
**AN ASSESSMENT OF *SESHOESHOE* DRESS AS A CULTURAL
IDENTITY FOR BASOTHO WOMEN OF LESOTHO**

By

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Clothes have to serve the special purpose of telling other people something about people – who they are, what country they come from, what position they hold as well as what they can do or have achieved in the past. A traditional dress should instill pride in individuals

(Allen, 1969:12; O'Neal, 1998b:31)

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DEDICATION

This work is dedicated to my daughters, Neo Joy Bokang, Maria and Naleli Ditebogo and my son Karabo Josefa, my husband Dr. Lehlohonolo David Moeti and my late cousin, Refiloe Rachel Modise.

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LIST OF ABBREVIATIONS

CBD	Central Business District
COSC	Cambridge Overseas Senior Certificate
JC	Junior Certificate
LCE	Lesotho College of Education
M	Maloti is a plural for Loti which is Lesotho currency
MTI	Ministry of Trade and Industry
NUL	National University of Lesotho
SMES	Small to medium enterprises
SPSS	Statistical package for the Social Sciences

LIST OF SESOTHO WORDS

<i>SESOTHO WORD</i>	ENGLISH MEANING
<i>Boea</i>	Wool
<i>Fene (Sefehla moea)</i>	Fan
<i>Hitlelare</i>	Hitler
<i>Hlonepha</i>	Respect
<i>Khahla (mofuta oa joang)</i>	Grass used to make Basotho hat
<i>Khaka</i>	Guinea fowl
<i>Kobo</i>	Woven blanket made from wool
<i>Lebete</i>	Spleen colour
<i>Leihlo la khomo</i>	Cow's eye
<i>Leihlo la koena</i>	Crocodile's eye
<i>Lekhasi</i>	Leaf
<i>Lenkoane</i>	Donga
<i>Lesiba</i>	Feather
<i>Lesiba la pikoko</i>	Peacock's feather
<i>Letata</i>	Blanket made from ox skin
<i>Lierekisi</i>	Peas
<i>Lifofane</i>	Aeroplanes
<i>Lipere</i>	Horse
<i>Litaemane</i>	Diamonds
<i>Litlou</i>	Elephant
<i>Mahe a likoekoe (mofuta oa linaoa)</i>	Bean

SESOTHO WORD	ENGLISH MEANING
<i>Malakabe</i>	Flames
<i>Maluti (maru a mats'o)</i>	Clouds of thunder
<i>Masapo</i>	Bones
<i>Masela a macha a se nang mabitso</i>	Unnamed fabric
<i>Makotomane</i>	Peanuts
<i>Mela</i>	Malt
<i>Mokokotlo oa tlhapi</i>	Fish backbone
<i>Mokorotlo</i>	Basotho hat (worn by men and women)
<i>Molamu</i>	Stick carried by Basotho men
<i>Molianyeoe</i>	Bosotho hat
<i>Mollelaoa</i>	Beauty
<i>Morepo</i>	Shawl or blanket
<i>Mose</i>	Dress
<i>Mose oa khomo</i>	Dress made from ox skin
<i>Peneapole</i>	Pine apple
<i>Sakha</i>	Saw
<i>Sebeto</i>	Petticoat
<i>Setono sa pikoko</i>	Peacock's tail
<i>Sonobolomo</i>	Sunflower
<i>Terantala</i>	A blue fabric with white dots as well as a dress from the fabric, the term derived from the Afrikaans word tarentaal which means 'a dotted wild fowl'
<i>Thethana ea tsikitlane</i>	Short stringed skirt made from fibres derived from a tsikitlane plant
<i>Tsikitlane</i>	Wild marigold
<i>Tulu</i>	Loin-dress for female

CHAPTER 1

INTRODUCTION

1.1 BACKGROUND TO THE STUDY

Traditionally a Mosotho woman wore a skirt called a *thethana ea tsikitlane* (which was made from threads obtained from the *tsikitlane* plant). Women would wear *mose oa khomo* (a dress made from ox skin) over the *thethana* (Figure 1.1), while maidens wore the *thethana* alone until they reached puberty. Sechefo (n.d.:9) observes that a complete woman's dress was composed of *mose* or *sebedo*, *tulu* and *morepo*. On festive occasions, queens or wives of great men would put on three or four petticoats, one over the other, and complete this outfit with the *mose oa khomo*. The *thethana* is currently only worn by little girls in the rural areas or young girls in urban and rural areas for cultural dances. *Morepo*, an outer garment for women, was traditionally worn as a shawl or blanket during the day. It is currently replaced by the modern Basotho blanket as shown in Figure 1.2 (Sechefo, n.d.:17).



Figure 1.1 A cultural day displaying modernised *thethana* (front left) and *mose oa khomo* (front right)

Both the *sebeto* and the *tulu* have disappeared, while a modified *mose* (made of leather-like plastic) is now seen at cultural festivals such as the Morija Arts and Cultural Festival. Traditionally, however, *seshoeshoe* dress has replaced *mose* as a cultural identity dress. *Seshoehoe* dress is extensively used in Lesotho and it has a strong cultural significance to the Basotho. *Seshoeshoe* dressmaking has become an economically important small-scale industry in Lesotho. Some insight is required in terms of this dress because of its cultural significance as a national identity dress. This need has been expressed by, the Ministry of Tourism, Environment and Culture as well as Mr Stephan Gill, the curator at the Morija Museum situated in Morija, Lesotho (Personal communication, 2002) amongst others. It is of interest to the researcher that despite the extensive use of the dress, there is very little documentation on the *seshoeshoe* dress.



Figure 1.2 Modern (*kobo*) and old(*letata*) blanket cultural dress for men or women

1.2 AIM AND OBJECTIVES OF THE STUDY

The aim of this study is to assess the value of *seshoeshoe* dress as an item reflecting cultural identity for Basotho women and to identify the factors that influence the production of the dress. The objectives of the study as derived from the aims are as follows:

- to determine the different uses of *seshoeshoe* dress fabric ;
- to determine the perceptions of different age groups on the wearing of the *seshoeshoe* dress;
- to analyse the current *seshoeshoe* dress styles;
- to determine the level of Western and African countries' influence on the *seshoeshoe* dress styles;
- to analyse the changes in the *seshoeshoe* dress styles in relation to fashion changes;
- to determine whether *seshoeshoe* dress is given recognition as a cultural identity dress;
- to identify the different motifs used on *seshoeshoe* fabric and the basis for their names;
- to determine the impact of technology (for example, sewing machines) on the manufacturing of the *seshoeshoe* dress; and
- to investigate the economic factors (e.g. labour and fabric) associated with the production of *seshoeshoe* dresses by local dressmakers.

1.3 RATIONALE FOR THE STUDY

Matsela (1979:27) indicates that every culture changes with the passage of time, to the extent that changes can occur as a result of intra-cultural developments and intercultural encounters. Matsela (1979:27) further suggests that the quality of a culture has the ability to influence and be influenced by foreign cultures. All social communities have their own ways of self-identification, and clothing, for example, can be used to express one's personal identity (Matsela, 1979:28).

In recent times *seshoeshoe* dress has attracted a keen interest from both old and young females as a sign of cultural identity. Due to fashionability and a strong influence of the traditional dress styles of foreigners from west African Countries such as Ghana, Nigeria and Ivory Cost the style of the traditional *seshoeshoe* dress has been influenced. There are currently many new and different styles worn by Basotho women, made from *seshoeshoe* fabric. The question is: What has caused this interest and what is the implication of this new surge on the style and sustainability of the traditional dress? What main elements of the Basotho traditional *seshoeshoe* dress which make it unique must be maintained despite the influences?

1.4 METHODOLOGY

1.4.1 Theoretical framework

The study was carried out within the theoretical framework of the cultural and contextual perspective as postulated by Kaiser (1990:39), and the semiotic perspective according to Cerny (1993:79). As indicated by Kaiser a contextual perspective can facilitate an understanding of the interface between an individual's appearance and cultural processes.

Culture, according to Hawley (2005:103), comprises of three components: ideology or worldview, social structure and technology, and may be regarded as a context within which individuals manage, perceive and interpret appearances. In this case, *seshoeshoe* dress as an example of material culture, embodies all three cultural components. In particular, technological innovations such as treadle and electrical sewing machines, embroidery machines and over-lockers have brought new values and meaning to the dress. Culture further provides a shared symbolic order within which people interpret and develop meanings. A cultural perspective enables people to view the meanings of clothing as they develop over time (Kaiser, 1990:48). A contextual perspective enables a focus on situational dynamics and an exploration of the meaning of clothes within their larger contexts (Kaiser, 1990:58). The cultural and contextual frameworks will allow for an understanding in the interpretation of the changes of the traditional *seshoeshoe* dress styles to the modernised styles influenced by technology, as part of culture.

Cerny (1993:79) states that “semiotic analysis of dress allows the investigator to document the function of dress in terms of its use within communities, as well as in relation to expression in mainstream society”. Semiotic theory places a priority on signs as observable features of culture. Dress can be interpreted as a sign that elaborates on social identity.

1.4.2 Research method and sampling

This study employed a quantitative approach. Data gathered by means of questionnaires and interview schedules were statistically analysed and summarised in tables. Within the quantitative approach the researcher adopted a descriptive and explorative approach to gather information and to elicit data from the following categories of people:

- Lesotho College of Education (LCE) staff in Maseru, comprising both academic and support staff
- LCE students
- *Seshoeshoe* dressmakers in the Maseru Market area.

The first two groups represented the consumers of *seshoeshoe* dress while the third group represented the producers of the dresses.

1.4.3 Sampling techniques

The study utilised the random sampling technique to collect data from students and staff of LCE. Snowball sampling was used to obtain data from dressmakers.

1.4.4 Data analysis

Data gathered by means of the questionnaires and interviews was analysed using the Statistical Package for the Social Sciences (SPSS).

1.5 LITERATURE REVIEW

Useful information was obtained from documented reports and other related literature. The literature study served as a point of departure for gaining the in-depth knowledge and understanding of the phenomenon of the *seshoeshoe* dress that was being researched. The literature revealed that clothing has multiple meanings. It can, for example, reflect one's values, beliefs, and individuality. It can also serve as a social and cultural sign indicating to which group or nation a person belongs (Allen, 1969:11). Furthermore, clothes can affect the actions of the wearer, enhance one's appearance, create a sense of identity for the wearer and also influence one's self-concept (Allen, 1969:12).

1.6 RELEVANCE OF THE STUDY

The study is important within the disciplines of Anthropology and Home Economics/Consumer Science as it addresses the issue of dress of a specific community of the Basotho, upon which, up to now, little work has been done. It will contribute to the documentation of the history of the *seshoeshoe* dress as part of the material culture.

1.7 DEFINITION OF KEY TERMS

The following terms are used in this study and are defined as follows:

Clothing is any tangible or material object connected to the human body, it omits body modifications (Kaiser, 1990:4; Roach-Higgins & Eicher, 1992:3).

Culture refers to the set of beliefs, attitudes, and customs of a homogeneous set of people, for example the Basotho culture (McCarthy & Perreault, 1990:183). Culture is the complex whole that includes the whole body of learned behaviour and tradition passed from generation to generation (Horn & Gurel, 1981:37).

Dress is used in this study to denote a tangible material connected to the body (body covering), and not dress as an assemblage of modifications or supplements to the body.

Fashion is a dynamic social process by which new styles are created, introduced to a consuming public, and popularly accepted by that public or a large group of people at a particular time (Kaiser, 1990:4).

Seshoeshoe is used in this study to refer to the fabric or the dress.

Style is a distinctive characteristic or way of expressing values. Style in clothing describes texture or lines that distinguish one form or shape from another (Kaiser, 1990:4).

1.8 STUDY LAYOUT

Chapter 1 gives a general introduction and background of the problem. The aim, objectives of the study, rationale, a brief explanation of the research methodology, framework, research design and sampling, data analysis and relevance of the study are stated. This is followed by the definition of key terms.

Chapter 2 provides an in-depth review of the literature related to *seshoeshoe* dress.

Chapter 3 focuses on the research methodology. It covers the research design, target population, sampling, data gathering, data instruments, data analysis, validity and limitations encountered.

Chapter 4 addresses the presentation of the data, analysis and discussion of data as well as findings of the study.

Chapter 5 deals with the conclusions of the research and recommendations for consumers and producers of the *seshoeshoe* dress as well as suggestions for further research.

1.9 CONCLUSION

A quantitative approach to the assessment of the cultural value of *seshoeshoe* dress as an item reflecting the identity of Basotho women is adopted for this study. The population for this study comprised the Lesotho College of Education male and female staff and students, as well as the dressmakers in terms of *seshoeshoe* production factors.

Chapter 2 that follows provides a discussion and review of the related literature.

CHAPTER 2

LITERATURE REVIEW

In this chapter essential concepts on dress are identified. The theoretical framework of the study is based on the viewpoints of Kaiser (1985,1990) and Roach-Higgins and Eicher (1992) who defined dress and clothing, wrote on clothing and identity, and described its functions, theories and reasons for wearing clothes together with the personal as well as the social and cultural meaning of dress. This conceptual exposition is followed by a background discussion of *seshoeshoe* as an identity dress.

2.1 DEFINITION OF CLOTHING AND DRESS

Clothes are seen as a kind of second skin and an extension of our bodies (Rouse, 1989:50). They are an indication of personality or revelation of one's "true self", and some see them as "putting across an image" Rouse (1989:51). The broadest definition is proposed by Kaiser (1990:4): "Clothing refers to any tangible or material object connected to the human body. This definition encompasses such items as pants, skirts, tops and other related body coverings" Kaiser (1990:5).

Kaiser (1990:5) sees the word "dress" as either a verb or a noun. According to her, the verb to *dress* refers to the act of altering or adding to appearance. As a noun, *dress* refers to the "total arrangement of all outwardly detectable modifications of the body and all material objects added to it." Roach-Higgins and Eicher (1992:1) also indicate that a comprehensive definition of dress includes both body modifications and supplements to the body.

Roach-Higgins and Eicher (1992:1) further state that they have developed a definition of dress that is free of personal or social value or bias, usable in descriptions across national and cultural boundaries. According to this definition, the dress of an individual is an assemblage of modifications of the body and/or supplements to the body. Dress so defined includes a long list of possible direct modifications of the body, such as coiffed hair, skin colouring, pierced ears, and scented breath as well as an equally long list of garments, jewellery, accessories, and other categories of items added to the body as supplements.

In her study Eicher (1995:1) notes that codes of dress include visual as well as other sensory modifications (such as taste, smell, sound, touch) and supplements (garments, jewellery, accessories) to the body which set off either (or both) cognitive and effective processes that result in recognition or lack of recognition by the viewer.

For the purpose of this study, the focus will be on dress as a tangible material object connected to the body (body covering), and not dress as an assemblage of modifications or supplements to the body.

2.2 FUNCTIONS OF CLOTHING AND DRESS

Strutt (1975:ix-x), in her study on fashion in the context of South Africa, states that clothing of the body has absorbed the interest of man ever since he first thought of covering his nakedness. The first clothing man wore consisted of the skins of animals secured around the body by bones or thorns, which were readily available. However, a move towards civilisation brought an elaboration of this simple unshaped covering. Strutt further indicates that traditional hides, skins and feathers have been augmented or replaced by materials used by Europeans. She also alludes to the fact that in early ages, styles and forms of clothing were purely local and did not become widespread until particular nations grew powerful and intermingled. The most powerful races then had the greatest influence on the cultures of the lands they conquered, and as a result, also upon their clothing. A similar process of clothing development also occurred in the case of the Basotho women, in the move away from *mose oa khomo* made from cattle hides, to modern dress (Sechefo, n.d.9).

Kaiser (1990:15) lists four theories of clothing according to their uses, namely, the modesty theory, the immodesty or sexual attraction theory, the adornment theory and the protective theory. The *modesty theory* suggests that people first wore clothing to cover their bodies to hide their shame. They wanted to cover their bodies. The modesty theory according to Kaiser (1990:15) is derived from the Christian biblical explanation of clothing. Coverings were initially worn by Adam and Eve to cover their nakedness, because of intuitive shame. This theory is based on the idea of morality. The *immodesty or sexual attraction theory*, on the other hand,

proposes that individuals wore clothing in order to attract attention rather than to conceal sex organs (Kaiser, 1990:15).

The adornment theory relates to the decorative use of clothes and other forms of appearance modification for purposes of display, attraction or aesthetic expression (Kaiser, 1990:16). The protection theory indicates that protection is an important function of clothing. Allen (1969:11) also propounds the adornment theory by contending that people wore clothes to decorate themselves and to make themselves look more dignified. Allen (1969:11) further indicates that “even the plainest clothes worn by civilized people have their buttons, belts, collars and so forth arranged in such a way that they form a kind of decoration and the material itself is of a kind and colour that suits one, and is cut or arranged in a way that one would look nice.” Allen (1969:11) also notes that apart from decorating individuals, clothes reinforce grouping among communities. Clothes are an essential part of all ceremonial activities, whether connected to religion, funerals or weddings (Allen, 1969:12). “The way we decorate our bodies, what we wear and how we wear it is part of our culture, our socially learned way of life” (Rouse, 1989:18).

2.3 INDIVIDUAL AND SOCIAL IDENTITY OF DRESS

Dress plays an important role in shaping and defining social and sexual identities (Klopper, 1991:170). In the Zulu culture it is through dress alone that men can impress on women the importance of *hlonepha* (respect) practices (Klopper, 1991:157). According to Klopper (1991:156) Zulu women who wear traditional dress are associated with wives of polygamists most of whom work as migrant labourers. The traditional dress worn by married women in contemporary Zululand is both a conspicuous relic of past social relation, and one of the means through which men try to maintain control over their wives during their long absences from home.

Bridgewood (1995:48 quoting Wilson, 1985) indicates that “dress can act as a vehicle for exploring new ideas, it can be used to express and explore more daring aspirations”. Latzke and Hostetter (1968:60) stress the individualism of dress by indicating that clothing helps in the understanding of a person by expressing the values that are important to him/her. This is also argued by Hurlock (1974:50) acknowledging that clothing expresses one’s

individuality or personality. For this reason, some people choose clothes that are original, unusual and exciting, while others prefer to make their own clothes in order to make sure that what they wear is exclusive or exceptional. The aesthetic value of clothing is considered important by many people, especially by those who are artistically inclined. These people choose colourful clothes that enhance their appearance and disguise their figures. They also place importance on colours that go well with their natural skin colour.

“When dress is appropriate for the situation, individuals tend to feel more confident and competent” (Storm, 1987:303). Storm (1987:267) further comments that clothes are tools that can be used by individuals to express and to enhance their self-concept. They become valuable when they have a positive effect (Storm, 1987:268). Rouse (1989:66) posits that clothing has an important role to perform in retaining a positive self-image and high self-esteem. Being well dressed gives a feeling of self-confidence and well-being and it creates a favourable impression on others (Ryan, 1966:106). Self-esteem in relation to *seshoeshoe* dress is an aspect that will be evaluated in this study.

In referring to social roles and status, Rouse (1989:45) notes that the change from one status to another can be marked by changes in dress. A ritual or ceremony is normally performed to mark the change and the participants usually “dress up,” putting on special clothes. Clothing signs can also communicate an individual’s social identity and ethnic pride. In social life individuals should know with whom they are dealing, and they have to be able to recognise each other’s social identity. They need to know the role or roles each person plays, the groups they belong to, their status within those groups and even their status within the society as a whole (Rouse, 1989:27). Rouse (1989:66) also observes that clothing is not something that individuals can influence at will in their relationships with others, or a dramatic prop to be used to good effect. Clothing and physical appearance “act upon” the individual.

According to Kaiser (1985:158) values are abstract principles of behaviour to which individuals feel committed. They determine behaviour and allow comparison of goals between individuals. Values also serve as a form of self-evaluation for individuals. They guide people’s perceptions in the selection and buying of clothing and can affect what people perceive to be important,

resulting in what is termed *selective perception*. Conklin, Jones and Safrit (1992:17) contend that values have cognitive, affective, and behavioural components that interact constantly and manifest themselves in individuals' actions and behaviours. They play an important role in determining how people function as individuals and as a society. Individuals' values are therefore formed as a result of their experiences. Conklin *et al.* (1992:17) are also of the opinion that values are influenced by tradition, shared beliefs, attitudes and experiences.

According to Ryan (1966:3) clothing is not a random or totally individual affair; it is a social activity. Allen (1969:12) notes that clothes should not necessarily only be right for the country and period that people find themselves in, but also for the company that they find themselves in at any particular time, or the activity they happen to be engaged in. Allen (1969:12) further indicates that clothes have to serve the special purpose of telling other people something about people - who they are, what country they come from, what position they hold as well as what they can do or have achieved in the past. This study will explore some of these aspects of clothing in relation to *seshoeshoe* as a cultural identity for Basotho women.

As noted by Barnes and Eicher (1993:1) dress serves as a sign that the individual belongs to a certain group, yet simultaneously differentiates the same individual from all others. Dress includes and excludes. This property of inclusion and exclusion is also carried over into the meaning of dress within the group. Therefore dress is an indication of the general social position of an individual in society. In the same vein Roach-Higgins and Eicher (1992:4) believe that a person's identity is established when others place him as a social object by assigning him the same worth or identity that he appropriates for himself.

According to Strauss (2003:150) identity establishes what and where a person is in social terms and when identity is successfully situated it gives meaning to the self, which is an individual's consciousness of being. Rosencranz (1962:18) remarks that clothing makes it possible for a stranger to determine at once the social group to which the wearer belongs and thus avoid acts or attitudes towards him that would be social errors. Scholars such as Ryan (1966:3) suggest that clothing can play a double or triple role in social interactions.

The overall pattern of our dress, be it grass skirts or tailored clothes, is a consequence of the society in which we live in much the same way as the language we speak, the food we eat and the God or gods we believe in. As Ryan (1966:3) also puts it, clothing determines the extent to which one may be accommodated into a society, a place one goes to and an activity one undertakes. According to Hurlock (1974:48), throughout history the materials of which clothes are made, as well as their colours and styles, have been used to identify the wearer's role, status, or condition. Clothes "play an important role in structuring the nature of interpersonal relationships". Hurlock (1974:48) further states that clothing, as an "outward sign of a way of life", is a symbol of the wearer's status in the social group. When a person wants to be identified with a social group, he symbolises his desire by "outward signs".

Today people can try to change their identification by dressing like members of the group with which they want to be identified, which was not always possible (Hurlock, 1974:48). People prefer clothes that identify them with prestigious social groups yet they also want to retain their individuality. How much a person expresses himself through his clothes while still being identified with the group depends upon his level of acceptance in the group (Hurlock, 1974:49). According to cultural stereotypes, if a person wants to be considered sex-appropriate, he must wear clothes that according to his group identify him with his sex (Hurlock, 1974:49).

Lurie (1983:60) also suggests that "changes in fundamental modes of dress indicate change in the social roles and self-concepts of members of that society". Rouse (1989:27) argues that our bodies and clothes form our physical presence in the world, and the social world in which we live. Clothes are the means by which our place and our interaction with that social world are signified. Clothes also affect the action of the wearer to a large extent and they determine the role the person plays in a society (Lurie, 1983:27). Storm (1987:121) indicates that "dress enhances society's efficient functioning and facilitates social interaction". Storm (1987:121) also believes that societies with more stable and different fashions have a more precise language of dress.

2.4 CLOTHING AND APPEARANCE

Ryan (1966:3) is of the opinion that clothing plays an important part in the way we perceive other people; in other words, that clothes do affect the action of the wearer. According to Strutt (1975:ix):

Garments have never been merely a means to end, they have from the earliest time expressed the interest of the wearer in his appearance. The material, the shape, the manner of fastening, all these have been evolved not only with an eye to usefulness but also with serious thought about appearance. Man's appreciation of appearances has raised him above being merely an intelligent animal, it has given him some ideas of what is pleasing and what is not pleasing, it has made him to create something that is aesthetically satisfying as well as useful.

As defined by Kaiser (1990:5) appearance is a total composite image created not only by clothing, but also by the human body and any modifications to the body that are visually perceived. This concept enhances understanding of clothing by considering related processes of body modifications, such as hair styling, using cosmetics, tattooing and piercing. Kaiser (1990:5) further suggests that appearance is similar to the "big picture" that we see when we observe ourselves and other people in everyday life. Stone (1995:28) further notes that appearance reveals the identity, values, moods, and attitudes of a person. When one's dress calls out in others the 'same' identifications of the wearer as it calls out in the wearer, we may speak of the appearance as being meaningful.

2.5 CLOTHING AND COMMUNICATION

Lurie (1983:3) submits that through what one is wearing, he or she can announce sex, age, class, occupation, origin, personality options, tastes, sexual desires and current mood. Following on the same argument, Storm (1987:113,121) emphasises the power of clothes in communicating the moods of individuals. This author mentions that dress can communicate social information such

as economic status, social roles and status, group affiliation and personal identity in terms of lifestyle, values, attitudes and mood.

According to Rouse (1989:24) clothes, fabrics, the stylistic features of the garment, the colour, the way the garment is worn, all these aspects can act as signs, carrying messages and transmitting meaning. For example the pattern of the fabric from which a Scottish kilt was made acted as a sign of clan membership, and tartans are still associated with certain surnames. Rouse (1989:27) further notes that “the type of fabric, the colours, the types of design or pattern on the fabric, the length of the sleeves, the way the sash is tied, all act as signs and carry social meanings”.

Rouse (1989:30) continues to show that clothing signs are very important tokens of social participation. Clothing signs therefore do not only portray the boundaries of social groups but also express what kind of groups they are. In societies that have retained their traditional form of dress, for example the kimono and the sari, this forms a clear sign of the national identity of their wearers. In addition to the above, clothes of different nationalities and societies do not only indicate *difference*, but also show values and ways of life shared by the national group (Rouse, 1989:31).

According to Davis (1992:4) clothing at the collective level symbolically locates people in a structured universal life-style, becoming a language, in a sense. What differentiates clothing as a mode of communication from speech is that meaningful differences between clothing signifiers are not nearly as sharply drawn and standardised as are the spoken sounds employed in a speech community (Davis (1992:13). Roach-Higgins and Eicher (1992:4) posit that the meanings communicated by objectively identifiable symbols and properties of dress depend on each person’s subjective interpretations of them.

In Joseph’s opinion (1986:9), a symbol is a more complex and abstract sign that transmits information about values, beliefs and emotions. Kaiser (1990:42) indicates that symbols have shared meanings for people and they can be used to define or represent peoples’ realities. Symbols help to initiate responses, provide cues and organise behaviour, focus attention on

important features in a social situation, and enable individuals to organise their actions accordingly. They also enrich the way people perceive everyday life. Symbols are used to provide some degree of continuity and structure from one context to another. Magwaza (2001:25) indicates that the Zulus use dress symbols as a means of communication that is non-verbal, yet visually descriptive and decorative. In this sense, symbols are vehicles with which it is possible to visually present thoughts, experiences and concepts.

Another form of communication by clothing and dress is the ritual meaning of motif and colour. Groussert (1968:108) observes that Africans following their traditional way of life never consciously or slavishly copy design motifs from each other. The motifs that have been adopted, are first assimilated and then used as a personal expression, and are normally scarcely recognisable in their adapted form. Especially concerning funerals, specific codes prevail. Taylor (1983:19,20) for instance describes the function of mourning dress in European funeral rituals. Funerals, it is argued, were an ideal occasion to display wealth and rank. This practice originated with the royalty and aristocrats in ancient China and Egypt. Taylor further indicates that when the practice began in Europe, mourning gowns were provided for all who took part in the procession. This practice was at first only prevalent among the aristocracy of 15th century Britain, but despite imposed legislation in the 18th century, it filtered to the lower ranks of society.

In many cultures, widows are considered outcasts for a particular period until they have been ritually cleansed or freed from their state of isolation (Taylor, 1983:56). “Widows Weeds” were worn by widows in Europe (Taylor, 1983:60). Victorian widows had to wear dull black silk-crepe materials during the first year of mourning and a black mourning gown during the second year of the two-and-a-half year mourning period (Taylor, 1983:57). Widowers marked the mourning for their wives with black clothes or black armbands worn for a few months (Taylor, 1983:61). Widow's who found refuge in convents continued wearing black clothes and remained unmarried. Widow's weeds, that originated in the first Christian convents, were maintained by wealthy widows. These widows, sometimes together with their daughters, became nuns and wore black, grey, brown and white to symbolise grief and rejection of joy, while for those who were not forced into convents the colours reflected chastity, humility and purity (Taylor, 1983:66).

2.6 COMFORT AND CLOTHING

It is necessary for clothing to provide comfort for the wearer, according to Roach and Eicher (1973:58) quoting Fourn and Hollies:

It is important to realise that clothing is not just a passive cover for the skin, but that it interacts with and modifies the heat regulating function of the skin and has effects which are modified by body movement. Some of this interaction is automatic, derived from the physical properties of the clothing materials and their spacing around the body; the larger scale interactions, however, arise from conscious choice of amount and kind of clothing, and mode of wearing, especially how the clothing is closed up or left open and loose.

Roach and Eicher (1973:58), quoting Fourn and Hollies further note that clothing is “viewed as a quasi-physiological system, which is an extension of the body and which interacts with the body”. Kadolph (1998:30) describes comfort as the way a textile product interacts with the body. Comfort is influenced by how the garment has been assembled, for example, seams should not be bulky and there should not be stiff threads. As alterants of body processes clothes serve as micro-physical as well as macro-physical environments. The micro-physical environment is that environment that exists between the clothes and the body. It may result in comfort or discomfort. The macro-physical forces are such things as sunlight and wind, and sometimes quite different forces such as the thrust of weapons (Roach-Higgins & Eicher, 1992:4). Comfort as viewed by (Smith, 1993:18) is a mental sensation, when people are physiologically and psychologically unaware of the clothing they are wearing.

2.7 CLOTHING AND FASHION

Fashion is a commodity, the product of a particular industry (Rouse, 1989:69). It plays a role in the judging of clothes, those worn by others and those we buy for ourselves. It influences what we like and reflects personal choices (Rouse, 1989:70). Rouse (1989:95) quoting Blumer

emphasises that “ fashion is always modern, up-to-date and always seeks to keep abreast of the times.” Frings (1999:54) distinguishes three components of fashion; these are style, change and acceptance.

Style or look in apparel or accessories itself may come and go in fashion, yet style itself remains true to itself, whether it is in fashion or not. For example the polo shirt style may go out of fashion, yet the characteristic cut and details that make a polo shirt will always be recognisable. Acceptance implies that consumers must buy and wear a style to create a fashion. “There is no fashion if nobody buys it” (Stone & Samples, 1985:4; Frings, 1999:55).

Time indicates change. What is in fashion one year may be out of fashion the next. Change is what makes the fashion business exciting. It is a result of boredom with current fashion, curiosity, desire to be different, self-assertion and imitation (Rouse, 1989:84; Frings, 1999:54). The ability to understand the speed of acceptance and change is an important asset to anyone involved with product development or marketing in the fashion industry. Klopper (1991:157) also notes that change can only be addressed through a consideration of transformations in the style. Style, acceptance and change are important three components of fashion to be considered in the assessment of *seshoeshoe* dress as they play a major role in influencing the current *seshoeshoe* dress styles.

Taste is another important dress attribute. This refers to an individual’s opinion of what is and what is not attractive and appropriate. A good taste in fashion reflects sensitivity not to what is artistic but also what is appropriate for a given situation (Stone & Samples, 1985:4; Frings, 1999:55). Roach-Higgins (1995:385) suggests that in women’s dress, fashion is responsive to its own trend, to developments in fabrics and ornamentation, to developments in the fine arts and to exciting events that catch public attention. Blumer (1995:381) also indicates that fashion implies a process of change that is natural and indigenous and not unusual and aberrant. Fashion arises from the efforts of clothing designers to express the spirit of their society (Curran, 1999:65).

The image of beauty is constantly changing (Strutt, 1975:x), and with the pressures of events and other influences, the pendulum of fashion swings back and forth. Even though fashion never

exactly duplicates itself, it follows a pattern from simplicity to elegance, to over-ornamentation and then back to simplicity.

The concept of creativity is part of fashion. Individuals and groups may innovate fashion aesthetically and technically to create new styles of clothes (Rouse, 1989:97). According to Frings (1999:4), as new fabrics and ideas became available, people long for more new things. “Nothing motivates change so well as change itself” (Frings, 1987:4). Frings (1999:5) further notes that fashion always occupies a position between the past and the future.

Rouse (1989:95) notes that by adopting the newest trends in dress styles one demonstrates that one is in touch with the times. This also shows that an individual has a feeling for, or has knowledge of, the direction in which styles and tastes are moving.

Roach-Higgins (1995:395) further remarks that some fashions may be introduced, but never really get accepted by a large proportion of those to whom it is available. It is then not truly a fashion, but rather an innovation. A true fashion, is a form of dress that is introduced, spread in use to a high percentage of the “eligible” consumers within a group and then subsequently discarded and replaced by another form.

Herbst and Burger (2002:40) list the following important factors affecting fashion:

- *Economic factors:* Fashion is associated with luxury. Consequently demand for fashionable products is greatest in countries with a high level of economic development and in market segments with a higher disposable income.
- *Sociological factors:* Fashion changes mirror changes in perceptions of class structure, the role of women and men, and the structure of the family. For example nowadays natural fibres are becoming fashionable as opposed to fur coats due to the increased ecological concern.
- *Psychological factors:* Consumers are drawn to fashion as a way of overcoming boredom. Wearing, seeing, and living with the same fashions makes consumers tired and causes them to make changes in their lifestyles. They then respond to this by buying new clothes.
- *Technological factors:* Modern technology leads to an increased variety and availability of new products and increased demand for new fashions (Stone & Samples, 1985:24) and it also

makes fashion production more efficient (Frings, 1999:49). Communication systems provide consumers with fashion information e.g. the internet, fax machines, and television bring fashion from around the world into the home, it makes the public aware of the existence of new styles. Internet provides the fashion industry members with global information instantly for example information on suppliers, interaction with fashion editors (Frings, 1999:46-48).

- *Political factors:* According to Horn and Gurel (1981:111) from the political point of view fashion change can be addressed using the aspects of resistance to change, agents of change and forces that shape fashion change. Factors that tend to work against fashion change include rigid class distinctions, sumptuary laws, custom, isolation from the fashion world, fear of the new, government restrictions and form of government. Agents of change are explained in terms of coexistent and interdependent factors of an open class system, abundance and diffusion of wealth, increased leisure, the growing influence of sports, extended education, greater culture contact, the emphasis on youth, concurrent social agitation, the improved status of women and advances in technology, and the forces that shape fashion include dominant ideas, economic conditions, events, international relations, entertainment and the arts, (Horn & Gurel, 1981:125, 132).

Being fashionable is clearly not the same as having good taste (Rouse, 1989:93). Fashion indicates a willingness to devote time and attention to one's appearance (Rouse, 1989:94). "People who are fashionable are admired, envied and criticized for the way they look and what their style of appearance represents" (Rouse, 1989:93; Evans & Blythe, 1994:236). Style, taste, acceptance and fashion are some of the aspects that will be researched with regard to the popularity of *seshoeshoe* to both young and old Basotho women.

2.8 IMITATION

Brenninkmeyer (1963:50-51) proposes that imitation results from the desire to appear original without oneself having the inspiration of creativeness or having to bear personal responsibility for the success or failure of the actions performed. The imitator never copies in every detail. He or she copies with the idea of being slightly different or even slightly better than the other people in the social group. Women never want to be exactly like others. If a woman, for example, has

the misfortune to be wearing the same garment as someone else on some special occasion, she will immediately change her clothes or disappear, no matter what it costs.

König (1973:117) quoting Simmel, (1914) indicates that:

Imitation offers the individual the reassurance that he is not alone in his actions, it rises above the past practice of the same activity as on a firm base, which relieves present practice of the difficulty of supporting itself. It is the imitation of a given pattern and therefore satisfies the need for social support, it leads the individual on to the track, everybody else follows, it offers a general norm which reduces the behaviour of every individual to a mere pattern.

It creates mighty currents that cause uniform action among the masses (König, 1973:117). König (1973:118) enumerates the following factors as influencing imitation: sympathy, admiration, respect for the wisdom and position of person being imitated. König(1973:118) further notes that imitation is by no means random; it occurs exclusively along already existing social connections. The person imitated may be either an equal or a superior. This also implies that the concept does not by itself create social relationship, it is merely one of several symptoms of already existing relationships and one of its most important functions is the more intensive development of them.

2.9 MOTIVES FOR CONSUMER BUYING

Frings (1987:36-37) points out that in recent times, almost all clothing is mass produced and almost everyone has access to fashion, in some price or quality level. People want dress to be appropriate to their interests and activities, and where economic and industrial growth does not exist, fashion is static. The economic growth of a country is demonstrated by the variety of its fashion. In addition, the buying motives of consumers vary from consumer to consumer and from day-to-day, with desires encompassing the following:

- *Fashionability*: People discard clothing which is still wearable simply because it is out of fashion.
- *Attractiveness*: People choose clothes that make them look best or that show off their physical or best attributes.
- *Impression of others*: People tend to exhibit their taste level or show their income level through clothing, such as by purchasing expensive brands
- *Acceptance by peer groups*: Individuals do not want to differ from peers.
- *Emotional satisfaction*: Clothes help individuals to feel better psychologically: as a result, there is an impulse towards buying.

2.9.1 Fashion selection

Buying patterns have changed. People buy closer to need and are happy with markdowns. Designers and manufacturers should consider the following criteria consumers use for clothing selection:

- Consumers look for quality at lower prices. They shop at discount stores or buy mark downs.
- Consumers are becoming selective buyers for example they may buy one important piece to update their wardrobes.
- People spend less on fashion.
- Consumers are looking for comfortable, functional, multiple–use clothing, (Frings, 1999:63-64).

Customers' attention is drawn to the aesthetic appeal of a particular style. Other practical considerations including quality and price usually affect a purchase.

2.9.2 Aesthetic appeal

According to Frings, 1999:64 from a purchaser's point of view, fashion aesthetics are similar to the elements of design. The elements are as follows:

- Colour** People relate personally to colour in fashion by rejecting what is flattering and selecting what is appealing.
- Texture** It gives an idea to fibre content because it is the look and feel of the fabric used.

Style Line, silhouette and details are some of the outstanding elements that define style. A consumer's selection is frequently influenced by his or her opinion of what is fashionable. (Frings, 1999:63-64).

2.9.3 Practical considerations

Price It is the most important practical consideration for the average consumer. The consumer has to compare the total perceived work of the aesthetic aspects of the garment or accessory with the retail price and his or her own budget.

Fit Sizing is not a guarantee of good fit. Sizing standards can be set but it is difficult to set size ranges and grading rules to fit every figure.

Comfort People need clothes to keep warm in cold weather or cool in warm weather. They want clothes that are comfortable to move, sit and travel in as the population ages and travelling increases.

Appro-priateness A garment must be suitable or acceptable for a specific occasion or for the needs of the consumer's lifestyle. Consumers prefer clothing that is appropriate for their figure type, personality, skin colour and age (Frings, 1999:64-65).

2.10 QUALITY IN CLOTHING

The word quality is defined by De Klerk and Lubbe (2004:87) as "the totality of characteristics of a whole that has the capacity to satisfy the explicit and implied needs of consumers or the excellence of a product. In clothing products, it can be defined as the capabilities of the product to provide satisfaction in relation to other alternatives". Peters (1983:3) views quality as conforming to the customer's requirements in production or manufacturing in order to earn his respect and hence ensure business continuity. According to Kadolph (1998:12-13) quality is one of the factors that determine consumers' preference. She also stresses that it is "the way a product or service conforms to specifications, or the ability of a product or service to meet customer's needs and satisfy their demands". The quality of the fabric, trimmings and workmanship add to the cost of the product.

In order to deliver good products, continuous on-the-job training is recommended (Kadolph, 1998:13, 30). According to Heizer and Render (2005:155) quality is important for the following reasons:

- It establishes company reputation (i.e. whether good or bad).
- It impacts on product liability (no distribution of distorted or faulty products or services).
- It has global implication (products must meet global quality design and expectations).

Apart from these general factors, in the clothing industry, “the design and quality of the fabric as well as the garment must produce a “fashion-right” statement. The apparel must be priced within the consumer’s means to pay, so that he or she is able to afford distinctive ego-satisfying clothing”, (Peters, 1983:5). De Klerk and Lubbe (2004:1) point out that consumer satisfaction with apparel products can be influenced by the physical qualities as well the psychological aspects. As remarked by Heizer and Render (2005:154) to consumers, quality lies in the eyes of the beholder. Therefore *seshoeshoe* dressmakers should make sure that their products are of satisfying standards.

2.11 TRADEMARK AND BRAND

The word brand is used to identify products and differentiate them from those of competitors. The aim of branding is to facilitate, improve and simplify control of the market process. A brand suggests consistency in the quality and origin of the product (Wild, 1995:39). According to Visser (1995:2) the term mark refers to “any sign capable of being represented graphically e.g. name, signature, word, letter, numeral, shape, pattern, colour”. Visser (1995:2) also defines trademark as:

“A mark used or proposed to be used by a person in relation to goods or services for the purpose of distinguishing the goods or services in relation to which the mark is used or proposed to be used from the same kind of goods or services connected in the course of trade with any other person”.

In the context of the study, Da Gama’s brand as the producer of the *seshoeshoe* fabric such as Three Cats are important to the dressmakers. See Figure 2.1 for Da Gama trademarks.



Three Cats



Three Leopards



Six Star Toto



Fancy Prints

Figure 2.1 Da Gama trademarks found on the wrong side of the *seshoeshoe* fabric

2.12 CULTURE

2.12.1 Definitions of culture

The term *culture*, as used by social scientists, refers to the beliefs and customs of all people, educated and uneducated. It is the complex whole that includes all that is learnt from others, the whole body of learned behaviour passed from generation to generation (Horn & Gurel, 1981:37). Culture embraces the component of accumulated resources, immaterial as well as material, that is inherited, employed, transmuted, added to, and transmitted (Onwuejeogwu, 1975:56; Horn & Gurel, 1981:38). Onwuejeogwu (1975:56) further suggests that, “culture is an ability to originate and bestow meaning upon a thing and ability to grasp and appreciate such meaning”.

Shim (1972:32), on the other hand, claims that culture is the patterned ways of all people, however simple or complex their life may be.

Culture comprises of the following: the way of behaving (the way we do things and means by which we do them), kinds of learned behaviour and inherited artifacts, technical processes, ideas, habits and values. This observation is also made by Schusky (1975:10), who views culture as a system of thinking that underlies a pattern of behaviour. Thompson (1975:47) adds that culture provides the basic materials, the knowledge, the systems of belief, and the fundamental values for personality development. Thompson (1975:62) also suggests that this is a shared and socially transmitted conceptual framework for behaviour, organisation of activities, and the fabrication and utilisation of material goods and resources in a society or social group.

Culture may be defined as “that complex whole which includes knowledge, belief, art, law, morals, customs, and all other capabilities and habits acquired by man as a member of society” (Matsela, 1979:26; Schusky, 1975:10; Ayisi, 1992:1). In addition, Horn and Gurel (1981:37) and Haynes, Nixon and West (1990:16) contend that culture provides societies with a blueprint for leading their lives, it is society’s culture that determines what is good and bad for them. According to Kaiser (1990:213) culture provides guidelines as to how individuals can interpret the meaning of clothes and/or what articles of clothing should be worn together. “Culture is a relatively abstract concept that describes the mental and physical artifacts that people value” (Kaiser, 1990:349). Cerny (1993:78) quoting Turner (1980) states that culture is a symbol system through which social status, attitudes, desires, beliefs and ideals (in short our identities) are communicated to others.

Jain (2000:528), expanding further, notes that this behaviour manifests itself in the form of social structures, habits, faith, customs, rituals, and religion, each of which tends to affect individual lifestyles, which in turn shape consumption patterns in the market place. Therefore, what people of a particular country buy, why they buy, when they buy, where they buy, and how they buy, is largely culturally determined. Jain further proposes five elements of culture: material culture, social institutions, man and universe, aesthetics and language. Shen and Dickson (2001:79)

quote Spradley (1979) however acknowledging that culture is “the acquired knowledge that people use to interpret experience and generate social behaviour.”

In addition to what other scholars have already said about culture De Mooij (2004:26) notes that culture includes shared beliefs, attitudes, norms, roles and values found among speakers of a particular language who live during the same historical period in a specific geographic region”. These shared elements are transferred from generation to generation. Also language, time and place help define culture.

2.12.2 Theories of culture

Spencer (1979:61,67) suggests three factors that influence culture to be *racial, geographical and technological*. Due to racial differences, some cultures are more advanced than others (Spencer, 1979:79). In terms of geography, the physical setting does not determine what a culture will become, but it sets limits on what it can become. For example, people can use whatever materials are available to keep warm (Spencer, 1979:67). In Lesotho a blanket is worn as part of the cultural attire because of the unusually cold winters (Karstel, 1995:195). As technology improves, the influence of nature decreases, for importance, while “Eskimo’s might never have invented hula dancing in grass skirts, although they may take up such dancing when they live in well-heated brick houses” (Spencer, 1979:67).

2.12.3 General characteristics of culture

Runyon (1977:78-80) outlines the following eight characteristics of culture:

- *Functional:* In every society culture provides a stable, dependable framework of common traditions, values, practices and behaviours that facilitate human interaction.
- *Social:* It arises out of human interaction and is a human creation. It is unique to human society. It is maintained by society and transmitted through social menus.
- *Prescriptive:* It defines and prescribes acceptable behaviours. Culture approves a range of acceptable behaviours.
- *Learned:* It is not inherited genetically, but is rather the result of learning. Much of our learning occurs through observation and imitation of others.

- *Arbitrary:* Behaviours accepted in one culture may not be acceptable in others; there is a certain arbitrariness in cultural practices and in how one expresses appreciation.
- *Value-laden:* Many cultural concepts are evaluative in nature. They consist of things we “should” or “ought” to do, for example respecting the authorities.
- *Cumulative:* Each generation adds to the cultural heritage of the past and transmits the new to the next generation.
- *Adaptive:* Culture is constantly changing to adapt to new situations and new sources of knowledge. These changes appear to take place slowly over a long period of time.

While Runyon (1977:78-80) outlines eight characteristics of culture, Craig (1968:37) and Horn and Gurel (1981:37) condense them into six characteristics (culture is transmittable, transmutable, shared, learned, communicated and cumulative).

2.13 MATERIAL CULTURE AND DRESS

People usually regard clothing as objects of both beauty and utility, although what members of one culture refer to as exquisite, may be distasteful to people of another culture (Davis, 1980:39). Scholars such as Hamilton and Hamilton (1989:22) describe dress as a pan-human expression of culture that could be an extremely powerful, symbolic, ritualised way of expressing and reinforcing subtle values, relationships and meanings in human cultures. Barnes and Eicher (1993:1) further suggest that dress as a cultural phenomenon has several essential attributes: a person’s identity is defined geographically and historically, and each individual is linked to a specific community. Therefore culture should dictate “proper dress” for every social event even though there is room for personal choice (Perani & Wolff, 1999:29).

Material culture consists of all the physical objects or artifacts made or used by people (Sullivan & Thompson, 1984:35). Barrie (n.d.:3) amplifies this definition by adding that “material culture is defined as the tangible phenomena of a human society that the anthropology is concerned with the study of material systems, namely material phenomena in the cultural setting.” In a society it changes more rapidly than non-material culture. According to Sullivan and Thompson (1984:33) non-material culture consists of “those things that have no physical existence such as language, ideas, knowledge, and behaviours.” Kaiser (1990:527) notes that through material culture, the

categories and principles of a culture can be identified in the form of concrete and tangible objects, for example clothing in this respect.

Rouse (1989:32) notes that dress is an important indicator of loyalty to a specific group and of the degree of loyalty to its values. Many Asian women for example maintain the Sari as a form of dress regardless of its impracticality in British winters, because of its social significance within their culture and as an expression of loyalty to that way of life Rouse (1989:33). It is a material artifact that reflects one mentifact of a culture. A material artifact reflects the mentifacts (beliefs, values and attitudes) of a culture (Trollip, 1994:37).

Dress of people at any period in time is associated with alterations in cultural forms, that is, in the part of the environment made by human beings and is found to be an integrated cultural phenomenon. Variations and conformity of dress are culturally dictated and supply communication of the social role and status of the individual (Michelman, 1995:372). This has a strong influence on the socialisation of individuals and on the continuance of a cultural system (Michelman, 1995:372). In all cultures, it has a unique and critical role because of its proximal relationship to the body. How we dress the body is a medium of culture. The body and dress are each a symbol or “text” for culture (Michelman, 1995:389).

Haynes *et al.* (1990:18) concludes that in order to understand and influence consumers’ wants and needs, marketers must understand their culture. They believe that culture is embedded in elements of society such as religion, language, history and education. These elements of culture influence the consumer in the selection of goods and services.

2.14 CULTURAL CHANGE

2.14.1 Cultural diffusion

Cultural diffusion has been defined as “a process by which cultural traits are transmitted from one culture to another” (Spencer, 1979:69 quoting Stewart, 1978). Spencer further observes that this concept consists of borrowed cultural traits that are often integrated into a new type of cultural complex. Cultures tend to borrow useful ideas and inventions from each other.

Assessment of culture, especially the impact of other African and Western cultures on the *seshoeshoe* dress is important to the study.

According to Groussert (1968:112) “no virile culture ever remains static. It is continually developing through contacts with other racial groups and making adaptations to meet the changing ways of life.” Onwuejeogwu (1975:11) also indicates that the process of cultural change is based on the interaction of institutions. Thus European institutions and systems interact with those of the Africans. Both institutions impinge on each other, and the impact produces conflicts, cooperation and compromise, and the result is the emergence of a new African culture. Onwuejeogwu also suggests five basic factors which govern the scientific study of the process of cultural change in Africa and these are:

- the influence of the white man, his interests and intentions;
- the processes of culture content and change;
- the surviving forms of tradition;
- the reconstructed past; and
- the new factor of spontaneous African reaction.

However, Onwuejeogwu (1975:12) contends that this change is not due to the interaction of cultures but to the interaction of individuals and groups within an established social structure that is itself in the process of change.

2.14.2 Acculturation and assimilation

According to Woods (1975:11) “Acculturation is a change which occurs when two or more previously autonomous cultural traditions come into continuous contact with sufficient intensity to promote extensive changes in one or more”. It refers to the process by which members of a distinct culture internalise the values and behavioural patterns of a majority society, but not admitted to intimate groupings.

The concept of acculturation as defined by Padilla (1980:9) is a culture change that is initiated by the conjunction of two or more autonomous cultural systems. It requires contact of at least two autonomous cultural groups, and there should be change in one or other of the two groups that

results from the contact. Padilla (1980:11) acknowledges the fact that without contact, there is no acculturation, so this is an important condition. Nature, purpose, duration, and permanence of contact contribute to the phenomena. This can be treated as a two-level phenomenon, that of the group and that of the individual. Padilla (1980:48) further describes it as a complex interactional process involving members of the cultural group undergoing change as well as members of the host culture. Contact between members of different cultural groups also facilitates this process (Padilla, 1980:50).

Acculturation also plays its part in patterns of dress. Technical patterns meet the least resistance, while moral patterns meet the most. The former are tied to material culture, while the latter are intricately linked to non-material culture. Both, however, are related to processes of fabric and apparel production. For example standards of modesty, tied to the Islamic religion, are a major factor in preventing women in Saudi Arabia from adopting Western dress. Aesthetic and ritualistic patterns are replaced by or blended with new patterns with some reluctance (Kaiser 1990: 534).

Levitas and Morris (1987:unpaged) submit a whole variety of foreign clothing items that have been assimilated into the traditional life styles and given unique meanings peculiar to each setting. The impact of Western dress on the Basotho has for example been extensive. To begin with, their traditional leather *kaross* (skin blanket) has been replaced with the brightly-coloured manufactured blanket (Karstel, 1995:197).

The following variables listed below are related to the adoption of clothing styles from other cultures (Kaiser, 1985:446-447,1990:535).

- *Observability*: Clothes are visible and observable and they are likely to have an influence on individuals in the process of acculturation. When Japanese immigrants settled in British Columbia, they adopted Western dress fairly readily.
- *Relative advantage of new style over existing styles*: Some cultures have abandoned traditional dress for Western dress, with the notion that the latter is more indicative of progressiveness.

- *Comparability*: How congruent the new style is with existing belief and individual and cultural needs. Islamic men in different cultures have found it easier than their female counterparts to adopt Western dress. Taboos regarding exposure of legs are more likely to discourage Islamic women from adopting Western dress. For example, a study of Ghanaian women's acceptance of Western dress styles indicated that female college students were more accepting of Western dress and family values than were their mothers. Their mothers had more traditional values, and these were associated with wearing of traditional Ghanaian dress. College students were more likely to wear Western dress because their values appeared to be more comparable to Western values.
- *Complexity*: This refers to whether the new product as a result of acculturation is difficult to understand or use, also to whether the indigenous styles can be modified to become more appealing to those outside the culture. For example, with increased intercultural contact, design concepts of silk used in Korean textiles have changed.
- *Ability to put to trial (trialability)*: Styles are first put to trial on a small scale. In Western cultures "ethnic" costumes which are a combination of cross-cultural elements are adopted at an experimental level. To them the ethnic apparel is more authentic and classic than styles that change.

Assimilation encompasses the process by which individuals in a culture or subculture are accepted into major social institutions and more personal groupings (Kaiser, 1990:534). According to Kaiser (1990:534) acculturation and assimilation continue to take place within many societies, as individuals of diverse cultural heritages introduce aesthetic codes and ideologies. It is also an on-going process.

2.14.3 Acculturation in Africa

MacDonald (1970:11) notes that European missionaries took their European dress all over the world, especially to Africa. Many Africans today wear shirts, trousers and dresses instead of their own costumes. The national costumes of Ghana for example are made from *kente* cloth. *Kente* cloth is woven in narrow strips three or four inches wide, with patterns woven into the strips. Each tribe has its own pattern, and as there are many tribes, there are many different patterns.

In Lesotho acculturation began with the interaction of the Basotho and the Boers through wars and the arrival of the first missionaries in 1833. Not everybody was excited by the new ideas brought by the Europeans. Moshoeshoe's father Mokhachane and other counsellors of Moshoeshoe were strongly opposed to the missionaries (Gill, 1993:79). The missionaries were not only interested in the preaching of the gospel, but in converting the whole man. The missionaries sought peacefully to undermine the foundation of the old Basotho society and to replace it with a Western Christian one. As part of their Christian teaching, the missionaries emphasised morality and decent dress, and the implication here was that the Basotho customary dress was un-Christian. It is argued that King Moshoeshoe I wore European clothing on Sundays and maintained his traditional dress during the week. King. Moshoeshoe I was presented with a western blanket as a gift by a certain Mr Howell in 1860.

The colonisation of Lesotho by the British around 1867 and the inclusion of Basotho migrant workers in the South African mining industry, beginning with the diamond mines in Kimberley, contributed significantly to the popularisation of the western dress among Basotho (Karstel, 1995:197). Basotho women adopted the nineteenth century European fashion of wearing ankle-length, gathered dresses filled out with several layers of petticoats. These styles, although still frequently seen, have changed to be more in line with current Western styles. The Basotho became involved in agriculture, building techniques, health and literacy as a transferred knowledge from the West (Gill, 1993:80), and their styles of dress were inevitably influenced in the process.

2.15 ETHNIC IDENTIFICATION VERSUS TRADITIONAL DRESS

As explained by Eicher and Sumberg (1995:302) ethnic dress indicates common or shared ways of dress that identify a group of people who share a common background and heritage. National dress, linked to the socio-political concept of nation-state and political boundaries, identifies citizens with their country. Sometimes a national dress might have originated as the dress of one ethnic group within a nation-state composed of many ethnic groups. Eicher and Sumberg (1995:303-304) further indicate that:

- Ethnic dress can include borrowed items from other cultures that result in a distinctly identifiable ethnic ensemble because the new outfit is culturally authenticated.
- Ethnic dress is not always static over time. Although change may not be obvious unless carefully researched, it does occur and needs investigation through oral history, photographs, sketches or drawings as well as documents.
- Variety in dress can be found within a group at any one point in time, as creativity and individuality are common human expressions. Some individuals enjoy and practice the art of dress more than others, with the result that not all ethnic dress examples are duplicates of one another.
- Ethnic dress may not always be worn daily but may constitute dress for a special occasion or for a special location. Thus an individual's wardrobe may contain both ethnic dress and world fashion, to be worn as appropriate to the time and place.

In addition Kim and Arthur (2003:9) state that ethnic identification is “an integral part of a person's social identity and is a composite of subjective feelings, attitudes, knowledge and behaviours in regard to one's ethnicity”. Material artifacts such as traditional ethnic dress serve as essential vehicles by which people express feelings or belonging or attitude toward a particular ethnic group. Hence the importance of the study of *seshoeshoe* dress for Basotho women as means of identifying them as a distinct ethnic group.

Kim and Arthur (2003:10) further posit that ethnic identification refers to an individual's identification with his or her ethnic group as well as referring to the maintenance of the person's original identity. They observe that people with a strong sense of ethnic identification wear the traditional ethnic dress more frequently than those with a weaker one.

Ethnic, when associated with clothes, describes dress indigenous to South America, Africa, the Middle and Far East, the Orient, the Pacific, and countries with large peasant communities, for example. Some are crudely patterned and coarsely woven, while others are skillfully made and elaborately decorated (Anonymous, 1991:13). Eicher and Sumberg (1995:305) point out that expecting people to confine themselves to wearing only one type of dress, which may be ethnic, is not realistic. A person's clothing collection should contain both modern and ethnic dress

ensembles, allowing them to adapt with ease and to communicate effectively with others and establish their desired image as any given situation may demand.

However a traditional dress can be presented as an expression of traditional behaviour that identifies the individual in terms of local norms, ethnicity and gender. Tradition implies relatively slow change and the traditional dress can remain relatively unchanged over long periods of time (Jirousek, 1997:205). On the whole, traditional cultures and their dress retain their characteristics because they are separated from external influences by environmental factors or by choice. However, it would be a mistake to assume that a traditional dress never changes.

New materials, accessories, or even garments may be introduced from time to time and be absorbed into the traditional dress aesthetic. The dress is most likely to change substantially under unusual and sometimes even socially traumatic circumstances. According to O'Neal (1998b:31) dress provides a constructed discourse that can be interpreted as expressing membership in a group with a common history, symbol system, and geography and of course instils pride in individuals in that they know who they are and where they come from. O'Neal (1998a:169) further defines ethnic attire as a traditional styled garment, imported from various African countries, made of fabrics constructed and finished in those countries, or replicas of such garments.

2.16 IDENTITY OF THE BASOTHO – A BRIEF HISTORICAL BACKGROUND

As Ellenberger (1992:14) puts it, “The unravelling of the history of the Basotho, out of the tangle of tradition which surrounds it, is a task which inspires a lively fear that it will never be completed, and one enters upon it with misgiving, groping in the dark and often despairing of being able to emerge with the facts required.” Ellenberger indicates that in the absence of written records oral traditions have to be relied upon and quite often these are confused and contradictory. The presentation of the historical background of the Basotho is to capture the different nations that they might have interacted with before finally settling in what is known as Lesotho today. Interactions with different cultures influence one's own culture and hence dress, which is the subject of this study.

Ellenberger (1992:15) suggests that the Bafokeng tribe that came from Egypt or Ethiopia to Southern Africa by traversing the continent from north to south was the first tribe to settle in Lesotho. When they arrived in what is known as Gauteng (formerly known as Transvaal) Province today, they divided into two sections, one moving southwards as far as the banks of the Caledon River while the other remained where they were. Gill (1993:21), on the other hand points out that “The people who are today called south Sotho, Tswana and Pedi all originated from one cultural cluster situated in south-central and western Transvaal.” In terms of culture and dress, there is a startling difference between this group and the Nguni, which comprises tribes such as the Ndebele, Zulu and Xhosa. In the context of Lesotho, there are no significant cultural differences in terms of dress. Four clothing (dress) items remain central to the identity of the modern Mosotho: the blanket (worn by both men and women), the *seshoeshoe* (worn by women), the *mokorotlo*/Basotho hat (worn by men and women) and the *molamu* stick or *knobkerrie* (carried by men) as shown in Figures 2.2 and 2.3. The *seshoeshoe* as a traditional dress for women is popular during traditional festivities, weddings and functions of international significance.



Figure 2.2 Modern identity dress for Basotho women



Figure 2.3 *Kobo* as the current national identity dress for men

2.17 SESHOSHOE FABRIC AND DRESS

The following information about the *seshoshoe*, also known as *shweshwe* in South Africa is obtained from the producers of the textile, Da Gama Textiles in King Williamstown, South Africa (Appendix A). This company indicates that *seshoshoe* or the blue cloth originated in Europe from cloth imported from India.

In the East they used a natural indigo dye that was obtained from the leguminous plant of the genus *Indigofera*. During the 19th century central/mid European textile manufacturers developed a printing style on indigo-dyed cotton fabric. Around 1890 a German factory developed a synthetic indigo dye that is still used today. The fabric was manufactured and printed in Czechoslovakia and Hungary by Gustav Deutsch, who migrated to England in the 1930s. The factory was later bought by Blue Printers Ltd in Wigan. There were four companies producing this print style, the largest being Spruce Manufacturing which produced the most popular brand name Three Cats, which was exported to South Africa.

The blue print was introduced to South Africa by German settlers in 1858/9 after they settled in the Eastern Cape and Natal. The fabric was imported from Europe to meet the demand of the German settler women. Consequently by the 19th century Xhosa women had gradually replaced their animal skin garment with the cotton ones. Young women who were educated at mission stations began to dress in European style dresses and the indigo gave them a blue hue that was beautiful on their skins. The original *seshoshoe* is very stiff when new. This is because during the long sea voyage from England to South Africa, starch was used to preserve the fabric, giving it a characteristic stiffness. Normally after washing, the stiffness disappears and a beautiful soft cotton remains.

Da Gama Textiles further indicate that the production of Indigo Dyed Discharge Printed Fabric in South Africa began in 1982. This occurred after Tootal, a company from the UK, invested in Da Gama Textiles. German Print was then produced under the trade mark of Three Leopards, a South African version of the Three Cats trademark that was produced in Manchester. During the same time Tootal also introduced a range called Toto. Two new colours, a rich chocolate brown

and a vibrant red were added to the blue. Since 1992 Da Gama has purchased the sole rights to own and print the branded Three Cats range designs.

The original “German Print” or *seshoeshoe* is still produced at Da Gama Textiles in the Eastern Cape. The process is still done in the traditional way, whereby fabric is fed through copper rollers which have patterns etched on the surface, allowing a weak acid solution to penetrate the fabric, bleaching it and leaving a traditional white design. The common trademark of a back-stamp on the fabric serves as proof of the authentic brands of Three Cats, Three Leopards and Toto 6 Star. The indigo fades with washing in the same way that denim does. The Three Cats range is sourced from a closed library of designs while the Three Leopards range introduces new designs on a regular basis. The manufacturer notes that there is a strong demand for the fabric because of its wide use. The *seshoeshoe* dressmakers and designers are applauded for the innovation they have brought to the fabric, making it one of the most fashionable fabrics at present.

A further investigation on the origins of *seshoeshoe* as presented below was compiled by Stephen J. Gill, the curator at the Morija Museum (Appendix B). Gill endorses the origins of the fabric from Culicutta in India, hence the name calico. He argues that *seshoeshoe* fabric is a calico or an inexpensive variety of all-cotton fabric woven in plain or ‘tabby’ weave and printed with simple designs in one or more colours. Calico was imported into the Republic of South Africa, and Lesotho from around the mid-19th century. He maintains that when Morija was burnt in 1858 by the Free State Commando, one trader named Pullinger lost 1102 Pounds Sterling worth of property including three and half dozen Voerchitz (lengths of calico). Gill points out that according to the Dictionary of South African English, 1980 edition, Voerchitz is also referred to variously as kaffir print, sis, and Duitse sis. He further notes that in French, the calico skirt is known as “jupe indienne” (from Indian referring to the indigo blue colour) or “calicot”.

The cloth was used by Christian women in Lesotho during the 19th century for skirts in more or less the same way that it was used by the young Xhosa women, who were Christian converts, as suggested by Da Gama Textiles. The cloth became widespread during the early 20th century.

During this time the cloth was mainly used to make large billowing skirts that had layer upon layer of petticoats. The '*terantala*' was the name given to their dresses, which were popular among women of that time. It is thought '*terantala*' is derived from the Afrikaans word *tarentaal*, the spotted guinea fowl, or *khaka* in Sesotho.

It is claimed that the concept of *seshoeshoe* emerged in the 1950s when a revival of nationalist sentiment elevated certain objects of popular culture like the Basotho hat, blanket and *terantala* to the status of national dress by which Basotho should be distinguished by others and from others. During this time, a large meeting of the Homemaker's Association was held at the Morija Training College (Thabeng) to which many women from the Transkei had been invited. On a Sunday, the Transkei women regaled themselves in their national dress at church and they provoked the Basotho by asking why they had no national outfit. As a result, the *terantala*, which had become old fashioned in the eyes of the younger generation, was consciously adopted by the older people to fill the cultural dress vacuum. The skirt was then replaced by a full dress. Women from all walks of life within Basotho society were united by the use of this cloth and the specific style of dress that came to be known as *seshoeshoe*. The choice of the name *seshoeshoe* is believed to be related to the fact that the Basotho were known outside Lesotho as *Bashoeshoe* after their founder, King Moshoeshoe I.

2.18 CONCLUSION

In this study, from the literature reviewed, a distinction between *clothing* and *dress* has been made, and for the purpose of the study, dress was the preferred word to use when referring to body covering not focusing on it as an adornment. The individual meanings and the social and cultural values of dress were considered. Clothing and communication were further concepts that were considered because, just like language, clothes do communicate something about the wearer. Fashion, acculturation and assimilation were discussed in illustrating how the current *seshoeshoe* dress styles seem to be influenced by modernisation as well as by cultures in the interaction between groups of people.

In Chapter 3 the research design and methodology employed in the study is discussed.

CHAPTER 3

RESEARCH DESIGN AND METHODOLOGY

This chapter discusses the target populations, sampling, data gathering instruments and analysis of data, validity and problems encountered. The quantitative design employed entailed a questionnaire and a structured interview with both open and closed-ended questions. Firstly, the study focused on the Lesotho College of Education (LCE), located in Maseru, the capital of Lesotho. The institution was selected for research because it serves an urban and a rural target population, and includes both young and old. Secondly the study collected information from dressmakers who operate within the Central Business District (CBD) of Maseru.

3.1 TARGET POPULATION

In this study the two groups of people who were selected in the exercise to obtain information about *seshoeshoe* as a cultural dress for Basotho women of Lesotho¹. These were the staff and students (both male and female) of the LCE and the dressmakers. The first group of male and female staff and male and female student members represented *seshoeshoe* dress consumers while the second group was selected to represent *seshoeshoe* producers. The students represented the perceptions and attitudes of the youth towards the modern and the traditional *seshoeshoe* dress styles, while the staff represented the perceptions and attitudes of the mature or elderly. Some basic demographic information of the respondents, including age, marital status, religion and gender, were gathered as these factors influence perceptions. The target groups were selected on the basis of feasibility for questionnaire administration and the conducting of interviews within the constraints of limited financial and time resources. The surveyed groups included literate (academic and students) and illiterate (some non-academic) members, the latter whose questionnaires were filled out on their behalf by the researcher.

¹ The phrase “*Basotho women of Lesotho*” distinguishes between *Basotho women in Lesotho* to those outside of *Lesotho*.

3.2 SAMPLING

The sampling methods used for the different groups are discussed below.

3.2.1 Staff and students

The population from which a random sample was taken was the 200 staff members, obtained from the college staff roll, and 1048 students registered at the LCE in 2004. From these subjects, samples of 140 staff and 350 students were selected. Numbers were assigned to each person on the list and a table of random numbers was used to select the sample. A sample size of 285 from a population of 1048 ensures 95% confidence level and 5% confidence interval (Leedy, 1997:211; Sheskin, 1985:34; Babbie, 1995:202). To allow for sample mortality a larger sample is preferable, and is more representative for the population (McMillan & Schumacher, 1997:172). The researcher randomly selected 350 students to participate in the study. Following a similar argument, from a population of 200 subjects, a sample of 140 staff members was randomly selected for the study even though according to Leedy (1997:211), 132 would be a minimum sample size.

3.2.2 Dressmakers

The selection of 23 dressmakers was done by means of snowball sampling. This sampling technique involves the identification of a small number of individuals who specialise in *seshoeshoe* dressmaking. These people then acted as informants to identify others who qualified for inclusion, and who in turn identified others (Cohen & Manion, 1994:89; Berg, 1995:33). Babbie (1995:195) notes that snowballing is an appropriate method when the members of a specific population are difficult to locate.

The following table summarises the sampling process:

Table 3.1 Sample size determination

TARGET GROUP	SAMPLING TYPE	POPULATION SIZE	SAMPLE SIZE	RESPONSE RATE
Students	Random	1048	350	314 (89.7%)
College staff	Random	200	140	133 (95%)
<i>Seshoeshoe</i> dressmakers	Snowball	N/A	23	23 (100%)

According to Babbie (1995:182) a response rate of at least 50% is considered adequate, 60% is good and 70% or more is very good for analysis and reporting. The response rate for the college staff (95%) and students (89.7%) are considered very good.

3.3 DATA GATHERING AND INSTRUMENTS

This section describes the approaches followed in the administration of the questionnaire to the staff and students, and in the interview procedures with the dressmakers.

3.3.1 Staff and student questionnaire

An English-language questionnaire was developed for the LCE staff and students. Great effort was made to ensure that the questionnaire was easily understood by conducting an initial pilot study. The questionnaire consisted of both closed and open-ended questions, which were coded to facilitate computer analysis. Open-ended questions allow respondents to express their perceptions freely (Leedy, 1974:128) and help in collecting valuable information (Leedy, 1974:128; Ntho, 1998:36; Nachmias & Nachmias, 1981:213). Open-ended questions were very taxing in terms of theme identification and coding. Recoding and tabulation of answers was also difficult and in some cases this resulted in broad categories.

To rectify some of the problems inherent in the open-ended questions, the researcher had to explain some of the unknown concepts (for example motifs) and examples were given particularly to those who completed the questionnaires on their own. Those who needed the assistance of the researcher in completing the questionnaires were offered the necessary clarifications. Where respondents at first had left questions unanswered, they later asked the researcher what was expected from them before they handed in the questionnaires. Broad categories of answers were further clustered or put together to form new themes and recoded (Appendix G).

The questionnaire developed for this study consisted of five sections that were meant to collect the following information from the respondents (Appendix C):

- **Section A:** Biographic information of respondents (closed-ended questions).
(Questions 1-8).

- **Section B:** Perceptions of *seshoeshoe* dress styles (closed and open-ended questions). (Questions 9-29).
- **Section C:** Uses of *seshoeshoe* fabric (closed and open-ended questions). (Questions 30-34).
- **Section D:** Activities involving the use of *seshoeshoe* dress (closed and open-ended questions) (Questions 35-38).
- **Section E:** Addressed to male respondents¹. This section used a five-point Likert scale with statements to which the participants could indicate their measure of agreement or disagreement. (Questions 39-53).

The researcher distributed questionnaires to the randomly selected staff members personally and collected them personally so that if respondents encountered problems, or there were misinterpretations, clarification could be offered. In cases where respondents could not read or write, an interview approach was followed and the questionnaire was completed on their behalf by the researcher. The administration of questionnaires to the students was done with the help of lecturers at the college who were familiar with the questionnaire as they had already completed it. Class monitors were asked to help in the identification and distribution of the questionnaires and collected them after completion and were returned to their lecturers or the researcher who were helping in the administration. Letters for permission concerning administration of questionnaires at LCE are given in Appendix F.

3.3.2 Interviews with dressmakers

A personal interview method was adopted to enable and facilitate the personal involvement of the researcher in the collection of data from the dressmakers as the producers of the *seshoeshoe* dress. A face to face interview was found an appropriate method as opposed to focus groups in view of potential income losses by the dressmakers. Dressmakers are in competition with each other and may have problems in sharing information. Due to busy schedules in some instances they refused to take part in the interviews. Therefore it was impractical to group them in a

¹ A section for male staff and students was added to the research as a point of interest as the focus of the study was on female respondents. The purpose was to get male perceptions or opinions because in general women in Lesotho dress to impress their men or they need the approval of their men, unlike in the case of the Zulu whereby men impress on women the importance of *hlonepha* (respect) practices (Klopper, 1991:157).

session that could last them two to three hours unpaid. This approach allowed the researcher to provide clarification, to probe and to prompt (Ntho, 1998:37). The structured interview consisting of closed and open-ended questions was a face to face delivery of a questionnaire divided into two sections:

- **Section A:** Biographic information. (Questions 1-3).
- **Section B:** *Seshoeshoe* dressmaking industry. (Question 4-44).

3.4 DATA ANALYSIS

Gathered raw data was organised and processed before it was analysed by means of clustering responses to form new themes from the original ones which were then re-coded and computerised, allowing identification of trends. Details of the recoding are given in Appendix E. This was done to strengthen findings and to enrich the eventual analysis and understanding (Berg, 1995:182). The questionnaire and the interview schedule were analysed using the Statistical Package for the Social Sciences (SPSS) for Unix Release 6.1 (Solaris 2.3). The analysis was undertaken by the staff at the Department of Statistics, University of the Free State in Bloemfontein. In this study the descriptive and inferential statistics were used to describe the subjects' responses and to draw inferences concerning relationships among the groups. No inferential statistics were used in the case of dressmakers because of the snowball sampling approach that was adopted.

3.5 PILOT STUDY

A pre-test was piloted among staff, students and dressmakers prior to the actual research to ensure validity as well as to clarify the wording of the questionnaire and to indicate possible omissions. As proposed by Wimmer and Dominick (2003:97), a sample of 10-15 subjects is commonly used for pre-testing the measurement. Pre-testing of the instrument was undertaken with a group of the same age, and with a similar education (Fink & Kosecoff, 1985:50). Education requirements for entrance into LCE or the National University of Lesotho (NUL) is generally Cambridge Overseas Senior Certificate (COSC) and the average entrance age is around 18 years. Staff and first year students of NUL participated in the pre-testing. Pre-testing was undertaken in order to check whether the methodology, sampling, instruments and analysis were adequate and appropriate. For the students and the staff questionnaire, the group comprised 20

first year students and four staff members from NUL (Appendix C). The staff made some very useful comments on a number of questions and statements contained in the questionnaire for example Question 11 which read, have you noticed any recent changes in *seshoeshoe* dress styles:

instead of :

YES	1	→	go to Question 15
NO	2		

it was changed to:

YES	1	→	if no, go to Question 15
NO	2		

The dressmakers' interview schedule was piloted with two dressmakers to allow for clarity and inclusion of their inputs.

3.6 LIMITATIONS ENCOUNTERED

The researcher had to use the self-administered questionnaire as an interview schedule in a number of cases where the respondents were illiterate or indicated that they would not have time to complete the questionnaire. Some problems with interviewing respondents were that some dressmakers indicated they had orders to attend to, and the researcher should not waste their time. A Sesotho interpreter was needed because of language problems. A person with knowledge of the Central Business District was needed to assist the researcher who was not familiar with the area where snowball sampling was used.

Chapter 4 that follows will present the results, discussion and findings of the study.

CHAPTER 4

ANALYSIS AND DISCUSSION OF DATA OBTAINED FROM REpondENTS

In this chapter the collected data from questionnaires and interviews on *seshoeshoe* dress is analysed and discussed. This chapter is divided into two: Section 4.1 discusses data collected from staff and students of LCE and Section 4.2 data collected from dressmakers. The presentation, analysis and interpretation of the results will be done on different survey groups, i.e. the staff, students and dressmakers. These will be followed by the presentation, analysis and interpretation of relationships of results among the different groups.

The outline for Section 4.1 is as follows:

- **Section A:** Biographic information.
- **Section B:** Perceptions of *seshoeshoe*.
- **Section C:** Perceptions on the uses of *seshoeshoe* fabric.
- **Section D:** Activities involving use of *seshoeshoe* dress.
- **Section E:** Perceptions of male respondents on *seshoeshoe* dress.
- **Section F:** Significant relationships.

4.1 STAFF AND STUDENTS

4.1.1 Section A: Biographic information

The biographic information for staff and students is shown in Table 4.1 below.

Table 4.1 Biographic information of staff and students (Staff N=133 and Students N=314)

VARIABLES	STAFF		STUDENTS	
	N	%	N	%
Gender				
Male	51	38.3	123	39.2
Female	82	61.7	191	60.8
Age (years)				
15-25	5	3.8	194	61.8
26-35	36	27.3	94	29.9
36-45	48	36.4	25	7.9
46+	43	32.6	1	0.3
Occupation				
Lecturer	77	57.9		
Administrative	17	12.8		

VARIABLES	STAFF		STUDENTS	
	N	%	N	%
Refectory	9	6.8		
Support staff	28	21.0		
Other	2	1.5		
Highest education				
Std 7 or below	9	6.8		
Junior certificate	6	4.5		
COSC	5	3.8	283	90.1
Diploma	24	18.0		
Undergraduate degree	21	15.8		
Postgraduate	62	46.6		
Other	6	4.5	31	9.9
Marital status				
Single	20	15.0	2.2	64.3
Married	90	67.7	102	32.5
Living together	1	0.8	1	0.3
Divorced	4	3.0	1	0.3
Separated	5	3.8	2	0.6
Widowed	13	9.8	6	1.9
Nationality				
Mosotho	131	98.5	312	99.4
Other	2	1.5	2	0.6
Total				
Religious affiliation				
Christianity	126	94.7	289	92.0
Traditional	3	2.3	20	6.4
Non-believer	3	2.3	4	1.3
Other	1	0.8	1	0.3
Place of birth				
Rural or village	98	73.7	49	15.6
Town or city	35	26.3	265	84.4
Total				
Years in village or town				
5 or less	4	3.0	12	3.8
6-10	8	6.1	17	5.4
11-15	17	12.9	24	7.6
16-20 years	23	17.4	56	17.8
More than 20 years	80	60.6	205	65.3
Present residency				
Rural / village	18	13.6	49	15.6
Town / city	114	86.4	265	84.4
Years of residence				
5 or less	14	10.5	160	51.0
6-10	34	25.6	37	11.8
11-15	16	12.0	26	8.3
16-20	19	14.3	23	7.3
More than 20	50	37.6	68	21.7

Table 4.1 shows that the majority of the staff (61.7%) and students (60.8%) were female and 38.1% and 39.2% respectively were male. According to the results 3.8% of the staff respondents were young (15-25 years), 63.7% of the respondents were middle-aged (26-45 years) and 32.6%

of the respondents were 46 years and older. As for the students, 61.8% of the respondents were young (15-25 years), 37.8% were middle aged (26-45 years) and 0.3% of the respondents were 46 years and older.

The majority (67.7%) of the staff respondents indicated that they were married and 9.8% were widowed, whereas with the students 64.3% of the respondents were single and 32.5% were married. Place of birth of the staff shows 73.1% rural and 15.6% of students also rural. There is an indication of a move from rural (13.6) to urban by the staff, while the majority of students (84.4%) were born in urban areas.

4.1.2 Section B: Perceptions of *seshoeshoe*

Responses to questions regarding perceptions of *seshoeshoe* are shown in Table 4.2.

Table 4.2 Responses to questions regarding perceptions of *seshoeshoe* dress styles

VARIABLES	STAFF		STUDENTS	
	N	%	N	%
<i>Seshoeshoe</i> versus <i>terantala</i>				
It means the same thing	56	70.9	126	68.5
There is a difference	23	29.1	58	31.5
Total	79	100	184	100
Recent changes noted in <i>seshoeshoe</i> dress styles				
Yes	77	96.3	155	87.1
No	3	3.8	23	12.9
Total	80	100	178	100
Extent to which changes are liked				
Very much	46	57.5	105	63.3
Not that much	26	32.5	35	21.1
Not at all	6	7.5	22	13.3
Not certain	2	2.5	4	2.4
Total	80	100	166	100
Opinion on the current <i>seshoeshoe</i> styles compared to earlier styles				
Not different to earlier styles	6	8.0	7	4.2
Better than earlier styles	39	52.0	103	62.0
Current styles look terrible	9	12.0	31	18.7
I am not certain	10	13.3	22	13.3
Other	11	14.7	3	1.8
Total	75	100	166	100
Current styles are mainly influenced by				
Fashionability	22	28.2	92	55.4
Western cultures	4	5.1	15	9.0
Other African cultures	8	10.3	14	8.4
Both African and Western cultures	38	48.7	34	20.5
I am not certain	3	3.8	11	6.6
Fashionability both African and Western cultures	3	3.9	-	-
Total	78	100	166	100

The general understanding by respondents according to Table 4.2 is that *seshoeshoe* and *terantala* mean the same thing. The majority of the respondents, both staff (96.3%) and students (87.1%), indicated that they were aware of the recent changes in *seshoeshoe*. Although the majority, 60% and 65.7% of staff and students respectively, seemed to like the changes, 40% of the staff and 34.4% of the students did not like the changes in *seshoeshoe* dress styles. When assessing the impact of other cultures on *seshoeshoe* dress the majority of staff felt that the influence was mainly due to African and Western cultures while students felt that the cause was fashionability; both groups (92.9% staff and 95.7% students) however, agreed that influence is from both African and Western cultures.

Styles and materials have changed with increased westernisation. The same applies to meanings associated with the new forms of dress. A variety of foreign clothing items have been assimilated into the traditional Basotho life-styles, for example, the headgear and the blanket. A combination of *seshoeshoe* dress, headgear and Basotho blanket result in a unique identity. Basotho women have adopted the nineteenth-century European fashion of wearing ankle-length skirts with gathers. This style, although still frequently seen, has changed somewhat to be in line with current western styles (Levitas & Morris, 1987: unpagged). Figures 4.1a to 4.1d attempt to show basic variations of the traditional *seshoeshoe* dress style.



Figure 4.1a Traditional full *seshoesho* length dress with clear tucks



Figure 4.1b Modified traditional *seshoeshoe* dress without apron

The figures below show a two piece traditional seshoeshoe skirt and apron. The two pieces are worn together.



Figure 4.1c Traditional *seshoeshoe* skirt



Figure 4.1d Traditional *seshoeshoe* with apron

Table 4.3 Feelings about changes in *seshoeshoe* dress styles

VARIABLES	STAFF		STUDENTS	
	N	%	N	%
Feelings about changes in <i>seshoeshoe</i> dress styles				
Like changes	49	70.0	96	65.8
Do not like changes	20	28.6	47	32.2
Other	1	1.4	3	2.0
Total	70	100	146	100

According to Table 4.3 the majority of the staff (70%) and students (65.8%) like the changes in *seshoeshoe* dress styles, as compared to (28.6%) staff and (32.2%) students who did not like the changes.

Observations of respondents on characteristics of the current *seshoeshoe* dress styles are as follows:

Current styles are characterised as dresses that have too many copied styles: Western or African styles are too fancy or fashionable, styles are made from imitation fabrics, there are now two- or three-piece styles, dress styles with no aprons, there is a headgear, styles leave some parts of the body exposed for example thighs and shoulders, lengths are either too long or short, skirts are too tight fitting, too many decorations, different trimmings and lined styles, and new styles do not really give a true picture of *seshoeshoe* as a Basotho dress. Examples of this new diversification

in *seshoeshoe* dress styles are shown in Figures 4.2a to 4.2d. New materials, accessories, or even garments may be introduced from time to time and be absorbed into the traditional dress aesthetic (Jirousek, 1997:205). *Seshoeshoe* is faced with these challenges which are normal to traditional dresses. The results indicate that style, taste, acceptance and fashion play a crucial role with regard to the popularity of *seshoeshoe*, to both young and old Basotho women.



Figure 4.2a

Figure 4.2a and 4.2b

Ankle-length *seshoeshoe* dress styles with embroidery



Figure 4.2b



Figure 4.2c



Figure 4.2d

Figure 4.2c and 4.2d

The endless variety of new *seshoeshoe* dress styles

4.1.2.1 Identity

Clothes have to serve a special purpose in portraying something about people, for example who they are, what country they come from or what position they hold (Allen, 1969:11-12). Barnes and Eicher (1993:1) also note that dress as a cultural phenomenon has several attributes for example a person's identity is defined geographically, historically and is individually linked to a specific community. Therefore clothing can be used as a means of identifying certain groups.

Table 4.4 Respondents' perceptions on *seshoeshoe* and national identity

OPTIONS	STAFF		STUDENTS	
	N = 83	%	N = 190	%
<i>Seshoeshoe</i> fulfils the purpose of being a national identity dress				
Very well	58	69.9	128	67.4
Well	8	9.6	22	11.6
To some extent	16	19.3	31	16.3
Not at all	1	0.8	4	2.1
Not certain	-		5	2.6
Importance of <i>seshoeshoe</i> as a national identity dress				
Very important	68	81.9	126	66.3
Reasonably important	13	15.7	53	15.7
Not that important	2	2.4	7	3.7
Not important at all	-	-	1	0.5
Not certain	-	-	3	1.6
National identity style suitability				
Old traditional <i>seshoeshoe</i> dress	50	60.2	118	62.2
Current modified <i>seshoeshoe</i> dress	6	7.2	17	8.9
Both old and current	27	32.5	55	28.9

According to Table 4.4 the majority of staff (69.9%) and students (67.4%) indicated that *seshoeshoe* fulfils the purpose of being a national identity dress. Respondents feel it is very important in this regard and that this purpose was also fulfilled by the old traditional *seshoeshoe* dress. O'Neal (1998b:31) also acknowledges that a traditional dress instills pride in individuals in that they know who they are and where they come from. Some respondents remarked that the *seshoeshoe* dress should remain a symbolic attire for national identity and should differentiate Basotho women from foreigners. Figure 4.4 depicts the unmistakable pride afforded by *seshoeshoe* dress.



Figure 4.4 Basotho women wearing traditional *seshoeshoe* dress and blankets

4.1.2.2 Motifs

Knowledge about motifs on the *seshoeshoe* fabric is shown in Table 4.5.

Table 4.5 Knowledge of motifs on the *seshoeshoe* fabric

VARIABLES	OPTIONS	STAFF		STUDENTS	
		N	%	N	%
Number of motifs on <i>seshoeshoe</i> fabrics known	Zero	7	8.4	14	7.6
	Between 1-5	37	44.6	90	48.6
	More than 5	39	47.0	81	43.8
	Total	83	100	185	100
Knowledge of their symbolic meanings of motifs	Yes	41	51.9	101	54.9
	No	38	48.1	83	45.1
	Total	79	100	184	100
How well motifs known	Very well	12	14.6	27	14.6
	Reasonably well	14	17.1	22	11.9
	Not so well	32	39.0	57	30.8
	Not at all	16	19.5	59	31.9
	Uncertain	8	9.8	20	10.8
	Total	82	100	185	100

Symbols are used to provide some degree of continuity and structure from one context to another, as well as presenting some variety in terms of change as they may be manipulated in

many different ways. Both staff (48.1%) and students (45.1%), even though they were aware of the motifs, did not know the meanings of these motifs.

Table 4.6 Number of meanings of motifs on *seshoeshoe* fabric known by respondents

NUMBER OF MOTIFS KNOWN	OPTIONS	STAFF		STUDENTS	
		N	%	N	%
	One	17	44.7	36	59.0
	Two	10	26.3	11	18.0
	Three	5	13.2	7	11.5
	Four	6	15.8	7	11.5
	Total	38	100	61	100

Table 4.6 indicates that 44.7% of staff as opposed to 59% of students recognised at least one meaning. Only 15.8% of staff and 11.5% of students recognised four or more meanings of motifs on the *seshoeshoe* fabric.

Table 4.7 indicates the general perceptions of the female students towards the *seshoeshoe* dress.

Table 4.7 Wearing of *seshoeshoe* dress

VARIABLES	OPTIONS	STAFF		STUDENTS	
		N	%	N	%
Have worn a <i>seshoeshoe</i> dress before	Yes	80	96.4	160	89.4
	No	3	3.6	19	10.6
	Total	83	100	179	100
Like wearing a <i>seshoeshoe</i> dress	Very much	73	90.1	144	83.2
	Not that much	8	9.9	24	13.9
	Not at all	-		3	1.7
	Not certain	-		2	1.2
	Total	81	100	173	100
Feeling when dressed in <i>seshoeshoe</i> dress	Very well dressed	63	77.8	99	57.6
	Reasonably well dressed	18	22.2	68	39.5
	No special feeling	-		3	1.7
	Do not like to wear it	-		2	1.2
	Total	81	100	172	100
Preference regarding type of dress worn mostly for every day purposes	<i>Seshoeshoe</i> dress	29	35.8	69	39.7
	Western attire	24	29.6	61	35.1
	Other African cultures	-	-	4	2.3
	No preference	24	29.6	23	13.2
	Not certain	4	4.9	17	9.7
	Total	81	100	174	100

When responding to Question 19 very few staff members indicated that they have not worn a *seshoeshoe* dress. The respondents liked wearing *seshoeshoe* dresses. In addition the staff and students commented that they feel respected, admired and well-dressed when wearing a *seshoeshoe* dress. As for everyday purposes, the majority of staff (65.4%) and students (74.8%) do wear both *seshoeshoe* dress and western attire. Eicher and Sumberg (1995:303) argue that an ethnic dress may not necessarily be worn daily but may constitute a dress for a special occasion or for a special location. Therefore an individual's wardrobe can contain both ethnic dress and world fashion, to be worn as appropriate to the time and place. Eicher and Sumberg (1995:305) further note that expecting people to confine themselves to wearing only one type of dress (i.e. ethnic dress) is not realistic.

Views of respondents regarding certain characteristics of *seshoeshoe* fabrics in terms of whether they associate them with the fabric or not, are indicated in Figures 4.5.

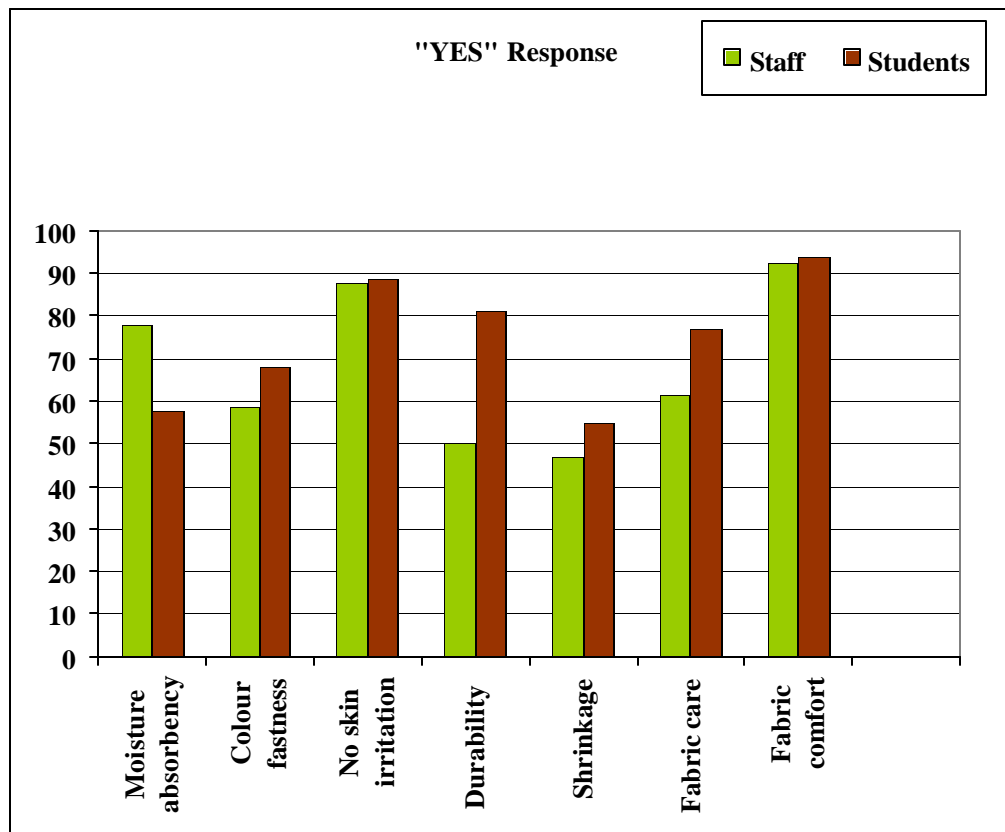


Figure 4.5 Association of the properties with *seshoeshoe* fabric

More than fifty percent of the respondents gave the following outstanding qualities of the *seshoeshoe* fabric which were then arranged from the highest to lowest percentages as follows:

According to Figure 4.5 *seshoeshoe* fabric has a good comfort (92.4% staff and 93.5% students), does not irritate the skin (87.7% staff and 88.8% students), the fabric absorbs moisture (77.8% staff and 57.6% students), it is easy to care for (61.3% staff and 76.8% students) and lastly it is durable (50.0% staff and 81.1% students).

With reference to the characteristic of shrinkage (45.4% staff and 68.0% students), indicated that the fabric does not shrink. Therefore there was no *seshoeshoe* fabric shrinkage problems.

The main elements that influence *seshoeshoe* dress preferences are outlined in Table 4.8.

Table 4.8 Style properties that influence *seshoeshoe* dress preferences

VARIABLES	STAFF							STUDENTS						
	LIKE IT		DON'T LIKE IT		UNCERTAIN			LIKE IT		DON'T LIKE IT		UNCERTAIN		
	N	(%)	N	%	N	%	? N	N	%	N	%	N	%	? N
Skirt and apron	55	69.9	18	22.2	8	(9.9)	81	92	53.2	54	31.2	27	15.6	173
All-in-one skirt (apron and skirt)	38	47.5	28	35.0	14	17.5	80	75	43.6	62	36.0	35	20.3	172
All-in-one dress	54	67.5	14	17.5	12	15.0	80	84	48.6	47	27.2	42	24.3	173
Full dress and apron	54	66.7	17	21.0	10	12.3	81	91	52.6	60	34.7	22	12.7	173
Skirt with tucks	56	70.0	13	16.3	11	13.8	80	109	63.7	27	15.8	35	20.5	171
Dress with tucks	60	75.9	6	7.6	13	16.5	79	126	72.8	19	11.0	28	16.2	173
Fully lined dress	57	58.8	21	26.3	12	15.0	80	95	54.9	34	19.7	44	25.4	173
Lined skirt	47	59.5	19	24.1	13	16.5	79	87	50.6	35	20.3	50	29.1	172
Skirt with slit	25	31.3	43	53.8	12	15.0	80	37	21.4	70	40.5	66	38.2	173
Three piece (skirt, blouse and fabric headgear)	48	60.0	29	36.3	3	3.8	80	86	50.0	63	36.6	23	13.4	172
Skirt and any other material for blouse	40	50.0	28	35.0	12	15.0	80	60	34.9	88	51.2	24	14.0	172
Dress with any other material for headgear and a blanket	35	43.8	32	40.0	13	16.3	80	72	41.9	76	44.2	24	14.0	172
Dress and <i>mokorotlo</i> (Basotho hat together with a blanket)	63	78.8	11	13.8	6	7.5	80	159	91.4	6	3.4	9	5.2	174
Embroidered dress	56	70.9	14	17.7	9	11.4	79	77	45.3	41	24.1	52	30.6	170
Skirt and blouse without a headgear	41	51.2	29	36.3	10	12.5	80	58	33.7	66	38.4	48	27.9	172
Short sleeves	61	75.3	13	16.0	7	8.6	81	89	51.7	53	30.8	30	17.4	172
Long sleeves	40	49.4	28	34.6	13	16.0	81	100	57.8	48	27.7	25	14.5	173
Frills	20	25.0	41	51.2	19	23.8	80	31	18.0	70	40.7	71	41.3	172
Gathers	33	41.3	27	33.8	20	25.0	80	49	28.3	61	35.3	63	36.4	173
Pockets	58	72.5	12	15.0	10	12.5	80	121	70.3	23	13.4	28	16.3	172
Trimmings e.g. lace, appliqué	31	38.8	29	36.3	20	25.0	80	59	34.9	73	42.2	41	23.7	173

When asked to indicate which properties influenced the respondents' *seshoeshoe* dress preferences, the following three categories beginning with the most preferred were derived from Table 4.8 using the responses of staff and students. It was important for the consumers and dressmakers to take note of what people liked and establish the three categories for market purposes. Category 1 for example is between 70 and 80% and more, Category 2 is between 60 and 69%, and Category 3 is between 50 and 59%.

Category 1 - *Seshoeshoe* dress and *mokorotlo* (Basotho hat together with a blanket)

(70-80%⁺) - *Seshoeshoe* dress with tucks, pockets and short sleeves
- Skirt with tucks

Category 2 - Skirt and apron

(60-69%) - All-in-one-piece *seshoeshoe* dress
- Full dress and apron
- Three-piece skirt, blouse and *seshoeshoe* headgear

Category 3 - *Seshoeshoe* skirt and any other material for the blouse and *seshoeshoe*

(50-59%) dress and skirt and blouse without a head gear (staff preference)
- *Seshoeshoe* dress with long sleeves and skirt and apron (student preference)
- Lined *seshoeshoe* skirt and dress (staff and students preference).

The differences in Category 3 indicate issues of affordability, taste and age.

Table 4.9 indicates perceptions of respondents with regard to the making of their own *seshoeshoe* dresses

Table 4.9 Views of respondents on making of own *seshoeshoe* dresses

VARIABLE	STAFF				STUDENTS			
	YES		NO		YES		NO	
	N	%	N	%	N	%	N	%
Make own <i>seshoeshoe</i> dresses	25	30.9	56	69.1	38	22.2	133	77.8
Make some of own <i>seshoeshoe</i> dresses	21	50.0	21	50.0	34	44.7	42	55.3

Hurlock (1974:50) notes that clothing does express one's individuality or personality which supports the results found in this study. For this reason, some people prefer clothes that are original, unusual and exciting and as a result they make their own clothes. In this way they can

ensure that what they wear is exclusive or exceptional. Half of the staff respondents (50%) and 44.7% of the students indicated that they prefer to make some of their own *seshoeshoe* dresses.

Table 4.10 gives the responses of characteristics taken into account when buying *seshoeshoe* dresses.

Table 4.10 Characteristics taken into account when buying *seshoeshoe* dresses

VARIABLES	STAFF				STUDENTS			
	YES		NO		YES		NO	
	N	%	N	%	N	%	N	%
Characteristics								
Motifs	48	60.0	32	40.0	107	64.5	59	35.5
Style	65	82.3	14	17.7	136	81.4	31	18.6
Colour	67	84.8	12	15.2	151	90.4	16	9.6
Fashionability	44	55.7	35	44.3	109	65.3	58	34.7
Trimmings	29	36.7	50	63.3	80	48.2	86	51.8
Quality of fabric	70	88.6	9	11.4	157	94.0	10	6.0
Cost	46	58.2	33	24.8	115	68.9	52	31.1

When responding to qualities considered when buying a *seshoeshoe* dress, the responses of respondents using percentages from Table 4.10 were ranked into six categories as follows:

First, second and third ranked as quality of fabric, colour and style respectively for both staff and students. The staff ranked fourth, fifth and sixth as motif, cost, fashionability and trimmings, whilst students ranked them as cost, fashionability and motif.

Table 4.11 indicates special attention and specific *seshoeshoe* dress colours their husbands or boyfriends preferred for the women

Table 4.11 Husbands or boyfriends' reactions to women wearing a *seshoeshoe* dress

VARIABLES	OPTIONS	STAFF		STUDENTS	
		N	%	N	%
Special attention	Yes	61	92.4	138	92.6
	No	5	7.6	11	7.4
	Total	66	100	149	100
Colours preferred by husband or boyfriends	Yes	17	25.8	79	53.0
	No	33	50.0	45	30.2
	Uncertain	16	24.2	25	16.8
	Total	66	100	149	100
Colour preferences	Blue, brown and red	11	73.3	72	87.8
	Brown & golden brown	3	20.0	6	7.3
	Other	1	6.7	4	4.8
	Total	15	100	82	100

When responding to questions on special attention, 92.4% of staff and 92.6% of students indicated that when they wear *seshoeshoe* dress special attention is paid to them by their husbands and boyfriends. The preferred colours were blue, brown and red. Preference of colours is related to individual complexion as indicated by Hurlock (1974:50) and in this case the colours red, blue and brown seem to look attractive.

Table 4.12 Age limit for girls wearing a *seshoeshoe* dress

VARIABLES	OPTIONS	STAFF		STUDENTS	
		N	%	N	%
Need for age limit	Yes	25	31.6	42	24.6
	No	54	68.4	124	72.5
	Uncertain	-	-	5	1.6
	Total	79	100	171	100
Suitable age limit (years)	1-15	11	37.9	23	51.1
	16-20	6	20.7	21	46.7
	When married or when having a better understanding of the dress	9	31.0	1	2.2
	All ages	3	10.3	-	-
	Total	29	100	45	100

Many of the respondents (68.4%) staff and (72.5%) students indicated that there should not be an age limit since children between 1-15 years can wear the *seshoeshoe* dress. According to the results 48.2% of staff prefer the dress for all ages, while 51.1% of students prefer an age limit between 1-15 years.

4.1.3 Section C: Perceptions on the uses of *seshoeshoe* fabric

Table 4.13 Uses of *seshoeshoe* fabric

VARIABLES	OPTIONS	STAFF		STUDENTS	
		N	%	N	%
To make a widow's attire	Yes	13	15.7	25	13.2
	No	62	74.7	155	81.6
	I am not certain	8	9.6	10	5.3
	Total	83	100	190	100
To make the following for men	Men's shirts	30	36.6	27	14.3
	Men's pants	1	1.2		
	Both	9	11.0	8	4.2
	Neither	32	39.0	118	62.4
	I am not certain	10	12.2	36	19.0
	Total	82	100	189	100

VARIABLES	OPTIONS	STAFF		STUDENTS	
		N	%	N	%
To produce young girls' attire	Yes	53	64.6	111	58.4
	No	24	29.3	66	34.7
	I am not certain	5	6.1	13	6.8
	Total	82	100	190	100
Encourage young girls to wear <i>seshoeshoe</i> as opposed to <i>thethana</i>	Encourage	31	38.8	52	27.5
	Not encourage	17	21.3	54	28.6
	Use both	24	30.0	71	37.6
	Not certain	8	10.0	12	6.3
	Total	80	100	189	100

When responding to the issue of using *seshoeshoe* fabric for mourning, both groups (74.7%) staff and (81.6%) students strongly indicated that *seshoeshoe* should not be used to make a widow's mourning attire. If it were to be used as a widow's attire it would lose meaning as a traditional identity dress. Respondents observed that there is now no difference in the use of the attire, between mourning for a husband or for a child, for example, as the attire remains the same. "They must wear a black attire to give *seshoeshoe* its dignity or otherwise this will create hatred of the use of *seshoeshoe* by the youth", one of the respondents remarked.

Although there is freedom in regard to personal choice in dress, one's culture should dictate appropriate dress for specific occasions (Perani & Wolff, 1999:29). In justifying the use of *seshoeshoe* as a fabric for making a widow's attire, a minority of the staff (15.7%) and students (13.2%) gave the following reasons:

- The fabric portrays respect.
- The fabric is durable.
- It is a cultural symbol for the Basotho.
- "We do not like the black colour material used for widows because it is depressing".
- The fabric is easy to care for.
- The fabric does not attract too much attention from people.
- The fabric motivates the miserable people to feel they are well-dressed.

Some respondents mentioned that " *Seshoeshoe* is much better than the black attire. It is a Sesotho fabric, so we might as well use it for our cultural activities." But when asked if

seshoeshoe fabric should be used to make men's shirts and pants, 39.0% and 62.4% of the staff and students respectively felt that it should not. Contrarily, both staff (38.8%) and students (27.5%) supported the use of *seshoeshoe* to make young girls' dress styles.

When responding to the question of whether young girls should be encouraged to wear *seshoeshoe* as opposed to *thethana*, as a cultural outfit both the staff and students did not seem sure as to whether young girls should be encouraged to wear *seshoeshoe* as a cultural outfit as opposed to *thethana* or not. They seemed to prefer the use of both *seshoeshoe* and *thethana*. Respondents gave the following suggestions on the use of the fabric when responding to an open-ended question in this regard:

- It should be used to make cultural attire.
- It should be used to make female dresses only.
- It should not be used for a widow's attire.
- It can be used for wedding dresses, bedding and cushions.

Seshoeshoe fabric has been extensively used to make uniforms for choir members, weddings and funerals. Figure 4.6 depicts the use of the fabric for a youth dance club at a school in Maseru.



Figure 4. 6 NULIS Dance Club dressed in a *seshoeshoe* fabric uniform (note the use of the wrong side of the fabric as a contrast at the edges)

4.1.4 Section D: Activities involving the use of *seshoeshoe* dress

Table 4.14 shows the responses of respondents with regards to the recognition Basotho women give to the *seshoeshoe* dress as a national identity dress.

Table 4.14 Uses of *seshoeshoe* dress

VARIABLES	OPTIONS	STAFF		STUDENTS	
		N	%	N	%
Number of <i>seshoeshoe</i> dresses owned	None	4	4.9	30	15.9
	1 to 2	19	23.2	82	43.4
	3 to 4	31	37.9	56	29.7
	More than four	28	34.1	21	11.1
	Total	82	100	189	100
Occasions when <i>seshoeshoe</i> dress is mostly used	Cultural festivals	6	7.5	59	31.7
	Funerals	1	1.3	3	1.6
	Weddings	1	1.3	1	0.5
	As identity for associations	-	-	1	0.5
	To work	-	-	-	-
	Cultural festivals, funerals, weddings, as identity for associations, other	15	18.8	49	26.3
	Cultural festivals, funerals, as identity for associations, to work, other	8	10.0	6	3.2
	Cultural festivals, funerals, weddings, other	23	28.7	8	4.3
	Cultural festivals as identity for associations, to work	3	3.8	9	4.8
	Cultural festivals, funerals, other	1	1.3	28	15.1
	Other (all the above)	22	27.5	22	11.8
	Total	80	100	186	100
<i>Seshoeshoe</i> dress as a welcoming gift to a newly wedded bride	I support this	79	97.5	180	95.2
	I do not support this	1	1.2	3	1.6
	Uncertain	1	1.2	6	3.2
	Total	81	100	189	100

The majority of the staff respondents (97.5%) as well as the student respondents (95.2%) supported the use of *seshoeshoe* as welcoming clothing for the newly-wedded bride. In a number of cultures, the change from one status to another is marked by changes in dress. The individual whose status is changed, wears special clothes so that the boundary she is crossing can be seen to exist (Rouse, 1989:45-65). In supporting the use of *seshoeshoe* as welcoming clothing respondents gave the following reasons:

- It shows that the husband's family has accepted the girl as a woman in the family, and the marriage is recognised between the two newly-weds.

- It places emphasis on the culture of the bridegroom, which the bride is now joining.
- The old traditional dress should be used to welcome the bride, not the current styles.

A traditional *seshoeshoe* dress gives the bride an identity of a Mosotho woman and is bought by the in-laws for her. If they buy her the current style there is the possibility that it might not be her taste and therefore resulting in her not liking the type of style bought for her.

Female staff and students made the following comments on the *seshoeshoe* dress:

When wearing a *seshoeshoe* dress, women are more noticeable, well-dressed, comfortable, confident, attractive, beautiful, unique, respected, admired, presentable, they feel special, proud and perfect. In addition the respondents further commented that:

- It suits any figure.
- The dress is a symbol of identity.
- The dress is expensive.
- Appropriate styles should be used (no bare-backs).
- The dress needs special care.
- The dress should not be too modified or made fashionable.
- The traditional dress should be maintained and not used for widows.

4. 1.5 Section E: Perceptions of male respondents on *seshoeshoe* dress

Male respondents' perceptions with reference to statements 39-52 (Appendix F) according to the questionnaire are shown in Figures 4.7, 4.8 and 4.9.

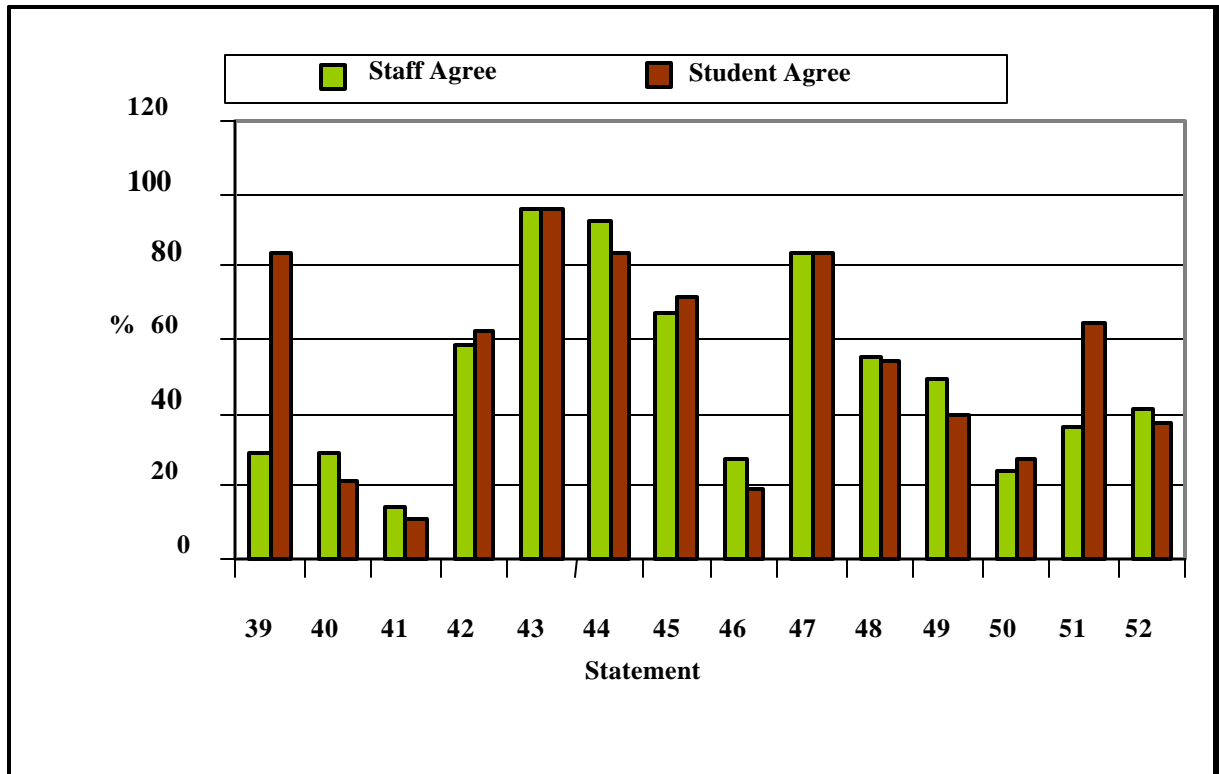


Figure 4.7 Staff and students agreeing with perceptions [N = 51 (Staff), 123 (Students)]

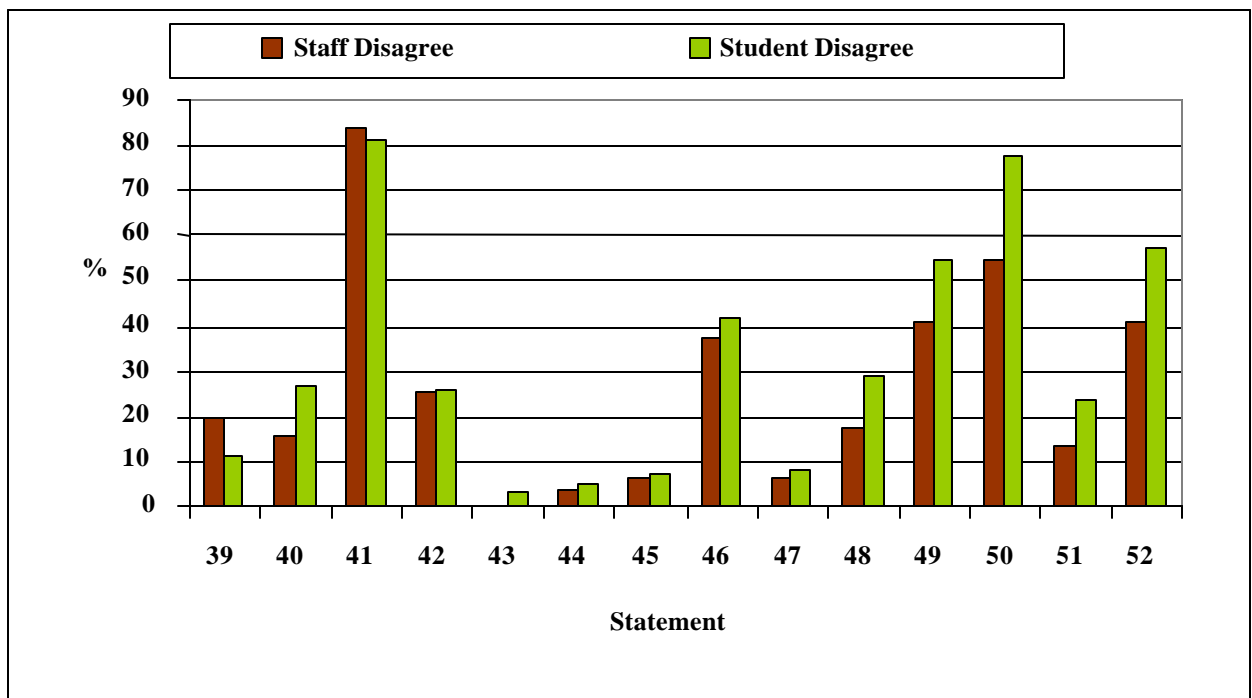


Figure 4.8 Staff and students disagreeing on perceptions [N= 51 (staff), 123 (students)]

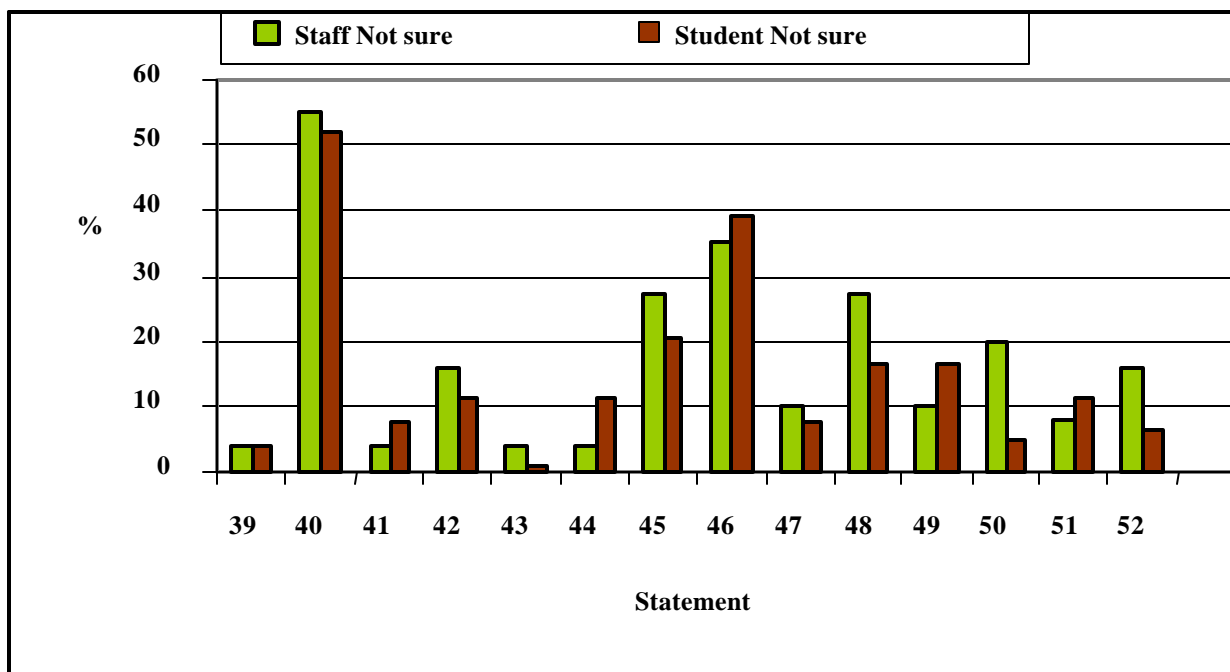


Figure 4.9 Staff and students not sure on perceptions [N = 51 (staff), 123 (students)]

The responses of male staff and male students to statements 39-52 are discussed below:

Where staff and students agreed with the statements in the questionnaire they indicated as follows:

Both staff and students (59 and 62.6% respectively) do agree that the recent fashion changes have a good impact on *seshoeshoe* dress and there should be occasions when it is preferable for Basotho women to wear *seshoeshoe* dress (96.1 and 95.9% respectively). Staff and students strongly support that a *seshoeshoe* dress should be among the gifts from the in-laws to the bride (92.2 and 83.7% respectively). As far as African culture is concerned they felt it had a good impact on the *seshoeshoe* dress (67 and 72.4% respectively) and to them a woman dressed in *seshoeshoe* dress is more likely to be associated with a the Basotho culture than when she is dressed in ordinary clothing (84.3 and 84.6% respectively) and also the changes that are happening to *seshoeshoe* dress are a good thing (54.9 and 54.4% respectively).

Where staff and students disagreed with the statements their responses were as follows:

There seemed to be no agreement with the statement that says *seshoeshoe* fabric should be used to make young girls' dress styles (36.5 and 65% respectively). They strongly felt they don't agree that *seshoeshoe* dress should be used as a widows' attire (84 and 81.3% respectively) neither should there be men's pants made from *seshoeshoe* fabric (54.9 and 77.3% respectively) and also they are not of the opinion that the use of *seshoeshoe* fabric should be encouraged instead of *thethana* (41.2 and 56.9% respectively).

Where staff and students were not sure of the statements their responses differed as follows:

Only a minority of respondents felt that every Mosotho woman should have a *seshoeshoe* dress (3.9 and 4.1% respectively) and Western culture has a good influence on *seshoeshoe* dress (35.3 and 39.0% respectively). To them *seshoeshoe* and *terantala* meant the same thing (54.9 and 52.0%) and there should be men's shirts made from *seshoeshoe* fabric (9.8 and 16.5%)

Clearly, there is a major difference in perceptions, in the first two points above, while the last two points indicate a minor difference.

4.1.5.1 Male staff comments from open-ended question 53 (Appendix C) on seshoeshoe dress

- Every woman should have a *seshoeshoe* dress - (29.3%).
- Basotho women should wear it on all occasions - (30.2%).
- It is a beautiful, unique, attractive, nice dress - (30.2%).
- Basotho women are more noticeable as Basotho and uniquely admirable in *seshoeshoe* - (32.4%).
- It shows identity and it is a symbol of national identity, and should be used as the cultural attire - (8.8%).

4.1.5.2 Summary of findings related to male and female staff and students

It appears from the analyses that the words *seshoeshoe* and *terantala* can be used interchangeably as they mean the same thing. Designs or styles that change with fashion have no effect on the old *seshoeshoe* dress styles. Jirousek (1997:205) comments that a traditional dress

remains unchanged over long periods of time, in contrast to fashion dress, and that changes occur very slowly. Fashion trends have made it difficult for ordinary or poorer Basotho women to buy the dress. Male respondents strongly felt the *seshoeshoe* dress should be part of every female's wardrobe. Respondents recommended that a traditional dress, blanket and *mokorotlo* should be encouraged for celebrating cultural activities and in general the findings revealed that current styles attracted both the elderly and the youth.

Respondents also felt current styles have a negative impact on the traditional dress, hence loss of meaning of the traditional dress and *seshoeshoe* fabric should not be used for making widow's mourning dress. *Seshoeshoe* dress is a national unifying dress and should be part of every female's wardrobe.

In general the findings revealed that current styles attracted both the elderly and the youth.

4.1.6 Section F: Significant relationships

Apart from the univariate data analysis, the possibility of statistically significant relationships was explored by applying the Chi-square test using staff and student responses together. In this regard the variables of marital status, age and place of birth were correlated with several questions. The results are presented in Tables 4.15 to 4.19. Statistically significant relationships were found to exist between style influence and marital status; style influence and age; uses of *seshoeshoe* and age; and style influence and place of birth.

Table 4.15 **Influence of age on style**

CURRENT STYLES ARE MAINLY INFLUENCED BY	35 YEARS AND YOUNGER		36 YEARS AND OLDER	
	N	%	N	%
Fashionability	89	57.1	25	35.2
Western cultures	16	10.3	3	4.2
Other African cultures	13	8.3	9	12.7
Both African and Western cultures	38	24.4	34	47.9
Total	156	100	71	100

P=0.001

Table 4.15 shows that there is a statistically significant relationship between age and style influence. The largest proportion of the younger generation (57.1%) prefers styles that are fashionable, unlike the 47.9% of the older generation who prefer styles that are influenced by both African and Western cultures.

Table 4.16 Influence of marital status on style

CURRENT STYLES ARE MAINLY INFLUENCED BY	SINGLE		MARRIED		WIDOWED	
	N	%	N	%	N	%
Fashionability	59	62.1	50	46.3	5	20.8
Western cultures	6	6.3	11	10.2	2	8.3
Other African cultures	7	7.4	14	13.0	1	4.2
Both African and Western cultures	23	24.2	33	30.6	16	66.7
Total	95	100	108	100	24	100

P=0.001

Table 4.16 shows that 62% of single women compared with only 46% of married and 20.8% of widowed women believe that the current styles are influenced by fashionability. Some two-thirds of widowed women believe that both African and Western cultures influenced their choice of *seshoeshoe* dress styles.

Table 4.17 Influence of age on the *seshoeshoe* dress

NUMBER OF DRESSES	35 YEARS AND YOUNGER		36 YEARS AND OLDER	
	N	%	N	%
None	31	16.2	3	3.8
Three and less	109	57.1	43	53.8
More than four	51	26.7	34	42.5
Total	191	100	80	100

P=0.003

Table 4.17 indicates that regardless of age, possession and use of *seshoeshoe* dress is very high, in particular nearly all respondents younger than 35 years (57%) and older than 36 (53.8%) had used or possessed a *seshoeshoe* dress.

Table 4.18 Relationship of marital status and number of *seshoeshoe* dresses possessed

NUMBER OF DRESSES	SINGLE		MARRIED		WIDOWED	
	N	%	N	%	N	%
None	26	21.8	6	4.7	2	8.0
Three and less	67	56.3	70	55.1	15	60.0
More than four	26	21.9	51	40.2	8	32.0
Total	119	100	127	100	25	100

P=0.000

Table 4.18 indicates that whether single (56.3%), married (55.1%) or widowed (60.0%) possession of *seshoeshoe* dress is almost the same regardless of marital status. This indicates the value or the importance of the dress to the Basotho women as a national identity dress.

Table 4.19 Influence of place of birth (rural or urban) on style

INFLUENCE OF CURRENT STYLES	RURAL		URBAN	
	N	%	N	%
Fashionability	92	53.8	22	39.3
Western cultures	16	9.4	3	5.4
Other African cultures	19	11.1	3	5.4
Both African and Western cultures	44	25.7	28	50.0
Total	171	100	86	100

P=0.008

In Table 4.19, the p-value of 0.008 shows that, whether rural or urban, the style is influenced according to place of birth. Table 4.19 also shows that 53.8% of the rural respondents' style influence was due to fashionability and 50.0% of the urban respondents' style influence was due to both African and western cultures.

4.2 DRESSMAKERS

This section focuses on the dressmaking industry and addresses the following issues:

- The biographic information of the dressmakers
- General information about the dressmaking industry in relation to:
 - ✓ How the business operates
 - ✓ Costing of *seshoeshoe* dresses
 - ✓ Duties of employees
- Perceptions of dressmakers on *seshoeshoe* fabric
- Influences on styles produced
- Summary of findings

4.2.1 Biographic information of dressmakers

Table 4.20 gives the reader the biographic information of the *seshoeshoe* dressmakers.

Table 4.20 Biographic information of dressmakers (N=23)

VARIABLES	OPTIONS	N	%
Age in years	26-35	11	47.8
	36-45	8	34.8
	46-55	2	8.7
	56 years and older	2	8.7
Qualifications	Standard 6 or less	5	21.7
	Standard 7	6	26.1
	Junior Certificate	5	21.7
	COSC	7	30.4
Marital status	Single	4	17.4
	Married	18	78.3
	Widowed	1	4.3

As shown in Table 4.20 the ages of dressmakers are from 26 years and up, with (47.8%) respondents in the age range of 26-35 years. Education levels include Cambridge Overseas Senior Certificate (COSC) (30.4%), and Junior Certificate (JC) (21.7%) and below (69.5%). Furthermore, the table shows that 78.3% of the respondents were married. This gives them an opportunity to display their skills and talents in dressmaking from a basic foundation obtained at home and in school during clothing and textile (Home Economics) classes

Below is the analysis of the level of *seshoeshoe* dressmaking training of the *seshoeshoe* dressmakers.

Table 4.21 Business owner information

VARIABLES	OPTIONS	N	%
Years of involvement	Less than 5	6	26.1
	6-10	9	39.1
	11-15	3	13.0
	16-20	3	13.0
	More than 20	2	8.7
	Total	23	100
Formal training in dressmaking	Yes	14	63.6
	No	9	36.4
	Total	23	100

VARIABLES	OPTIONS	N	%
Months of training	6-10	4	28.6
	11-15	4	28.6
	More than 20	6	42.9
	Total	14	100
Dressmaking qualifications	None	9	7.7
	Certificate in dressmaking	8	53.8
	Diploma in dressmaking	5	38.5
	Total	23	100
Training in book-keeping	Yes	4	23.5
	No	10	76.5
	Total	14	100
Record keeping	Note book	10	66.7
	Do not keep any	2	16.7
	Note book and receipt book	2	16.7
	Total	14	100

* N varies depending on whether follow-up questions applied to the total sample or just part of it.

Table 4.21 shows that the majority of respondents (78.2%) had been in the dressmaking industry for 15 years or less, 21.7% had been in it for 16 years and more, illustrating extensive experience, 63.6% had formal training and 42.9% had training that had lasted, for longer than twenty months, while 57.2% had training of fifteen months or less. These results suggest that most people preferred shorter courses and this could be related to financial affordability.

According to the results shown in Table 4.21 the majority of the respondents with formal training (92.3%) had obtained a certificate or a diploma in dressmaking. In addition to their training in dressmaking 23.5% had received some training in bookkeeping and they kept records of income and expenditure in their notebooks for reference. Some of the respondents, as shown in Table 4.21, have very little or no formal training in dressmaking.

4.2.2 General information about the dressmakers business or industry

The information about the business operations are discussed below.

Table 4.22 Business operation of dressmakers

BUSINESS OPERATION	OPTIONS	N	%
Metres of fabric bought	Less than 20	18	78.3
	20 and more	5	21.7
	Total	23	100
Where fabric is bought	Lesotho	17	73.9
	Lesotho and South Africa	6	26.1
	Total	23	100
Average production per month	Less than 10	8	34.8
	10 and more	15	65.2
	Total	23	100
Sales per month	Less than 5	5	21.7
	5 – 10	7	30.4
	11 and more	11	47.9
	Total	23	100
Keeping of records of styles produced	Yes	19	82.6
	No	4	17.4
	Total	23	100
How records of styles are kept	Photo album	18	90
	Other	2	10
	Total	20	100
Colours customers liked most	Golden brown	4	17
	Blue, brown, red	12	52.1
	Other	7	30.9
	Total	23	100
Fabric preferred	Genuine fabric	23	100

Table 4.22 shows that 78.3% of respondents bought less than 20 metres of fabric per month and 73.9% bought the fabric in Lesotho. Only 26.1% bought the fabric in both Lesotho and South Africa. Some of the reasons given for buying in South Africa were that in some cases the fabric required was not available in Lesotho or was cheaper in South Africa. Table 4.22 further illustrates that on average 65.2% of the dresses were made per month from more than 10 metres of fabric. The table further shows that the majority (90%) of respondents kept records of styles in photo albums. Figure 4.10a indicates the same motif in different colours, and most respondents preferred blue, brown and red colours (Figure 4.10b). All of the respondents indicated that most customers preferred genuine fabric and not imitations of *seshoeshoe* dress fabrics. The majority of respondents (83%) buy fabric when the need arises. In relation to the type of machines used, over 50% of the respondents possessed over-lockers, embroidery machines and sewing machines with a variety of stitches.

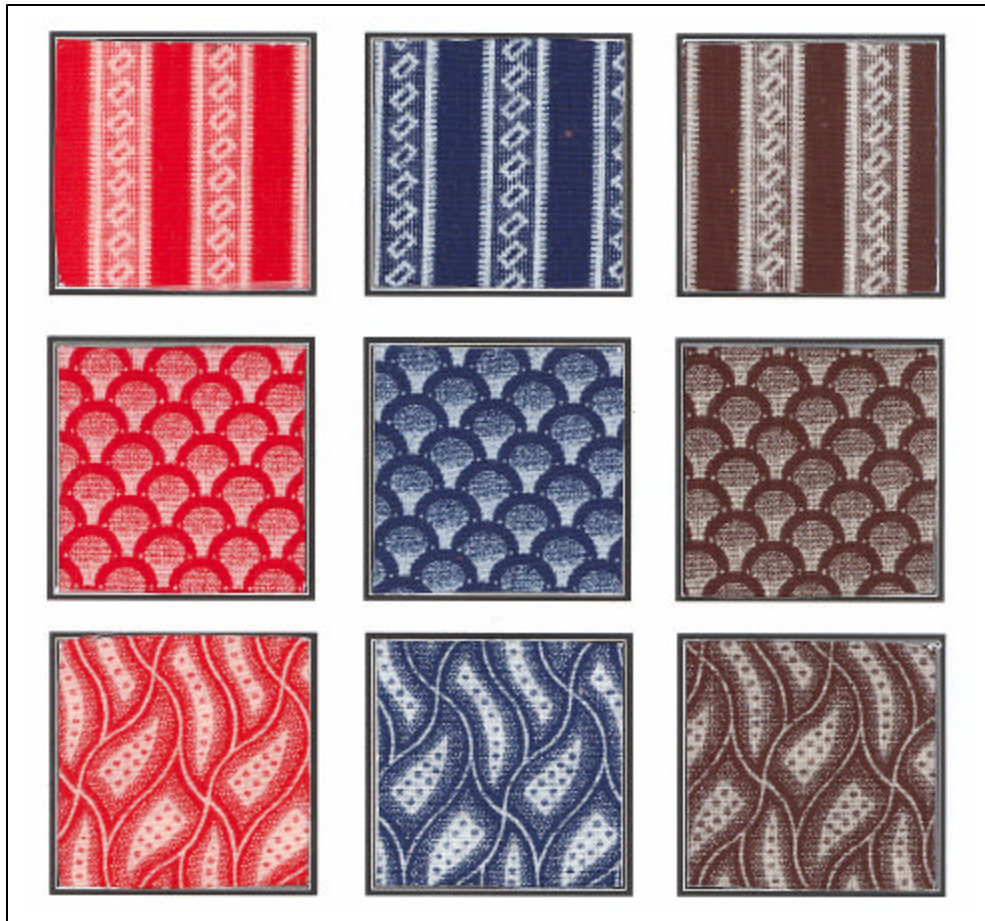


Figure 4.10a *Seshoeshoe* fabrics with the same motifs in different colours

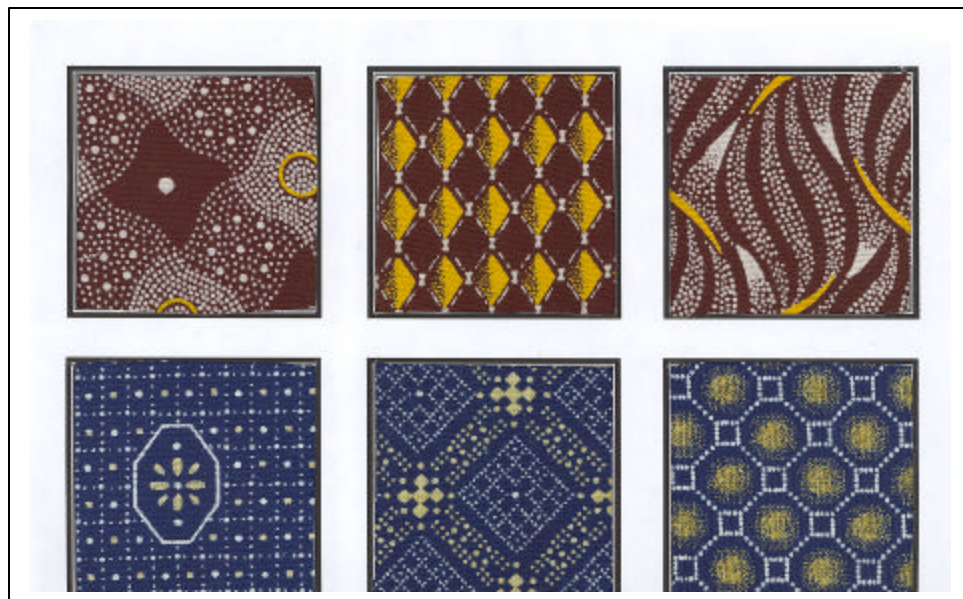


Figure 4.10b Preferred colours in different motifs

Table 4.23 **Number of employees (N=23)**

OPTIONS	N	%
None	9	39.1
One	6	26.1
Two or more than two	8	34.8

Table 4.23 shows that currently the dressmaking industry plays a limited role in job creation but has potential for growth. Nearly two-thirds of the dressmakers have either none or only one employee. Figure 4.11 below depicts a dressmaker who, during the period of the study, was able to expand from a production unit that also served as sales outlet with four workers, to a separate production unit and sales outlet with a total staff of more than ten.



Figure 4.11 **Potential for dressmaking business and job creation**

Table 4.24 indicates the type of duties offered to employees in the dressmaking industry.

Table 4.24 Duties of employees (N=23)

TYPE OF STAFF EMPLOYED	OPTIONS	N	%
Pattern drafters (people who draw up patterns)	Yes	3	13.0
	No	20	87.0
Pattern cutters	Yes	4	17.4
	No	19	82.6
Pattern designers (style)	Yes	4	17.4
	No	19	82.6
Fabric cutters	Yes	3	13.0
	No	20	87.0
Pressers	Yes	10	43.5
	No	13	56.5
Embroiderers	Yes	6	26.1
	No	17	73.9
Seamstresses	Yes	13	56.5
	No	10	43.5
Messengers	Yes	6	26.1
	No	17	73.9

Table 4.24 above shows that dressmakers employed (43.5%) pressers (56.5%) seamstresses (13%) pattern drafters, (17.4%) cutters and (17.4%) pattern designers respectively. In addition when respondents were asked about the training of employees the respondents indicated that a high proportion of employees had no formal training (61.5%) although 92.3% of the respondents offered on-the-job training to their employees to improve the basic skills that they had developed earlier. Only basic training is offered for the tasks that are not too technical.

Table 4.25 Factors determining the cost of *seshoeshoe* dresses (N=23)

VARIABLES	OPTIONS	N	%
Size of dress	Yes	17	73.9
	No	6	21.7
Amount of fabric	Yes	18	78.3
	No	5	21.7
Quality of fabric	Yes	12	52.2
	No	11	47.8
Complexity of style	Yes	11	47.8
	No	12	52.2
Trimmings	Yes	11	47.8
	No	12	52.2
Labour costs	Yes	9	39.1
	No	14	60.9
Overheads	Yes	7	30.4
	No	16	69.6

According to the information in Table 4.25, the size of the dress, the quantity and the quality of fabric used are major considerations in costing the *seshoeshoe* dress. According to the

respondents the average cost of *seshoeshoe* dresses ranges between M351-550 and sometimes even more (one Loti is equivalent to one Rand).

Respondents were also asked whether they use basic blocks or whether they draw up patterns for individual customers using their measurements. The majority (73.9%) indicated that they used the same block and a combination of commercial and drafted patterns to produce a variety of styles. Free hand was not a common practice.

According to information from respondents, a variety of trimmings are used on the *seshoeshoe* dresses with the following being the most common: embroidery threads, bias bindings, beads, buttons, assorted threads and rickrack. This reflects the variety of choice of trimmings currently available in the market.

4.2.3 Perceptions on *seshoeshoe* fabric

4.2.3.1 Commonly used name for the fabric

When asked if there is a difference in meaning between *seshoeshoe* and *terantala* the majority (69.6%) of respondents indicated that there was no difference between *seshoeshoe* dress and *terantala*. Those who said there was a difference had mixed feelings. Some respondents felt that *seshoeshoe* was a sewn dress and *terantala* was a fabric, and vice versa. In general respondents referred to the fabric as *seshoeshoe*. The fact that *seshoeshoe* is used to refer to the fabric that makes *seshoeshoe* dress as well as the dress itself is significant as it illustrates evolution of *terantala* into a *seshoeshoe* dress, the history of which has already been discussed in Chapter 2.

Table 4.26 Perceptions on some attributes of *seshoeshoe* fabric (N = 23)

VARIABLE	AGREE		DISAGREE		DO NOT KNOW	
	N	%	N	%	N	%
Quality has improved over the past 10 years	9	39.1	13	56.5	1	4.3
Choice of fabric has increased	23	100	-	-	-	-
A lot of imitations of the fabric are found at the market	17	77.3	3	13.6	2	9.1

Table 4.26 shows that the majority (77.3%) of respondents agreed with the fact that the choice of fabric has increased in the market and they were also aware of imitations in the market. Fifty-six percent of respondents disagreed that the quality of fabric has improved over the past 10 years. Respondents also felt that fabric imitations which are cheaper can have implications regarding the quality of *seshoeshoe* dresses produced.

Table 4.27 *Seshoeshoe* fabric quality (N=23)

METHOD OF TESTING	N	%
Label, hand-feel, other	4	17.4
Label, sight and design	1	4.3
Label only	17	73.9
Hand-feel, label	1	4.3

Table 4.27 shows that to test for the quality of *seshoeshoe* fabric, the most popular method used was *seshoeshoe* fabric labels, for example, Three Cats, Three Leopards and Toto 6 Stars. Some of the respondents (17.4%) also used a hand to feel the quality of the fabric while others visually evaluated (4.3%) it comparing it with their previous experiences with the fabric. According to Da Gama Textiles (Appendix A) the common trademarks with a back stamp on the fabric serve as proof of authentic brands or labels as stated above. The Three Cats range is sourced from a closed library, while the Three Leopards range introduces new designs or motifs on a regular basis.

4.2.3.2 *Care of the fabric*

Table 4.28 shows what kind of care is given to the *seshoeshoe* fabric and why.

Table 4.28 Pre-shrinking of *seshoeshoe* fabric before sewing

VARIABLES	OPTIONS	N	%
Fabric pre-shrunk before sewing	Yes	20	90.9
	No	2	9.1
	Total	22	100
Reasons for pre-shrinking	To remove starch	14	77.8
	Easy to sew	3	16.7
	To last longer no colour change	1	5.6
	Total	18	100
Detergents used to pre-shrink	No	20	100
	Total	20	100
Reasons for using detergent to pre-shrink and for not using detergent	Removes starch only	6	54.5
	If detergent is used fabric becomes too soft and difficult to sew	2	18.2
	If soap is used colour runs and fabric is made soft	2	18.2
	Total	11	100

Table 4.28 shows that the majority (90.9%) of the respondents pre-shrunk the fabric before sewing, but no detergents were used. Respondents indicated that this was done for the following reasons:

- Starch is removed for the needle so as not to damage the fabric.
- To prevent re-shrinking of garments after they are sewn. *Seshoeshoe* fabric has to be washed to remove starch. Detergents are not used because fabrics lose colour and they become soft and difficult to sew.

The need to starch the fabric is explained by the fact that, during the sea voyage from England to South Africa when the fabric was first imported, starch was used to preserve the *seshoeshoe* fabric and hence gave it a characteristic stiffness. After washing, the stiffness disappears and the beautiful soft cotton remains (Appendix A).

Table 4.29 outlines some of the problems encountered by the dressmakers as they handle the *seshoeshoe* fabric.

Table 4.29 Problems encountered in handling *seshoeshoe* fabric (N = 23)

PROBLEMS	YES		NO	
	N	%	N	%
Allergies	10	43.5	13	56.5
Stitching problems	6	26.1	17	73.9
Shrinkages	12	52.2	11	47.8
Colour runs	19	82.6	4	17.4
Fabric too stiff for style	16	69.6	7	30.4
Fabric too soft for style	16	69.6	7	30.4
Fabric losing starch	17	77.3	5	22.7
Other	3	100	-	-

Analysis of Table 4.29 shows that the main problems encountered when handling *seshoeshoe* fabric included:

- Colour runs (82.6%)
- Too much loss of fabric starch (77.3%)
- Fabric can be too soft for styles at times (69.6%)
- Fabric too stiff for styles and shrinkages (69.6%)

Furthermore, respondents indicated that colour runs were experienced with some but not all fabrics (for example with blue coloured fabrics). *Seshoeshoe* fabrics become too stiff if not washed well and if dried too long. The fabric becomes too soft if rubbed too much and starch losses occur during washing. Stitching problems were not a major problem to most dressmakers, but on the other hand, respondents who reported allergies numbered 43.6% and this should therefore be considered a serious health concern.

When asked if customers were satisfied with the care of *seshoeshoe* dresses and whether they encountered any problems with the fabric, the majority (61.1%) of the respondents indicated that there were no complaints received from customers. An overall 82.6% of the dressmakers indicated that their customers were satisfied with the product. The respondents indicated that in addition to Basotho customers they had regular customers from Botswana, South Africa and Swaziland.

4.2.4 Motifs on the *seshoeshoe* fabric

4.2.4.1 Knowledge of *seshoeshoe* fabric

Table 4.30 shows how much knowledge the dressmakers have about the motifs found on the *seshoeshoe* fabrics.

Table 4.30 Awareness of *seshoeshoe* motifs (N =23)

VARIABLES	OPTIONS	N	%
Number of motifs on the <i>seshoeshoe</i> fabrics, awareness of	Between 1-5	2	8.7
	More than 5	21	91.3
	Total	23	100
Symbolic meanings of the motifs known	Yes	22	95.7
	No	1	4.3
	Total	23	100
How well the meaning of motifs are known	Very well	23	100
	Total	22	100
Number of motifs	4	4	17.4
	5	5	21.7
	6	5	21.7
	More than 6	9	39.1
	Total	23	100

According to Table 4.30 the majority (91.3%) of dressmakers interviewed were aware of the motifs and 95.7% were aware of their symbolic meanings. All interviewees knew the motifs very

well and 39.1% knew more than six motifs. This awareness could be attributed to the experiences the dressmakers have had with the *seshoeshoe* fabric. The following examples of motifs were gathered during the course of this study: Hitler, Basotho hat, animals, mountains, diamonds and guinea fowl or (*khaka* in Sesotho). Furthermore the study was able to determine the origin of the naming of the motifs and a classification scheme to categorise them was devised as outlined below.

4.2.4.2 Naming of motifs for *seshoeshoe* fabric

When a fabric is introduced in the market, dressmakers first study it, name it according to what they think it looks like or what it resembles, and after a certain period of time the name is then adopted by the majority (Table 4.31).

The researcher classified the different motifs mentioned by the respondents as follows:

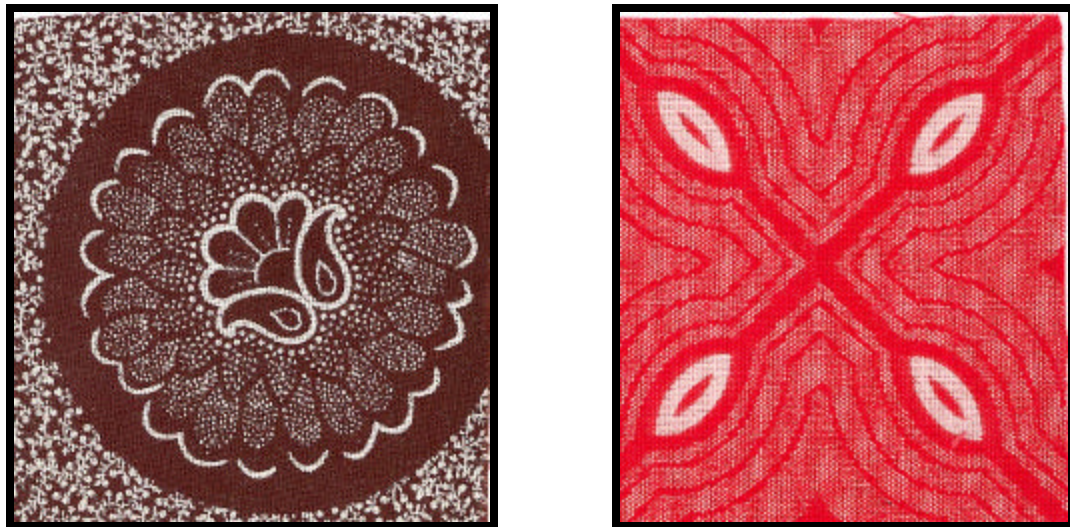
Table 4.31 Classification of motifs

ORIGIN	SESOTHO	ENGLISH
Animals	<i>Leihlo la khomo</i> <i>Leihlo la koena</i> <i>Lipere</i> <i>Litlou</i>	Cow's eye Crocodile's eye Horses Elephants
Birds	<i>Khaka</i> <i>Lesiba</i> <i>Lesiba la pikoko</i> and <i>setono sa pikoko</i>	Guinea fowl Feather Peacock's feather, tail of a peacock
Plants	<i>'Mela</i> <i>Khahla (mofuta oa joang)</i> <i>Lekhasi</i> <i>Lierekisi</i> <i>Mahe a likoekoe (mofuta oa linaoa)</i> <i>Makotomane</i> <i>Peneapole</i> <i>Sonobolomo</i>	Malt Grass used to make Basotho hat (<i>molianyeoe</i>) Leaf Peas Bean Peanuts Pineapple Sunflower

Table 4.31 (continued)

ORIGIN	SESOTHO	ENGLISH
Other	<i>Boea</i> <i>Fene (sefehla moea)</i> <i>Hitlelare</i> <i>Kama</i> <i>Lebete</i> <i>Lenkoane</i> <i>Lifofane</i> <i>Litaemane</i> <i>Malakabe</i> <i>Maluti (maru a mats'o)</i> <i>Masapo</i> <i>Masela a macha a se nang mabitso</i> <i>Mokokotlo oa tlhapi</i> <i>Mokorotlo</i> <i>Molleloa</i> <i>Sakha</i>	Wool Fan Hitler Comb Spleen (colour) Donga Aeroplanes Diamonds Flames Clouds of thunder Bones Unnamed fabric Fish backbone Basotho hat Beauty (variation of <i>Mokhehle</i> fabric) Saw

Figure 4.12 illustrates the motifs that are classified under “animals” according to this scheme. Other motifs collected are presented in Appendix H.



Leihlo la khomo (Sesotho) Cow's eye (English)

Leihlo la koena (Sesotho) Crocodile's eye (English)

Figure 4.12 Animal motifs depicting cow's eye and crocodile's eye respectively

4.2.5 Influences on current styles of *seshoeshoe* dresses

Table 4.32 indicates some of the elements that influence the dressmakers in order to satisfy the needs of their customers with the styles produced.

Table 4.32 Views on the influences of the styles produced (N = 23)

SOURCE OF INFLUENCE	YES		NO	
	N	%	N	%
Western styles	12	52.2	11	47.8
African styles	13	56.5	10	43.5
Customer's choice from known styles	22	95.7	1	4.3
Original creativity of the customer	23	100	-	-
Dressmakers' own original creativity	23	100	-	-
Imitation of styles	23	100	-	-
Other	1	4.3	-	-

In response to questions on what influenced the styles they produced, Table 4.32 shows that 95.7% of respondents indicated that influence came from customer choices, customer creativity, original creativity of dressmakers and copied styles from other Western and African cultures that were seen when touring, in magazines, on fashion shows and from friends. All respondents largely depended on their original creativity, original creativity of customers and imitation of styles. The majority (95.7%) of styles produced were influenced by customers' choice from commonly known styles. The dressmakers indicated that styles were influenced by Western (52.2%) and African styles (56.5%). Imitators who have been observed by Brenninkmeyer (1963:50) do not copy every detail, but rather copy with the idea of varying the original. A similar observation was made concerning the *seshoeshoe* dress styles in which the resulting products are usually more attractive than the original. Spencer (1979:69) also shows that cultures tend to borrow useful ideas and inventions from each other and the results in Table 4.31 attest to this fact.

4.2.6 Popularity of *seshoeshoe* dress styles

Table 4.33 shows which *seshoeshoe* dress styles are more popular.

Table 4.33 Popularity of styles (N=23)

STYLE	POPULAR		NOT POPULAR	
	N	%	N	%
Skirt and blouse	23	100	-	-
Modified full dress without apron	22	95.7	1	4.3
Skirt and apron	19	82.6	4	17.4
Panelled ankle -length skirt	19	82.6	4	17.4
Full dress with apron (traditional)	16	69.6	7	30.4
Other	2	8.7	-	-

The ranking of the styles in terms of popularity is shown in Table 4.33. The old traditional full dress with apron seemed unpopular compared to other styles. Answering the question of whether seasons influenced the choice of different styles of *seshoeshoe*, the majority (65.2%) of respondents felt that the seasons did influence *seshoeshoe* dress styles. This was based on the fact that in summer customers prefer short sleeves and in winter long sleeves because in Lesotho winters are cold. In summer a wider variety of current styles, choice or creativity is displayed for customers. Cultural festivities were found to have no impact on the demand of *seshoeshoe* dress. A summary of comments from respondents concerning the *seshoeshoe* dress is given in point form below:

- The traditional Sesotho *seshoeshoe* dress is one with tucks, apron, lined and with pockets, whether it is a full dress, with or without an apron and a skirt with tucks, pockets, and with or without an apron.
- Current styles without tucks are referred to as *seshoeshoe* dresses.
- *Seshoeshoe* dress can be used for different purposes.
- It can be expensive to make a *seshoeshoe* dress with tucks and an apron as a lot of fabric is used.
- Dresses made with imitation fabrics are cheaper.

4.2.7 Summary of the findings regarding dressmakers

The prominent findings about *seshoeshoe* dressmaking, are the following:

- *Seshoeshoe* is a commonly used word as opposed to *terantala*.
- As a small-scale business, respondents prefer buying *seshoeshoe* fabrics when the need arises or if there are orders from neighbouring countries or locally. Therefore the fabric is generally bought on a weekly basis within the country. The fabric is pre-shrunk to remove starch and no detergent is added to the washing water as the purpose is simply to remove starch. Problems of colour run were observed but only with a few fabrics, especially the blue colour. Furthermore respondents were happy about the wide choices of fabric in the market and their only concern was an increase of imitations of *seshoeshoe* fabrics. It was

clear to the researcher that *seshoeshoe* dresses were not made in large quantities, nor sold in large numbers.

- Motifs and their origins were well known by dressmakers, although not so well known by the consumers.
- Customers had a great influence on styles produced and the modified *seshoeshoe* full dresses were more popular than the traditional *seshoeshoe* dresses. Respondents felt that the making of a traditional dress was time-consuming and needed a great deal of fabric to produce.
- With regard to the pricing of the dress most respondents had no criteria at all.
- Financial support is not offered to the dressmakers.

4.2.8 Identified shortcomings of the industry

In an attempt to find out whether the dressmaking industry received any financial support, it was established that the majority of the respondents (95.7%) did not receive any financial support. Only one respondent indicated that financial assistance was received from the Lesotho Bank for the buying of *seshoeshoe* fabric and equipment (mainly sewing machines). This kind of financial support was received only once at the beginning of the business. In general the overall knowledge/training of the staff in complete dressmaking was poor.

4.3 CONCLUSION

Seshoeshoe is currently the commonly used word as opposed to *terantala*. Motifs on the *seshoeshoe* fabric and their origins were noted to be well known by dressmakers, though not by the consumers. It was observed that the modified *seshoeshoe* dresses were more popular than the traditional dress. Respondents felt that current styles used less fabric than the traditional dress. In general the *seshoeshoe* dress was found to be expensive by all respondents. *Seshoeshoe* is preferred by Basotho women. It is unique and beautiful if well sewn by professional *seshoeshoe* dressmakers, and it suits all occasions. If financial support is given, to dressmakers it is felt that this industry has a potential significance to the economy of the country through small to medium enterprises (SMES).

CHAPTER 5

CONCLUSIONS AND RECOMMENDATIONS

5.1 INTRODUCTION

Clothing is an indicator of an individual's personal worth, values and beliefs as well as those of the culture in which he or she lives. Furthermore, clothes should create a sense of identity for the wearer. In this study respondents expressed a positive interest in *seshoeshoe* as a dress representing the cultural identity of Basotho women.

The study was undertaken on the basis of the following research questions:

- What are the perceptions amongst the different age groups regarding the *seshoeshoe* dress and its uses?
- What is the influence of other cultures on the *seshoeshoe* dress styles?
- Are the current styles the a result of fashion changes?
- What are the names of the different motifs on the *seshoeshoe* fabrics?
- How much recognition is given to *seshoeshoe* dress as a cultural identity dress.
- What is the impact of modern technology or sewing machines on the manufacturing of the *seshoeshoe* dress?
- Which economic factors e.g. labour or fabric are associated with the production of *seshoeshoe* dresses by local dressmakers?

The results of the study were presented, analysed and interpreted in Chapter 4. The following conclusions were drawn from the interpretation of the results in relation to the study questions.

5.2 PERCEPTIONS ON *SESHOESHOE* AND ITS USES

The words *seshoeshoe* and *terantala* can be used interchangeably as they mean the same thing. *Terantala* is an old term derived from the Afrikaans word *tarentaal*, which means 'a spotted

wild fowl'. The original fabric was blue with white dots, hence, the name *terantala*. Because the fabric now exists in several motifs and colours, the name *terantala* has become inappropriate and is consequently gradually disappearing from use.

There was a strong feeling that *seshoeshoe* fabric should not be used for making widows' mourning attire. If it is used as a widow's attire it loses meaning as a traditional identity dress, and hence may create dislike of the dress by the old or young. Respondents did not favour the use of *seshoeshoe* fabric to make men's pants. Although to a limited extent, *seshoeshoe* fabric has been used to make the so-called African men's shirts based on the popular West African style. Respondents feared that such a move would however completely degrade *seshoeshoe* as a traditional costume.

5.3 INFLUENCE OF OTHER CULTURES ON *SESHOESHOE* DRESS STYLES

Western and African cultures have had an influence on *seshoeshoe* dress styles. The results indicated that because of the influence of other cultures, current styles are characterised by having slits, skirt lengths that are either too long or too short, skirts that are too tight-fitting, and styles leaving some parts of the body exposed, for example the thighs and shoulders. There are now two or three-piece styles with a *seshoeshoe* headgear. New styles are also lined. The findings showed the respondents (staff and students) liked the changes, and according to them the current styles are fashionable and provide a variety in terms of choice.

5.4 CURRENT STYLES AND FASHION CHANGES

The results indicated that *seshoeshoe* designs or styles that change with fashion come and go, but while in fashion they result in a loss of meaning and a decrease in the popularity of the traditional *seshoeshoe* dress. Dressmakers should maintain the original style or pattern and modify it, instead of introducing new varieties of styles that make consumers shy away from their traditional values, or find the dress too simple for them or not up to date in terms of fashion. Although current styles with slits, bare-backs or mini-skirts that characterise modern *seshoeshoe* dress do not reflect Basotho values, new styles do attract both the old and the young.

5.5 MOTIFS

The study showed that both the staff and student respondents were aware of the names of motifs such as *lebetse* and *khaka* and a reasonable number of them knew at least two motifs. In general, however, they were not quite sure of the names of the motifs on *seshoeshoe* fabrics. This finding led to the inclusion of a table of origins, names in Sesotho and English and samples of fabrics with different kinds of motifs.

5.6 CULTURAL IDENTITY AND SESHOESHOE DRESS

Clothes have to serve a special purpose in portraying the values of people, who they are, what country they come from or what social position they hold (Allen, 1969:11-12). According to Barnes and Eicher (1992:1) any person's identity is defined geographically and historically, and an individual is linked to a specific community.

According to the findings, *seshoeshoe* fulfills the purpose of being a national identity dress as it instills pride in Basotho women. They look unique when dressed in it and it also differentiates Basotho from foreign women. It signifies the identity of the Basotho people. The results further more suggest that for traditional festivities, the traditional *seshoeshoe* would be more appropriate, and *seshoeshoe* is seen to be a national unifying dress and should be part of every female's wardrobe.

5.7 IMPACT OF MODERN TECHNOLOGY ON THE MANUFACTURING OF SESHOESHOE DRESS

There is currently a move to use computers that design embroidery motifs on *seshoeshoe* dresses. This is a positive step that indicates a potential for the growth of the industry. Unlike in the past, over-lockers are used instead of machines with only zig-zag stitching and there are now sewing machines with different types of embroidery stitches. There are also electric machines that are labour-saving, instead of hand sewing or the old treadle machines which are still in use. Due to all of the above a variety of *seshoeshoe* dress styles is produced and as a result there is the possibility of choice for consumers in the market place.

5.8 ECONOMIC SIGNIFICANCE IN THE MANUFACTURING OF *SESHOESHOE* DRESSES BY LOCAL DRESSMAKERS

Bearing in mind the comparatively high cost of a *seshoeshoe* dress, the fact that the majority of the female staff and student respondents indicated that they each owned at least one and often more *seshoeshoe* dresses, suggests that *seshoeshoe* dress plays an important economic role both in the import of fabric from South Africa and the manufacture of *seshoeshoe* dress items that are part of every Mosotho household. Both the fabric manufacturers and the dressmakers can take advantage of the preferred colours such as red, blue and brown, as well as current styles for greater increase in production. However, it was clear from the study that the dressmaking industry is still a small-scale business, due to dress production capacity.

5.9 SIGNIFICANT RELATIONSHIPS

The application of the Chi-square test revealed a statistically significant relationship between age and style influence, single women and widowed, and that regardless of age the use of *seshoeshoe* dress was very common. It further showed that irrespective of being single, married or widowed, the use of *seshoeshoe* dress was almost the same. There was also a significant relationship with respect to the influence of the place of birth on the *seshoeshoe* dress style.

5.10 GENERAL CONCLUSION

The main aim of this study was to assess the *seshoeshoe* dress as a cultural identity dress for Basotho women. Variables such as style, taste, acceptance and fashion play a crucial role with regard to the popularity of the *seshoeshoe* for both young and old Basotho women. Each age, each generation, each year brings some modification of customer preference and accompanying clothing habits. This changing scenario is shown by the current designs of *seshoeshoe*. Scholars such as Horn and Gurel (1981:55) also indicate that culture is constantly being modified by developments in the technical, political, social and economic spheres of societies, and such changes are reflected clearly in the clothing of people. This view has been supported by the findings of this study. It is shown that due to factors such as economy and technology, a variety of styles have emerged and as a result there is a lot of choice of *seshoeshoe* dress styles in the market for the consumers.

The dressmakers pointed out that they preferred to produce *seshoeshoe* styles that are attractive and demand less fabric and labour (e.g. without aprons). Respondents indicated again that there is an increase in the use of imitations of *seshoeshoe* fabrics and they felt the modified *seshoeshoe* dress styles are more popular than the traditional *seshoeshoe* dress style. The results also revealed that dressmakers were more familiar with the meanings of motifs on *seshoeshoe* fabrics than the staff and students and they strongly felt the *seshoeshoe* dress style should not be too modified for example they should not have too many trimmings or embroidery.

5.11 RECOMMENDATIONS

On the basis of the study the following recommendations are suggested to the responsible government ministries:

- A traditional dress, a Basotho blanket and *mokorotlo* (Basotho hat) or *seshoeshoe* headgear are recommended for cultural activities.
- The government should invite foreign companies that manufacture the *seshoeshoe* fabric to produce the fabric locally to cut down on the costs of the fabric.
- There should be financial support for dressmakers to encourage the development of the industry.
- There should be an educational programme on practical production and business training for the industry.
- There should be an improved infrastructure for dressmakers.
- There is a need to promote awareness among students in terms of business practices and technology.

5.12 RECOMMENDATIONS FOR FURTHER RESEARCH

It would be important that an investigation is carried out to investigate the following issues to draw attention to policy and decision makers about the importance of *seshoeshoe* fabric and dress to both consumers and producers:

- The perceptions of Basotho women on the use of *seshoeshoe* as a widow's mourning dress.
- A comparative study of the use of *seshoeshoe* dress and the Basotho blanket as cultural identity attire.

- The perceptions of the use of the same *seshoeshoe* fabric as a headscarf (or 'tuku' in Sesotho).
- Since *seshoeshoe* is considered a cultural identity dress an investigation could be made into the possibility of training households to produce their own *seshoeshoe* dresses to cut down on costs.
- The economic potential of the *seshoeshoe* dressmaking industry, including the identification of sources of financial assistance.
- An investigation may be carried out on allergies among the dressmakers, which may be related to the working of the *seshoeshoe* fabric.

The study has shown that it would evidently be a mistake to assume that a traditional dress never changes. Hence change should be allowed but the unique style of *seshoeshoe* dress should be safeguarded. *Seshoeshoe* has proven that a traditional dress indeed instills pride in individuals in that they know who they are and where they come from. *Seshoeshoe* dress as a result should be given the respect it deserves.

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SUMMARY

The focus of this survey study was to investigate the perceptions of the people regarding the *seshoeshoe* dress as part of the cultural identity for Basotho women in Lesotho. The population for the study was derived from the Lesotho College of Education staff and students, representing consumers, and the *seshoeshoe* dressmakers within the Central Business District area of Maseru as producers of the *seshoeshoe* dress. A quantitative research design with both a questionnaire and a structured interview was used to obtain information from the staff and students; an interview schedule was used to gather information from the dressmakers.

The study was carried out within the theoretical framework of the cultural, contextual and semiotic perspectives, in which the contextual perspective facilitated an understanding of the interface between the individuals' appearance and cultural processes. The cultural perspective provided a shared symbolic order within which people interpreted and developed meanings, while the semiotic analysis allowed the investigator to document the functions of dress in terms of its use within communities as well as within the Basotho society.

Findings emerging from the study indicate that *seshoeshoe* dress is a symbol of national identity for Basotho women. *Seshoeshoe* dress is expensive. Appropriate new styles are acceptable but there is a concern regarding over-modification of the traditional style. Despite the emergence of the modernised *seshoeshoe* dress styles, and while a certain amount of change is allowed, the traditional style should be maintained and safeguarded as a cultural heritage. Current styles were found to be attractive to both the youth and the elderly, although mostly to the youth. Current styles, in addition to being attractive, demand less fabric and labour. The modified *seshoeshoe* dress styles are more popular than the traditional styles. Dressmakers are more familiar with the names of motifs than are their customers. A way for classifying these motifs was developed during the study. Preferred colours of consumers are *lebetse* (spleen), blue, brown, golden blue and golden brown.

Style, taste, acceptance and fashionability all play an important role in the popularity of *seshoeshoe* dress. Improved economy and technology have resulted in the emergence of a variety of new styles offering a wider choice to consumers. *Seshoeshoe* fabric should be used for purposes that will continue to dignify it as part of the cultural identity of the Basotho people.

The study recommends that in order for the contributions of the Morija Arts and Cultural Festival and, the Cultural Days held at schools to be sustainable in terms of the significance of *seshoeshoe* as a cultural identity for Basotho women, the government through the Ministry of Tourism, Culture and Environment should formalise these activities at national level.

OPSOMMING

Die doel van die studie was om die persepsies van die Basotho-volk met betrekking tot die *seshoeshoe*-drag as 'n element van die kulturele identiteit van die Basotho-vroue in Lesotho te ondersoek. Die populasie vir die studie het bestaan uit die personeel en studente van die Lesotho Onderwyskollege, wat die verbruikers verteenwoordig, en die *seshoeshoe*-kleremaaksters in die Sentrale Besigheidsdistrik van Maseru, as vervaardigers van die *seshoeshoe*-drag. Kwalitatiewe navorsingsontwerp met 'n gestruktureerde en 'n ongestruktureerde vraelys is gebruik om inligting by die personeel en studente in te win. 'n Onderhoudskedule is gebruik om inligting by die kleremaaksters in te win.

Die studie is binne die teoretiese raamwerk van die kulturele, kontekstuele en semiotiese perspektiewe uitgevoer, waarbinne die kontekstuele perspektief 'n begrip van die koppelvlak tussen die voorkoms van die individu en die kulturele prosesse fasiliteer. Die kulturele perspektief het 'n gedeelde simboliese orde gelever waarbinne die volk die betekenis geïnterpreteer en ontwikkel het, terwyl die semiotiese analise die ondersoeker toegelaat het om die funksies van kleredrag in terme van gebruik binne gemeenskappe, sowel as binne die Basotho-gemeenskap, te dokumenteer.

Bevindinge van die studie het getoon dat die *seshoeshoe*-drag 'n simbool van die nasionale identiteit van die Basotho-vroue is. *Seshoeshoe*-drag is baie duur. Toepaslike nuwe style is aanvaarbaar, maar kommer bestaan met betrekking tot die oormodifikasie van die tradisionele styl. Ten spyte van die verskyning van die moderne *seshoeshoe*-dragstyle, en alhoewel 'n sekere mate van verandering toelaatbaar is, behoort die tradisionele styl gehandhaaf en bewaar te word as 'n voorbeeld van kulturele erfenis. Hedendaagse style word deur beide die jeug en die ouer mense aantreklik gevind, hoewel meestal die jeug. Hedendaagse style, buiten die feit dat dit aantreklik is, verg ook minder materiaal en arbeid. Die veranderde *seshoeshoe*-dragstyle is gewilder as die tradisionele style. Kleremaaksters is meer vertrouwd met die name van die motiewe as wat hulle kliënte is. 'n Manier om hierdie motiewe te klassifiseer is tydens hierdie

studie ontwerp. Die kleure wat deur kliënte verkies word, is *lebetse* (“spleen”), blou, bruin, goudblou en goudbruin.

Styl, smaak, aanvaarding en mode het alles ’n belangrike rol gespeel in die gewildheid van die *seshoeshoe*-drag. Vanweë verbeterde ekonomie en tegnologie is daar ’n voorkoms van ’n verskeidenheid nuwe style wat ’n wyer keuse aan kliënte bied. *Seshoeshoe*-materiaal behoort gebruik te word omrede dit sal voortgaan om ’n waardigheid te verleen wat deel is van die kulturele identiteit van die Basotho-volk.

Die studie stel voor dat, ten einde die bydraes van die Morija-kunste, die kulturele fees en die kultuurdae wat by skole gehou word aan te moedig met betrekking tot die betekenis van *seshoeshoe* as deel van die kulturele identiteit van Basotho-vroue, behoort die Ministerie van Toerisme, Kultuur en die Omgewing hierdie aktiwiteite op ’n nasionale vlak te formaliseer.

APPENDIX A

LETTER FROM DA GAMA TEXTILES

da Gama
TEXTILES

TELEFAX

P.O. Box 753 East London 5200
Telephone: +27 43 703 1800

P.O. Box 105 King William's Town 5800
Telephone: +27 40 608 6200

Email : dagama@iafrica.com
Website : www.dagama.co.za

To: Lesotho
Attention: Dr Moeti
Fax: 09266 22340000
Subject: Shweshwe

Date: 12-01-04
From: Helen Bester
Fax: +27 40 6086341
E-Mail: hbestar@dagama.co.za
Pages: 1 of

Dear Dr Moeti -

Many thanks for your reply email, please find following some background information on our Shweshwe which is the GENUINE & ORIGINAL as supplied from overseas many years ago.

We have the registered trademarks of ranges : 3 Cats / 3 Leopards / Toto.

Mr Neil Cowie will also be a tremendous contact to you as I suggested in my email.

Hoping the attached will be of assistance. Please feel free to contact me should you require anything further.

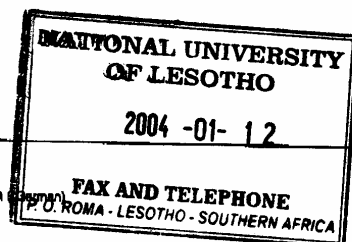
Kind regards,
Helen Bester.



DA GAMA TEXTILES

A division of KAP TEXTILE HOLDINGS SA LIMITED (Registration No. 1968/018435/06)

Chairman: G E Doun* Directors: F J Coetzee M N Donagan RA email: F Möller G G Napoli P C T Schouten D J W Wiart (Chairman)



da Gama

TEXTILES

SHWESHWE

The origin of blue cloth started in Europe, when cloth was imported from Asia, mainly from India. In the East they used a natural indigo dye that was obtained from the Leguminous Genus, Indigofera plants - a long, tedious process. During the 19th Century Central / Mid European textile manufacturers developed a printing style on indigo dyed cotton fabric. Towards the latter part of the 19th Century in about 1890, a German factory developed a synthetic indigo dye that is still used today. This fabric was manufactured and printed in Czechoslovakia and Hungary by Gustav Deutsch who emigrated to England in the 1930's. This factory, machinery and expertise was later purchased by Blue Printers Ltd. in Wigan. Eventually there were 4 companies producing this print style, the largest being Spruce Manufacturing who produced the most popular brand name 3 Cats, which was exported to South Africa.

The introduction of blue print to South Africa was with the German settlers in 1858 / 9 who settled in the Eastern Cape and Natal. The demand from the German Settler women prompted traders to import this fabric from Europe, thus during the nineteenth century Xhosa women gradually replaced their animal skin garments with newly available cotton ones. The "school" women, who were educated at mission stations, started to dress in European style dresses to cover their bodies, enjoying the blue hue the indigo gave their skin. Many people wonder why the original Shweshwe is so stiff when new: the answer lies with the history, when during the long sea voyage from the UK to South Africa, starch was used to preserve the fabric from the elements and gave it a characteristic stiffness. After washing, the stiffness disappears to leave behind a beautiful soft cotton fabric.

The production of Indigo Dyed Discharge Printed Fabric in South Africa started in 1982 when Tootal (a UK based company with all the necessary recipes and expertise) invested in Da Gama Textiles. German Print was then produced under the Trade Mark of Three Leopards, the South African version of the Three Cats trademark that was produced in Manchester. At this time Tootal also introduced a range named Toto. Two new colour ways were added - a rich chocolate brown and a vibrant red. In 1992 Da Gama purchased the sole rights to own and print the branded Three-Cats-range of designs.

To date Da Gama Textiles still produces the original 'German Print', 'Ujamaa' or 'Shweshwe' at the Zwelitsha factory in the Eastern Cape. The process is still done traditionally whereby fabric is fed through copper rollers which have patterns etched on the surface, allowing a weak acid solution to be fed into the fabric, bleaching it and leaving the traditional white design. The fabric can easily be identified for its intricate all-over prints and beautiful panels.

The common trademarks or brands, which are Three Cats, Three Leopards and Toto 6 Star are authenticated by a backstamp on the fabric. Our traditional users have their own means of verifying the fabric by touch, smell and taste to ensure that they purchase the genuine fabric and not a reproduction. The indigo also fades with washing in a similar manner to denim. The Three Cats range is sourced from a closed library of designs whereas the Three Leopards range introduces new designs on a regular basis.

The typical use of the fabric is for traditional ceremonies in the rural areas, thus ensuring a constant demand for this particular fabric. In certain cases special designs are produced for very important occasions such as King's birthdays and other national festivals. Today this fabric has become very fashionable, and praise must go to our young South African designers for their renewed interest in our original traditional fabric to dress a nation. Their designs and creative use of the fabric is portrayed at the opening of parliament and main social events on the South African calendar.

The fabric is marketed to the wholesale and retail sectors throughout South Africa. Credit must go to our wholesalers who through their efforts ensure sustainability by creating employment opportunities for people in the urban areas. They sell the fabric by the meter and also commission the informal sector to make garments. The wholesalers are active participants in assisting small business entrepreneurs in the make-up and selling of their wares. We as a company recognise their efforts and will continue to support their activities.

We are proud to be a household name with our Shweshwe and today Da Gama Textiles is perhaps the only known producer of traditional Indigo Dyed Discharge Printed Fabric in the world. We have recently invested in the Zwelitsha plant to keep the tradition going into the future. We are committed to continuing to produce quality prints that distinguish us from the reproductions in the market place, upholding the traditional values of this fabric among the South African people and keeping the ORIGINAL Shweshwe.



P.O. Box 108 King William's Town 6000 Telephone: +27 40 808 6200 Telefax: +27 40 654 3208 Email: dagama@iafrica.com

DA GAMA TEXTILES

Division of KAP TEXTILE HOLDINGS SA LIMITED (Registration No. 1968/015435/06)

Managers: GIE Daurt Directors: F J Ootzee MN Doregan RA Funnell F Möller G G Napol PCT Schouten DJW Wium (German)

APPENDIX B

LETTER FROM STEPHEN J. GILL, CURATOR OF THE MORIJA MUSEUM IN LESOTHO

Mrs. Lineo Lethompha
Home Economics - Secondary
NTTC
Box 1393
Maseru 100

17 March 1998

Dear Mrs. Lethompha,

RE: Seshoeshoe

I have done a little research since I spoke with you over the phone concerning your query about the origin of Seshoeshoe dresses. I have only limited knowledge, and a lot more work will be needed in order to clarify the origin and development of this national symbol.

1. Seshoeshoe cloth is a calico, or an "inexpensive variety of all-cotton fabric woven in plain or 'tabby' weave and printed with simple designs in one or more colours. Calico is one of the oldest staples known. The name is derived from Calicut, India, where the fabric originated.... About 1772, England began to manufacture calico which rapidly became one of the staple products of that country." (Encyclopaedia Britannica, Vol.4, p.630, "Calico", 1971 edition)
2. Calico was imported into South Africa and Lesotho from as early as the mid-19th century, if not earlier. This calico material printed in simple patterns was sold in lengths, probably of 4-5 metres but I have yet to find more exact information. When Morija was burned in 1858 by the Free State commando, one trader named Pullinger lost 1102 Pounds Sterling worth of property including 3 and one-half dozen Voerchitz (lengths of calico). (See South African Archival Records, OFS No.3 - 1858, p.459)
3. According to the Dictionary of South African English, 1980 edition, Voerchitz is also referred to variously as kaffir print, sis, and duitse sis. In French, a calico skirt is called "jupe indienne" (from Indian referring to the indigo blue colour) or "calicot". In searching through old historical records, one needs to be aware of these terms.
4. Although the cloth was used by Christian women in Lesotho during the 19th century for skirts (not dresses), it only seems to have become more widespread during the early 20th century. Mr. A.B. Thoahlane, Mr. L. Moteetee and Mr. B.N. Motsetsela - who are all more than 65 years old - all claim that these dresses were very popular with their mothers' generation and they were called "terantala" which may derive from the Afrikaans words "traan" meaning style or manner, and "taal" meaning language or speech. Could terantala mean a style or manner of speaking, that is, one was recognised as a Mosotho by the use of this kind of fabric? Or is their another explanation? Apparently at this time, the cloth was only used to make the large billowing skirts which hid layer upon layer of petticoats.
5. Mr. Thoahlane claims that the concept of "Se-shoeshoe" only emerged during the 1950s when a revival of nationalist sentiment elevated certain objects of popular culture - like the conical hat, blanket, and terantala - to the status of national dress by which Basotho should be distinguished by others and from others. This was confirmed by Mr. Motsetsela who said that during the 1950s, a large meeting of the Homemaker's Association was held at the Morija Training College (Thabeng) at which many women from the Transkei had been invited. On Sunday, the Transkei women portrayed themselves in their national dress at church, and they provoked the Basotho by asking why they had no national outfit? Thus, the terantala, which had become old fashioned in the eyes of the younger generation was now consciously appropriated to fill the gap and create a specifically national costume. The skirt of former times was now replaced by a full dress. Thus, women from all sectors and classes of society were united by their use of this cloth and the specific style of dress which became known as Seshoeshoe because Basotho were known outside of Lesotho as Bashoeshoe. At some time, probably in the 1960s, the picture of Moshoeshoe was printed on this fabric but it is likely that the dress and cloth were already known as Seshoeshoe by this time.
6. Obviously, during the past 40 years the Seshoeshoe dress has changed quite markedly, and it would be interesting to collect as many of these varieties as possible, as well as earlier dresses/skirts made from the characteristic calico prints.

Further information may probably be found in the following sources:

1. Old newspapers, magazines, mission articles by women, missionary diaries, etc.
2. Business catalogues and records.
3. Photographs and drawings depicting women's dress over the past 140 years.
4. Oral history.
5. Sesotho novels and other literature.

Finally, I include a copy of an article which was sent to me some time ago by Kate Dyer of Maseru who in turn got it from Mrs. Peter Hancock. It concerns the search by American women to find certain 19th century calico prints which they discovered were still being made in South Africa and were called "Isishweshwe". They were also concerned about the indigo (blue) colour of the early cloth, and maybe this is one reason why the Seshoeshoe was also called "malouroko" (probably from blourokkie in Afrikaans).

I suspect that this topic if properly explored could be a very valuable addition to our knowledge of popular culture in Lesotho.

Sincerely,

Stephen J. Gill
Curator

03 April 1998

Mrs. 'Mamongoli Pitso called yesterday to provide more information about the derivation of Tarentaal (not terantaal or traantaal). Tarentaal is the bird called Khaka or a Spotted Guinea Fowl. It has maroboko (spots), like lifaha tse tsesane. Lesela la likhaka, or a print with white spots, is tarentaal.

APPENDIX C

GENERAL QUESTIONNAIRE

UNIVERSITEIT VAN DIE VRYSTAAT
UNIVERSITY OF THE FREE STATE
YUNIVESITHI YA FREISTATA



339 BLOEMFONTEIN 9000 REPUBLIEK VAN SUID-AFRIKA / REPUBLIC OF SOUTH AFRICA / REPHABLIKE YA AFRIKA BORWA

DEPARTEMENT MIKROBIESE, BIOCHEMIESE EN
VOEDSELBIOTEGNOLOGIE
FAKULTEIT NATUUR- en LANDBOUWETENSKAPPE

DEPARTMENT OF MICROBIAL, BIOCHEMICAL
AND FOOD BIOTECHNOLOGY
FACULTY OF NATURAL- & AGRICULTURAL SCIENCES

AFDELING: **VERBRUIKERSWETENSKAP**
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2004-07-14

Dear Respondent

**RESEARCH PROJECT: AN ASSESSMENT OF SESHOSHOE DRESS AS A CULTURAL IDENTITY FOR
BASOTHO WOMEN OF LESOTHO**

I am a student at the University of the Free State and I am enrolled for the Masters degree in Home Economics. I am conducting a research study on the assessment of *seshoeshoe* dress. The aim of this study is to determine the cultural significance and the consumer demand of this widely used dress in Lesotho as well as its symbolic meanings. The researcher intends to compile this important indigenous knowledge together with your inputs for the benefit of the Basotho nation and the generations to come. You have been randomly selected from either the college staff or students and hence your participation is very important to the success of the study. Your identity will remain anonymous and confidential.

A bit of your background information and your opinion on *seshoeshoe dress and fabric* will be required.

Kindly spare your time and energy to fill out the questionnaire. It has been designed in such a way that it will not take much of your time. Please express your personal views as honestly as you can. Completed questionnaires by students must be returned to lecturers who will assist in their administration, while questionnaires from staff members will be personally collected by the researcher.

Instructions for completing the questionnaire

- No names should be given
- Read the question carefully
- Tick relevant options in appropriate boxes (see example on the next page)
- Where required write the answer in space provided
- Do not leave out any questions
- Remember, the first answer to come to mind is usually the appropriate one
- Carefully follow the instructions

Female respondents should answer A, B, C & D
Male respondents should answer A & E

Thankyou for your co-operation

B Moeti

☎ 2231315614
Dr579et

--	--	--

TICK THE APPROPRIATE NUMBER THAT REFLECTS YOUR ANSWER TO THE QUESTION

Example: How often do you wash your hair?

Daily	1
Once a week	2 ✓
Twice a week	3

SECTION A. BIOGRAPHIC INFORMATION (everybody should answer this section)

1. What is your gender?

Male	1
Female	2

☐

2. To which age group do you belong? (in years)

15-20	21-25	26-30	31-35	36-40	41-45	46-50	51+
1	2	3	4	5	6	7	8

☐

3.What is your occupation?

Student	1
Lecturer	2
Administrative	3
Refectory staff	4
Support staff	5
Other (specify)	6

☐

4. What is your highest completed qualification/level of education?

Standard 7 or below	1
Junior Certificate	2
COSC	3
Diploma	4
Undergraduate degree	5
Postgraduate degree	6
Other (specify)	7

☐

1 - 7

5.What is your marital status?

Single	1
Married	2
Living together with a life partner	3
Divorced	4
Separated	5
Widowed	6

6.What is your nationality?

Mosotho	1
Other (specify)	2

7. What is your religious belief?

Christianity	1
Traditional	2
Non-believer	3
Other (Specify)	4

8. Where were you born?

Rural/village	1
Town/city	2

8.1 For how long did you live there?

5 years or less	6-10 years	11-15 years	16-20 years	More than 20 years
1	2	3	4	5

8.2 Where do you live at the moment?

Rural/village	1
Town/city	2

8.3 For how long have you been living here?

5 years or less	6-10 years	11-15 years	16-20 years	More than 20 years
1	2	3	4	5

☐☐☐☐☐☐☐

SECTION B. PERCEPTIONS OF *SESHOESHOE*

Only female respondents should answer this section (male respondents should go to Section E)

9. Some people talk of *terantala* while others refer to *seshoeshoe*. In your opinion, do they mean the same thing or is there a difference?

They mean the same thing	1
There is a difference	2

☐

9.1 If there is a difference, what is the difference?

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☐

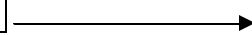
10. Do you personally view *seshoeshoe* as mainly a fabric, a dress, or a style?

Dress	1
Fabric	2
Style (dress pattern)	3
All of the above	4

☐

11. Have you noticed any recent changes in *seshoeshoe* dress styles?

Yes	1
No	2



IF NO, GO TO Q15

☐

11.1 If yes, please explain.

.....
.....
.....

☐

11.2 To what extent do you like these changes?

Very much	1
Not that much	2
Not at all	3
I am not certain	4

☐

12. What is your opinion on the current *seshoeshoe* styles compared to earlier styles?

Not different to earlier styles	1
Better than earlier styles	2
Current styles look terrible	3
I am not certain	4
I have no knowledge of earlier styles	5

☐

15 - 23

13. How do you feel about these changes in the dress styles?

.....
.....
.....
.....

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14. Are the current styles mainly influenced by:

Fashionability	1
Western cultures	2
Other African cultures	3
Both African and Western cultures	4
I am not certain	5

--

14.1 If influence is by Western and/or other African cultures state how.

.....
.....
.....
.....

--	--

15. To what extent do you think *seshoeshoe* fulfils the purpose of being a national identity dress?

Very well	1
Well	2
To some extent	3
Not at all	4
I am uncertain	5

--

16. In your opinion how important is *seshoeshoe* as a national identity dress?

Very important	1
Reasonably important	2
Not that important	3
Not important at all	4
I am uncertain	5

--

16.1 For the purpose of national identity, which do you think is the most suitable style?

Old traditional <i>seshoeshoe</i> dress with tucks	1
Current modified <i>seshoeshoe</i> dress with trimmings, embroidery etc.	2
Both	3
None of the above	4

--

24 - 31

17. How many different motifs (*mekhabiso leseleng*) on *seshoeshoe* fabrics are you aware of?

None	1
Between 1-5	2
More than 5	3

☐

18. Are you aware of the symbolic meanings of motifs on the *seshoeshoe* fabric?

Yes	1
No	2

☐

18.1 How well do you know the motifs' meanings?

Very well	1
Reasonably well	2
Not so well	3
Not at all	4
I am uncertain	5

☐

18.2 Give a list of any meanings of motifs on *seshoeshoe* fabrics that you know.

.....

.....

.....

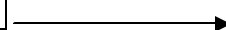
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☐

19. Have you ever worn a *seshoeshoe* dress?

Yes	1
No	2



IF NO, GO TO Q30

☐

20. How much do you like wearing a *seshoeshoe* dress?

Very much	1
Not that much	2
Not at all	3
I am not sure	4

☐

21. How do you feel when dressed in *seshoeshoe* dress?

Very well dressed	1
Reasonably well dressed	2
No special feeling	3
Do not like to wear	4

☐

32 - 39

22. Which of the following properties do you associate with *seshoeshoe* fabric?

Mark either “Yes” or “No” for each category

	Yes	No
22.1 Fabric absorbs moisture	1	2
22.2 It has a good colour- fastness	1	2
22.3 It does not irritate the skin	1	2
22.4 It is durable	1	2
22.5 It does not shrink	1	2
22.6 It allows for easy care of fabric	1	2
22.7 Comfort of the fabric is good	1	2

23. Which of the following do you prefer wearing mostly for everyday purposes?

<i>Seshoeshoe</i>	1
Western attire	2
Other African cultural dies (specify)	3
I have no preference	4
I am uncertain	5

--

TURN OVER TO THE NEXT PAGE

24. Indicate if each of the following properties influences your <i>seshoeshoe</i> dress preferences.			
	I like it	I do not like it	I am uncertain
24.1 Skirt and apron	1	2	3
24.2 All in one skirt (apron and skirt)	1	2	3
24.3 All in one dress	1	2	3
24.4 Full dress and apron	1	2	3
24.5 Skirt with tucks	1	2	3
24.6 <i>Seshoeshoe</i> dress with tucks	1	2	3
24.7 Fully lined <i>seshoeshoe</i> dress	1	2	3
24.8 Lined <i>seshoeshoe</i> skirt	1	2	3
24.9 Skirt with slit	1	2	3
24.10 Three piece (skirt, blouse and <i>seshoeshoe</i> fabric headgear)	1	2	3
24.11 <i>Seshoeshoe</i> skirt and any other material for blouse	1	2	3
24.12 <i>Seshoeshoe</i> dress with any other material for headgear and a blanket	1	2	3
24.13 <i>Seshoeshoe</i> dress and <i>mokorotla</i> (Basotho hat) together with a blanket	1	2	3
24.14 Embroidered <i>seshoeshoe</i>	1	2	3
24.15 Skirt and blouse without a headgear	1	2	3
24.16 Short sleeves	1	2	3
24.17 Long sleeves	1	2	3
24.18 Frills	1	2	3
24.19 Gathers	1	2	3
24.20 Pockets	1	2	3
24.21 Trimmings e.g. lace, appliqué, etc.	1	2	3

25. Do you make any of your own dresses?

Yes	1
No	2

25.1 If yes, do you make any of your *seshoeshoe* dresses?

Yes	1
No	2

25.2 Which is a better quality (appearance, etc.), a ready-made *seshoeshoe* dress, or one that is self-made?

Ready-made <i>seshoeshoe</i> dress has a better quality	1
Self-made <i>seshoeshoe</i> dresses has a better quality	2
I have no preference	3
Uncertain	4

26. Indicate for each of the following, whether you use it as a criterion for buying *seshoeshoe* dresses or not.

	Yes	No
26.1 Motifs	1	2
26.2 Style	1	2
26.3 Colour	1	2
26.4 Fashionability	1	2
26.5 Trimmings	1	2
26.6 Quality of fabric	1	2
26.7 Cost	1	2

27. Does your husband/boyfriend show you any special attention when you are wearing *seshoeshoe* dress?

If you have neither a husband nor a boyfriend go to Q29.

Yes	1
No	2

--

28. Does he have any colour preferences for *seshoeshoe* dress?

Yes	1
No	2
I am uncertain	3

--

28.1. If yes, which colour/s does he prefer?

.....

.....

.....

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29. Do you think there should be an age limit before a girl is allowed to wear a *seshoeshoe* dress?

Yes	1
No	2
I am uncertain	3

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29.1. If yes, from which age?

.....

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72 - 85

SECTION C. USES OF *SESHOESHOE* FABRIC

(This section should be answered by female respondents only)

30. In your opinion, should *seshoeshoe* fabric be used to make a widow's attire?

Yes	1
No	2
I am not certain	3

☐

30.1 If yes, give reasons.

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.....
.....

☐☐

31. Do you think *seshoeshoe* fabric should be used for

Men's shirts	1
Men's pants	2
Both	3
Neither	4
I am not certain	5

☐

32. Do you support the use of *seshoeshoe* fabric to produce young girls' dress styles?

Yes	1
No	2
I am not certain	3

☐

33. Should the young girls be encouraged to wear *seshoeshoe* as a cultural outfit as opposed to *thethana*?

They should be encouraged	1
They should not be encouraged	2
They should use both	3
I am not certain	4

☐

34. Do you have any other suggestions on the use of *seshoeshoe* fabric?

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☐☐

SECTION D. ACTIVITIES INVOLVING USE OF *SESHOESHOE* DRESS (This section is for female respondents only)

35. How many *seshoeshoe* dresses do you have?

None	1
One	2
Two	3
Three	4
Four	5
More than four	6

☐

36. At which of the following occasions is *seshoeshoe* dress mostly used? (Tick all that are applicable)

Cultural festivals	1
Funerals	2
Weddings	3
As identity for associations	4
To work	5
Other (specify)	6

☐ ☐

37. What is your view on the use of *seshoeshoe* dress as one of the welcoming clothing gifts to a newly wedded women by her husband or in-laws?

I support it	1
I do not support it	2
Uncertain	3

☐

37.1 If you do not support it give reasons.

.....

.....

.....

☐ ☐

38. Give any comments you have on *seshoeshoe* dress

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.....

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.....

☐ ☐

94-101

**THE QUESTIONNAIRE FOR FEMALES ENDS HERE
THANK YOU FOR YOUR TIME AND COOPERATION.**

IF YOU ARE A MEMBER OF STAFF PLEASE RETURN THE QUESTIONNAIRE TO THE RESEARCHER. IF YOU ARE A STUDENT PLEASE RETURN THE QUESTIONNAIRE TO YOUR LECTURER.

SECTION E. (This section is for male respondents only)

TICK THE APPROPRIATE NUMBER THAT REFLECTS YOUR RATING ON THE STATEMENTS BELOW.

Example: *seshoeshoe* dress should be worn by married women only 1 2 3 4 5

1 = strongly disagree: 2 = Disagree: 3 = Not sure: 4 = Agree: 5 = Strongly agree

	Strongly disagree	Disagree	Not sure	Agree	Strongly agree	
39. Every Mosotho woman should have a <i>seshoeshoe</i> dress	1	2	3	4	5	<input type="checkbox"/>
40. <i>Seshoeshoe</i> and <i>Terantala</i> mean the same thing	1	2	3	4	5	<input type="checkbox"/>
41. <i>Seshoeshoe</i> dress should be used as a widow's attire	1	2	3	4	5	<input type="checkbox"/>
42. The recent fashion changes have a good impact on <i>seshoeshoe</i> dress	1	2	3	4	5	<input type="checkbox"/>
43. There are occasions when it is preferable for Basotho women to wear <i>seshoeshoe</i> dress	1	2	3	4	5	<input type="checkbox"/>
44. A <i>seshoeshoe</i> dress should be among the gifts the in-laws give to the bride.	1	2	3	4	5	<input type="checkbox"/>
45. African culture has a good influence on the <i>seshoeshoe</i> dress	1	2	3	4	5	<input type="checkbox"/>
46. Western culture has a good influence on the <i>seshoeshoe</i> dress	1	2	3	4	5	<input type="checkbox"/>
47. A woman dressed in <i>seshoeshoe</i> is more noticeable than when she is dressed in ordinary clothing	1	2	3	4	5	<input type="checkbox"/>
48. The changes that are happening to <i>seshoeshoe</i> dress are a good thing.	1	2	3	4	5	<input type="checkbox"/>
49. There should be men's shirts made from <i>seshoe-shoe</i> fabric	1	2	3	4	5	<input type="checkbox"/>
						102-112

APPENDIX D

DRESSMAKER'S QUESTIONNAIRE

**DEPARTMENT OF MICROBIAL, BIOCHEMICAL AND FOOD BIOTECHNOLOGY
DIVISION OF CONSUMER SCIENCE**

INTERVIEW SCHEDULE (Dressmakers)

**Title of Research Project: An assessment of *seshoeshoe* dress as a cultural identity for
Basotho women of Lesotho**

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SECTION A. BIOGRAPHIC INFORMATION

1. To which age group do you belong?

15-25	26-35	36-45	46-55	56 years and older
1	2	3	4	5

☐

2. What is your highest qualification/level of education?

None	1
Std 6 or less	2
Std 7	3
Junior Certificate	4
Cambridge Overseas Senior Certificate	5
Diploma	6
Degree	7
Other (specify)	8

☐

3. What is your marital status?

Single	1
Married	2
Living together with life partner	3
Divorced	4
Separated	5
Widowed	6

☐

SECTION B. SESHOSHOE DRESSMAKING INDUSTRY

4. How many years have you been involved in *seshoeshoe* dressmaking business?

Less than 5	6-10	11-15	16-20	More than 20
1	2	3	4	5

☐

5. Did you receive formal training in dressmaking?

Yes	1
No	2

if NO, go to Q8

☐

5.1 If yes, in months how long did your official training period take?

Less than 5	6-10	11-15	16-20	More than 20
1	2	3	4	5

☐

1 - 8

6. What dressmaking qualifications did you obtain?

None	1
Certificate in dressmaking	2
Diploma in dressmaking	3
Both	4
Other (specify)	5

☐

7. Did you receive any training in book-keeping?

Yes	1
No	2

☐

7.1 If no, how do you keep record of your incomes and expenditures?

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.....

☐

8. Do you receive financial assistance for your business?

Yes	1
No	2

→ if NO, go to Q11

☐

8.1. If financial assistance is received, from whom do you receive it?

.....
.....
.....

☐

9. For which of the following do you receive financial assistance?

	Yes	No
9.1 For buying <i>seshoeshoe</i> fabric	1	2
9.2 For dress production	1	2
9.3 For product marketing	1	2
9.4 For buying machines	1	2
9.5 For training employees	1	2
9.6 Other (specify)	1	2

☐

10. How many times in the past have you received financial assistance for your business?

Once	1
Twice	2
More than twice	3

☐

11. Which of the following do you use?

	Yes	No
11.1 Overlocker	1	2
11.2 Embroidery machine	1	2
11.3 Variety of decorative stitches on sewing machine	1	2
11.4 Sewing machine with straight stitching only	1	2
11.5 Sewing machine with straight stitching and zig-zag	1	2
11.6 Others (specify)	1	2

12. How many employees do you have?

.....

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13. Do any members of your staff have formal training in dressmaking?

Yes	1
No	2

--

13.1 If Yes, how many?

.....

--	--

14. Do you offer on-the-job training?

Yes	1
No	2

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15. Do you make use of any of the following kinds of skilled staff?

	Yes	No
15.1 People who draft patterns	1	2
15.2 People who cut patterns	1	2
15.3 Pattern designers	1	2
15.4 Fabric cutters	1	2
15.5 Pressers	1	2
15.6 Embroiderers	1	2
15.7 Seamstresses	1	2
15.8 Messengers	1	2
15.9 Others (specify)	1	2

16. What other dressmaking experiences do your staff bring along?

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.....

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17. Do you have basic blocks, or are patterns drawn up for individuals using their measurements?

Basic blocks for different sizes	1
Same basic block for different sizes	2
Pattern drafted for individuals using their measurements	3
Combination of commercial and drafted pattern	4
Freehand cutting	5
Other (specify)	6

☐ ☐

18. Which word is commonly used for the fabric, *seshoeshoe* or *terantala*?

Seshoeshoe	1
Terantala	2

☐

19. How often do you purchase *seshoeshoe* fabric?

Weekly	1
Monthly	2
When need arises	3

☐

20. How many metres of *seshoeshoe* fabric do you usually purchase?

Less than 20	20-30	31-40	41-50	51-60	More than 60
1	2	3	4	5	6

☐

21. Where do you buy your *seshoeshoe* fabrics?

Lesotho	1
South Africa	2
Both countries	3

☐

21.1 If you buy *seshoeshoe* fabric in South Africa, what is the most important motivation for doing so?

.....

.....

.....

☐ ☐

22. On average, how many *seshoeshoe* dresses do you make per month?

Less than 10	10-20	21-30	31-40	41-50	More than 50
1	2	3	4	5	6

☐

22.1 If more than 50, how many?

☐ ☐

23. How many *seshoeshoe* dresses do you sell per month?

Less than 5	5-10	11-20	21-30	31-40	41-50	More than 50
1	2	3	4	5	6	7

☐

46 - 57

24. How many motifs (*mekhabiso leseleng*) on *seshoeshoe* fabrics are you aware of?

None	1
Between 1-5	2
More than 5	3

☐

24.1 Are you aware of the symbolic meanings of motifs on the *seshoeshoe* fabric?

Yes	1
No	2

☐

24.2 How well do you know the motifs' meanings?

Very well	1
Reasonably well	2
Not so well	3
Not at all	4
I am uncertain	5

☐

24.3 Give a list of any meanings of motifs on *seshoeshoe* fabrics that you know.

.....

.....

.....

.....

.....

☐

25. Do you pre-shrink your *seshoeshoe* fabric before sewing?

Yes	1
No	2

☐

25.1 Give reasons for your answer.

.....

.....

.....

☐

26. Do you use detergents to pre-shrink the fabric?

Yes	1
No	2

☐

26.1 Give reasons for your answer.

.....

.....

.....

.....

☐

58 - 68

27. Do you encounter any of the following problems in handling *seshoeshoe* fabrics?

	Yes	No
27.1 Allergies	1	2
27.2 Stitching problems	1	2
27.3 Shrinkages	1	2
27.4 Colour runs	1	2
27.5 Fabric too stiff for style	1	2
27.6 Fabric too soft for style	1	2
27.7 Fabric losing starch	1	2
27.8 Other (specify)	1	2

28. Indicate whether you agree or disagree with each of the following statements concerning *seshoeshoe* fabric.

	Agree	Disagree	Do not know
28.1 The quality of fabric has improved over the past 10 years	1	2	3
28.2 The choice of fabric has increased	1	2	3
28.3 A lot of imitations of the fabric are found in the market	1	2	3

29. How do you normally test fabrics for quality?

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.....
.....
.....

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30. Which of the following influence the styles that you produce?

	Yes	No
30.1 Western styles	1	2
30.2 African styles	1	2
30.3 Customers' choice from known styles	1	2
30.4 Original creativity of customer	1	2
30.5 Your own original creativity	1	2
30.6 Imitation of styles	1	2
30.7 Other (specify)	1	2

31. Indicate for each of the following styles whether it is popular or not popular.

	Popular	Not popular
31.1 Full dress with apron (old traditional)	1	2
31.2 Skirt and apron	1	2
31.3 Skirt and blouse	1	2
31.4 Modified full dress without apron	1	2
31.5 Panelled ankle-length skirt	1	2
31.6 Other (specify)	1	2

32. Do seasons influence the choice of different styles for *seshoeshoe*?

Yes	1
No	2
Uncertain	3

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32.1. If yes, how?

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33. Do you keep a record of styles your customers like most?

Yes	1
No	2

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33.1 If yes, how do you do it?

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34. Which colours do your customers like most?

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.....

.....

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35. Which *seshoeshoe* fabrics do most customers prefer?

Genuine fabric	1
Imitation fabric	2
No specific choice	3

--

36. Do you have customers who are non-Basotho?

Yes	1
No	2

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89 - 104

36.1 If yes, from which countries are these customers?

.....
.....
.....

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37. Are your customers satisfied with the care of *seshoeshoe* dresses?

Yes	1
No	2

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38. What problems do you encounter with your customers concerning *seshoeshoe* dress?

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.....
.....

--	--

39. Is there a difference in meaning between *seshoeshoe* dress and *terantala* dress?

Yes	1
No	2

--

39.1 If yes, give an explanation

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.....

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40. For the beauty of the *seshoeshoe* dress, what trimmings do you use on the dress?

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41. In your opinion, do cultural festivities such as the Moshoeshoe's Day or the Morija Arts and Cultural Festival increase the demand for *seshoeshoe* dress?

Yes	1
No	2

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105 - 115

42. Which of the following do you use to cost your *seshoeshoe* dresses?

	Yes	No
42.1 Size of dress	1	2
42.2 Amount of material used	1	2
42.3 Quality of fabric	1	2
42.4 Trimmings used	1	2
42.5 Labour cost	1	2
42.6 Overhead costs	1	2
42.7 Complexity of style	1	2
42.8 Other (specify)	1	2

43. On average, what is the price for a *seshoeshoe* dress in Maloti?

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44. Do you have any other suggestions or comments concerning *seshoeshoe* dress?

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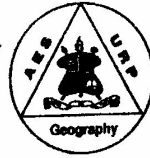
116 – 127

APPENDIX E

LETTER FROM THE NATIONAL UNIVERSITY OF LESOTHO

THE NATIONAL UNIVERSITY OF LESOTHO

Telephone: Roma 340601
Ext. No. 2410 2408
Telegrams: Uniter, Roma
Telex: 4303 LO
Fax No.: 340000



P.O. Roma 180
Lesotho
Africa

DEPARTMENT OF GEOGRAPHY

Ref: **11 - 05 - 2004**

University of the Free State
P. O. Box 339
Bloemfontein
9300

Dear Mrs D. M. Riekert,

Re: M.Sc. (Home Economics) by Mrs Baatshwana Pheto-Moeti

We acknowledge the receipt of your letter seeking permission for Mrs Moeti to undertake her research using some of our students. Since our students are about to begin their examinations, we will make an arrangement for her to work with the Pre-entry Science students who are here for about two months since this week.

We trust that this arrangement will meet her requirements.


M. N. Mokhothu

Head School of Life and Environmental Sciences



APPENDIX F

LETTER TO AND FROM THE LESOTHO COLLEGE OF EDUCATION

**UNIVERSITEIT VAN DIE VRYSTAAT
UNIVERSITY OF THE FREE STATE
YUNIVESITHI YA FREISTATA**



✉ 339 BLOEMFONTEIN 9300 REPUBLIEK VAN SUID-AFRIKA / REPUBLIC OF SOUTH AFRICA / REPUBLIC YA AFRIKA BORWA

DEPARTEMENT MIKROBIESE, BIOCHEMIESE EN
VOEDSELBIOTEGNOLOGIE
FAKULTEIT NATUUR- en LANDBOUWETENSKAPPE

DEPARTMENT OF MICROBIAL, BIOCHEMICAL
AND FOOD BIOTECHNOLOGY
FACULTY OF NATURAL- & AGRICULTURAL SCIENCES

AFDELING: **VERBRUIKERSWETENSKAP**
SECTION: **CONSUMER SCIENCE**

☎ 051-401-2598 (F) +27 (051) 401-2216
✉ riekertD.sci@mail.uovs.ac.za
<http://www.uovs.ac.za>

2004-04-06

The Director
Lesotho College of Education
P.O. Box 1393
Maseru
Lesotho

Dear Sir/Me

M.Sc. (HOME ECONOMICS) BY MRS. BAATSHWANA PHETO-MOETI

TITLE: A n assessment of Seshoeshoe dress as a cultural identity for Basotho women

Mrs. Moeti is currently enrolled for her M.Sc. (Home Economics) at the University of the Free State.

The main aim of this master's study is to assess the use of the *Seshoeshoe* dress as a cultural identity for Basotho women. Mrs. Moeti will have to use questionnaires to obtain the relevant information. Due to the fact that Mrs. Moeti is from Maseru, she suggested using some of the students at your institution to complete the questionnaires.

We kindly ask your permission in this regard to enable her to continue with her studies.

Your co-operation will much be appreciated.

Yours truly

Senior Lecturer: Mrs. D.M. Riekert

Division: Consumer Science

Department of Microbial, Biochemical and Food Biotechnology
DRS/rlm

**UNIVERSITEIT VAN DIE VRYSTAAT
UNIVERSITY OF THE FREE STATE
YUNIVESITHI YA FREISTATA**



339 BLOEMFONTEIN 9300 REPUBLIEK VAN SUID-AFRIKA / REPUBLIC OF SOUTH AFRICA / REPUBLIEK YA AFRIKA BORWA

DEPARTEMENT MIKROBIESE, BIOCHEMIESE EN
VOEDSELBIOTEGNOLOGIE
FAKULTEIT NATUUR- en LANDBOUWETENSKAPPE

DEPARTMENT OF MICROBIAL, BIOCHEMICAL
AND FOOD BIOTECHNOLOGY
FACULTY OF NATURAL- & AGRICULTURAL SCIENCES

AFDELING: **VERBRUIKERSWETENSKAP**
SECTION: **CONSUMER SCIENCE**

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<http://www.uovs.ac.za>

2004-07-13

The Director
Lesotho College of Education
P.O. Box 1393
Maseru
Lesotho

Dear Sir

M.Sc. (HOME ECONOMICS) BY MRS. BAATSHWANA PHETO-MOETI

TITLE: A n assessment of Seshoeshoe dress as a cultural identity for Basotho women

I am a student at the University of the Free State and enrolled for the Master's degree in Home Economics. I am conducting a research study on the assessment of seshoeshoe dress. I have identified Lesotho College of Education as one of the main sources of information. I kindly ask for your permission to use some of the College staff and students to complete the questionnaires, to enable me to continue with my studies.

Thank you for your co-operation.

Yours truly

Mrs. Pheto-Moeti Baatshwana
Division: Consumer Science
Department of Microbial, Biochemical and Food Biotechnology
DRS/TM

LESOTHO COLLEGE OF EDUCATION
P.O. BOX MS 13208 MASERU, LESOTHO
TELEPHONE: 22512721 : TELEGRAM ADDRESS: BOSUOE

July 27, 2004

Mrs. Baatshwane Photo-Moeti
P.O. Box 13208
Maseru 100
Lesotho.

Dear Madam,

ASSESSMENT OF SESHOESHONE DRESS AS A CULTURAL IDENTITY

You are by this letter authorized to carry out the research study, with the college staff and students. The college staff and students are, by this letter, urged to cooperate in completing your questionnaire.

We further wish you good luck and everything of the best in your studies.

Yours sincerely,



J. M. MPHHALELE
DEPUTY DIRECTOR ACADEMIC AFFAIRS

APPENDIX G

RECODING AND CLUSTERING

```

1 title Dress Code - B Moeti
2 Dress Code - B Moeti
3 data list file=moeti.data notable records=1
4 /nr,q1 to q8,q9.1 to q8.3,q9,q9.1,q10,q11,q11.1,q11.2,
5 q12 to q14,q14.1,q15 to q16,q16.1,q17,q18,q18.1,q18.2,
6 q19 to q21,q22.1 to q22.7,q23,q24.1 to q24.21,q25,q25.1,q25.2,
7 q26.1 to q26.7,q27,q28,q28.1,q29,q29.1,q30,q30.1,q31 to q37,
8 q37.1,q38,q39 to q53,groupcode
9 (f3.0,f2.0,f1.0,f2.0,f1.0,f2.0,f1.0,f2.0,f1.0,f2.0,f1.0,f2.0,f1.0,
10 44f1.0,f2.0,f1.0,f2.0,f1.0,f2.0,f1.0,f2.0,f1.0,f2.0,f1.0,
11 2f2.0,f1.0,f2.0,f1.0)
12 set blanks=0
13 * missing values all(0)
14 value labels groupcode 1 'Staff' 2 'Students'
15 do if (groupcode eq 2)
16 recode nr(4,9,10,11,15,20,24,46,51,54,66,68,74,77,96,110,204,214,
17 257,260,290,300-999)(else=0) into nrcode
18 end if
19 if (nrcode eq 999) q4=3
20 do if (groupcode eq 1)
21 if (nr eq 77) q2=6
22 if (nr eq 29) q2=6
23 if (nr eq 100) q3=2
24 end if
25 do if (groupcode eq 2)
26 if (nr eq 4) q3=1
27 if (nr eq 75) q18.2=1
28 if (nr eq 80) q29.1=10
29 if (nr eq 243) q3=1
30 end if
31 do if (groupcode eq 1)
32 recode q9.1(1,6=1)(4=2)(2=3)(3,5,7=4)(else=copy)
33 recode q11.1(4,1=1)(5,3=3)(6=4)(else=copy)
34 recode q28.1(1,4,8,9,10,5=1)(2,3=2)(6=3)(7=4)(else=copy)
35 recode q29.1(1,4,5,6,11,9=1)(2,13,15,8=2)(10=3)(12,14=4)(else=copy)
36 recode q30.1(2=1)(5=2)(1=3)(6,7=4)(3,4,8=5)(else=copy)
37 recode q36(8,11,12=7)(13,7=9)(9=11)(10,15=12)(14=13)(else=copy)
38 recode q38(3,15,21,25=1)(7,14=2)(4,10,19=3)(11,18=4)(1,2,6,9,12,16,20,23,
39 24,26,28,29,31,33,8=6)(else=copy)
40 recode q53(25,21,14,11,4,5=2)(13,23=3)(8=4)(2,3,6,7,9,10,12,14,16,17,19,
41 20,22=5)(26,30=symmis)(else=copy)
42 recode q18(4,5,6=4)(else=copy)
43 recode q34(9,7=1)(8=3)(1,2,6,10,11,12,13=4)(else=copy)
44 end if
45 do if (groupcode eq 2)

```

```

45 recode q9.1(1,4,11=1)(3,7,8,9,6,12=2)(2=3)(else=copy)
46 recode q11.1(3,4,5,6=2)(2=3)(else=copy)
47 recode q28.1(1,3,8,11,4,9,2=1)(7,10,16,6=2)(5=3)
48 (12=4)(13=5)(14=6)(15=7)(else=copy)
49 recode q29.1(1 thru 8=1)(9 thru 12=2)(13=3)(else=copy)
50 recode q30.1(1,2,4=1)(3=2)(6=3)(5=4)(7,9=5)(else=copy)
51 recode q36(19,8,13,14,12=7)(20,15=8)(21,7,10,11,18=9)
52 (22,16,23=10)(9=11)(else=copy)
53 recode q38(25,6,7,29,31,50=1)(42,49=2)(11,3,16,18=3)(2=4)(1=5)
54 (8,9,10,12,13,14,17,40,20,24,26,37,27,33,34,36,39,43,45,46,
55 48,51,52=6)(else=copy)
56 recode q53(3,4,5,12=1)(7,8,27,24,28=2)(9=3)(18=4)(6,10,11,16,17,20,22,23,
57 25,30,31,32,35,36,37,13,2,38,39,40=5)(else=copy)
58 recode q18(4,5,6=4)(else=copy)
59 recode q34(13=1)(7=2)(4,25=3)(2,3,5,6,8,10,11,12,49=4)(else=copy)
60 end if
61 recode q11.2,q16.1,q33(4=0)(else=copy)
62 recode q12(5,6=0)(else=copy)
63 recode q13(3=0)(else=copy)
64 recode q14(5,6,7=0)(else=copy)
65 recode q20,q21,q29.1(3,4=0)(else=copy)
66 recode q29,q30,q32(3=0)(else=copy)
67 recode q23(1,3=1)(5=0)(else=copy)
68 recode q35(2,3,4=2)(5,6=3)(else=copy)
69 recode q42,q46,q49,q51,q52(1,2=1)(3=0)(4,5=4)(else=copy)
70 recode q2(1 thru 4=1)(5 thru h1=2)
71 recode q5(2,3=2)(4,5,6=6)(else=copy)
72 missing values all(0)
73 crosstabs q11.2,q14,q20,q23,q29,q30,q32,q33 by q2,q8,q5
74 /cells=count,rov,column,total
75 /statistics=chisq

```




Pere / Horse



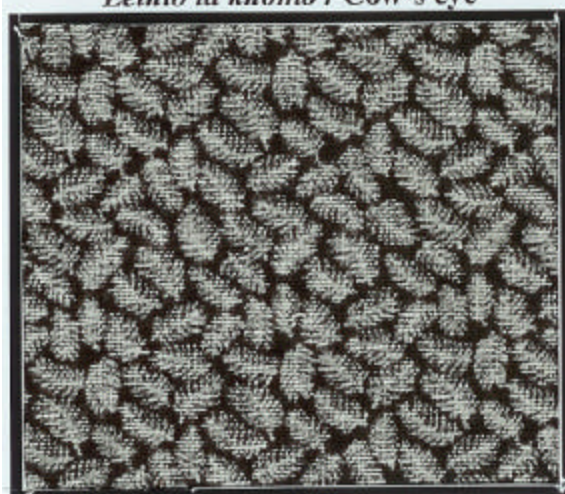
Tlou / Elephant



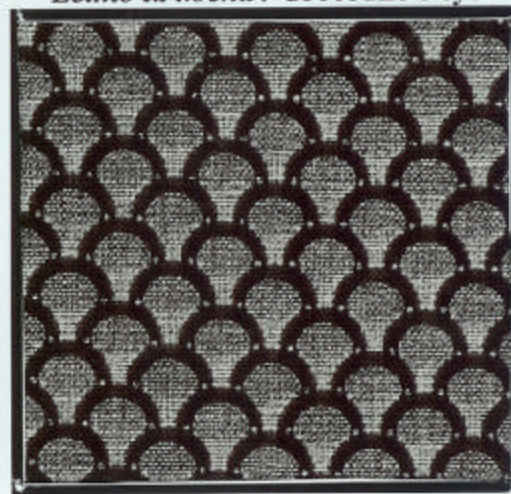
Leihlo la khomo / Cow's eye



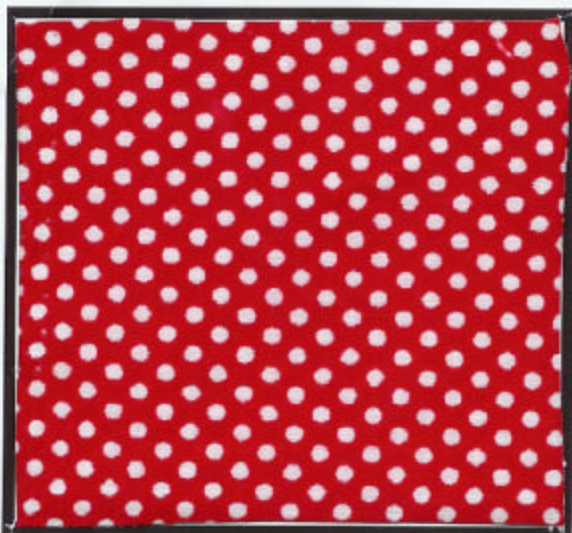
Leihlo la koena / Crocodile's eye



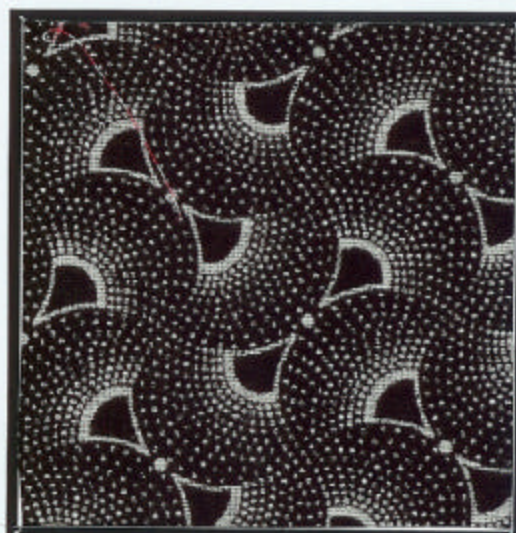
Lesiba / Feather



Peneapole / Pineapple



Khaka / Guinea fowl



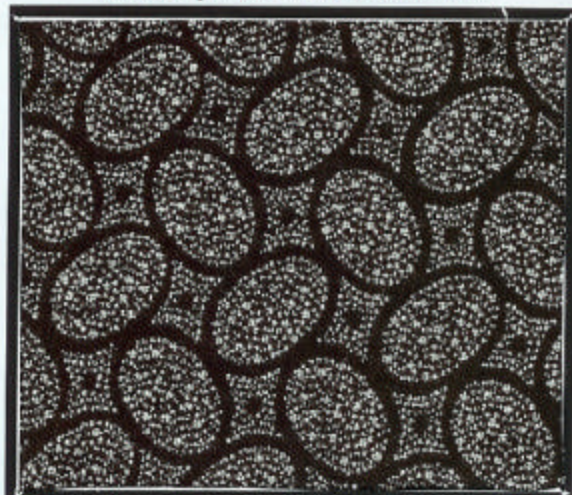
Setono se pikoko / Tail of a peacock



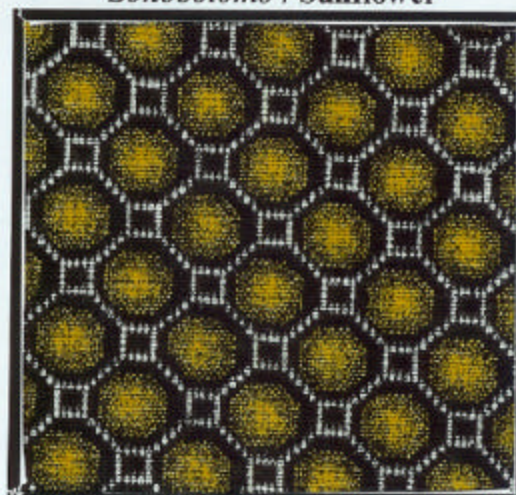
Lesiba la pikoko / Peacock's feather



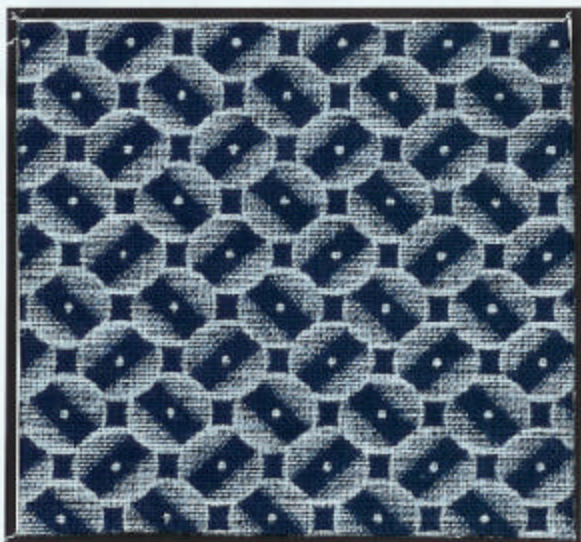
Sonobolomo / Sunflower



Mahe a likoekoe (mofuta oa linaoa)
Type of a bean



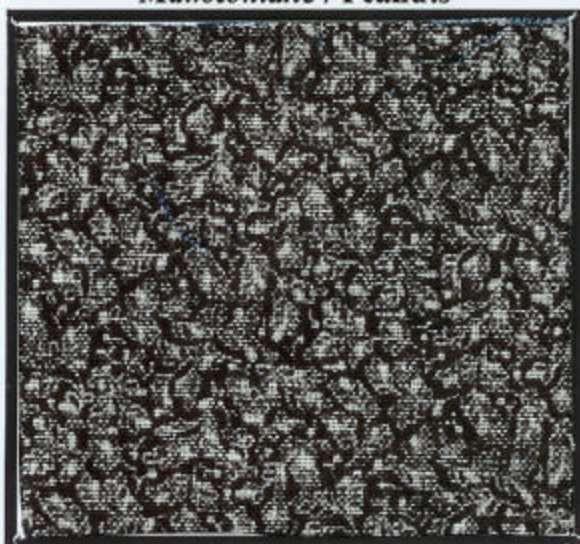
Makotamane / Peanuts



Makotomane / Peanuts



Lierekisi / Peas



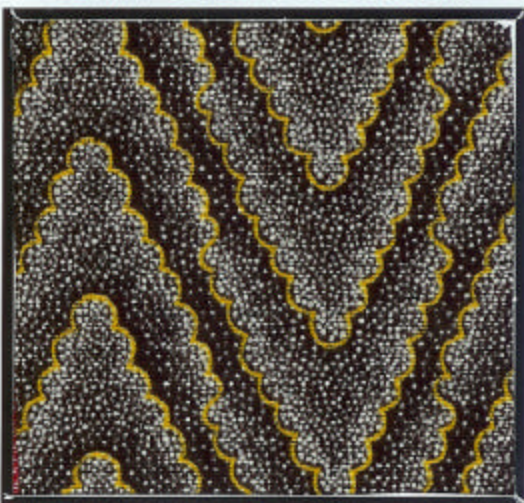
Mela / Malt



Khahla / Grass used for Basotho hat



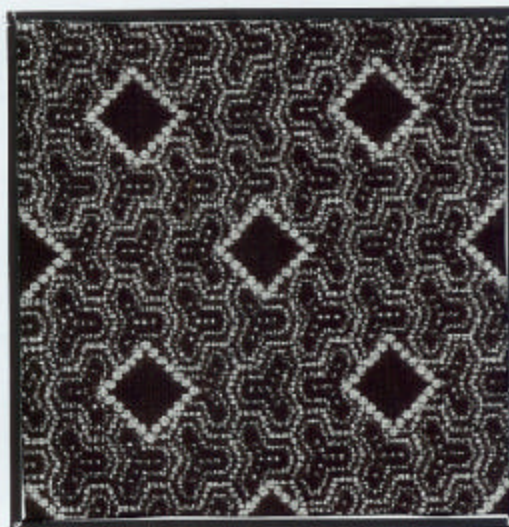
Lehlaku / Leaf



Maluti (maru a matso) / Clouds of thunder



Litaemane / Diamonds



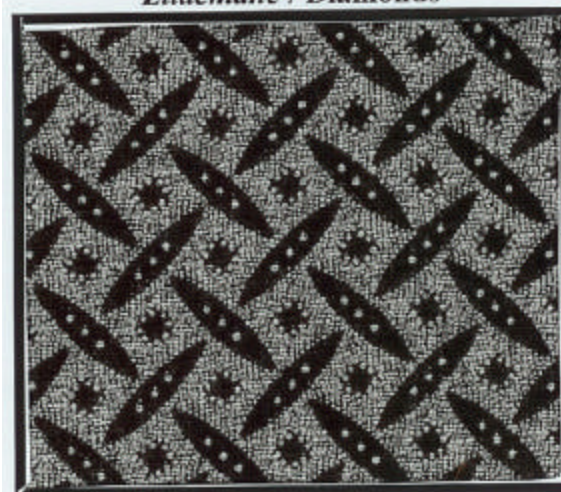
Litaemane / Diamonds



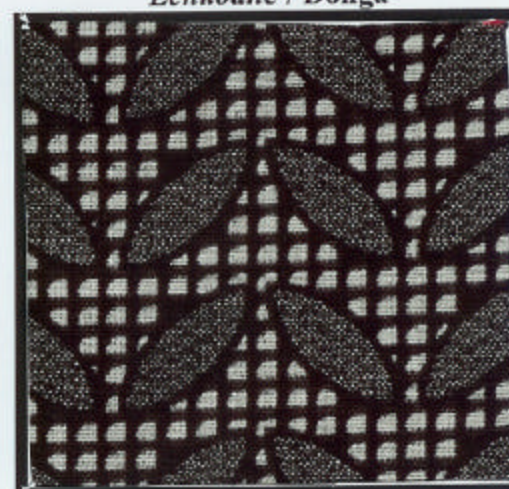
Litaemane / Diamonds



Lenkoane / Donga



Lifofane / Aeroplanes



Molleloa/One who is cried for (because of its beauty)



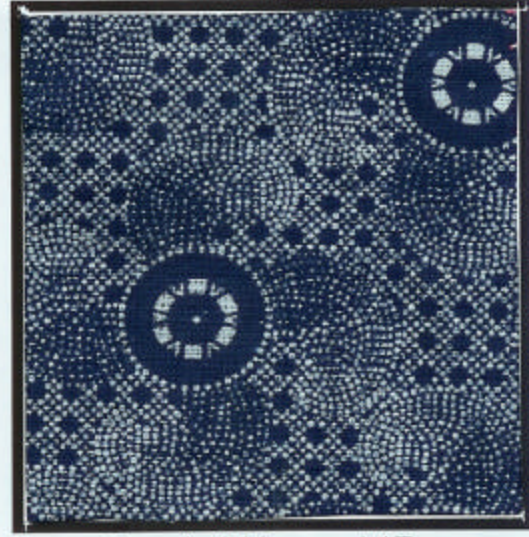
Masapo / Bones



Boea / pheme / Wool



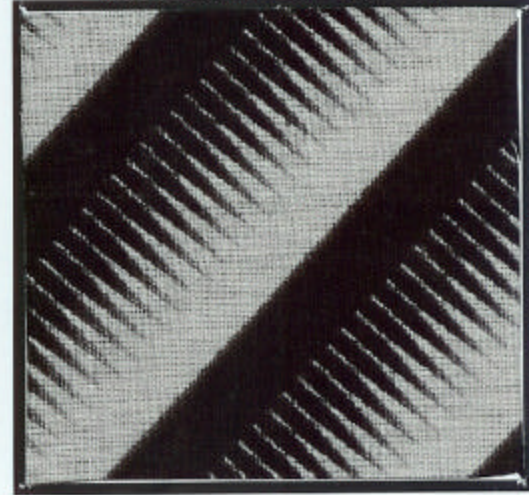
Lebete / Spleen



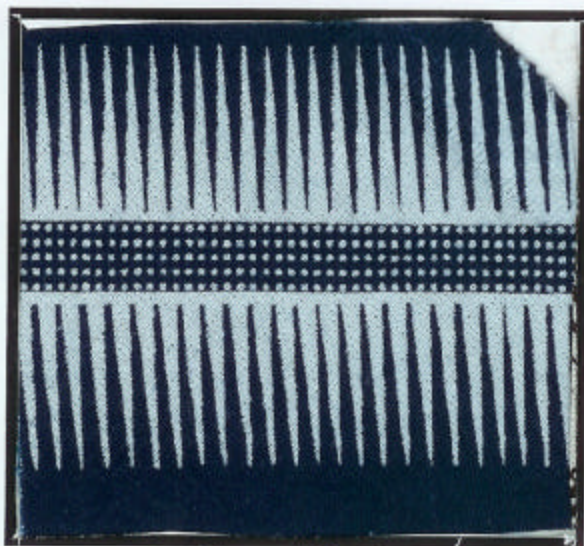
Fene (sefehla moea) / Fan



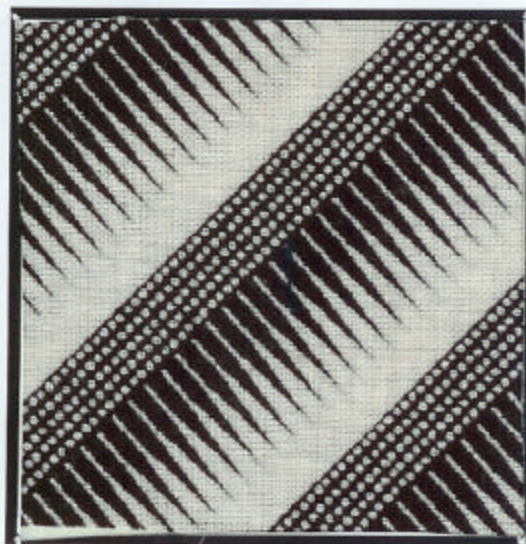
Hitlelare / Hitler



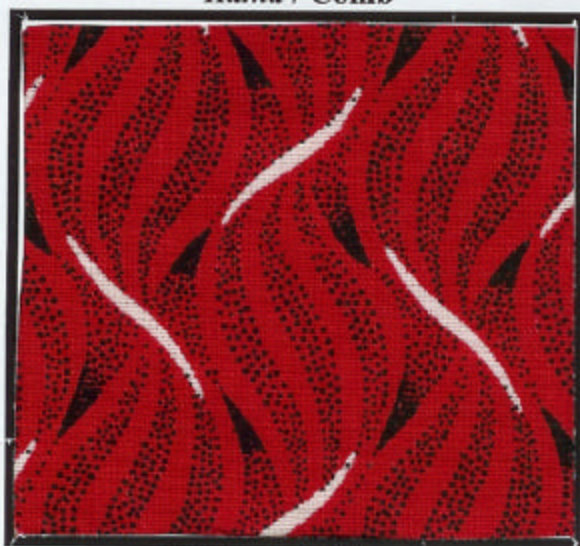
Sakha / Saw



Kama / Comb



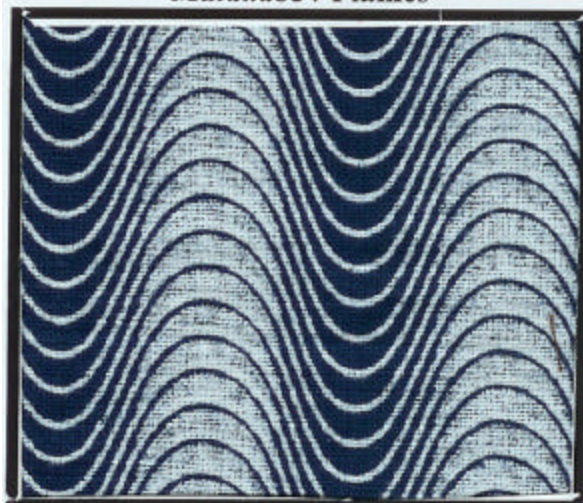
Kama / Comb



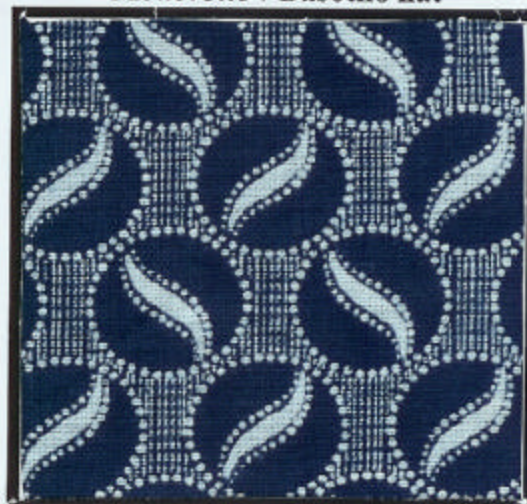
Malakabe / Flames



Mokorotlo / Basotho hat

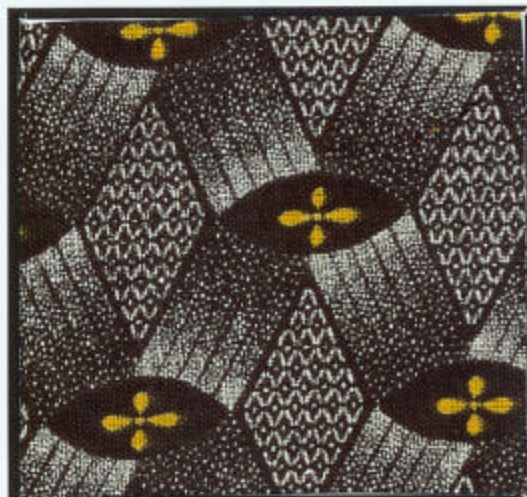
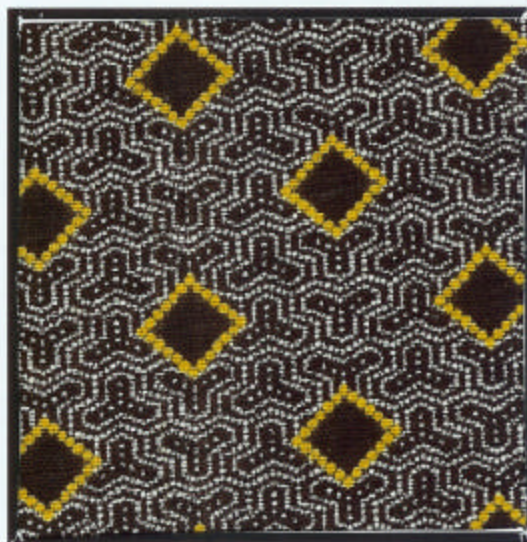
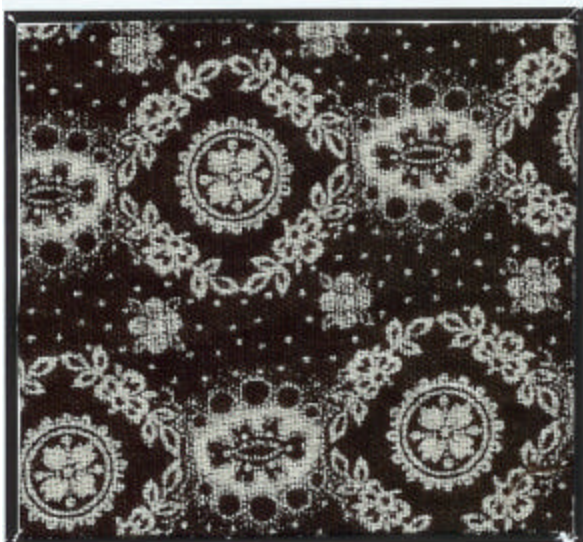


Mokokotlo oa tlapi / Fish backbone



Mapei / Marbles

Motifs not yet named



Motifs not yet named

