

# PAKAIAN TRADISIONAL YEMEN DI TEMPAT YANG BERBEZA

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## Abstrak

Kostum tradisional telah menduduki tempat yang terkenal di dunia, merentasi kawasan geografi dan keadaan iklim, sejak zaman purba. Walau bagaimanapun, terdapat kebimbangan dari pertindihan pakaian moden yang membawa kepada kepupusan pakaian tradisional. Di Yemen, banyak pakaian tradisional sudah hilang. Ini adalah penyataan masalah dalam kajian ini kerana kurangnya kajian dalam bidang pakaian tradisional dan perang di Yaman. Pemeliharaan, kebangkitan semula, dan kajian pakaian tradisional adalah perlu untuk memberikan panduan kepada ketukangan yang baik di Yaman. Kajian ini direka bentuk untuk merawat kostum tradisional di banyak tempat di Yemen. Kajian ini mengambil pendekatan kualitatif dengan pergi ke lapangan, membuat wawancara dan menghubungi orang lama untuk mengumpulkan maklumat mengenai pakaian tradisional dalam bentuk gambar di banyak tempat di Yemen dan menyusun koleksi foto ini menjadi inspirasi untuk generasi dan pereka fesyen masa depan.

**Kata kunci:** fesyen, kostum tradisional, wanita Yemen, Yemen

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# YEMEN TRADITIONAL COSTUMES IN DIFFERENT PLACES

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## Abstract

*Traditional costumes have occupied a prominent place in the world, across geographic regions and climatic conditions, since ancient times. However, there is concern from the overlapping of modern clothing that lead to the disappearance of traditional clothing. In Yemen, a lot of traditional costumes already disappeared. This is the statement of problem in this study due to the lack of studies in the area of Yemeni traditional clothing and war in Yemen. The preservation, revival, and study of traditional clothing are necessary to provide a guide to good craftsmanship in Yemen and shaping the future of this industry. The study was designed on the sustenance of traditional costumes in many localities in Yemen. This study conducted through a qualitative approach by going to the field, conduct interviews and contacting old people in order to collect information regarding traditional costumes in form of photograph pictures in many localities in Yemen and sorted these photographs to become the inspiration for future generations and designers.*

**Keywords:** fashion, traditional costumes, Yemen, Yemen's women

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## 1.0 Introduction

The word "fashion" implies many related terms such as clothing, mode or costume. Fashion can be divided into two main categories: clothing in general and the logic and ideology that apply to the area of clothing. The cloth consists of whatever material used to cover the body (Svendsen, 2006). Any material meant to cover the body can be considered as "clothing" artefacts. Because the sole purpose of clothes is to cover the body, without intrinsic cultural or religious significance, clothing is different from fashion (De Perthuis, 2020). The term "costume" typically refers to culture, identity, social fields and structural problems in a marginal society (Jahaf, 2009). This study will focus on collecting some photos of traditional costumes in many localities in Yemen and sorted these photograph pictures to become the inspiration for future generations and designers. The costumes show the utmost influence of the social life, the seasons and his field of work (Palandri, 2020). It is the costume that establishes individual identity in society and which also links him/her up with the social hierarchy (Hassan, 2016).

Clothes have been produced in Yemen since antiquity. However, very few of the old textiles and styles are still exist. One reason is that cloth has long been regarded solely as an article of consumption, rather than as an art, and designs are lost through everyday wear and tear (Dzramedo, et al., 2013). Yet the bulk of early styles of costumes, such as embroidered, painted, dyed and printed textiles, may be described as a genuine traditional art in the original sense of the term (Omar, 2016). As time went on the cultural isolation of most of the villages decreased in proportion to their growing contacts with nearby towns and cities. Practically, no aspect of village culture or tribal life remained untouched as cultural exchanges and reciprocal influences took place. Another factor, which played an equally important role in the development of traditional Yemen costumes over several thousand years. In the cultural and historical sense, Yemen constitutes strongly contrasting physical features and corresponding variations in climate. In the north, the weather was cold while the south is characterized by the hot and humid temperature. Western region has a mixed climate; the best quality printing along with different styles of embroidered and woven work was done. In the East, the cottons, silk, and woollen materials were embroidered and woven (Guilat, 2001).

## 2.0 Methodology

A qualitative method was used to collect photograph pictures of traditional costumes in many localities in Yemen by applying the method introduced by Munro (1970). Munro's methodology for aesthetics (and, specifically, one comparable with the classifying aspects of natural science); this methodology is envisaged as encompassing the widest possible interpretation of 'art'. By collecting the ancient pictures from reliable sources; such as museums and people living in villages. A case study approach was selected because this study focuses on traditional costumes of women in Yemen. The selected designs, which were used as primary data, were collected from local people in many different places in Yemen, contacting with old whose ages range between 60 years and 80 years, and collect the photograph of women wearing their costumes in the old-time, giving the viewer an insight into what it is like to be a Yemeni woman. This work included researching costumes made and worn before the sewing machines were introduced which changed traditional dress designs forever. Before the arrival of



the sewing machines, styles were almost universally “ghamis” styled garments made from local indigo dyed cotton cloth - or made from the famous Yemeni striped cloth which is no longer in existence. After the introduction of the sewing machines – regional variations appeared, a wider range of cloth became available and the hand guided embroidery machine facilitated new regional patterns and designs that superseded old fashioned embroiled style. There are some exceptions to this but in general women’s clothing became more fitted and more colourful due to modern fashion and designs. For the Yemen women this included their distinctive and flamboyant use of colour as exemplified through her clothing, head gears, and accessories.

### 3.0 Results and Discussions

There is various traditional costume types and design found across different places in Yamen. The analysis results found many fascinating images and collected them from museum and local people in different localities in Yemen, meetings with old people whose ages range between 60 years and 80 years, collection of photograph pictures of women wearing their costumes in the old-time, giving the viewer an insight into what it is like to be a Yemeni woman as discussed following sub topics.

#### 3.1 Jebal Sabir

Jebal Sabir women are known for their independence and flamboyant way of dressing as indicated in Figure 1. When seen in their mountain home, they are usually not veiled, however, when they travel to towns or cities it is common for some of these women to veil.



**Figure 1:** Traditional Costume of Women in Jebal Sabir

#### 3.2 Jebel Habashi

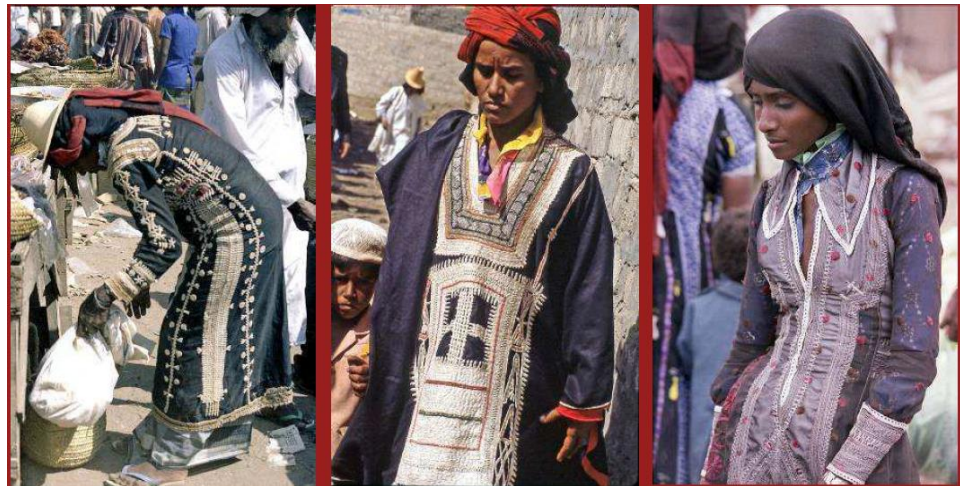
Jebel Habashi is a mountain in South of Taiz. From the Figure 2, the women’s dresses are very decorative and on the left you can see the older version of their traditional attire and on the right is the newer version - using metallic threads instead of metal sequins.



**Figure 2:** Traditional Costume of Women in Jebal Habashi

### 3.3 Tihama

On the Tihama one can see old style dresses with handmade tatting worn alongside the new tighter more revealing dress of the area as indicated in Figure 3. These women intermingle with others wearing the complete cover-up called the “sharshaf” – which is one of Yemen’s “universal” covers seen throughout the country.



**Figure 3:** Traditional Costume of Women in Tihama (Valley)

### 3.4 Traditional costume of women in Sana'a

The traditional costume of women in Sana'a, the Yemeni universal dress or *zina* as indicated in Figure 4 is the garment most often seen in Sana'a as well as in other parts of the country. It is found in all areas of Yemen and has popular appeal with women for many years and was also favoured by the religious leader wives from early this century. It is in some ways reminiscent of the dresses worn by many western women in the 1940's and 50's. Some say it is





the Turkish influence and others believed that the British brought the style to Aden. It was deemed modern and became popular throughout Yemen. It is worn with baggy leggings.



**Figure 4:** Traditional Costume of Women in Sana'a

### 3.5 Traditional costume of women in Wadi Dhabab

The traditional costume of women in Wadi Dhabab as indicated in Table 5, here women are not veiled and a wide variety of colourful attire are in view.



**Figure 5:** Traditional Costume of Women in Wadi Dhabab

### 3.6 Hand Embroidery on Old Dresses

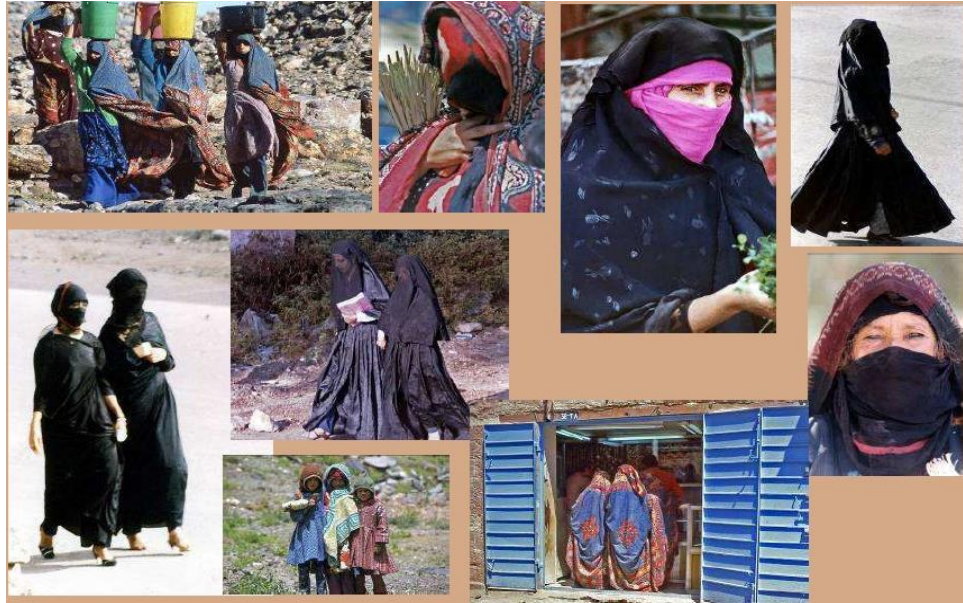
The hand embroidery of an old dress which representing the traditional consume of women in Yemen indicated in Figure 6.



**Figure 6:** Hand Embroidery in Traditional Costume of Women in Yemen

### 3.7 Cover-Ups in Yemen

Some form of cover-up is worn in most urban areas to a great degree than in the countryside where the women often go with faces uncovered. Women's cover-ups also vary regionally with styles totally unique to area, yet a few "universal" styles exist and can be seen throughout the country. Gradually, the form of dress which ensured privacy and respect began to be considered as a status symbol as indicated in Figure 7. Those women who did not have to venture outside their homes into potentially hostile city environments were thought to be of better means than those who had to leave the safety of their homes to perform daily tasks. City women began staying inside their homes and letting male members of the family do the outside chores. When they did venture beyond the compound walls they wore complete cover-ups. As disorderly conduct was more prevalent in the urban areas than in the countryside, the rural women were not subject to the same pressures to wear cover-ups as their city sisters. The veil today is considered more as a customary form of clothing than a necessity deemed useful for protection.



**Figure 7:** Types of Covers Seen in Many Cities of Yemen in Old Time

#### 4.0 Conclusion

The summary manuscript covers the principal contemporary dresses, both urban and rural worn by Yemeni women. Variations do exist which have not been mentioned and the possibility that current styles in some areas are not mentioned. The material does sufficiently illustrate the unique and impressive array of dresses which in actuality represent a form of functional traditional art made by, and for, the indigenous population in a world context where this is increasingly becoming rare. Examples of Yemeni applied art and craft, the dresses are significant part of the whole. This study took four months to collect the photograph pictures of the clothing lining of the ancient designs and fashion of Yemani women and interviewing old people. This paper will be of great benefit and serves as an inspiration for designers to make new designs, keep up with trend of inspiring Yemeni's traditional dresses for women and accepted by customers. For future work, the researcher will create new designs to keep up with fashion trends inspired by the traditional costume of Yemen's women.

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