respondents by Emirate Council (King Makers)

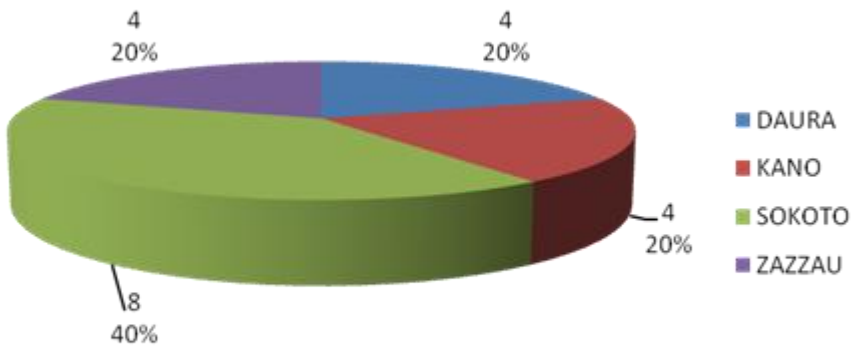


Figure 4.02 showed the distribution of King Makers according to the names of their Emirate Councils. Daura had 4 (20%) King Makers, Kano had 4 (20%) King Makers, while Sokoto had 8 (40%) King Makers. Zaria (Zazzau) had 54 (47.37%) King Makers. This makes a total of 20 King Makers that completed and returned the questionnaire.

Figure 4.03: Distribution of Respondents by Age

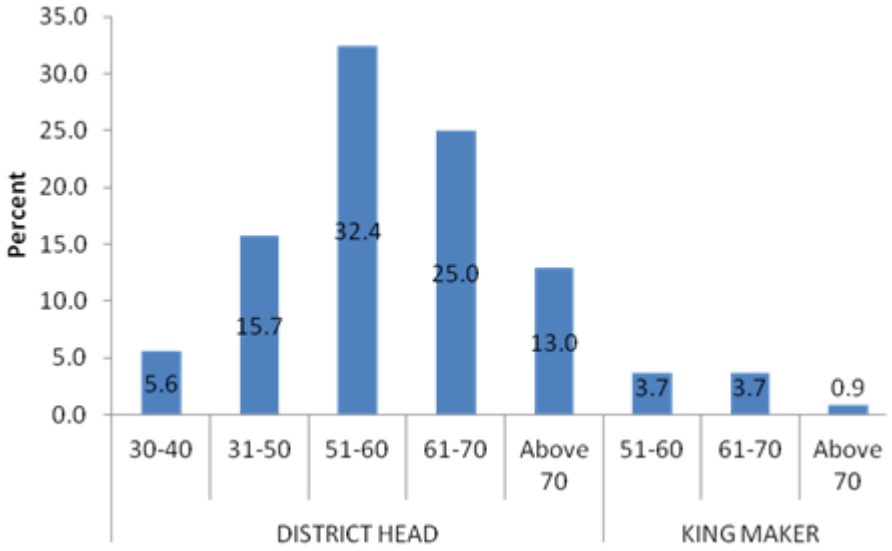


Figure 4.03 revealed the distribution of respondents by their age. Only 99 (86.82%) District Heads and 9 King Makers (45%) responded to this question. The figure shows that 6 (6.16%) District Heads were between ages 30-40 years, while 17 (17.17%) were between ages 41-50. None of the King Makers were within these age ranges (30-40 and 41-50). It also revealed that 35 (35.35%) District Heads and 4 (44.44%) King Makers were within 51-60 years of age, while 27 (27.27%) District Heads and 4 (44.44%) King Makers were between 61-70 years. Only one (11.11%) King Maker and 14 District Heads (14.14%) were above 70 years of age. About 35 (representing 15 District Heads and 11 King Makers) of the respondents did not indicate their ages. The findings showed that majority of the respondents are from 51 to 70 years of age. Thelow number of respondents that responded to this question especially the King Makers is an indication that majority of the title holders do not want to divulge their age to the general public.

Figure 4.04: Distribution of Respondents by Years in Office

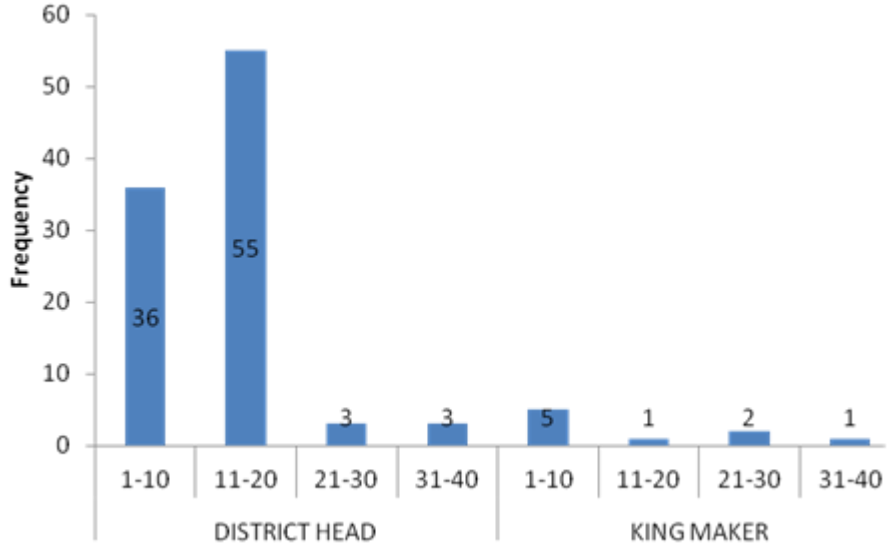


Figure 4.04 showed the distribution of respondents according to their years in office. The figures revealed that 36 (34%) District Heads and 5 (4.72%) King Makers were within 1 to10 years in office. It also revealed that 55 (52%) District Heads and 1 (9.4%) King Maker were between 11-20 years in office. While 3 (2.83%) District Heads and two King Makers were between 21-30 years in office. Only 3 (1.89%) District Heads and 1 (0.94%) King Maker were within 31-40 years old in office respectively. This revealed that most of the District Heads in the study were between 11 to 20 years in office, while King Makers were only one to 10 years in office.

Table 4.01: Distribution of Respondents by Highest Educational Qualification

Highest Educational Qualification	**District Heads**		**King Makers**	
	Freq.	%	Freq.	%
Koranic	12	10.53	4	20.00
Primary	23	20.17	3	15.00
Secondary	56	46.12	4	20.00
Tertiary	15	10.41	3	15.00
University	8	7.02	6	30.00
Total	**114**	**100**	**20**	**100**

Table 4.01 above represented the distribution of respondents by their highest educational level. The table revealed that 12 (10.53%) District Heads and 4 (20.00%) King Makers had only Koranic education as their highest qualification, while 23 (20.17%) District Heads and 3 (15.00%) King Makers had primary education as their highest qualification. The table also showed that 56 (46.12%) District Heads and 4 (20.00%) King Makers had secondary education as their highest qualification. As for tertiary education, 15 (10.73%) District Heads and 3 (15.00%) King Makers responded it was their highest qualification, while 8 (7.02%) District Heads and 6 (30.00%) King Maker had university degree as their highest educational qualification. From interview with the respondents, they pointed out that to be proficient in Koranic education is a prerequisite for selection into office. The study revealed that even though Koranic education is the basic requirement for TTH, having Western education is an added advantage as 56 District Heads had secondary certificate as their highest qualification. It also showed that it is more important for the King Makers as this had the highest number (nine) representing 45% of those in the study with tertiary and university degree as their highest qualification. This is because the King Makers as their name indicated has a big social role to play in the community (that of selecting the king). As such they need to have higher qualification so that they can handle their duties effectively.

4.2 Answers to Research Questions

Research Question One: What are the different types of royal costumes used by the District Heads and King Makers (TTH) of Northern Nigeria?

Research question one sought to find out the different types of royal costumes used by the Traditional Title Holders of Northern Nigeria. The assessment focused on six sub-variables, these are types of costumes used by the TTH, types of costumes given to them during their turbanning, number of garments used for different occasions, types of fabrics used to construct different costumes, source of the costumes and the different embroidery designs

used on the costumes, each sub-variable was presented as a sub-Table (4.02, 4.03 and 4.04) sub-Tables 4.02, 4.03, 4.05, and 4.06 considered the opinion of District Heads and King Makers on 12 benchmark each, while sub-Table 4.04 sought their opinion using six. In all, the sub-Tables have a total of 30 items.

Table 4.02: Distribution of Respondents by Type of Costumes Used by the TTH.

S/No.	Types of costumes used	Response Category			
		District Heads		King Makers	
		Frequency	Percentage	Frequency	Percentage
1	*'Yar ciki*	81	71	19	95
2	*Alkyabba*	99	86	19	95
3	*Babbar riga*	112	98	19	95
4	*Falmara*	69	61	16	80
5	*Hula*	113	99	19	95
6	*Jabba*	65	57	15	75
7	*Kaftan*	50	44	14	70
8	*Kufta*	66	58	18	90
9	*Malfa*	48	42	5	25
10	*Rawani*	107	94	19	95
11	*Takalmi*	96	84	18	90
12	*Wando*	114	100	20	100

Source: Researcher's 2014 field survey

Table 4.02 above showed the opinions of the District Heads and Kind Makers of Northern Nigeria on the types of costumes they use. The result revealed that nine out of the 12 items were above 50% which was the baseline for accepting or rejecting any item. This implied that all the nine items (1-3, 5 and 10-12) were accepted. *Wando*(Appendix 1, plate 27) of District Heads and King Makers (item 5) recorded the highest rating of 100% each, followed by *hula* (Appendix 1, plate 21-23)of both District Heads (99%) and King Makers (95%). *Kaftan* of District Heads (item 7), *Kufta* of King Makers (item 8), and item nine for both District Heads and King Makers rated below the benchmark of 50%, which showed they were rejected because they were not among the costumes commonly used by the TTH as royal/emirate regalia. *Malfa* (Appendix 1, plate 37) has the lowest rating of 40% for District Heads and 25% for King Makers. The result revealed that even though *malfa* is part of the royal attire, but not for the category of respondents the research is focusing on.

The result showed that all the items listed in Table 4.02 are costumes used by the TTH of Northern Nigeria except *malfa* and *kaftan*. The finding is in agreement with Nigeria-planet.com (2010) which stated that the regalia used by the TTH were and is still an object or collection of objects that are of symbolic significance. Such includes big gown (*babbar riga*(Apendix 1, plates 1-19)), robe (*alkyabba*), mantel (*sandagirma* (Appendix 1, plate 31)) Head gear (*rawani*), cap (*Hular nadi*(Appendic 1, plate 22)), trouser (buje), embroidered shoes and umbrella (laima). Other authors like Heathcote (1979) and Perani and Norma (1992) also affirmed the significant of the richly embroidered *rigas* and *girkes* as the ultimate statement of Hausa pride and members of the royal Hausa families living symbols and guardians of this distinctive form of dress.

Interviews with some respondents revealed that the big gowns (*babbar riga/manyan riguna*) used by the TTH include *girken Nupe, tokare, kwakwata* (Appendix 1, plate11), *allura biyu* (Appendix 1, plates 4-6), *aska biyu* (Appendix 1, plate7), *aska takwas and aska*

goma, shabka, farfesu and 'yar Madaka. The varieties of headgears (rawani) are*dan Kura*, and *harsa* among others. As for big trousers (*buje*) there is the *tsakatum*, and *dan Katsina*. The *babbar riga allura biyu, aska biyu, takwas* and *goma, shabka, farfesu, 'yar Madaka* derived their names from the embroidery designs on the gowns. The finding also revealed that the common emirate costumes used by the TTH of Northern Nigeria were *babbar riga, 'yar ciki, hula, wando* (big trouser), *alkyabba* (Appendix 1, plate 20), *rawani* (Appendix 1, plates 24-26), *and takalmi* (Appendix 1, plate 32)(embroidered shoes). The other costumes being accessories were not commonly used. *Kaftan*, even though not an accessory; was used mainly for relaxation.

Table 4.03: Distribution of Respondents by Types of Costumes Given During Turbanning.

S/No.	Types of costumes given	Response Category			
		District Heads		King Makers	
		Frequency	Percentage	Frequency	Percentage
13	*'Yar ciki*	47	41	10	50
14	*Alkyabba*	87	76	12	60
15	*Babbar riga*	92	80	19	95
16	*Falmara*	22	19	2	10
17	*Hula*	102	90	17	85
18	*Jabba*	18	16	2	10
19	*Kaftan*	13	11	1	05
20	*Kufta*	26	23	3	15
21	*Malfa*	23	20	2	10
22	*Rawani*	106	93	20	100
23	*Takalmi*	34	30	4	20
24	*Wando*	44	39	7	35

Source: Researcher's 2014 field survey

The Table 4.03 indicated the sub-variable on the different types of costumes given to TTH during turbanning as their official garments. Only four items (14, 15, 17 and 22) rated above 50% which showed they were accepted because they were above the baseline for accepting any item. Headgear (*rawani*) was ranked the item with the highest mean score of 93% and 100% for both District Heads and King Makers respectively. While *falmara* (Appendix 1, plate 29) (10%), *jabba* (Appendix 1, plate 28) (10%) and *malfa* (10%) of King Makers (items 16, 18 and 21) and *kaftan* with 5% (item 19) of District Heads have the lowest mean scores. All these score were below the 50% baseline for accepting any item.

The findings revealed that only few items of costumes (*babbar riga, rawani, hula* and *alkyabba*) were given to the TTH on the day of turbanning, even though as sub-table 4.02 indicated they are expected to dress in much more than the above four items of costumes for them to be accepted as fully dressed. The finding was also in line with the researcher's assumption that there were special items of costumes given to the Traditional Title Holders of Northern Nigeria as their staff of office when they were turbaned. It was also in line with candyaplecostumes.com (2009) who pointed out that each TTH from different Emirate Councils have different regalia given to them on the day they were turbaned.

Table 4.04: Distribution of Respondents by Number of Garments Used for Palace Functions

S/No.	Palace functions	Response Category					
		District Heads			King Makers		
		MEAN/AVG.	SD	SE	MEAN/AVG.	SD	SE
25	*Hawan Daba*	7	1.49	0.13	7	1.38	0.12
26	*Hawan Dause*	7	1.40	0.12	7	1.30	0.11
27	*Hawan Sallh*	7	1.43	0.12	8	1.63	0.14
28	*Holding court*	4	1.03	0.09	5	0.63	0.05
29	*Nadin Sarauta*	7	1.65	0.14	7	1.54	0.13
30	*Relaxation*	4	1.09	0.09	4	1.06	0.09
Average number of garments:		**District Heads= 6**					
		King Makers=6					

Source: Researcher's 2014 field survey

Table 4.04 dealt with the sub-variable on the number of garments/costumes worn by Traditional Title Holders during palace official or social functions. The table indicated that the average number of costumes used for *hawan daba, hawan daushe, hawan salla* and *nadin sarauta* for both District Heads and King Makers were seven as shown in items 25, 26, 27 and 29. While item 27 revealed that the average number of garments worn by King Makers for *hawan salla* was eight. Holding court has four garments for District Heads and five for King Makers. Costumes used for relaxation has the least with four garments each for District Heads and King Makers. Average number of garments used by both District Heads and king Makers are six.

The findings revealed that the TTH wear multi-layered garments at any given time because looking prestigious is very important to the TTH of Northern Nigeria. This multi-layered look served to distinguish the ruling class from others in the society. The result was in line with the statement by Perani and Norma (1992) that prosperous Hausa Emir wears layered look. The traditional Title Holder can wear up to 12 embroidered robes one on top of the other, as display of wealth is more important to these title holders, thus scarifying comfort for status symbol. It also agreed with the statement of Kaiser (2010) that a single glance at the clothes worn by an individual can reveal a wealth of information about that person. Maiwada (2008) also pointed out that the traditional rulers put on large, costly and heavily embroidered robes along with turbans especially in the Muslim dominated areas.

Research Question two: What are the different types fabrics used by the District Heads and King Makers (TTH) of Northern Nigeria?

This research question answered was investigated under two sub variables. These are the types of fabrics used to construct the costumes and the sources of the costumes (tables 4.05 and 4.06).

Table 4.05: Distribution of Respondents by Type of Fabrics Used to Produce the Costumes of the TTH of Northern Nigeria

S/N	Costumes	Rank of Respondents	Response Category													
			Industrially manufactured cotton		Locally woven		Silk		Wild silk		Nylon		Polyester		Othesrs	
			Freq.	%	Freq.	%	Freq	%	Freq	%	Freq	%	Freq.	%	Freq	%
1	*'Yar ciki*	District Heads	85	74.56	0	0.00	10	8.77	0	0.00	12	10.52	6	5.26	1	0.87
		King Makers	10	50.00	0	0.00	8	40.00	0	0.00	0	0.00	1	5.00	1	5.00
2	*Alkyabba*	District Heads	71	62.28	0	0.00	15	13.15	0	0.00	14	12.28	12	10.52	2	1.49
		King Makers	11	55.00	0	0.00	8	40.00	0	0.00	0	0.00	1	5.00	1	5.00
3	*Babbar riga*	District Heads	63	55.26	20	17.54	17	14.91	6	5.26	4	3.50	1	0.87	3	2.63
		King Makers	6	30.00	4	20.00	3	15.00	5	25.00	0	0.00	0	0.00	1	0.75
4	*Falmara*	District Heads	35	30.70	0	0.00	8	7.01	0	0.00	5	4.38	15	13.15	50	43.85
		King Makers	10	50.00	0	0.00	3	15.00	0	0.00	0	0.00	0	0.00	7	35.00
5	*Hula*	District Heads	89	78.07	21	18.42	3	2.24	0	0.00	0	0.00	1	0.87	7	5.22
		King Makers	11	55.00	8	40.00	0	0.00	0	0.00	0	0.00	0	0.00	1	5.00
6	*Jabba*	District Heads	32	28.07	0	0.00	6	5.26	0	0.00	7	6.14	1	0.87	68	59.67
		King Makers	6	4.17	0	0.00	1	5.00	0	0.00	0	0.00	5	25.00	8	40.00
7	*Kaftan*	District Heads	71	62.30	0	0.00	9	7.10	0	0.00	20	17.54	14	12.28	3	2.63
		King Makers	10	50.00	0	0.00	6	35.00	0	0.00	1	5.00	0	0.00	0	0.00
8	*Kufta*	District Heads	29	21.64	0	0.00	6	4.48	0	0.00	3	2.24	2	1.49	1	0.87
		King Makers	12	60.00	0	0.00	7	35.00	0	0.00	1	5.00	0	0.00	0	0.00
9	*Malfa*	District Heads	0	0.00	0	0.00	0	0.00	0	0.00	0	0.00	0	0.00	1	0.87
		King Makers	0	0.00	0	0.00	0	0.00	0	0.00	0	0.00	0	0.00	0	0.00
10	*Rawani*	District Heads	84	73.68	0	0.00	20	17.43	0	0.00	3	2.63	3	2.63	4	3.50
		King Makers	16	80.00	0	0.00	4	20.00	0	0.00	0	0.00	0	0.00	0	0.00
11	*Takalmi*	District Heads	28	24.56	0	0.00	3	2.63	0	0.00	1	0.87	7	5.22	75	65.78
		King Makers	9	45.00	0	0.00	0	0.00	0	0.00	0	0.00	0	0.00	11	55.00
12	*Wando*	District Heads	98	85.96	0	0.00	8	7.01	0	0.00	3	2.24	5	4.38	0	0.00
		King Makers	14	70.00	0	0.00	6	30.00	0	0.00	0	0.00	0	0.00	0	0.00

Source: Researcher's 2014 field survey

Table 4.05 was concerned with the different types of fabrics used to make the costumes of the TTH of Northern Nigeria. The table revealed that almost all the costumes (*'yar ciki, babbar riga, hula, kaftan, kufta, rawani* and *wando*) of the respondents were produced using industrially manufactured cotton fabrics (brocade) with *wando* having the highest score of 98 (85.96%) for District Heads and *rawani* for the King Makers with 16 (80%). Polyester is the fabric least used for the costumes of the TTH recording the highest score of 15 (13.15% for District Heads (item 4) and the lowest of zero for *babbar riga,falmara, kaftan, and takalmi* of King Makers and *malfa* of both District Heads and King Makers). *Falmara, jabba, kufta* and *takalmi* has high score for others (this implied other fabrics) with 75 (65.78%) as the highest for District Heads and 11(55%) for King Makers, while the lowest score was 50 (43.85%) for District Heads and zero for King Makers. From the above finding, it can be concluded that industrially manufactured fabric is more preferred by the TTH for their costumes followed by other fabric for the accessories.

On interview with the respondents, it was discovered that locally manufactured cotton (*saqi*) and wild silk (*tsamiya*) fabrics were highly valued by them, but they scored low because the fabrics were getting extinct due to the fact that there was drastic reduction in the amount of raw materials and weavers to produce the fabrics, The interview also revealed that other fabrics include fabrics like leather, straw, rayon, acrylic, linen, corduroy, flannel, velvet, and felt. The items using these fabrics (*falmara, Jabba, Kufta*) are accessories to the main costumes and some of these items were originally imported via the Middle Eastern countries of Sudan, Saudi Arabia, Egypt and so on. Now some tailors are trying to copy and sew these costumes using available cheap fabrics like cotton, polyester and even nylon. This finding is in line with the researcher's assumption that the accessories attached to the costumes used by the TTH of Northern Nigeria are imported in to the country.

Table 4.06: Distribution of Respondents by the Sources of the Costumes of TTH of Northern Nigeria

S/ No	Costumes	Rank Of Respondents	Response Category							
			All Tailors		Imported		Local market		Weavers	
			Freq.	%	Freq.	%	Freq	%	Freq	%
13	*'Yar ciki*	District Heads	29	25.43	7	6.14	78	68.42	0	0.00
		King Makers	13	65.00	0	0.00	7	35.00	0	0.00
14	*Alkyabba*	District Heads	0	0.00	32	28.07	82	71.92	0	0.00
		King Makers	1	5.00	16	80.00	3	15.00	0	0.00
15	*Babbar riga*	District Heads	30	26.31	3	2.63	55	48.25	26	22.80
		King Makers	13	65.00	0	0.00	8	40.00	3	15.00
16	*Falmara*	District Heads	0	0.00	43	37.72	71	62.28	0	0.00
		King Makers	1	5.00	13	65.00	6	30.00	0	0.00
17	*Hula*	District Heads	10	8.77	1	0.88	103	90.35	0	0.00
		King Makers	3	15.00	4	20.00	12	60.00	1	5.00
18	*Jabba*	District Heads	0	0.00	44	38.60	70	61.40	0	0.00
		King Makers	1	5.00	12	60.00	7	35.00	0	0.00
19	*Kaftan*	District Heads	43	37.71	11	9.64	60	52.63	0	0.00
		King Makers	15	75.00	0	0.00	5	25.00	0	0.00
20	*Kufta*	District Heads	0	0.00	41	35.96	73	64.03	0	0.00
		King Makers	6	30.00	5	25.00	9	45.00	0	0.00
21	*Malfa*	District Heads	0	0.00	0	0.00	63	55.26	51	44.73
		King Makers	0	0.00	0	0.00	12	60.00	8	40.00
22	*Rawani*	District Heads	0	0.00	21	10.42	93	81.57	0	0.00
		King Makers	0	0.00	7	35.00	13	65.00	0	0.00
23	*Takalmi*	District Heads	0	0.00	44	38.59	70	61.40	0	0.00
		King Makers	0	0.00	8	40.00	12	60.00	0	0.00
24	*Wando*	District Heads	51	44.73	5	4.39	58	50.87	0	0.00
		King Makers	12	60.00	0	0.00	8	40.00	0	0.00

Source: Researcher's 2014 field survey

The Table above (4.06) dealt with the source of TTH costumes. All the items on the table for District Heads recorded acceptable percentage of above 50% for local market as the major source of their costumes while for the King Makers, local market as the source of their costumes scored above the accepted base line of 50% for only items 17, 22 and 23. The finding also revealed that King Makers sourced items 13, 15, 19 and 14 (*'yar ciki, babbar riga, kaftan and wando*) from all tailors. All tailors in this Table referred to special tailors/designers and those tailors that sewed for the general public. The special tailors/designers according to interview with the TTH were those that sewed mainly for the title holders. The scores of weavers as source of costumes (hat) for the TTH were below the accepted baseline of 50% with the mean scores being 44.73% for District Heads and 40% for King Makers for item 21. Even though item 21 is a woven product, the TTH according to the result preferred to purchase them from the local market rather than have them made specifically by the weavers based on the score of 55.26% and 60.00% for District Heads and King Makers respectively.

The result showed that there were some differences between where the District Heads and King Makers source their costumes. While the District Heads buy their costumes from the local markets, the King Makers preferred tailors/designers to sew some of their costumes and import the accessories of the costumes from Middle East countries. This is an indication of the difference in the economic status between the District Heads and King Makers which enable the King Makers to use tailors/designers or import their costumes

Research Question three: What are the different types embroidery designs used by the District Heads and King Makers (TTH) of Northern Nigeria?

This research question is measured under one table (table 4.07) with nine variables.

Table 4.07: Distribution of Respondents by type of Embroidery Designs on Costumes of TTH of Northern Nigeria

S/No.	Embroidery designs	Response Category			
		District Heads		King Makers	
		Frequency	Percentage	Frequency	Percentage
1	*'Yar madaka*	81	71	16	80
2	Two needles (*Allura biyu*)	107	94	12	60
3	Two knives (*Aska biyu*)	102	90	13	65
4	Ten knives (*Aska goma*	18	16	2	10
5	Eight knives (*Aska takwas*)	99	87	12	60
6	*Ferfesu*	18	16	15	75
7	Hand embroidery	50	44	19	95
8	Machine embroidery	83	73	10	50
9	*Shabka*	66	58	19	95

Source: Researcher's 2014 field survey

Table 4.07 above is concerned with the different embroidery designs used on the costumes of the Traditional Title Holders of Northern Nigeria. The finding revealed that all the items in the Table except items 4 and 7 of District Heads were above the 50% baseline for accepting an item, items 2 of District Head (*allura biyu*) with 94%, items 61 and 63 (95% each) of King Makers (hand embroidery and *shabka*) recorded the highest mean scores. *Allura biya* is a type of embroidery using multi-coloured thread. The designs commonly produced using the *allura biyu* method include two knives (*aska biyu*). This might accounted for item 3 having the second highest mean score of 90% and 65% for District Heads and King Makers respectively (Appendix 1, plate 4). *Shabka* (item 63) (Appendix 1, plates1, 2, and 3) is an embroidery design worked on the *babbar riga* of title holders from top to button (the whole length of the gown) for both back of front.

Item 4, ten knives (*aska goma*) have the lowest score of 16% and 10% for District Heads and King Makers respectively. According to interview with some TTH, this particular embroidery design is not popular because the knives (*asake*) being many are made small and also majority of the designers are not willing to go in to the production of this design. The findings revealed the embroidery designs preferred most by the District Heads on their costumes are *'yar madaka*, two needles, two knives, eight knives and machine embroidery, while the King Makers also liked *'yar madaka* together with *ferfesu*, hand embroidery and *shabka*.

> **Research Question Four:** To what extent do District Heads and King Makers of Northern Nigeria differ in the average values attached to the different emirate costumes in terms of type of fabric used to produce the costumes?

This research question was measured under one theme (table 4.09) with seven sub-variables; which are the determinants of values/qualities attached to the fabrics used to produce the costumes of the Traditional Title Holders of Northern Nigeria.

Table 4.08: Distribution of Respondents by Value/Quality Attached to Fabrics used to Produce the Costumes of TTH

S/No.	Value attached to fabric	Rank of Respondent	Respondents Category		Mean	SD	SE
			No	Yes			
1	Texture of the fabric	District Heads	49	65	0.57	0.50	0.04
		King Makers	10	10	0.50	0.51	0.04
2	Cost of the costume	District Heads	47	67	0.58	0.50	0.04
		King Makers	6	14	0.70	0.47	0.04
3	Design on the fabric	District Heads	57	57	0.50	0.50	0.04
		King Makers	11	9	0.45	0.51	0.04
4	Acceptability of the costume	District Heads	75	39	0.34	0.47	0.04
		King Makers	13	7	0.35	0.49	0.04
5	Design of embroidery on the costume	District Heads	52	62	0.54	0.50	0.04
		King Makers	12	8	0.40	0.50	0.04
6	Shine of the fabric	District Heads	77	37	0.33	0.47	0.04
		King Makers	13	7	0.35	0.49	0.04
7	Style of costume sewn	District Heads	77	37	0.33	0.47	0.04
		King Makers	15	5	0.25	0.44	0.04

Source: Researcher's 2014 field survey

The findings on Table 4.08 above revealed that only the means of items one and two, three and five of District Heads were above the 0.50 accepted baseline with item two having the highest mean of 0.58 for District Heads and 0.70 for King Makers. Item two stated was the cost of costume based on the value attached to the fabric used to produce it? The result of the mean scores for District heads (0.58) and King Makers (0.70) showed that yes, the value attached to the costumes was based on it cost. This was followed by the texture of the fabric (item one which has mean of 0.57 for District Heads and 0.50 for King Makers); item 7 has the lowest means scores of 0.33 for District Heads and 0.25 for King Makers. This showed that the style of costume sewn was not an indication of whether the fabric was of high or low quality.

The result showed that there is no difference between the responses of District Heads and King Makers in the criteria used to attach value for the fabric used to produce their costumes. From the above findings, it can be concluded that the cost of costumes determined the value of the fabric used to produce it.

> **Research Question Five:** To what extent do District Heads and King Makers of Northern Nigeria differ in the average values attached to the different emirate costumes in terms of cost of the costumes?

This research question was answered under two sub-themes. These are the cost of purchasing the costumes readymade and cost of sewing them (tables 4.09 and 4.10).

Table 4.09: Distribution of Respondents by what Determine the Cost of Purchasing the Costumes of the TTH of Northern Nigeria

S/No.	Determinant of cost	Rank of respondents			Mean	SD	SEM
			No	Yes			
1	Quality of costume	District Heads	45	69	0.60	0.50	0.04
		King Makers	7	13	0.65	0.49	0.04
2	Rank of TTH	District Heads	49	67	0.58	0.50	0.04
		King Makers	5	15	0.75	0.44	0.04
3	Style of embroidery on the costume	District Heads	50	66	0.56	0.50	0.04
		King Makers	11	9	0.45	0.51	0.04
4	Quality of fabric	District Heads	67	49	0.41	0.49	0.04
		King Makers	16	4	0.20	0.41	0.04

Source: Researcher's 2014 field survey

Table 4.09 above was concerned with what determine the cost of the costumes used by District Heads and King Makers (TTH). The findings revealed that items one and two which stated that the cost of purchasing the costumes used by the TTH was based on the rank and quality of costume of the TTH has the highest mean score of 0.60 for item one and 0.58 for item two respectively for District Heads, 0.75 for item two and 0.65 for item one for King Makers. Item four have the least mean score of 0.41 for District Heads and 0.20 for King Makers. The style of embroidery on the costume has rating just on the baseline of accepting an item (0.50) for District Heads, while it has low rating (0.45) for the King Makers. This revealed that while the District Heads attached some importance to the style of embroidery on their costumes, the King Makers did not consider it as an important determinate of cost of the costume.

The result of this Table was in line with the findings of Table 4.08, with the cost of costume being the determinate of quality of the fabric used. The item with the lowest mean score was item four with 0.41 and 0.20 for District Heads and King Makers respectively. However, the mean scores for District Heads and King Makers revealed that quality of costumes and rank of the TTHwere important assessors of the value of the costumes of the TTH of Northern Nigeria when it comes to determining their cost. From this result, it can be concluded that the King Maker will most likely pay more than the District Head for the same costume.

Table 4.10: Distribution of Respondents by Value Attached to the Cost of Sewing the Costumes of the TTH of Northern Nigeria.

S/No.	Determinant of production cost	Rank of respondents	Response category		Mean	SD	SEM
			No	Yes			
5	Quality of fabric	District Heads	34	82	0.59	0.49	0.04
		King Makers	7	13	0.65	0.49	0.04
6	Style of embroidery on the costume	District Heads	25	89	0.76	0.43	0.04
		King Makers	3	17	0.85	0.37	0.03
7	Caliber of tailor/designer	District Heads	39	75	0.54	0.50	0.04
		King Makers	2	18	0.90	0.31	0.03
8	Type of costume	District Heads	31	83	0.73	0.44	0.04
		King Makers	5	15	0.75	0.44	0.04
9	Rank of the TTH	District Heads	36	78	0.66	0.47	0.04
		King Makers	6	14	0.70	0.47	0.04
10	Cost of fabric	District Heads	40	74	0.65	0.48	0.04
		King Makers	8	12	0.60	0.50	0.04

Source: Researcher's 2014 field survey

The Table above (4.10) sought to find out whether the value attached to the costumes of the TTH was based on the cost of sewing them. All the items on this Table had means above the baseline for accepting (0.50). Therefore, the finding revealed that they were all accepted with item six of District Heads and seven of King Makers having the highest mean of 0.76 and 0.90 respectively. The lowest mean of 0.59 and 0.54 for items five and seven of District Heads are also accepted because they were above the baseline of 0.50. The result revealed the importance the TTH attached to cost of production as a criterion for quality of costume. According to interview with some Traditional Title Holders, the amount paid for producing a garment is an indication of whether or not the gown will be of good quality. It also revealed that while the District Heads attached value to the costumes based on the embroidery designs on it, the King Makers attached value based on the caliber of tailor/designer that sewed the costume for them. This might be because they pay more due to their rank. However, the findings for this sub-variable revealed high mean scores on all the bench makes for District Heads and King Makers which was an indication of good acceptability rate.

Research Question Six: To what extent do District Heads and King Makers of Northern Nigeria differ in the average values attached to the different emirate costumes in terms of embroidery designs on the costumes?

This research question was measured under four sub-variables; these are the styles of the costume, quality of embroidery designs on the costume, rank of the TTH and size of embroidery designs on the costume.

Table 4.11: Distribution of Respondents by Value Attached Based on Embroidery Design Made on the Costumes of TTH of Northern Nigeria.

S/No.	Caliber of designer	Rank of respondents	Response category		Mean	SD	SEM
			No	Yes			
1	Style of the costume	District Heads	83	31	0.27	0.45	0.04
		King Makers	14	6	0.30	0.47	0.04
2	Quality of embroidery design on the costume	District Heads	43	71	0.60	0.49	0.04
		King Makers	2	18	0.90	0.31	0.03
3	Rank of TTH	District Heads	49	65	0.58	0.50	0.04
		King Makers	17	3	0.15	0.37	0.03
4	Size of embroidery design on the costume	District Heads	55	59	0.50	0.50	0.04
		King Makers	12	8	0.40	0.50	0.04

Source: Researcher's 2014 field survey

Table 4.11 focused on whether the value attached to the costumes of the TTH was based on the embroidery designs made on them. The highest score for both District Heads and King Makers are 0.60 and 0.90 respectively (item two). This item pointed out that the value of costumes for the TTH was based on the quality of embroidery design. It was accepted because the mean score was above the 0.50 baseline for accepting an item. The mean score of size of embroidery design on the costumes (item four) was just on the baseline of accepting an item (0.50) for District Heads and slightly below (0.45) for King Makers. The findings agreed with the statement by skycraoercity.com (2007) on the importance of Traditional Title Holders costumes stating that the Traditional Title Holders costumes of most parts of West Africa was a set of *babbar riga*. This set consists of three pieces of highly embroidered clothing. Penari and Norma (1992) also reported that an aristocrat's wardrobe will include several examples of voluminous gowns (*babbar riga*) with intricate embroidery designs. The lowest mean score is 0.27 of item one for District Heads and 0.15 of item three for King Makers. These are below the baseline for accepting an item (0.50).

The finding revealed that the value/quality attached to the costumes of the District Heads was based on the type of embroidery designs produced on the costumes. As for the King Makers, the result showed that they do not base the quality of their costumes only on embroidery design. On interview with the King Makers, they pointed out that the type of material used for the costume also plays a role in determining its value.

Research Question Seven: How do the social aspects of emirate costumes influence the behaviour patterns of the King Makers and District Heads of Northern Nigeria?

One of the assumptions postulated by the researcher was that the costumes of the TTH have social influences on their behaviour pattern. This research question tried to ascertain the truth or otherwise of the statement. 114 District Heads and 20 King Makers from the four research sites (Kano, Zazzau, Daura and Sokoto) responded to the items in these sub-Tables. The section has four sub-variables with a total of 28 items. The responses of both District Heads and King Makers were considered on a five point modified Likert scale of Strongly Agreed, Agreed, Disagreed, Strongly Disagreed and Undecided. All the responses were weighted 5, 4, 3, 2 and 1 respectively to calculate the mean, standard Deviation and standard Error. The results of the findings were presented in Tables 4.12, 4.13, 4.14 and 4.15.

Table 4.12: Distribution of Respondents According to their Behaviour when Fully Dressed in the Costumes.

S/No.	Behaviour pattern	Rank of respondents	Response Category					Mean	SD	SE
			U	SD	D	A	SA			
1	Mix freely with other title holders below him	District Heads	0	62	52	0	0	2.43	0.55	0.05
		King Makers	0	10	10	0	0	2.50	0.51	0.05
2	Answer greetings from palace courtiers	District Heads	0	114	0	0	0	1.98	0.19	0.02
		King Makers	0	20	0	0	0	2.00	0.00	0.00
3	Answer greetings from friends	District Heads	0	1	87	26	0	3.19	0.53	0.05
		King Makers	0	0	11	8	0	3.42	0.51	0.05
4	Answer greetings from family members	District Heads	0	1	77	36	0	3.28	0.57	0.05
		King Makers	0	0	7	13	0	3.65	0.49	0.05
5	Attend social functions like funerals, condolence, wedding/naming ceremonies	District Heads	0	39	74	1	0	2.64	0.55	0.05
		King Makers	0	5	14	1	0	2.80	0.52	0.05
6	Walk freely within the community	District Heads	0	96	18	0	0	2.14	0.42	0.04
		King Makers	0	12	8	0	0	2.40	0.50	0.05
7	Mix freely with palace courtiers	District Heads	0	112	2	0	0	2.00	0.23	0.02
		King Makers	0	20	0	0	0	2.00	0.00	0.00
8	Mix freely with friends	District Heads	1	2	87	23	0	3.11	0.63	0.06
		King Makers	0	0	19	1	0	3.05	0.22	0.02
9	Mix freely with family members	District Heads	0	2	79	33	0	3.24	0.57	0.05
		King Makers	0	0	16	4	0	3.20	0.41	0.04
10	Shake hands with other title holders below him	District Heads	0	50	64	0	0	2.54	0.55	0.05
		King Makers	0	8	11	1	0	2.65	0.59	0.05
11	Shake hands with palace courtiers	District Heads	0	113	1	0	0	1.99	0.21	0.02
		King Makers	0	19	1	0	0	2.05	0.22	0.02
12	Shake hands with friends	District Heads	0	1	76	36	0	3.25	0.65	0.06
		King Makers	0	0	8	11	0	3.58	0.51	0.05
13	Shake hands with family members	District Heads	0	1	70	43	0	3.34	0.59	0.06
		King Makers	0	0	10	10	0	3.50	0.51	0.05
14	Answer greetings from other title holders below him	District Heads	0	51	63	0	0	2.53	0.55	0.05
		King Makers	0	3	17	0	0	2.85	0.37	0.03

Source: Researcher's 2014 field survey

Table 4.12 above measured the behaviour pattern of the District Heads and Kind Makers when fully dressed in their royal regalia. 14 bench marks were used to examine the behaviour of the Traditional Title Holders (TTH) when fully dressed in their costumes. The result showed that six of the items were above the baseline of 3.00 level of accepting an item. Item 13 have the highest mean score of 3.34 for District Heads and 3.50 for King Makers. This item stated that when the TTH are fully dressed in the royal regalia they can shake hands freely with family members. All the other five accepted items (items 3. 4, 8, 9, and 12) were concerned with how the TTH associates with friends and family members when fully dressed in royal costumes. The finding revealed that even when fully dressed, the TTH socialized freely with their friends and family members.

The items with the lowest mean scores were items two with mean score of 1.98 and 11 with mean score of 1.99 all for District Heads. For the King Makers, the items with the lowest mean scores were seven (2.00) and 11 (2.05). All the items dealt with how the TTH interacted with the palace courtiers when fully dressed in their costumes. This result revealed that when the TTH are fully dressed in royal costumes, they do not socialize with the palace courtiers especially answering their greetings directly or shaking their hands. As can be seen from the findings, even walking within the community, mixing freely with other title holders below them and attending social functions like wedding, naming ceremonies and the like were all scored below the baseline of 3.00. This is in line with the statement by Urch.com (2005) that on many occasion people changed when wearing some specially clothes. The finding in this Table related well with the assumption and observation made by the researcher that it seemed that whenever the TTH of Northern Nigeria adorn themselves in royal costumes, their behavour changes completely.

Table 4.13: Distribution of Respondents by who Benefits from the Gift of Costumes of the TTH of Northern Nigeria when such are to be given out

S/No.	Who benefit from the costumes of TTH	Rank of respondents	Response category					Mean	SD	SE
			U	SD	D	A	SA			
15	Other title holders	District Heads	7	9	33	39	24	3.47	1.17	0.10
		King makers	3	0	2	9	5	3.55	1.43	0.12
16	Their sons	District Heads	6	5	24	47	29	3.64	1.17	0.10
		King makers	1	0	4	9	5	3.75	1.16	0.10
17	Other relatives	District Heads	7	5	16	48	31	3.62	1.32	0.11
		King makers	1	0	2	10	6	3.90	1.17	0.10
18	Court musicians	District Heads	6	3	33	36	24	3.40	1.30	0.11
		King makers	1	3	4	6	2	2.85	1.39	0.12
19	Emirs body guards (Dogarawan sarki)	District Heads	9	11	42	26	14	2.97	1.26	0.11
		King makers	1	3	10	3	1	2.80	1.06	0.09
20	Palace guards	District Heads	7	1	15	44	20	3.07	1.54	0.13
		King makers	1	0	1	10	3	3.20	1.54	0.13

Source: Researcher's 2014 field survey

This sub-variable sought to find out who benefit from the costumes when they were to be given out as is the customary behaviour of the TTH of Northern Nigeria to give out their costumes when they feel there is the need to do so. The item with the highest mean score for the District Head was item 16 (3.64) and item 17 for King Makers. Item 16 said the TTH preferred to give the costumes to their sons, while 17 stated the costumes were given to other relatives. The findings revealed that the TTH will rather give the costumes to either their sons or other relatives instated of other title holders, court musicians or guards (palace or emirs). According to interview with some of the TTH they pointed out that the costumes were given to these categories of people so that they can learn how to use and appreciate them. Reason postulated was that their sons or relatives might be the ones to inherit the title later. If they were not used to the costumes, they may find it difficult or uncomfortable to wear them when the time comes. This is in line with the statement in an article in Ezankwantu.com (2010) which reported that the Traditional Title Holder's robes has become family heirlooms passed from father to son and are used as status symbols,

The result also showed the emirs' body guards as the least to benefit from such gifts with mean score of 2.97 for District Head and 2.80 for King Makers. These means are below the baseline for accepting, therefore, the item was rejected. Themean scores for District Heads and King Makers showed that the TTH are in agreement on who benefits from the gift of the costumes. Based on this result, both District Heads and King Makers pass their costumes to the same group of beneficiaries.

Table 4.14: Distribution of Respondents by Feeling of TTH when Presenting the Gift

S/No.	Feeling of TTH when presenting the costumes	Rank of respondents	Response Category					Mean	SD	SE
			U	SD	D	A	SA			
21	Pride	District Heads	2	6	16	49	34	3.73	1.20	0.10
		King Makers	1	1	4	7	6	3.70	1.26	0.11
22	Ego trip	District Heads	3	12	34	36	15	3.12	1.27	0.11
		King Makers	2	1	10	3	3	3.10	1.21	0.10
23	Personal satisfaction	District Heads	3	5	10	40	52	4.02	1.20	0.10
		King Makers	1	1	1	7	9	4.00	1.30	0.11
24	Sign of maintaining status symbol	District Heads	2	3	7	44	42	3.72	1.44	0.12
		King Makers	1	1	0	10	6	3.75	1.37	0.12

Source: Researcher's 2014 field survey

Table 4.14 was concerned with the feeling of the TTH when presenting the gift of the costumes to the recipients. The Table has four items (21, 22; 23 and 24) and all were accepted because their mean ratings were above the minimum baseline of 3.00 with the highest mean of 4.02 and 4.00 for District Head and King Makers respectively. The item with these means rating was 23 which stated the feeling of the TTH presenting such gift as that of personal satisfaction. This finding showed that both the District Heads and King Makers have the same feeling when presenting the gift of the costumes to the recipients. The item with the lowest mean rating is 22 (mean of 3.12 and 3.10 for District Heads and King Makers respectively). This item says the feeling of the title holders when presenting the gift is that of ego trip. The result proved that the TTH presented the gift not because they want to boost their ego, but because they like doing so and also as a sign of maintaining their status symbol (this item is having the second highest mean score of 3.72 for District Heads and 3.75 for King Makers). Interview with the title holders also showed that all the title holders when giving out the costumes to the recipients feel good about what they were doing. The findings generally showed that the Traditional Title Holders have the same feeling when presenting the gift of their used costumes to the recipients

Table 4.15: Distribution of Respondents According to Reasons for Competition in the Costumes they use

S/No.	Reason for competition	Rank of respondents	Response category					Mean	SD	SE
			U	SD	D	A	SA			
25	Pride	District Heads	2	10	16	43	38	3.75	1.21	0.10
		King Makers	1	1	5	8	4	3.55	1.19	0.10
26	Ego trip	District Heads	6	10	21	41	25	3.36	1.36	0.12
		King Makers	2	1	7	5	4	3.30	1.30	0.11
27	Public acceptance	District Heads	1	4	12	61	31	3.88	1.08	0.09
		King Makers	1	1	1	9	7	3.90	1.25	0.11
28	Mark of excellence	District Heads	4	7	11	46	42	3.86	1.22	0.11
		King Makers	0	2	2	8	7	3.90	1.17	0.10

Source: Researcher's 2014 field survey

Table 4.15 was concerned with the reasons for competition in the costumes used by the TTH. All the four items of this Table had mean rating that were above the baseline of accepting an item (3.00) with item 27 (the reason for competition was for public acceptance) having the highest mean score for both District Heads and King Makers of 3.88 and 3.90 respectively. The result showed that competition existed between the District Heads and King Makers and the reason can be as mark of excellence, for pride or ego trip. This finding is in line with those reviewed from everyculture.com (2011) that royal office holders and other members of the nobility appeared regularly in context of leadership where dress is an important means of expressing status and authority. Based on the result of the finding, it can be concluded that public acceptance and mark of excellence were regarded as the most important reason why the competition existed.

Research Question Eight: What are the psychological influences of the costumes used by the District Heads and King Makers of Northern Nigeria in relation to their status symbol?

Research Question six seeks to find out whether the costumes of the Traditional Title Holders have any psychological influence on the status symbol of the title holders. The question has only one Table with 14 psychological parameters that assess how the costumes affect them when fully dressed.

Table 4.16: Distribution of Respondents According to Psychological Influences of Costumes on Status Symbol of TTH

S/ No	Psychological parameters	Rank of respondents	Response category					Mean	SD	SE
			U	SD	D	A	SA			
1	Confident	District Heads	0	3	3	35	74	4.53	0.76	0.07
		King Makers	0	0	1	5	13	4.45	1.00	0.09
2	Display of wealth	District Heads	6	15	38	28	24	3.29	1.20	0.10
		King Makers	2	4	10	2	2	2.90	1.07	0.09
3	Respected	District Heads	1	4	9	39	57	4.17	1.13	0.10
		King Makers	0	0	1	5	14	4.65	0.59	0.05
4	Pride	District Heads	3	13	23	55	19	3.58	1.07	0.09
		King Makers	1	4	3	8	4	3.50	1.19	0.10
5	Envied	District Heads	16	19	37	22	13	2.78	1.27	0.11
		King Makers	2	7	8	1	1	2.50	1.00	0.09
6	Disliked	District Heads	24	19	26	12	9	2.23	1.30	0.11
		King Makers	5	3	3	1	1	1.80	1.20	0.10
7	In authority	District Heads	7	4	6	40	56	4.10	1.22	0.11
		King Makers	1	0	2	4	12	4.20	1.28	0.11
8	Relaxed	District Heads	2	8	24	51	24	3.62	1.14	0.10
		King Makers	4	2	2	10	1	3.00	1.38	0.12
9	Comfortable	District Heads	5	9	19	43	34	3.67	1.25	0.11
		King Makers	2	0	4	10	3	3.50	1.24	0.11
10	Responsible	District Heads	1	2	6	37	66	4.35	0.99	0.09
		King Makers	0	0	0	3	16	4.65	0.93	0.08
11	Over dressed	District Heads	4	16	42	21	25	3.27	1.26	0.11
		King Makers	1	5	10	0	3	2.85	1.14	0.10
12	Command respect	District Heads	2	4	17	47	44	4.06	1.00	0.09
		King Makers	1	0	2	4	11	4.00	1.45	0.13
13	Over awed	District Heads	18	13	35	25	16	2.88	1.34	0.12
		King Makers	2	5	7	4	2	2.95	1.15	0.10
14	General superiority feeling	District Heads	16	9	19	48	19	3.28	1.35	0.12
		King Makers	1	4	4	9	1	3.15	1.14	0.10

Source: Researcher's 2014 field survey

Table 4.16 dealt with the psychological effects of the costumes on the status symbol of the Traditional Title Holders. This Table has 14 items and of which only three were ranked below the base line for accepting an item. The feeling of being confident when fully dress in the royal costumes (item one) for District Heads has the highest mean score of 4.53, while for the King Makers, it was that of being respected and responsible (items 3 and 10) with 4.17 and 4.65. While the District Heads had the feeling of displaying their wealth (item 2) with mean score of 3.29, the King Makers did not have that feeling (mean score of 2.00). Being proud (item 4) when fully dressed is felt by both District Heads and King Makers with mean scores of 3.58 and 3.50 for District Heads and King Makers respectively. The finding also revealed that the TTH did not feel envied when fully dressed (item 5) because the mean score of this item was below the baseline of 3.00 for both District Heads and King Makers. The feeling of being in authority, relaxed, comfortable, command respect and general superiority feeling (items 7, 8, 9, 12 and 14) were all above the baseline for accepting an item. This shows that they were part of the feelings of the TTH when fully dressed in the royal regalia.

Item 13 had second to the last mean score 0f 2.88 for District Heads and 2.92 for King Makers. Item 6 had the lowest means score of 2.23 and 1.80 for District Heads and King Makers respectively. The item stated that the TTH feel disliked when dress in full regalia. The findings in this table confirmed the saying of Roach and Eicher (1993). They proposed the hierarchical principle of dress and saw it as a means of enhancing the owner's sense of importance. answer.com (2009) also stated that the costumes of the TTH are used to confirm superiority and at the same time prove value and attract attention in the society. The result also confirmed that there was a definite expectation of what the TTH should wear when in public. The items with the highest mean score are a testimony to this statement.

From the result of the findings in this table it can be concluded that the costumes might be what give the TTH the feeling of importance and confidence which allow them to conduct the

affairs of the emirate effectively. The result of the findings for this sub-variable showed that the costume had some psychological effect on the status symbol of the Traditional Title Holders when they are dressed in their royal regalia.

Research Question Nine: In what way do the past and present fabrics used for the Emirate costumes of the King Makers and District Heads of Northern Nigeria differ?

This research question was designed to establish whether there are differences between the royal/emirate costumes of the past and the present concerning type of fabrics used for the costumes. It has one sub-theme with a total of seven items.

Table 4.17: Distribution of Respondents on Costume Changes Between Past and Present Based on Type of Fabrics used to Produce the Costumes

S/No	type of Fabrics	Rank of respondents	Response category					Mean	SD	SEM
			U	SD	D	A	SA			
1	Colour of fabric	District Heads	1	6	23	44	30	3.93	1.13	0.10
		King Makers	0	0	7	7	4	3.85	1.18	0.10
2	Cost of fabric	District Heads	0	4	3	41	62	4.19	0.89	0.08
		King Makers	0	0	2	5	13	4.70	0.57	0.05
3	Design on fabric	District Heads	0	7	14	50	43	4.14	0.98	0.08
		King Makers	0	0	3	7	10	4.65	0.59	0.05
4	Texture of fabric	District Heads	0	5	9	42	55	3.65	1.17	0.10
		King Makers	0	0	1	7	12	3.37	1.16	0.10
5	Type of fabric	District Heads	0	4	3	41	62	4.19	0.89	0.08
		King Makers	0	0	2	5	13	4.70	0.57	0.05
6	Type of costume	District Heads	1	6	14	50	41	2.83	1.08	0.09
		King Makers	0	1	3	8	8	2.50	1.04	0.09
7	Quality of fabric	District Heads	0	4	4	44	60	4.20	0.91	0.08
		King Makers	0	0	0	4	16	4.84	0.37	0.03

Source: Researcher's 2014 field survey

This Table (4.17) had seven items and all except item six ranked above the mean score of 3.00 baselines. The highest mean rating was recorded on item seven for both District Head and King Makers with mean score of 4.20 and 4.84 respectively. It stated that the change between the past and present costume was in the type and quality of fabric. This finding agreed with the fact that in the past, fabrics were woven with hand using locally fabricate looms with natural fibres like cotton, wool, or wild silk. Now there are many textile manufacturing industries producing variety of fabrics. In addition good quality fabrics are also imported from western countries for the construction of the royal/emirate costumes. Examples of such fabrics are brocade, silk, woolen, wasters and so on.

Change in style of embroidery (Item 6) is having the lowest mean rating of 2.83 for District Head and 2.50 for King Makers. The embroidery designs on the costumes of the TTH are basically the same past and present with little variations. The designs include the knives (*asake*) designs from 2-10 (*aska biyu-aska goma*), two needles (*allura biyu*) *shabka*, and *'yar madaka*. The difference between the past and present embroidery on the costumes was not on the style but on the method of producing the design. In the past the embroidery was worked by hand using thread and needle. This was tedious and time consuming taking very long time to finish, now with improved technology available, majority of the embroidery work is carried out using embroidery machines. With the result of the above findings, by implication one can conclude that there are changes between the past and present fabrics used to produce the costumes of the TTH of Northern Nigeria.

> **Research Question Ten:** How do the past and present embroidery designs used for the Emirate costumes of the King Makers and District Heads of Northern Nigeria differ?

This research question was designed to establish whether there are differences between the royal/emirate costumes of the past and the present in terms of the designs of embroidery

used on the costumes and when the change took place and the reasons for the change. It has two sub-themes with a total of 12 items. Table 4.18 dealt with the costume changes between the past and present based on the type of embroidery design on the costumes, while Table 4.19 was assigned the reasons for the change.

Table 4.18: Distribution of Respondents by Costumes Changes Between Past and Present Based on type of Embroidery Design

S/No.	Beginning of change	Rank of respondents	response Category					Mean	SD	SEM
			U	SD	D	A	SA			
1	How the embroidery design is produce (hand/machine)	District Heads	10	28	42	13	10	4.31	0.82	0.07
		King Makers	3	6	7	1	1	4.55	0.60	0.05
2	Size of embroidery design on the costume	District Heads	7	6	14	45	38	4.14	0.98	0.08
		King Makers	2	1	0	12	5	4.00	0.79	0.07
3	Style of embroidery design on the costume	District Heads	11	9	44	32	15	4.11	0.86	0.07
		King Makers	2	0	2	12	4	4.15	0.88	0.08
4	Quality of the costume	District Heads	4	5	9	51	45	4.42	0.82	0.07
		King Makers	0	0	1	5	14	4.68	0.48	0.04
5	Quality of embroidery design on the costume	District Heads	1	5	8	48	52	4.41	0.74	0.06
		King Makers	0	0	0	6	13	4.80	0.41	0.04

Source: Researcher's 2014 field survey

Table 4.18 has five items all of which have mean rating above the baseline of 3.00 as such they were accepted. Item four of District Heads and five of king makers had the highest mean score of 4.42 and 4.80 respectively. Based on the findings above, there was change between the past and present emirate costumes of the TTH in the quality of embroidery design on it. This was because it has the highest mean score for king Makers and second to the highest for District Heads. Some of the TTH pointed out that change in the quality of embroidery design took place with the help of improved technology like embroidery machines which allowed the design and production of good quality embroidery designs. Other technologies that assist in having high quality embroidery designs were television, photographs and the internet. These also facilitated the adaption of different embroidery designs from other part of the country and the world at large.

The lowest mean rating for District Heads was item three which stated that the change in embroidery design was due to style of embroidery designs on the costumes with mean score of 4.11 and item two which stated that the change was due to the size of embroidery work on the costume for King Makers (mean score of 4. 00). This according to interviews with the TTH even in the past, there were small and very large and elaborate embroidery designs on the costumes of TTH, and that the change in the styles of embroidery designs was largely in the quality due to introduction of new and improved technologies. This showed that change in embroidery designs on the costumes of the TTH of Northern Nigeria can be attributed to all the variables in table 4.9a.

Table 4.19: Reasons for the Changes Between Past and Present Costumes of TTH of Northern Nigeria.

S/No.	Reasons for change	Rank of respondents	Response category					Mean	SD	SEM
			U	SD	D	A	SA			
6	Technological development	District Heads	1	4	5	40	61	3.88	0.94	0.08
		King Makers	0	0	0	6	13	3.95	0.89	0.08
7	Availability of new fabrics	District Heads	2	4	11	44	49	3.95	0.91	0.08
		King Makers	0	0	0	3	16	3.83	0.79	0.07
8	Easy and better interaction with each other	District Heads	7	6	12	66	21	4.48	0.73	0.06
		King Makers	1	1	1	12	5	4.55	0.69	0.06
9	Awareness of religious principles	District Heads	10	8	16	55	24	4.14	0.87	0.08
		King Makers	3	0	4	11	1	4.35	0.75	0.06
10	Invasion of the British rulers	District Heads	8	13	43	30	18	3.78	1.03	0.09
		King Makers	3	1	3	8	5	3.95	1.00	0.09
11	Changes in societal values	District Heads	2	8	19	53	27	4.27	0.84	0.07
		King Makers	1	0	2	13	4	4.68	0.48	0.04
12	Better financial status	District Heads	1	6	10	47	47	3.34	1.12	0.10
		King Makers	0	0	1	4	15	3.55	1.36	0.12

Source: Researcher's 2014 field survey

All seven items of Table 4.19 were accepted because they were ranked above the 3.00 baseline for accepting or rejecting an item. The mean score with the highest rating for District Heads was item eight (4.48) which stated that the change was due to easy and better interaction with each other. While for the King Makers it was number 11 (4.68), the change was due to changes in societal values. From interviews with some District Heads, they explained that with the introduction of the modern means of transportation (cars, trains, airplanes and so on) and also communication like the television they were able to see and copy what TTH from other parts of the country and the world at large were using. Item 12, better financial status as the reason for the change is having the lowest mean rating of 3.34 and 3.55 for both District Heads, and King Makers respectively. These mean scores, even though low, but are still above the baseline of 3.00 which revealed it was accepted as one of the reasons for the change in the costumes.

The findings in Tables 4.17 and 4.18 showed that there are changes between the past and present costumes of the TTH as far as type of fabric and embroidery designs are concerned. Results from Table 4.19 revealed that any of the variables in the Table can be attributed to the reason for the change because all of them have mean rating above the baseline of 3.00.

4.3. Test of Null Hypotheses

A total of seven null hypotheses were postulated by the researcher as noted in chapter 1.5 in the study. They were aimed at proffering solutions to the objectives and research questions raised within the study. Null hypotheses one, two, three, six and seven were tested using independent t-test statistics at p=0.05 level of significance. T-test was chosen to find out the difference between the two groups involved (District Heads and King Makers). It was also on the assumption that all the variables in the hypotheses were normally distributed and the data collected were on ratio scale. Null hypotheses four and five were tested using chi-square

statistics to find out the social and psychological influences of the costumes on the Traditional Title Holders behavior and status symbol.

Null Hypothesis One: There is no significant difference between the average values attached to the costumes of the District Heads and King Makers of Northern Nigeria in terms of type of fabrics used to produce the costumes.

Table 4.20: Independent t-test Statistics Result of Difference Between the Average Values Attached to Emirate Costumes used by the TTH in terms of Type of Fabrics used to produce the Costumes.

Ownership	Number	Mean	SD	D.F	T-cal.	T-Crit.	P-val.	Remark
District Heads	113	3.310	2.695					
				131	0.47	0.642	0.642	Not significant
King Makers	20	3.00	2.427					

An understanding of Table 4.20 above revealed the result of the independent t-test which showed no significant difference between the average values attached to the costumes of the District Heads and King Makers of Northern Nigeria in terms of type of fabrics used to produce the costumes. This was based on finding of the calculated t-value result of 0.47 which is less than t-critical value of 0.6416 with P-value of 0.642 at 0.05 level of significance. Based on this, the null hypothesis which stated that there is no significant difference between the views of the District Heads and King Makers of Northern Nigeria on the average values attached to their costumes in terms of type of fabrics used to produce the costumes was

accepted. Therefore, there was no significant difference between the average values attached to the costumes of the TTH of Northern Nigeria in terms of type of fabrics used to produce the costumes. This implied that both the District Heads and king makers attached the same value to their costumes when it comes to type of fabrics.

Null Hypothesis Two: There is no significant difference between the average values attached to the costumes of the District Heads and King Makers of Northern Nigeria in terms of cost of the costumes.

Table 4.21: Independent t-test Statistics Result of Difference Between the Average Values Attached to Emirate Costumes used by the TTH in Terms of Cost of the Costumes.

Ownership	Number	Mean	SD	D.F	T-cal.	T-Crit.	P-val.	Remark
District Heads	113	5.123	2.943	131	0.25	0.642	0.7997	Not significant
King Makers	20	4.950	1.932					

Table 4.21 revealed the result of the independent t-test statistics which showed no significant difference between the average values attached to the District Heads and King Makers costumes in terms of cost of the costumes. This was because the calculated t-value result was 0.25 which is less than the critical-t of 0.642 with p-value of 0.7997 at 0.05 level of significance. Based on this finding, the null hypothesis which stated that there is no significant difference between the views of the respondents on the average values attached to the emirate costumes of the District Heads and King Makers of Northern Nigeria in terms of

cost of the costumes was accepted. This implied that the District Heads and king makers did not differ in the values attached to the costumes based on cost.

Null Hypothesis Three: There is no significant difference between the average values attached to the costumes of the District Heads and King Makers of Northern Nigeria in terms of embroidery designs on the costumes.

Table 4.22: Independent t-test Statistics Result of Difference Between the Average Values Attached to Emirate Costumes used by the TTH in Terms of Design of Embroidery on the Costumes.

Ownership	Number	Mean	SD	D.F	T-cal.	T-Crit.	P-val.	Remark
District Heads	113	2.274	1.507	131	1.20	0.642	0.233	There is significant difference
King Makers	20	1.850	1.136					

The result of Table 4.22 revealed there is significant difference between the average values attached to the costumes of the District Heads and King Makers of Northern Nigeria in terms of designs of embroidery on the costumes. This was because of the result of the calculated t-value of 1.20 which is greater than t-critical value 0.642 and P-value of 0.233 at 0.05 level of significance. Based on this, the null hypothesis which stated that there is no significant difference between the average values attached to the costumes of the District Heads and King Makers of Northern Nigeria in terms of designs of embroidery on the costumes was rejected. Therefore, there was significant difference between the average values attached to the costumes used by the TTH of Northern Nigeria when it comes to designs of embroidery.

The result of Tables 4.20 and 4.21 revealed that there is no significant difference between views of the District Heads and King Makers of Northern Nigeria on the average values attached to their costumes in terms of type of fabrics used to produce the costumes and cost of the costumes, while Table 4.22 showed there is significant difference in terms of embroidery design on the costumes. Based on the findings above, it can be deduced that while both District Heads and King Makers attached the same values to their costumes when it comes to type of fabrics used to produce the costumes and cost of costumes, they do not attach the same when it comes to embroidery design.

Null Hypothesis Four: There is no significant relationship between the social influences of costumes of the District Heads and King Makers of Northern Nigeria on their behavior patterns.

Table 4.23: chi-Square Statistics Test Result on the Significant Relationship Between the Social Influences of the Costumes of the District Heads and King Makersof Northern Nigeria on their Behavior Patterns.

Statistics	Chi-square	Likely-hood Ratio chi-square	Mantel-Haenzel chi-square	Phi-coefficient	Contingency coefficient	Cramer's V	Remark
Df	108	108	1	-	-	-	There is
Cal. Value	3528.67	3711.74	116.77				significant
Cri.Value	149.4	149.4	10.83	0.994	0.705	0.4972	relationship
Prob.	<.0001	<.0001	<.0001	-	-	-	

The Table above showed the result of the chi-square statistics test which revealed there is significant relationship between social influences and the costumes of the District Heads and king Makers of Northern Nigeria on their behavior pattern. This is because the result of the

calculated chi-square of 3528.67 which is greater than the critical chi-square of 149.4 at 1% (<.0001) confidence level. The result of Mantel Haenzel chi-square (116.772), phi-coefficient (0.994) and Cramer's V (0.4972) also showed significant relationship at 1%. Based on this finding, the costumes of the TTH have significant influence on their behavior pattern in the society. Hence, the null hypothesis that there is no significant relationship between the social influences of the costumes of the TTH Northern Nigeria and their behavior was rejected. By implication, it meant that when the District Heads and King Makers were fully dressed in their costumes, their behavior towards others in the society who were considered not in the same level with them differed from when they were not in full regalia.

Null Hypothesis Five: There is no significant relationship between the psychological effects of the emirate costumes used by the District Heads and king Makers of Northern Nigeria and their status symbol.

Table 4.24: chi-square Statistics Test Result on the Significant Relationship Between the Psychological Effects of the Emirate Costumes used by the District Heads and King Makers and their Status Symbols

Statistics	Chi-square	Likelihood ratio chi-square	Mantel Haenzel chi-square	Phi-coefficient	Contingency coefficient	Cramer's V	Remark
DF	52	52	1	-	-	-	There is significant relationship
Cal. Value	618.057	620.244	14.409	0.591	0.509	0.295	
Cri. Value	86.66	86.66	10.83				
Prob.	<.0001	<.0001	0.0001	-	-	-	

Table 4.24 revealed the chi-square statistics test result of the hypothesis that stated there is no significant relationship between the psychological effects of the emirate costumes used by the TTH of Northern Nigeria and their status symbol. Result on the Table shows that the

costumes has significant effects on the status symbol of the TTH of Northern Nigeria. The reason being the result of the calculated chi-square of 618.057 which is greater than the critical chi-square of 86.66 at 1% (<.0001) confidence level. The result of Mantel Haenzel chi-square (14.409) and phi-coefficient (0.591) also confirmed significant relationship at 1% (<.0001). This confirmed that there was significant relation between the psychological effects of the costumes used on the status symbol of the TTH Northern Nigeria; therefore the null hypothesis was rejected. Based on this finding, it can be concluded that the costumes of the Traditional Title Holders of Northern Nigeria played an important role in boosting their status symbol.

Null Hypothesis Six: There is no significant difference between the past and present emirate costumes of the District Heads and King Makers of Northern Nigeria in terms of type of fabric.

Table 4.25: independence t-test Statistics Result of Difference Between Past and Present Costumes of District Heads and King Makers in Terms of Type of Fabric.

Ownership	Number	Mean	S.D	D.F	T-cal.	T-crit.	P	Remark
District Heads	113	85.547	11.03					There is
				131	1.767	0.642	0.039	significant
King Makers	20	83.238	7.52					difference

Table 4.25 above represent the result of the independent t-test statistics which showed there is significant difference between the past and present costumes of the District Heads and King Makers in terms of types of fabrics. This was based on the fact that the P value of 0.039 was less than the 0.05 level of significance. Also the calculated t-value of 1.767 was greater than the t-critical of 0.642 at df 131.This confirmed that there is significant difference

between the costumes of the past and that of the present for the District Heads and King Makers as far as type of fabric was concerned. Therefore, the null hypothesis that there is no significant difference between the past and present costumes of the TTH in terms of type of fabric was rejected. By implication, it meant that there were differences between the past and present costumes when it comes to type of fabric

Null Hypothesis Seven: There is no significant difference between the past and present emirate costumes of the District Heads and King Makers of Northern Nigeria in terms of embroidery designs.

Table 4.26: Independence t-test Statistics Result of Difference Between Past and Present Costumes of District Heads and King Makers in Terms of Embroidery Designs.

Ownership	Number	Mean	S.D	D.F	T-cal.	T-crit.	P	Remark
District Heads	112	27.250	9.670					There is no
				130	0.52	1.978	0.603	significant
King Makers	20	28.400	4.160					difference

Table 4.26 revealed the result of the independent t-test statistics that showed there is no significant difference between the past and present costumes of the District Heads and King Makers in terms of embroidery designs. The calculated t-value of 0.52 was less than the t-critical of 1.978 at df 130. This confirmed that there is no significant difference between the costumes of the past and that of the present for the District Heads and King Makers as far as embroidery designs were concerned. Therefore, the null hypothesis that there is no significant difference between the past and present costumes of the TTH in terms of embroidery designs

was accepted. By implication, it meant that there were no differences between the past and present costumes when it comes to embroidery designs.

4.4 Summary of Major Findings

The study was able to establish the following based on data analysis

1. The costumes used by the TTH of Northern Nigeria include, *babbar riga, 'yar ciki, rawani, alkyabba, falmara, kufta, jabba, kaftan, hula, takalmi* and trouser (*buje*). But, only *babbar riga, hula, rawani* and *alkyabba* were given to them during turbanning, while the average number of costumes used by the TTH for official function is six. Majority of the costumes of TTH are made from industrially manufactured fabrics (mainly brocade) and the costumes were sourced from the local markets.
2. The most popular embroidery designs on the costume of the TTH are '*yar madaka*, two needles (*allura biyu*) two and eight knives (*aska biyu&takwas*) *farfesu* and *shabka* for the both District Heads and King Makers. The District Heads preferred machine embroidery designs, the King Makers preferred hand embroidery work on their costumes.
3. The cost of purchasing readymade costumes was determined by the rank of TTH, while the cost of sewing the costumes was based on the type of costumes to be sewn and the design/style of embroidery on the costume together with the rank of the TTH.
4. The value attached to the type of fabric used to produce the costumes was based on it cost not on the type of fabric. The average value attached to the embroidery design on the costumes was based on its quality for District heads and rank of TTH for both District Heads and King Makers.
5. The study revealed that when in full regalia the TTH interacted better with their friends and family members, but do not walk freely within the community or attend social functions. When they are required to do so, they dress-up but not in full regalia.

6. The sons and other relatives of the Traditional Title Holders were the major beneficiaries of their costumes when such were to be given out.
7. The TTH compete in the use of their costumes and such was done for public acceptance and as mark of excellence.
8. There was no significant difference between the average values attached to the emirate costumes of the Traditional Titles Holders of Northern Nigeria in terms of cost, and type of fabric but, there was significant difference in terms of embroidery design.
9. There was significant relationship between the social influences of the emirate costumes of TTH of Northern Nigeria and their behavior pattern (contingency coefficient of 3528.670 and Mantel Haenzel chi-square of 116.772 significant at 1%).
10. There was significant relationship between the psychological influences of the emirate costumes used by the TTH of Northern Nigeria and their status symbol. The study revealed that the costumes make the TTH feel confident, respected, proud, in authority, relaxed, comfortable, responsible and they command respect. The respondents agreed that the costume did not make them feel envied, disliked, or over awed. However, there was mixed feeling on whether they feel overdressed. The District Heads agreed to be over dressed, while the King Makers disagreed to the statement.
11. Respondents believed there was difference between the past and present emirate costumes. The change is largely in color, cost, type, quality and design on fabric but not in the embroidery design on the costumes.
12. The costumes of the Traditional Title Holders horses are also unique and very elaborate. Both the District Heads and King Makers shared the same costumes for their horses; the difference was on the amount of them used at a time. The King Makers used almost all the costumes on their horses at a time, while the District Heads used less. These costumes includes *alkashafa, bakin doro, babban sirdi, sirdi, bantan doki, bauji, bishiradi,*

dangaba/*dan kiji,dan kai tinjimi, dauki saka, ja-kutiri, jalala, kahu/kuhu, kalfazuru, kayan ado* this is the same as *kayan kyalkyali*or *kayan kwalliya* which include*dan kai, dan kiji, dan kokuwa* and *kalfazuru.* These can be used in place of ordinary d*an kai, dan kiji/dangaba, layun wuya, dan kokuwa and kalfazuru*. Others are *labbati/mashinfidi/suka dubu, linzami,* belt *(majanyi), ragama/shafurji, rigar sirdi/sattara, zagin sirdi, shubuka,* silver stirrup,

4.5 Discussion of Findings

The study was designed to specifically find out the social and psychological effects of emirate customs on the Traditional Title Holders of Northern Nigeria. In line with this, data was collected and analyzed to provide answers to the eight research questions raised in Chapter 1.4 through descriptive statistics (mean and standard deviation) and presented in Tables 4.02-4.19. Seven null hypotheses were raised as stated in Chapter 1.5.Hypotheses one, two, three, six and seven were tested using independent t-test statistics, while hypotheses four and five were tested using chi-square to find out the relationship, the results of which were presented in Tables 4.20-4.26. Section 4.4 of this Chapter presents the discussion of findings based on the seven null hypotheses postulated in the study.

4.5.1 Values attached to the emirate costumes of the Traditional Title Holders (TTH) of Northern Nigeria in terms of cost, design of embroidery and type of fabric

The values attached to the emirate costumes of the TTH of Northern Nigeria in terms of cost, and type of fabric was tested in null hypotheses one and two. The results of these null hypotheses were accepted because the test result showed there was no significant difference between the responses of the respondents on the average values attached to the emirate costumes of the District Heads and King Makers of Northern Nigeria in terms of cost, and types of fabric (Tables 4.20 & 21). But, there was significant difference between views of the District Heads and King Makers on the average values attached to the costumes (Table 4.22)

when it comes to embroidery designs (Null Hypotheses three). Therefore, the study concluded that both the District Heads and King Makers attached the same values to their costumes as far as cost of the costumes, and type of fabric used to construct the costume were concerned, while they do not attach the same values when it comes to the embroidery designs.

Data collected and analyzed on Tables 4.09, 4.10 and 4.11 showed high rating as most of the benchmarks measured scored was above the 50% baseline, Table 4.08 was just below the baseline. By implication this means that the respondents agreed that they attached similar values to the fabric, cost of the costumes, and cost of sewing them but not on the designs of embroidery used on the emirate costumes. This in line with Costumersguide.com (n.d.) who explained that when you hire someone to make a custom costume for you, you have to take into account the cost of their labour, as well as the fabric costs. And fabric isnot cheap.The variables assessed under the values attached include determinant of cost of the costumes. This, according to Cohen (2010), is very important when she stated that when fixing price, consider the design of the object because, each is the result of both functionality and aesthetic design. The quality/value of the fabric used to produce the costumes, the designs of the embroidery on the costume and the bases of costing how much to pay for constructing the costumes were also assessed. The mean scores from the findings in Tables 4.09 and 4.11 showed that majority of the mean scores were all above average, while that of table 4.10 were really high.

Table 4.08 dealt with value attached to the fabric used to produce the costumes. Based on the findings cost of costumes was considered as what gave the fabric used for the costume its value. According to some of the TTH interviewed, if the costume is expensive they figured out that the material used to construct it will be of high quality. They pointed out that under normal circumstances their costumes were made with good quality fabrics. This is an indication that the royal costumes are valued by the TTH because they are normally

constructed fabric.Inglehart &Welzel (2014) agreed in a statement that individual cultures emphasize values which their members broadly share. This was contrary to the statement of Booth (2000) that textile fabric quality should be based on so many factors such as its texture, shine, wear and tear and so on. These qualities were tested during manufacture so that the finished article will prove satisfactory to the buyer. However, the result supports some of Booth's statement. This was because the texture of fabric was considered when attaching value to the fabric by above 50% by the District Heads and about 50% by the King Makers.

The finding on Table 4.09 was concerned with the cost of costumes when they are purchased ready-made from the market. This was based on the findings from Table 4.06 which revealed that majority of the emirate costumes were sourced from the local market by both District Heads and King Markers. It is the common practice for the costumes of the TTH to be sewn, packaged and sold to the title holders ready-made especially the big gown (*babbar riga*) with material for '*Yarciki* and trousers (*Wando/buje*) to be sewn according to the measurement of the buyer.

Quality of costume and the rank of the TTH were rated high as determinants of cost of the costumes. The quality of costume according to the TTH goes beyond the type of fabric; it includes everything from the design of embroidery to the sewing quality of the costume. Cultural fashion (2009) supported this finding in a statement that a lot of construction techniques of the title holder's costumes, embroidery design and style are unique. The ranks of the title holders play an important role in determining the cost of the costumes because according to some of them the amount they pay for some costumes differs based on their position in the society. Example, the cost of the fabric might be ₦5,000.00 to ₦25,000.00, cost of sewing from ₦2,500.00 to ₦5,000.00 while cost of making the embroidery design can be anywhere from₦5,000.00 to ₦20,000.00 depending on rank of the TTH. Interestingly, even in this table the sub-variable on quality of fabric scored the lowest mean. This

corroborates with the result of table 4.08 on the distribution of respondents on the value/quality attached to fabrics used to produce the costumes of TTH. The result of the findings showed that cost of the costumes determined the value of the fabric used to produce the costume.

The findings showed that the Traditional Title Holders attached importance to their costumes based on the quality and size of embroidery design on it. The statement by Perani &Norma (1992) and Nigeldicinson.photosheter.com (2011) agreed with this finding in a statement that the costumes of the TTH of Northern Nigeria are highly embroidered with intricate designs. The highly embroidered gowns are important in identifying them. However, the District Heads rated the rank of TTH as an important criterion for value of embroidery design on the costume, while the King Makers disagreed on this. This was in agreement with the result of the null hypothesis two on the design of embroidery which showed there is significant difference between views of the District Heads and King Makers on the average values attached to the costumes in terms of embroidery designs. The result of the finding on what determines the cost of sewing the costumes of the TTH revealed that style of embroidery on the costumes and type of costume to be sewn rated high followed by the rank of TTH. Note that even in this Table, the sub-variables on quality of fabric and cost of fabric had low mean score.

In summary, data revealed no significant difference between the values attached to the costumes as far as cost and type of fabrics were concerned, while there was significant difference with regard to embroidery designs. Majority of the scores for cost of purchasing the costumes and that of sewing them as determinants of values attached to the costumes were all above the baseline mean of 50% for both District Heads and King Makers. Three out of the benchmakes for Table on embroidery designs (4.11) were above the 50%baselinefor District Heads, while only two were above for King Makers. The value attached to type of

fabric sub-variable (Table 4.08) has mean scores above average for both District Heads and King Makers. By implication, this means that both District Heads and King Makers attached the same value to the costumes as far as type of fabric was concerned.

4.5.2 Social influences of the emirate costumes of the Traditional Title Holders (TTH) of Northern Nigeria on their behaviour pattern

The data collected and analyzed for null hypothesis four showed there was significant relationship between the emirate costumes and behaviour pattern of the TTH of Northern Nigeria, therefore, the null hypothesis was rejected. This was based on the result of the contingency coefficient and chi-square which were significant at 1%. Because of this the study concluded that there was significant relationship between the emirate costumes and the behaviour pattern of the Traditional Title Holders. This means that when the TTH were fully dressed in their royal regalia their behaviour is different from when they were dressed in casual clothes. This result confirmed the research findings by urch.com (2005) that people's behaviour may change while wearing some special clothes. It also was in line with the researcher's assumption that the emirate costumes have effect on the social behaviour of the TTH.

Only six out of the 14 sub-variables involved (Table 4.12) rated above the 3.00 baseline. Interestingly, all these sub-variables were concerned with the TTH dealing with either their friends or family members. This can be attributed to the fact that majority of their friends from interview were either title holders themselves or friends from childhood. The sub-variable concerning the TTH attending social functions when fully dressed in the royal regalia scored low for both District Heads and King Makers. On interview with some title holders, they pointed out that under normal circumstances they attend social functions like wedding, naming ceremonies and the likes properly dressed but not in full costumes. They explained that there were occasions that demanded the use of full regalia, example when they will attend the function as representatives of the Emir, when it is their own occasion or when the function

is for one of them. All sub-variables dealing with the Traditional Title Holders behaviour towards palace courtiers rated below the baseline, reason on interview with some TTH being that the palace courtier ranked very low in the hierarchy of the traditional emirate setting.

In the case of who benefits from the costumes of the TTH as is their practice to give out such when they feel the need to do so (Table 4.13), the result depicts rating above the 3.00 baseline. This indicated that both District Heads and King Makers are in agreement. On who benefits from such gift, the response that it goes to either their children or relatives had the highest mean. The TTH pointed out that these categories of people are the ones most likely to be title holders one day. Therefore, the costumes given to them were a kind of teaching ground for them to learn how to use and appreciate such costumes. There was mixed feeling between the respondents on whether the palace musician should receive such gift. The mean of District Heads and King Makers differs on this. The point is when the palace musicians are fully dressed they look similar to title holders. Palace musician and guard have a way of dressing like TTH sometimes complete with *rawani* and *alkyabba* but, on closer look at their costumes it will be noticed that some were of low quality materials and finishing than that of the TTH. On interview with the musician they pointed out that they dress the way they do to be accepted by the TTH.

In determining the feeling of the TTH when presenting the gift of the costumes (Table 4.14), four sub-variables were considered, all of which indicated favourable results. The mean score for both District Heads and King Markers for the benchmarks on the feeling of the TTH when presenting the gift to the recipients were all above the 3.00 baseline with the feeling of personal satisfaction having the highest mean. Being personally satisfied is a natural psychological feeling for humans whenever presenting gift to others. Psychological variables of being proud and as a sign of maintaining status symbol also were accepted by the respondents as some of the feelings they have when presenting the gift of costumes to the

recipients. The rating for ego trip had the lowest mean score; this was an indication that boosting the TTH ego was not considered as an important point

Observation of the TTH when dressing for an occasion, it seems as if there is competition in the way they adorn themselves. On interview with some of them this assumption was confirmed. To ascertain the reasons for the competition, a set of benchmarks were used (Table 4.15). These were pride, ego trip, for public acceptance and as mark of excellence. Based on the result of the findings all these benchmarks can be the reason for the competition because each has mean score that was above the baseline for accepting an item. This result concurs with the saying of everyculture.com (2011) that the royal family, office holders and other members of the nobility appear regularly in context of leadership where dress is an important means of expressing status and authority.

The result of this study (Tables 4.12-4.15) confirmed that the costumes have social influences on the title holders which affect their behaviour. Cannon (2010) supported this finding in a statement that says "when the royal title holders were dressed in their full regalia they have certain ways of walking, addressing or behaving towards those considered as commoners." The way they behave towards those outside the royal circle is quite different from the way they do towards those within the royal circle. In essence the costumes of TTH are unique and expensive and this might be the reason for such behaviour.

4.5.3 Psychological influences of the emirate costumes used by the TTH of Northern Nigeria and their status symbol

On the test of hypothesis five, the null hypothesis was rejected. This was based on the result of the contingency coefficient Table used of 0.509 and the chi-square of 618.057 being significant at 1% (< .0001). Therefore, the study concluded that there was significant relationship between the psychological effects of the emirate costumes used by the Traditional Title Holders of Northern Nigeria and their status symbol. This implied that the

costumes of the TTH have influence on their status symbols. This shows that all the preaching against appearance as a snare and an empty vanity had never changed the fundamental fact that dress has a tremendous influence upon the wearer and the beholders. The saying that consciousness of being becomingly and fittingly dressed for any occasion can strengthen and ensure one's self-confidence tremendously, gives poise and self-command, encourages the brain to forge forward, helps the person to be relaxed and feel comfortable is supported by Roach and Eicher (1993). They proposed the hierarchical principle of dress and saw it as a means of enhancing the owner's sense of importance. Erwin and Kinchen (1969) also agreed in a statement that being well-dressed for an occasion and being aware of it has an advantage physically, psychologically, socially and economically.

In determining the psychological influences of the costumes on the status symbol of the TTH, one sub-variable (Table 4.16) having 14 benchmarks was considered. The benchmarks include being confident, respected, envied, display of wealth, pride, disliked, in authority, relaxed, comfortable, overdressed, command respect, over-awed and general superiority feeling. On observation the respondents rated all the benchmarks above the baseline except envied, disliked and over-awed. Display of wealth and overdressed were rated below the baseline by the King Makers. Being confident, responsible, respected and in authority were rated high because, according to the title holders, when they dress in full regalia they do feel they are in authority and responsible to the affairs of the emirate and they can handle it properly. It also ascertains that they command respect and are respected in the society. This finding confirmed the saying of an article in costume.com (2009) that the costume might be what gives the title holders the feeling of importance, which allows them to conduct the affairs of the emirate efficiently.

Disliked and envied were scored low because the finding revealed that the TTH believed to be fully dressed in the royal/emirate costumes was the dictate of their job and what was

expected of them by the society. Therefore, being fully dressed in the costumes was what will be expected of them. This goes with the saying of Klosowski (2013) "how you dress has a big impact on how people view you." Interestingly, there was mixed feeling on display of wealth and being overdressed between the District Heads and King Makers. While the District Heads rated them above the baseline, the King Makers rated the two benchmarks low. To the King Makers, when they dress in their full costumes, it was not a display of wealth or being overdressed because that was how they were expected to appear, anything less will not be acceptable. But the District Heads sometimes feel slightly overdressed especially during the hot weather.

By extrapolation, there was a kind of consensus between the result of sub-variable on having general superiority feeling and pride that confirmed the finding on Table 4.12 which revealed majority of the benchmarks in the Table rating below the baseline for both District Heads and Kind Markers. This showed that the TTH do not associate freely with others when fully dressed. Having superiority complex and being proud might be the reasons for this. This concurred with Erwin and Kinchen (1969) that one of the psychological effects of clothing is it may give an increased sense of power and importance to a person. The findings were also consistent with that of Heathcote (1979) who inferred that there was a well-established ancient and unbroken association between elaborate regalia and special status on the part of most of those who wore it.

4.5.4 Past and present costumes of Traditional Title Holders of Northern Nigeria in terms of type of fabric and embroidery design

In the test of hypothesis six and seven, the result of the independent t-test on the difference between past and present emirate costumes of the District Heads and King Makers of Northern Nigeria in terms of type of fabrics (Table 4.25) and embroidery designs (Table 4.26) revealed that while there was significant difference when it comes to type of fabrics,

there was no significant difference between the past and present costumes as far as embroidery designs were concerned. Based on this, the null hypothesis on type of fabrics was rejected but, accepted for embroidery designs. The study therefore concluded that while there was difference between the past and present fabric used for the costumes, there was no significant difference in embroidery designs used for the costumes of the Traditional Title Holders.

All the variables used to determine the difference between the past and present fabrics scored high mean rating except type of costume (table 4.17). The style of costumes used in the past and present has changed very little. The major difference was in the size of the costume. The *babbar riga* has reduced slightly in width and length so also was the trousers (*buje*).The fabrics used to construct the royal costumes of the TTH in the past were traditionally woven using hand looms with natural fibres like cotton and wild silk. Cotton fibres were used to weave *saki* fabric (Appendix 1, Plates 68 and 69) while the wild silk was used to produce thread used for garment (*rigar tsamiya* (Appendix 1, Plates 70 and 71)) and as embroidery thread. Now with the development of improved technology, the fabrics used for the costume were varied both in type, colour, quality and design. The TTH ascertained that they now use imported high quality brocade (Appendix 1, Plate 5) and woolen materials to produce the costumes.

To determine the difference between past and present embroidery designs on the emirate costumes, five sub-variables (Table 4.18) were used, all of which rated above the baseline of 3.00 level of acceptance. In the past, the embroidery designs were produced by hand using thread and needle. This was tedious and time consuming, there was also restriction in the size of the embroidery produced but, the designs of embroidery on the costumes changed very little. In the past, only one person is responsible for designing and sewing the embroidery design on the gown, now the improvement is that the craftsmen make it as a line production.

Some will be engaged in designing the style of embroidery, others produce different parts of the embroidery on the costume while others work on assembling the costume. This cuts down on the drudgery and length of time it will take to produce embroidery design on a gown. Presently, embroidery machines are also employed to produce the designs, even though, according to the TTH, they prefer hand embroidery because it is more unique and beautiful.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

This chapter presents the summary, conclusion and recommendations based on the findings of the study under the following sub-headings.

5.1 Summary

5.2 Conclusion

5.3 Recommendations

5.4 Implication of the study

5.5 Limitations

5.6 Suggestions for further studies

5.1 Summary

The study was undertaken to determine the socio-psychological influences of the emirate costumes on the Traditional Title Holders of North West geo-political zone of Nigeria. Based on the title of the study, eight specific objectives were postulated among which are to document the different royal costumes, fabrics and embroidery designs used by the Traditional Title Holders of Northern Nigeria, to ascertain the average values attached to the different Emirate costumes used by the District Heads and King Makers of Northern Nigeria in terms of cost. Other objectives were to explore the psychological influences of the emirate costumes used by the King Makers and District Heads of Northern Nigeria in relation to their status symbol, to determine the average values attached to the different Emirate costumes used by the District Heads and King Makers of Northern Nigeria in terms of type of fabric, to determine the social influences of the emirate costumes as they relate to the behaviour pattern of the TTH of Northern Nigeria and to examine the changes between the past and present emirate costumes of the TTH of Northern Nigeria in terms of types of fabrics

and embroidery designs. In line with the above, eight research questions and seven null hypotheses were raised. Literatures relevant to the research area were reviewed to provide readers with an insight into the socio-psychological effects of emirate costumes on the users. An album was also prepared documenting the present and past emirate costumes available in North West geo-political zone of Nigeria.

The study adopts historical and descriptive research designs. The population of the study comprised all the Traditional Title Holders of North West geo-political zone of Nigeria. This was made of 63 King Makers and 492 Districts Heads. Stratified random sampling technique was used to select four out of the seven states in the zone. Hat and draw technique was used to select one emirate council from each state (Daura from Katsina State, Kano from Kano State, Zazzau from Kaduna State and Sokoto from Sokoto State). This gave a sample size of 228 (25 King Makers and 203 District Heads). However only 20 King Makers and 114 District Heads duly completed and returned the questionnaires. One set of questionnaire was designed as well as interview and photographs were used for data collection in all the selected emirate councils. The questionnaire was administered by the researcher with the assistance of two trained research assistants. Photographs were taken by the researcher with the help of the custodians of the costumes in the various emirate councils.

The analysis tested the seven null hypotheses using independent t-test and chi-square at 0.05 level of tolerance. The result of the analysis revealed there was no significant difference between the average values attached to the different emirate costumes in terms of type of fabric and cost while there was significant difference when it comes to embroidery design. However, it showed there was significant relationship between the social influence of the emirate costumes of the TTH of Northern Nigeria and their behaviour pattern. The study also revealed there was significant relationship between the emirate costumes and the status symbol of the TTH who used them. However, the study showed significant difference

between past and present emirate costumes in terms of type of fabrics but no significant difference in terms of embroidery designs.

5.2 Conclusion

Based on the findings and constraints of the study, the researcher concludes that the emirate costumes of the Traditional Title Holders (TTH) of Northern Nigeria included are big gown (*babbar riga*), turban (*rawani*), cap (*hula*), big trousers (*buje/wando*), embroidered shoes (*takalma*) and *'yar ciki*. The accessories include cloak (*alkyabba*), *jabba*, *kufta*, *falmara* and kaftan. From all these items of costumes, only *babbar riga*, *hula*, *rawani* and *alkyabba* were given to the TTH during turbanning. However, they are expected to wear at least six garments for palace functions. The TTH attached the same values to their costumes when it comes to the cost but, they differ on the values they attached to the embroidery designs on the costumes.

The result also revealed that when the TTH are fully dressed in the emirate costumes, they do not associate freely with those they consider below them in the community and palace courtiers. But they interact with their friends and family members. Therefore, this shows that the costumes have great influence on the behaviour pattern of the TTH. The researcher also deduced that the costumes have great psychological influence on the TTH. This is based on the fact that the costume makes them feel confident, responsible, in authority, respected, and relaxed,which allows them to carry out the functions of the emirate comfortably.

The study also concluded that the gift of their costumes goes mainly to their sons or other family members as a teaching ground for them because, according to the finding, these groups of people are more likely to inherit the post. The result of the study deduced that there are differences between the fabrics used to produce the past emirate costumes and the ones used at present. In the past, locally woven (*saki*) and wild silk (*tsamiya*) were the fabrics largely used. Presently, industrially manufactured fabrics in the form of brocade (*shadda*) are the

commonest ones used for the costumes, which are mainly imported. Some of the accessories like *falmara*, *kayan yauki*, *kufta* and *jabba* also imported costumes are produced using fabrics like linen, polyester, artificial silk, rayon, acrylic, felt and flannel.The researcher was also able to conclude that there are differences between past and present embroidery designs on the costumes for both the District Heads and King Makers.The study revealed that even the horses of the Traditional Title Holders have their own special regalia attached to them. These include, among others, *mashimfidi*, d*an kai*, d*an gaba, suka-dubu, jalala, kalfazuru, ja-kuturi*, *layu*, *majanyi*, *rigar sirdi*, *dan wuya* and so on.

5.3 Recommendations

Based on the research results and the conclusions drawn, the following recommendations are made:

1. Cotton growers should also be encouraged to form sustainable cooperative association so that they can be assisted by the Federal, State and Local Governments and NGOs to be able to grow more for export and local consumption by the traditional weavers and the textile industries.
2. The TTH and Emirate Councils of Northern Nigeria should encourage the few remaining traditional *saki* and *tsamiya* weavers to revive their local weaving industries by empowering and patronizing the weavers for their costumes.
3. The elders in the traditional weaving and dyeing profession should encourage and empower youth with the techniques of weaving cotton and wild silk in the form of *saqi* and *tsamiya* fabrics and spinning *tsamiya* thread. This will ensure that these highly valued traditional fabrics used by the TTH are not extinct and be a source of job and income for the youth.
4. The universities should endevour to have royal costumes museum to be sited at Sociology Department for use by students and researchers who wished to study such costumes.

5. There is need for researchers to come up with techniques of propagating and processing wild silk fibre for large scale production to make it available for spinning *tsamiya* thread and weaving into *tsamiya* fabric.
6. The Traditional Title Holders should endeavor to associate more freely with people within the community even when fully dressed in their royal regalia. This can be a source for them to understand their subjects better for ease of administration.
7. Tailors/designers are advised to empower themselves with the skills of how to sew the accessories which are imported from Middle Eastern countries, using fabrics that are found within the country. This can be a source of income for the youth and a means of reducing cost of the costumes.

5.4 Implication of the Study

The findings of this study will have great implication for the emirate councils of North West geo-political zone of Nigeria. The study has documented the available royal costumes of the area which the various emirate councils within the zone can use as reference materials. The document can also be kept in archives of the emirate for current and future generations to learn about the different types of royal costumes available in their locality.

The Traditional Title Holders are known for some social and psychological behaviours towards those they consider below them in the society. These behaviours have been attributed to the TTH having blue/royal blood. This study has provided some insight that the costumes they use contributed a lot towards their behaviour patterns and also have influence on their status symbol. These findings can be used as a benchmark for sociologists and psychologists to conduct further study into the behaviour patterns of the Traditional Title Holders.

5.5 Limitations of the Study

The first limitation was getting relevant literatures to review for the study. Another major limitation faced by the researcher was the caliber of respondents. Being Traditional Title Holders, they saw the study as a means of exposing their weaknesses to the general public. Even though the researcher and research assistants tried to develop their confidence by explaining the purpose of the study and its confidentiality of any information given, it might still inhibit their honest reaction during data collection. During data collection, the respondents were not always available for interview/questionnaire administration. As such it took about four months to collect data for the study and only about 60% of the respondents completed and returned the questionnaire. Therefore, the results of this study should be viewed in the light of these constraints.

5.6 Suggestion for Further Studies

Based on the findings of the study, the following recommendations for further studies should be considered:

1. A replication of this study in other geo-political zones of Nigeria to serve as a basis for comparison of the findings of the study.
2. Replication of the research using a different research design methods. Example, using a different research design method to find out the social and psychological effects of the motifs, silhouettes and the like on the TTH.
3. A replication of the study using First Class Title Holders.
4. Researchers should work on the techniques of propagating and processing wild silk fibre for large scale production.

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APPENDICES

APPENDIX 1

AVAILABLE EMIRATE COSTUMES OF NORTH-WEST GEO POLITICAL ZONE OF NIGERIA

BABBAR RIGA

B*abbarriga* is a big gown elaborately embroidered with bright contrasting coloured thread. It can be *aska-biyu* to *aska- goma* or other designs. Example of *babbarriga* includes

1. **Farfesu**:This is a *babbar riga* that is fully hand embroidered from top to bottom. The fabric used for the gown is brocade and a contrasting coloured thread is used for the hand embroidery work. The thread could be silk for the first class Emir's gown or ordinary ones for other title holders.



Plate 1: *Shabka* (Front&back veiws). Picture taken by the researcher at Zaria (2013) Courtesy: Zazzau Emirate Council

2.*shabka*: This is another style of hand embroidery similar to *farfesu* with *aska goma* (ten knives) embroidery design.



Plate 2: Ten knives *shabka*.Picture taken by the researcher at Zaria (2013) Courtesy: Zazzau Emirate Council

b. Another style of Shabka



Front view



Back view

Plate3: *Another style ofShabka* (Front&back). Picture taken by the researcher at Zaria (2013) Courtesy: Zazzau Emirate Council

4. Allurabiyu

a. **Riga allura biyu:** Multi coloured embroidered *allura biyubabbarriga*. It is called *allura biyu* because of the multi coloured thread used for the embroidery (yellow, green and blue). This is made of brocade fabric.

.

Allura biyu





Plate 4: *Rigaallurabiyu (Front&back* view*)*. Picture taken by the researcher at Zaria (2013) courtesy: 'Yan Dakan Zazzau

b. This is another type of riga*allura biyu* ("two needles" gown). It is made using imported blue brocade with red, yellow, and dark blue embroidery thread.

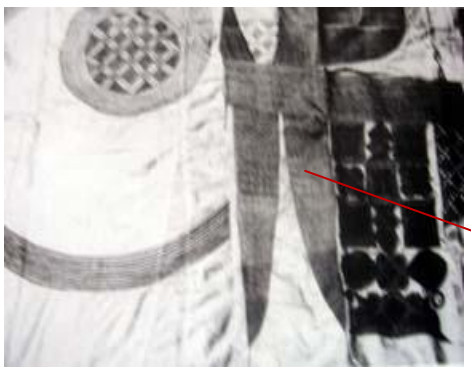


Plate 5: Blue brocade *allurabiyu*.Picture taken by the researcher at Zaria (2013), courtesy: Zazzau Emirate Council

C.*SakiAlluraBiyu*: This *allura biyu* hand embroidery is produced using locally manufactured (*saki*)fabric. This gown is almost exclusively for first and second class Emirs during occasion.



Plate 6: *Sakiallurabiyu* (front&back views). Picture taken by the researcher at Zaria (2013)courtesy: Zazzau Emirate Council.



5. ***Aska biyu*:**Made of imported white brocade, the hand embroidery is made using undyed. *tsamiya* silk thread.

Aska biyu

Plate 7: *Askabiyu*. Picture taken by the researcher at Zaria (2013)cCourtesy: Zazzau Emirate Council

6. *Rigabarage*:

An elaborately hand embroidered *babbarriga* made of *saki* fabric. This fabric is used largely by the First Class Title Holders because of it expense.



Front view

back view



Plate 8: *Rigabarrage* (Front&back views). Picture taken by the researcher at Zaria (2013), Courtesy: Zazzau Emirate Council.

7. *Gabanhankaka*

A multi coloured indigo dyed *saqi* gown. The gown is dyed light blue throughout and deep blue around the neck in both front and back. It is used by the TTH for occasions and when riding horse.



Front view Back view

Plate 9: *Gabanhankaka* (Front&back) Picture taken by the researcher at Zaria (2013), Courtesy: Zazzau Emirate Council.

8. *Bullasaki* (*Koriya*): An indigo dyed *saki* gown. It is worn by the Title Holders for riding horse during occasions.



Front view back view

Plate 10: *Bullansaki koriyai* (Front&back). Picture taken by the researcher at Zaria (2013), Courtesy: Zazzau Emirate Council.

8. *Kwakwata*

a. ***Kwakwatansaki:*** *Kwakwata* gown is made of dyed indigo *saki*fabric elaborately hand embroidered with white thread. It is lined at the sleeves with maroon and white *saki* fabris. This costume is mainly worn by the first class Title Holders in Northern Nigeria.



Front view

Back view



Plare 11: *Kwakwatansaki* (Front&back). Picture taken by the researcher at Zaria (2013), Courtesy: Zazzau Emirate Council.

b. ***Kwakwatanshadda:***This gown is made from imported blue brocade. The inside is lined with velveteen fabric decorated with sequins used in lining the gown from inside out (*kayankyalkyali)*. Run and fall stitches is used to indicate false joining while top stitches is used to decorate the neckline and to create blind pocket. It is used by the TTH for riding horse.



Plate 12: *Kwakwatanshadda*. Picture taken by the researcher at Zaria (2013), Courtesy: Zazzau Emirate Council.

9. *Tsamiya* gown

a. **Brown and white striped *tsamiya* gown:**This is a costume of TTH. The gown is made with wild silk (*tsamiya*) fibre using traditional loom to weave the fabric strips. It is joined from start to finish with hand using top stitching to join the strips together to form the fabric. It is hand embroidered with wild silk thread. The hand embroidery stitches used include among others ladder stitch, padded stem stitches, chain stitches etc. The gown is fully lined with white cotton fabric.

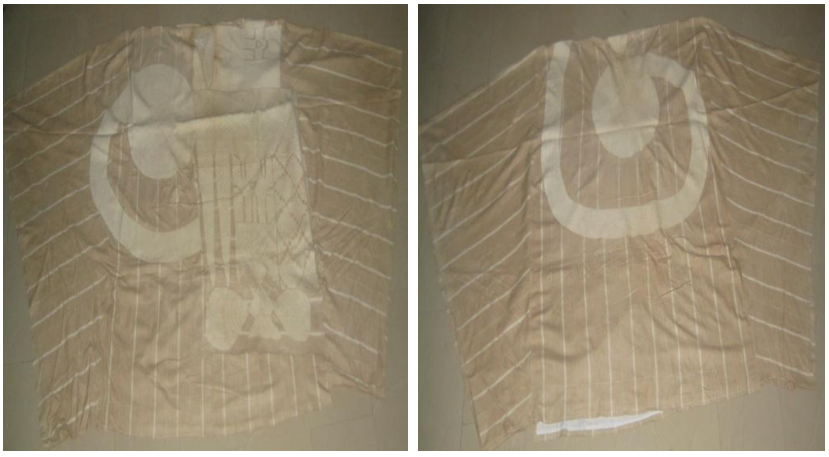


Plate 13: Brown and white striped t*samiya* gown (Front&back view). Picture taken by the researcher at Zaria (2013), Courtesy: Zazzau Emirate Council.

b. This is another type of *tsamiya* gown found in Kano. It is produced using undyed tan local wild silk (*tsamiya*) and white cotton striped caliphate cloth; the embroidery work is made with tan silk thread over white cotton fabric. This type of gown is the most prized and expensive of the garments made from caliphate cloth.



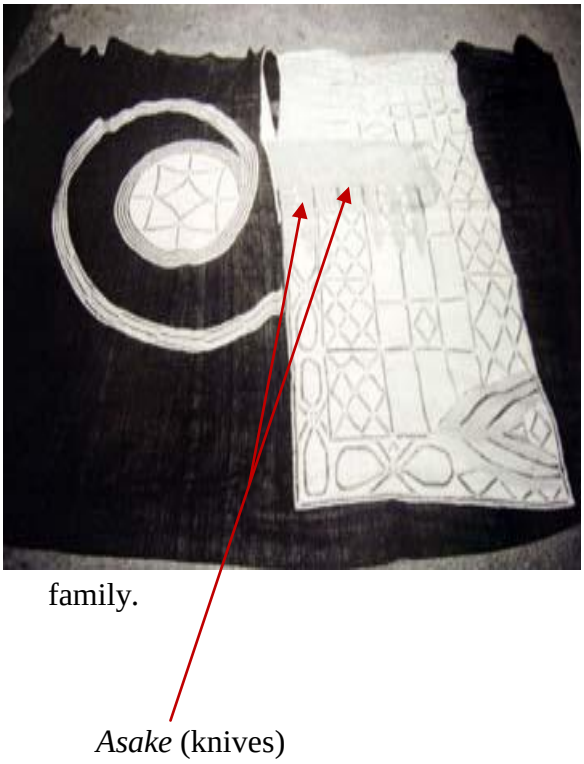
Plate 14: *Tsamiya* gown from Kano.Picture taken by the research assistant at Gidn Makama (2013) Courtesy: Kano Emirate Council.

10. **'Yar madaka:**The gown is produced with light blue brocade fabric while the embroidery is worked with green silk thread. It is largely used by the First and second class Emirs of Northern Nigeria.



Plate 15: '*Yar madaka* (Front&backPicture taken by the researcher at Zaria (2013),,Courtesy Zazzau Emirate Council

11. *Girke* gown



***Girkensaqi*:** Blue girken saqi with the aska takwas (eight knives). The embroidery pattern of the knives (*asake*) is made with tan silk thread over a rectangular embroidered background of white cotton. This embroidery motif is characteristic of the *girke* gown type. This type of layered embroidery may be used only on gowns for members of the royal family.

Plate 16: *Girke* gown. Picture taken by the research assistant at Gidan makama , Kano(2013),, Courtesy: Kano Emirate Council

12. ***Rigagiwa* (elephant gown):** An elaborate and voluminous type of gown constructed of blue and white *saki* cloth and embroidered with the *aska biyu* motif using green thread. The white *saki* insertions are structural and used to increase the gown size (width). This gives the gown volume and makes it more prestigious.



Plate 17: *Rigagiwa*. Picture taken by the research assistant at Gidan Makama, Kano (2013), Courtesy: Kano Emirate Council

13. ***FaraBulla:*** This gown is made of white *saki* fabric; the embroidery is produced using brown wild silk (*tsamiya*) thread. It is worn by TTH for place court sitting and during relaxation.



Plate 18: *Fararbulla* (Front&back). Picture taken by the researcher at Zaria (2013),, Courtesy: Zazzau Emirate Council

14. ***Kayanyauki* (*rigankyalkyali*):** The costume was imported from the Middle Eastern countries like Egypt, Syria or Saudi Arabia. But now, there are special tailors producing for the TTH. This gown is worn for riding horse (*rigarhawa*). It is used by the TTH and other entourage of the Emir during occasions like the *Ed* celebration (*Salla).* It is called *kayanyauki* because it is made of slippery fabric.



Plate 19: *Kayanyauki*. Picture taken by the researcher at Zaria (2013),, Courtesy: Zazzau Emirate Council.

CLOAK (*ALKYABBA*): This is used by all the Traditional Title Holders of Northern Nigeria. The quality of the fabric used will determine the class of the Title Holder wearing the *alkyabba*. It was earlier imported from the Middle Eastern countries like Egypt, Syria or Saudi Arabia. But now, there are special tailors sewing alkyabba for the TTH.



Plate 20: Cloak (*alkyabba*). Picture taken by the researcher at Zaria (2013), Courtesy: Zazzau Emirate Council.

CAPS: There are different types of caps used by the TTH for different occasions.

Habarkada:*Havar kada* is used for leisure and during cold season. The cap is called *habar kada* because of it shape . This cap is an indication that even the smallest of costume of TTH is decorated. It is also used for tying of turban of TTH eccept first class emirs. It is also decorated using wool thread.



Plate 21: *Habarkada*. Picture taken by the researcher at Zaria (2013), Courtesy: Zazzau Emirate Council

Dararnadi*:Dararnadi* is used for tying turban (*nadarawani*). This type of *dara* is hardly available because it was imported in to the country.



Plate 22: *Darannadi*. Picture taken by the researcher at Zaria (2013), Courtesy: Zazzau Emirate Council

***'Yartofa*:** The cap now replace the *dararnadi*. It is made in Kano and is commonly used for tying turban. The cap is lined and padded. It is also quilted to make it durable.



Plate 23: *Yartofa*. Picture taken by the researcher at Zaria (2013), Courtesy: Zazzau Emirate Council



TURBAN (*rawani*): An indigo dyed turban popularly known as *rawani dankura*.

Plate 24: *Rawanidankura*. Picture taken by the researcher at Zaria (2013), Courtesy: Zazzau Emirate Council

His Royal Highness (HRH),the Emir of Zazzau wearing a white turban (*rawani harsa*) with the two horns (*filafilai*).

White turban (*rawani harsa*)



Plate 25: Turban with two hornsPicture given by Zazzau Emirate council (2013),, Courtesy: Zazzau Emirate Council.

Back view of *Harsa* turban worn by a Traditional Title Holder. The projecting "ears" and long flowing loop down the back symbolized the word "Allah" in Arabic script.



Rawaniharsa

Tsamiya gown

Plate 26: *Harsa turban*.Picture taken by the research assistant at Gidan Makama, kano (2013), Courtesy: Kano museum (Gidan Makama)

BIG TROUSER (*wandokamunkafa*/*zina*/*wandonKano*): Variety of embroidered buje known as *tsaka-tum*. Big trouser is used by TTH during any occasion and for horse riding. The top ofthe trouser is constructed very wide to make the horse rider more comfortable. Artificial silk thread is used to make bold embroidery designs.





Plate 27: Big trouser; Picture taken by the researcher at Zaria (2013), Courtesy: Zazzau Emirate Council.

JABBA

***Jabba* set:**This set is worn by the Traditional Title Holders as a set or separately. It comprises of inner gown (*falmara* or *'yarciki*) and the outer wear (*jabba*). The set can be separated and used for relaxation or underneath *babbarriga* for riding during occasion. Fabric like cotton, wool, linen, silk, viscose rayon, acetate, rayon, lyocell, and so on can be used to produce this set of garment produce *jabba*.



Plate 28: *Jabba* set. Picture taken by the researcher at Zaria (2013), Courtesy: Zazzau Emirate Council

Falmaradawando*:** This is also another style of *jabba* made from felt fabric also known as *Maimulufi.** It is lined with cotton fabric and decorated using gold embroidery thread.



Plate 29: *Falmara da wando*; Picture taken by the researcher at Zaria (2013), Courtesy: Zazzau Emirate Council.

***Zabunidawando*:**Zabuni is similar to jabba, but it has long sleeves and made from synthetic fabrics like nylon, polyester, acrylic and the like.



Plate 30: *Zabunidawando*Picture taken by the researcher at Zaria (2013), Courtesy: Zazzau Emirate Council

STAFF OF OFFICE (*sandargirma*):*Sandargirma* was

introduced to the TTH by the British. Before the introduction of the staff of office, they used royal knife (*wukanyanka*). It is mainly used by first class emirs as their staff of office and is carried only during official ceremonies or occasions.



Plate 31: *Sandar girma;* Picture taken by the researcher at Zaria (2013), Courtesy: Zazzau Emirate Council.

EMBROIDERED SHOES: The shoes are made of leather or cotton fabric and are highly embroidered. They are used by the Title Holders during ceremonies and for riding horse.



Half leather covered shoes decorated with golden colour embroidery thread.

Full covered leather shoes embroidered with silver and black threads





Half covered shoes decorated with golden colour thread

Half covered leather shoes decorated with golden colour paint



Plate 32: Embroidered shoes; Pictures taken by the researcher at Zaria (2013),, Courtesy: Zazzau Emirate Council.

RIDING BOOTS: These boots are made from sewed fabric and leather decorated with wool. It is used for riding horse.



Plate 33: Riding shoes.Picture taken by the research assistant at Gidan Makama, Kano (2013), Courtesy: Kano museum (Gidan Makama).

ROYAL UMBRELLA (*laima*):The royal umbrella is used to cover the Traditional Title Holders during occasions as decoration and protection against the elements. The umbrella is made using multi coloured or two to three different fabrics. The edge is decorated with different types of frail.

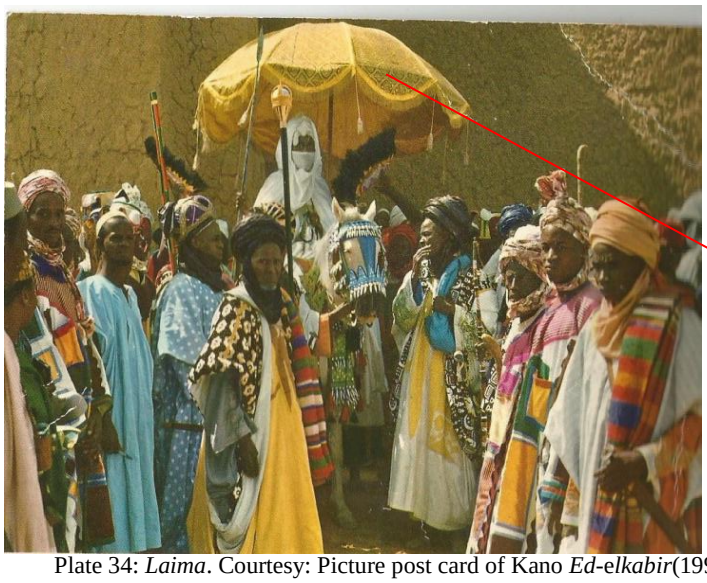


Plate 34: *Laima*. Courtesy: Picture post card of Kano *Ed*-el*kabir*(1997)



Plate 35: Royal umbrella. Picture: Courtesy www.plymonth.gov.uk/texton/museumobjectmonth2?objid%30146522

SOME ROYAL DIGNITARIES IN FULL REGALIA

HIS ROYAL EMINENCE THE SULTAN OF SOKOTO ALHAJI SA'AD ABUBAKAR dressed in full regalia.



Plate 36, Picture taken by the research assistant at Sokoto Emirate Council (2013),Courtesy: Sokoto Caliphate 2013

HRH, the emir of Kano, Alhaji Ado Bayero: He is in full ceremonial costumes. He is wearing *Malfar Dabo*, *Harsa turban*, *Tagwayen Masu*, *Wukan yanka*, and shoes made of ostrich feathers (*Takalmin gashin jimina*).



Plate 37: TTH fully dressed in royal costumes. Picture, Courtesy: 2013 calender

1. **Ostrich feathers shoes (*Takalmingashijimina)***



2. Ostrich feathers fan



Plate 38 & 39: Ostrich feathers shoes and hand fan.Picture taken by the research assistant at Gidan Makama, kano (2013),

Courtesy: Kano museum (Gidan Makama)

HRH the Emir of Zazzau Alhaji (Dr.) Shehu Idris: Elaborately dressed in his ceremonial costumes. He is wearing a light pink brocade fabric (both *babbar briga* and '*yar ciki*), an elaborately embroidered *alkyabba* with its '*yar ciki, harsa* turban and holding a white handkerchief used for waving to the public. His horse is not left out in the adornment. It is wearing silver *dan kai*.

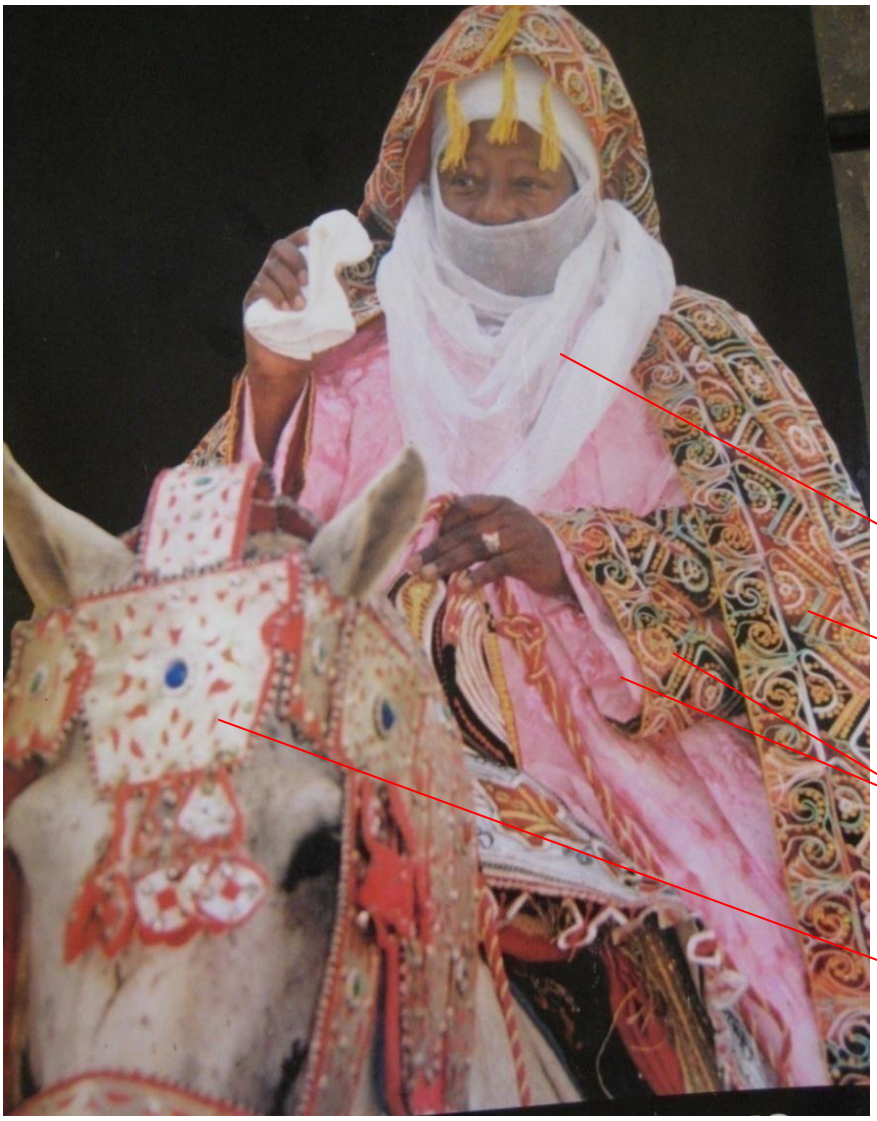


Plate 40: TTH fully dressed on his fully dressed horse. Pictures taken by the researcher at Zaria (2013), during Ed-el Kabir *hawansalla*

HRH, the Emir of Zazzau Alhaji (DR.) Shehu Idris: Dressed all in white royal costumes. A white turban, white brocade *shabka babbar riga* and *yar ciki* with red silk embroidery and white *alkyabba*. This type of costume is used to attend palace court sittings.



Place 41: A TTH dressed for palace sitting. Pictures taken by the research assistant at Zaria (2013), during one of the Emir's palace sitting, Courtesy: Zazzau Emirate Council

Two prominent title holders dressed in royal costumes for an occasion with some TTH and palace courtiers.



Plate 4: Two prominent title holders dressed in royal costumes for an occasion with some TTH and palace courtiers.

Picture, Courtesy: Daily Trust, 24/10/2014

A fully dressed Traditional Title Holder: He is wearing layers of babbar riga with *riga barrage* (gwami), a *dan kura* turban with his horse beside him.



Plate 43: TTH dressed in layers of gowns. Pictures taken by the research assistant at Gidan Makama, Kano (2013),, Courtesy: Kano museum (Gidan Makama)

A Traditional Title Holder fully dressed in royal costumes.

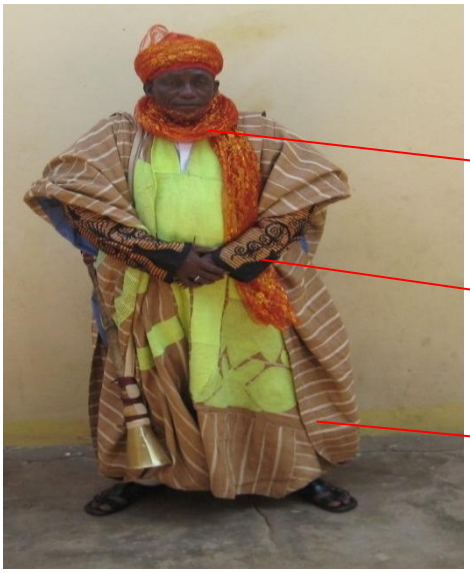


Plate 44: Traditional Title Holder fully dressed in royal costumes. Pictures taken by the research assistant at Sokota (2014) during a dabar held for an important visitor, Courtesy: Sokoto Caliphate 2014

The same TTH with his staff of office (the trumpet (*algaita*)). He is the *Sarkin Busan Sarkin Musulmi*.

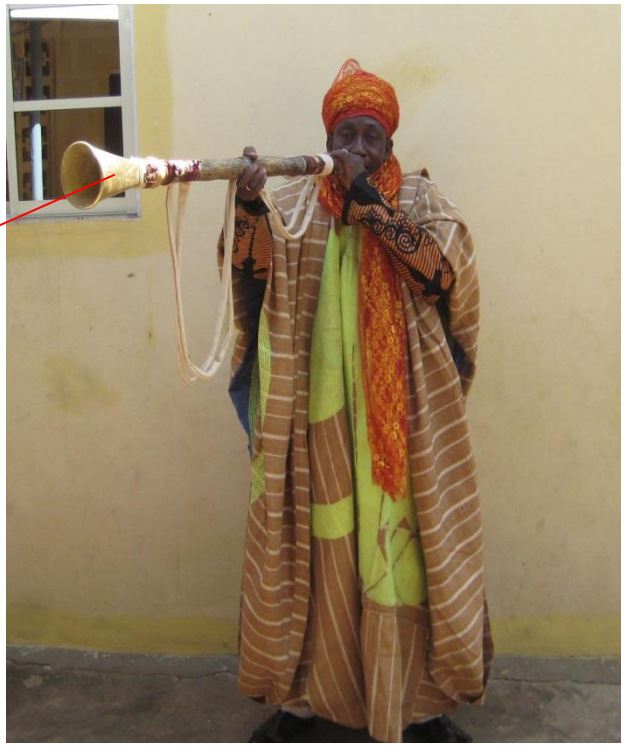


Plate 45: TTH fully dressed with his staff of office. . Pictures taken by the research assistant at Sokoto (2014) during a dabar held for an important visitor, Courtesy: Sokoto Caliphate 2014 Courtesy: personal picture

TRADITIONAL TITLE HOLDER'S HORSE DECORATIONS

1. TTH horse decorated for riding

TTH horse in full trappings. These include triangular *laya*, leather decorations, hanging from the reins, silver stirrups, *jallala*, *dankai*, saddle blanket, and saddle.

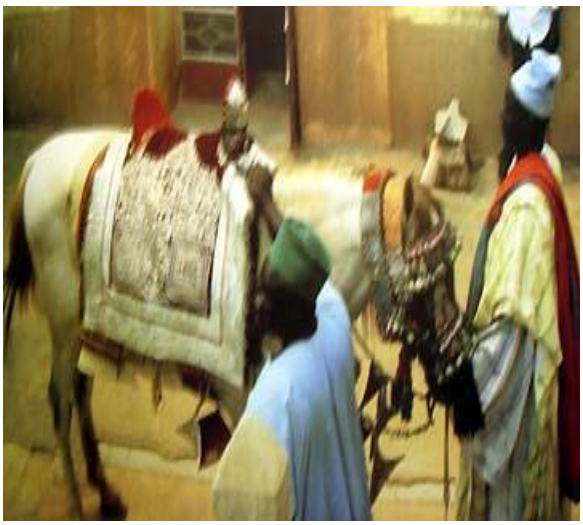


Plate 46: Traditional Title Holder's horse. Picture, Source: everyculture.com (2011)

2. ***Amaryardoki*:**Decorated Nupe horse showing the red and green appliqued and hand embroidered saddle blanket known as one thousand stitches (*suka dubu*). This suka dubu is padded and quilted to make it comfortable for the rider.

Plate 47: Amaryan doki.Picture, courtesy Zazzau Emirate Council.



Plate 48: Suka dubu.Pictures taken by the research assistant at Zaria (2013), Courtesy: Zazzau Emirate Council

3. Horse blankets (*Mashifidi*)

a. ***Jalala*:** This is used in place of *kuhu*



Plate 49: *Jalala*. Pictures taken by the research assistant at Zaria (2013), Courtesy: Zazzau Emirate Council.

b. ***Labbati*:** This has only five layers of fabrics. It is placed first on the horse before other *mashimfidis*



Plate 50: *Labbati*

c. Anther style of *sukadubu*



Plate 51: Anther style of *Suka dubu*

Pictures taken by the research assistant at Zaria (2013),, Courtesy: Zazzau Emirate Council

d. *Kuhu/kahu/dauki saka:* These are used on top of saddle (*sirdi*). These saddle blankets is padded and quilted to make them soft and comfortable for the rider





Plate 52 & 53: *Kuhu/kahu/daukisaka*.Pictures taken by the research assistant at Zaria (2013), Courtesy: Zazzau Emirate Council**.**

e. *Bantan doki*: Used to cover the hind side of the horse.



Plate 54: *Bantandoki*. Picture, Courtesy: Zazzau Emirate Council

f. *Bantendoki* placed on the horse



Plate 55: *Bantandoki* placed on a horse.

Pictures taken by the research assistant at Zaria (2013), Courtesy: Zazzau Emirate Council

Saddle with foot hold (*sirdi* and *likkafa*):The sirdi is covered with seat cover (*sattara*)



Sirdi covered with *sattara* *Likkafa*

Plate 56: *Sirdi*&*likkafa*



Sattara

Plate 57: *Sattara*

Pictures taken by the researcher at Zaria (2013), Courtesy: Zazzau Emirate Council

g. Belt (*majanyi*): Used as belt to hold the saddle to the body of the horse



Plate 58: *majanyi*

h. ***Zubuka*:** To be sewn under sirdi to keep it in place.



Zubuka sewn under *sirdi*

Plate 59: *Zubuka*

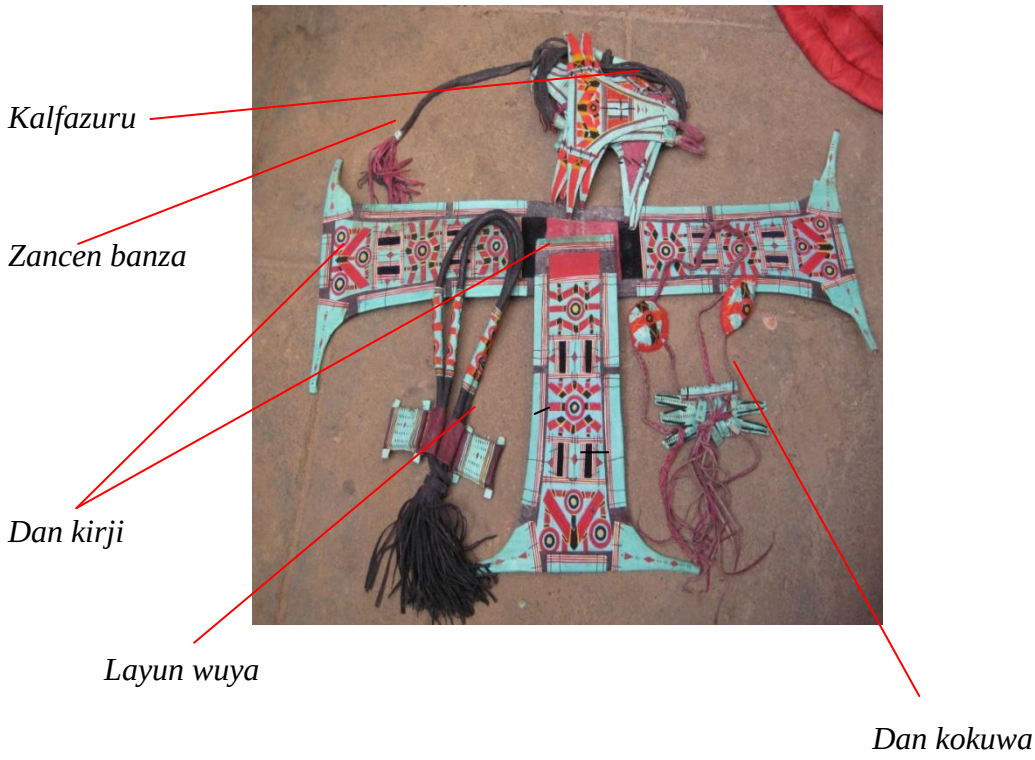


Plate 60: *Zubuka* sewn under *sirdi*

Pictures taken by the researcher at Zaria (2013), Courtesy: Zazzau Emirate Council

HORSE HEAD DECORATIONS

1. **Set of head decoration for the horse made of leather**: It comprises of *dan kirji*, *layun wuya*, *dan qoquwa* and *kalfazuru*



late 61: Set of leather horse head decoration.Picture taken by the researcher at Zaria (2013),, Courtesy: Zazzau Emirate Council

2. ***Kalfazuru*:** Known as *dan zanko* and is made from leather. It is used on the head of horse



Plate 62: *kalfazuru*.Picture taken by the researcher at Zaria (2013), Courtesy: Zazzau Emirate Council

3. ***Linzami*:**This is made of metal. It is used as break by the rider.

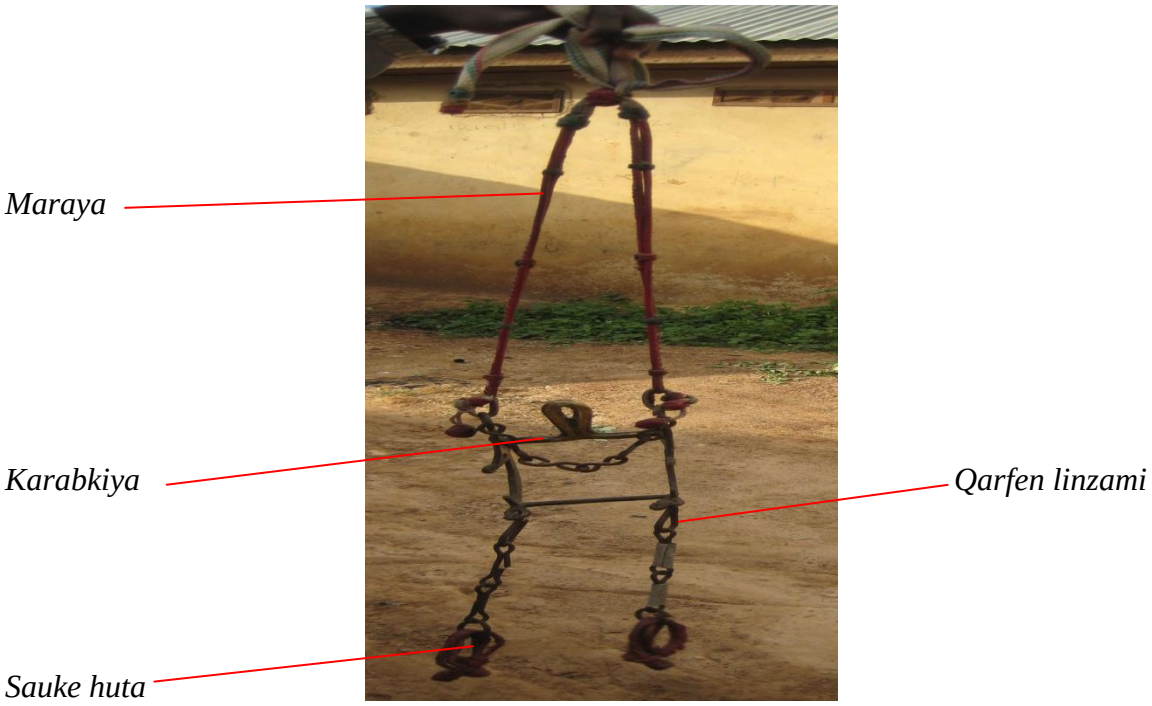


Plate 63: *Lizami*. Picture taken by the researcher at Zaria (2013), Courtesy: Zazzau Emirate Council

***Kayan kyalliya/ado* (*Dan kai tunjimi*):**This is a head decoration for the horse of Traditional Title Holders of Northern Nigeria.



Plate 64: *Dan kai tunjimi*.Picture taken by the researcher at Zaria (2013), Courtesy: Zazzau Emirate Council

A TTH horse dressed for occasion with silver horse decoration (*kayankyalliya*).



Plate 65: Silver horse decorationPicture taken by the research assistant at Zaria (2013), Courtesy: Zazzau Emirate Council

Fully dressed Fundamental Title Holder's horse dressed with: saddle (*sirdi*), saddle cover (*sattara*) and horse hind side cover (*bantendoki*), *kalfazuru*, *dankai* and *dangoshi*, *labbati*, *jalala and likkafa*.

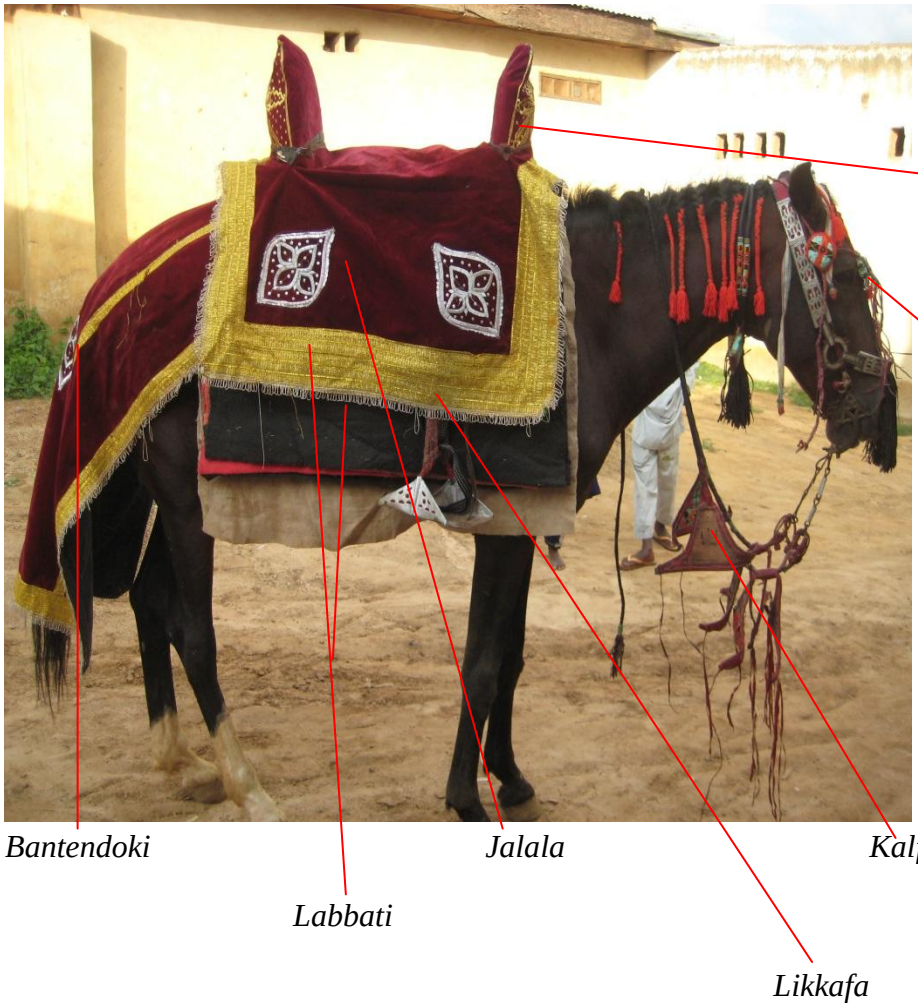


Plate 66: Fully dressed TTH horse. Picture,Picture taken by the research assistant at Zaria (2013), Courtesy: Zazzau Emirate Council.

A fully dressed Traditional Title Holder's horse with a rider.



Plate 67 fully dressed TTH horse with a rider. Picture taken by the researcher at Zaria (2013), Courtesy: Zazzau Emirate Council.

ROYAL COSTUMES FROM THE PAST

1. ***Babbar riga aska biyu:*** The first set is made from white *saki* while the second set is from *tsamiya* fabrics. Note that the only difference between these two gowns is in the fabric used. While the present *babbarriga* is made from brocade, these are made from locally manufactured fabrics of (*saki*) and *tsamiya*. This is in line with the findings that there is significant difference between the past and present costumes of the TTH in terms of type of fabric used. The difference in the embroidery design is in the size as can be seen in plates 1-8, 11, 13, 14 and 15 (pages 173-179 above).

2. ***Babbarriga*** **made form** ***saki*** **fabric**



Frontview

Back view



Plate 68 & 69: *Babbar rigar saki* (front & back views). Pictures taken by the research assistant at Gidan Makama, Kano (2013), Courtesy: Kano museum (*Gidan* Makama)

***Babbarriga* made form dyed *tsamiya* fabric**



Front view

Back view



Plate 70 & 71: *Babbarb rigartsamiya* (front & back views).Pictures taken by the research assistant at Gidan Makama, Kano (2013), Courtesy: Kano museum (*Gidan* Makama)

3. **Highly embroidered *Kwakwatansaki*:** Displayed by a dealer.



Plate 72: Highly embroidered *Kwakwatansaki*. Picture, taken hy Heathcote during his research(1979)

4. Nine knives gown (*riga aska tara*).



Plate 73: Nine knives gown (*riga aska tara*). Picture, taken hy Heathcote during his research(1979)

5. **Sultan Hassa Dan Mu'azu (1930-1938)** dressed in white with his staff of office



Plate 74: A TTH dressed in white with his staff of office.Picture taken by the research assistant at (2012) Waziri Jinaidu museum, Sokoto Courtesy Waziri Jinaidu museum, Sokoto.

6. Turban (*rawani*) tied with two horn like style (*filafilai*) and highly embroidered shoes



Plate 75: *Rawani da takalmi*.Picture taken by the research assistant at Gidan Makama, Kano (2013), Courtesy: Kano museum (*Gidan* Makama)

7. Rawani: A TTH wearin indigo dyed turban (*rawani dan kura*).



Plate 76: A TTH wearing indigo dyed rawani dankura. Picture, taken hy Heathcote during his research(1979)

8. **Big trouser (*buje*):** There is no difference between the past and present buje in both fabric used and style of embroidery design as can be seen form this buje from the museum and the buje in plate 27 (page 185 above) from Zazzau Emirate Council.



Plate 77: Buje. Picture taken by the research assistant at Gidan Makama, Kano (2013) Courtesy: Kano museum (*Gidan* Makama)

Alkyabba: Note the size of embroidery on the *alkyabba*, it is smaller than the embroidery on present day alkyabba. It is in line with the findings that the major differene between past and present embroidery designs on the TTH costumes is in the size.



Alkyabba: Note the size of embroidery on it. It is smaller than the present day *alkyabba* embroidery design

Plate 78: *Alkyabba* of the past. Picture taken by the research assistant at Sokoto museum (*Gidan* Waziri Jinaidu) (2013 Courtesy: Sokoto museum (*Gidan* Waziri Jinaidu)

9. Horse blankets

a. ***labbati*:**The difference between past and present *labbati* is the past one is bigger and is made up of from five to fifteen layers of felt fabrics.



Plate 79: *Labbati*. Picture taken by the researcher at Zaria (2013) Courtesy: Zazzau Emirate Council

b.*Kuhu/kahu*: The difference is in the padding design. The padding on this kuhu ismore intricate than the present day one in plate 52 and 53, page 199.



Plate 80: *Kuhu*. Picture taken by the research assistant at Gidan Makama, Kano (2013) Courtesy: Kano museum (*Gidan* Makama)

b. ***Jalala:*** Note the difference in the type of fabric used and the style of embroidery between this one and the present *jalala* in plate 49, page 198. Atificial silk and machine embroidery is used for the present day *jalala*, while cotton fabric was used for this one with hand embriodery design.



Plate 81: *Jalala*, Picture taken by the research assistant at Gidan Makama, Kano (2013)Courtesy: Kano museum (*Gidan* Makama)

Lifidi gown (*Rigan lifidi*): Hihgly padded and quilted gown for horse riders



Plate 82: *Rigan lifidi*.Picture taken by the research assistant at Gidan Makama, Kano (2013)Courtesy： Kano museum (*Gidan* Makama)

c. Saddle (*sirdi*): This saddle was imported from Niger Republic. It is also called *DanAzbin*.



Plate 83: *Sirdi*. Picture taken by the research assistant at Gidan Makama, Kano (2013) Courtesy: Kano museum (*Gidan* Makama)

d. *Kandiri:* This was a stick used by first class emirs as their staff of office (*sandargirma*) and Imams to hold when delivering Friday sermon.



Plate 84: *Kandiri*. Picture taken by the researcher at Zaria (2013) courtesy: Zazzau Emirate Council

Kokara/Baushe: It was the staff of office for a title holder in Zazzau Emirate (Shamakin Zazzau). It was used for holding while riding a horse. It is decorated with leather.



Plate 85: *Gora*. Picture taken by the researcher at Zaria (2013) courtesy: Zazzau Emirate Council.

10. Royal umbrella: The royal umbrella of the past is simply made with combination of different colours of cotton fabric. It has no decorations on either the body or edge of the umbrella.



Plate 86: Royal umbrella. Picture, courtesy: interpreting ceramics.com/issue003/stichbunyimage/fig038.jpg

APPENDIX 2

Letter requesting for permission to undertake pilot study in your emirate Council

Department of Vocational and Tech. Education,
Faculty of Education,
Ahmadu Bello University,
Zaria.

Dear Sir.

I am a post-graduate student of the above named address conducting research to ascertain the socio-psychological aspects of the costumes used by the Traditional Title Holders (TTH) of Northern Nigeria and at the same time document the types of royal costumes available. The questionnaire is therefore designed to generate relevant data for the study. I am requesting permission to conduct pilot study to test reliability of the research instrument. Your permission will be highly appreciated. The answers given shall be kept in strict confidence.

Thank you.

Yours faithfully,

Dikko, Hadiza.

Ph.D/Educ/17576/07-08

APPENDIX 3

DEPARTMENT OF VOCATIONAL & TECHNICAL EDUCATION
AHMADU BELLO UNIVERSITY, ZARIA NIGERIA
FACULTY OF EDUCATION

Telephone: 069-51755, 50692
Vice Chancellor: Professor. Abdullahi Mustapha B.Sc. (Hons) Pharm(ABU), Ph.D (London) FPSN
Head of Department: Dr. I. M Haruna PGDE, (ABU), MSc (Bulgaria)

*Your Ref:*_____

Our Ref: PH.D/EDUC/17516 /2007-08

Date: 5th September, 2013

Letter Of Identification

HADIZA DIKKO – PH.D/EDUC/17516/2007-08

This is to certify that the above mentioned name is a Postgraduate student (Ph.D Home Economics) in the Department of Vocational and Technical Education, Ahmadu Bello University, Zaria, carrying out a research topic: ***"Social Psychological Influences of Emirate Costumes on the Fundamental Title Holders of Northern Nigeria.***

Please, kindly give her every assistance she may require.

DEPT. OF VOC. & TECH. EDUCATION
HEAD OF DEPT.
DATE
A. B. U. ZARIA

Dr. I. M. Haruna
HEAD OF DEPARTMENT

APPENDIX 4

QUESTIONNAIRE

Letter of Introduction

Department of Vocational and Tech. Education,
Faculty of Education,
Ahmadu Bello University,
Zaria.

Dear respondents.

Questionnaire on the socio-psychological aspects of costumes of the Traditional Title Holders (TTH) of Northern Nigeria

I am a post-graduate student of the above named address conducting research to ascertain the socio-psychological aspects of the costumes used by the Traditional Title Holders (TTH) of Northern Nigeria and at the same time document the types of royal costumes available. This questionnaire is therefore designed to generate relevant data for the study. Your acceptance to respond to this questionnaire is highly appreciated. The answers given shall be kept in strict confidence.

Thank you.

Yours faithfully,

Dikko, Hadiza.

Ph.D/Educ/17576/07-08

QUESTIONNAIRE

Instruction: Please read and understand the questions before answering. Indicate your response in the spaces provided. Some questions will require just a tick (✓) while for others there is need to write down the responses.

Key:

SA- If you **strongly agree** with the statement

A- If you **agree** with the statement

D- If you **disagree** with the statement

SD- If you **strongly disagree** with the statement

U- If you are **undecided** about the statement

TTH – Traditional Title Holders (King makers and District heads)

SECTION 1: Bio-data of the respondents

1) Name of emirate council----------
2) Traditional title of respondent:----------
3) Status/Rank (Tick more than one where applicable to you)
   a) King maker ( )
   c) District Head ( )
4) Age of respondent
   a. 30-40 ( )
   b. 31-50 ( )
   c. 51-60 ( )
   d. 61-70 ( )
   e. 70 and above ( )
5) Years in present position
   a. 1-10 ( )
   b. 11-20 ( )
   c. 21-30 ( )
   d. 31-40 ( )
   e. 40 and above ( )

6) Educational qualification of the respondent (Tick more than one where applicable to you)

a) Koranic education ( )

b) Primary education ( )

c) Secondary education ( )

d) Tertiary ( )

e) University education ( )

f) Others----------

SECTION 2: different royal costumes, fabrics and embroidery designs used by TTH of Northern Nigeria

6 Please tick the different types of traditional costumes used by the Traditional Title Holders (TTH) in Northern Nigeria

List of costumes
Hula
Malfa
Rawani
'Yar ciki
Babbar riga
Kaftan
Kufta
Alkyabba
Jabba
Falmara
Wando
Takalmi

7 Please tick the traditional costumes given to TTH during Turbaning as staff of office

List of costumes
Hula
Malfa
Rawani
'Yar ciki
Babbar riga

Kaftan
Kufta
Alkyabba
Jabba
Falmara
Wando
Takalmi

8 Are there costumes used for different occation Yes ( ) No ( )

9 List the different type of costumes used for different occasions?

Type of occasion	**Items of costumes**
Hawan Sallah *Hawan Daushe* *Hawan Daba* *Nadin Sarauta* *Holding court* Relaxation	

10 Please indicate the number of garments worn when attending palace functions by the TTH (Traditional Title Holder).

Function	**Number of Garment**
1. Hawan Sallah *2. Hawan Daushe* *3. Hawan Daba* *4. Nadin Sarauta* 5. Relaxation 6. Holding court	

11 Are there any special costumes for the horses of the TTH of Northern Nigeria?

Yes ( ) No ( )

12 If yes, list them

a……..

b……

c……

d……..

e……..

f……..

g…….

h…….

14. Please tick the type fabric used for King Makers costumes

	Industrially manufactured Cotton fabric	**Locally woven fabric(Saki)**	**Silk**	**Wild silk (Tsamiya)**	**Nylon**	**Polyester**	**Others**
Hula							
Malfa							
Rawani							
'Yar ciki							
Babbar riga							
Kaftan							
Kufta							
Alkyabba							
Jabba							
Falmara							
Wando							
Takalmi							

15. Please tick the type fabric used for District Heads costumes

	Industrially manufactured Cotton fabric	**Locally woven fabric(Saki)**	**Silk**	**Wild silk (Tsamiya)**	**Nylon**	**Polyester**	**Others**
Hula							
Malfa							
Rawani							
'Yar ciki							
Babbar riga							
Kaftan							
Kufta							

Alkyabba							
Jabba							
Falmara							
Wando							
Takalmi							

16. Please identify the different embroidery designs used on the costumes of TTH of Northern Nigeria include

Types of embroidery designs	**yes**	**No**
Two knives (*aska biyu*)		
Eight knives (*aska takwas*)		
Ten knives (*aska goma*)		
Two needles (*allura biyu*)		
Farfesu		
Shabka		
'Yar madaka		
Hand embroidery		
Machine embroidery		

17. Please identify the sources of the Different Costumes Used by the TTH of Northern Nigeria by ticking the appropriate source.

Costumes	**Sources**			
	All tailors	**Local Markets**	**Imported**	**Weavers**
Hula				
Malfa				
Rawani				
'Yar ciki				
Babbar riga				
Kaftan				
Kufta				
Alkyabba				
Jabba				
Falmara				
Wando				
Takalmi				

Section 3: Values attached to the TTH costumes in terms of cost, design and type of fabric

18	Is the value/quality attached to the fabric used for the costume of the TTH based on	Yes	No
	Texture of the fabric		
	Cost of the costume		

	Design on the fabric		
	Acceptability of the costume		
	Design of embroidery on the costume		
	Shine of the fabric		
	Style of costume sewn		
19	What determine the cost of costumes of the TTH?	Yes	No
	Rank of TTH		
	Quality of costume		
	Style of embroidery on the costume		
	Quality of fabric		
20	What determine the cost of sewing the TTH costumes	Yes	No
	Rank of the TTH		
	Cost of fabric		
	Quality of fabric		
	Type of embroidery		
	Type of costume		
	Caliber of tailor/designer		
21	Is the value attached to the costumes of the TTH based on the design of embroidery on it?	Yes	No
	Style of costume		
	Quality of embroidery design on the costume		
	Rank of TTH		
	Size of embroidery work on the costume		

SECTION 4: Social Influences of the Costumes of The TTH of Northern Nigeria as it relates to their behavior pattern

22	When fully dressed in the royal costumes, the TTH can	SA	A	D	SD	U
	Mix freely with other title holders below him					
	Mix freely with palace courtiers					
	Mix freely with friends					
	Mix freely with family members					
	Shake hands with other title holders below him					
	Shake hands with palace courtiers					
	Shake hands with friends					
	Shake hands with family members					
	Answer greetings from other title holders below him					
	Answer greetings from palace courtiers					
	Answer greetings from friends					
	Answer greetings from family members					
	Attend social functions like funerals, condolence, wedding/naming ceremonies					
	Walk freely within the community					
23	Who benefit most from the TTH costumes if such are to be given out	SA	A	D	SD	U
	Other title holders					
	Their sons					

	Other relatives					
	Court musicians					
	Emirs body guards *(Dogarawan sarki)*					
	Palace guards					
24	The feeling of the TTH when presenting such costumes to the beneficiaries	SA	A	D	SD	U
	Pride					
	Ego trip					
	Personal satisfaction					
	Sign of maintaining status symbol					
25	It is assumed that there is competition in the costumes of the TTH, why?	SA	A	D	SD	U
	Pride					
	Ego trip					
	Public acceptance					
	Mark of excellence					

SECTION 5: Psychological Influences of the Costumes of The TTH of Northern Nigeria as it relates to their status symbol

26	When fully dressed in the royal regalia I feel	SA	A	D	SD	U
	Confident					
	In authority					
	Relaxed					
	Comfortable					
	Responsible					
	Over dressed					
	Command respect					

	Over awed					
	General superiority feeling					
	Display of wealth					
	Respected					
	Pride					
	Envied					
	Dislike					

SECTION 6: Difference between Past and Present Costumes of the TTH of Northern Nigeria

27	It is assumed that there are changes between the past and present fabrics used for costumes of the TTH, is it based on:	SA	A	D	SD	U
	Texture of fabric					
	Colour of fabric					
	Design on the fabric					
	Quality of fabric					
	Type of fabric					
	Type of costume					
	Cost of fabric					
28	Is the change between the past and present embroidery designs on the emirate costumes based on	SA	A	D	SD	U
	How the embroidery design is produced (hand/machine)					
	Size of embroidery on the costume					
	Quality of the costume					
	Quality of embroidery on the costume					
	Style of embroidery design on the costume					
29	Reasons for the changes.	SA	A	D	SD	U
	Technological development					
	Availability of new fabrics					

	Easy and better interaction with each another					
	Awareness of religious principles					
	Invasion of the British rulers					
	Changes in societal values					
	Better financial status					

Appendix 5

Interview Check List

1) Are the Royal Costumes of TTH of Northern Nigeria the same?

2) Why the low score on the locally manufactured cotton (*Saqi*) and wild silk (*tsamiya*) Fabrics?

6) Why are they getting extinct?

7) Why is *aska* goma not very popular on the present costumes of the TTH?

8) When purchasing/producing the costumes, do the TTH pay according to rank (District Heads or King Makres) or do they pay th same?

9) When fully dressed in Royal Costumes, they TTH of Northern Nigeria interacted/socialized very well with their friends, why?

10) Why do the gifts of the costumes go largely to the sons or other relatives of the TTH?

11) How come the place Musicians dress similarly to the TTH?

12) Is there competition between the title hold in the way they adorn themselves during occasions?

13) Is being fully dress in the royal costumes having any effect in the way the TTH handle the affairs of the emirate councils?

14) Are there changes in the costumes between past and present in terms of:

- Size of *babbar riga* (width and length)?
- Style of *babbar riga* (width and length)?
- Size of embroidery design?
- Style of embroidery design?

Appendix 6

Observation Check List

1) Behaviour of TTH when dressed in full regalia towards those they consider below them:
   - the way they answer greeting from them
   - speak to them
   - walk in the community
2) The Traditional Title Holders behaviour towards:
   - Their family members
   - Their subjects and
   - The general public
3) Type of costumes intems of:
   - quality
   - style of the costumes
   - style of embroidery
   - Type of fabrics
   - colour
   - workmanship
   - size
   - Number/amount used at a time.
4) How the costumes are produced:
   - designing the embroidery on the costumes
   - sewing the embroidery design (hand/machine)
   - assembling the costumes.