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THE TENT AND ITS CONTENTS: A STUDY OF THE
TRADITIONAL ARTS OF WEAVING
BY THE OTAIBAH TRIBE
IN SAUDI ARABIA

DISSERTATION

Presented to the Graduate Council of the
University of North Texas in Partial
Fulfillment of the Requirements

For the Degree of

DOCTOR OF PHILOSOPHY

By

Bader A. Alruwais, B.Ed., M.A.

Denton, Texas

December, 1998

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This was an ethnographic study of the woven tent objects produced by the Bedouin Otaibah tribe in Najd, central Saudi Arabia; the study examines origin, techniques, character and significance of their weavings. A major objective of the researcher was to discern the relationship between the weavers' development of traditions and the factors of technique, medium and perceived meaning.

The method used was investigative fieldwork that included techniques of face to face interviews and participant observation. Interviews with 50 Bedouin female weavers in Najd were conducted for 8 months.

Background information on the Otaibah tribe and their traditional way of life was provided. The review of the literature of traditional arts, folk arts and art education illustrates that there is limited accessible information concerning the general history of traditional arts in Saudi Arabia. A discussion of the aesthetic value, definitions and roles of traditional art, tribal art and the differences between art and crafts was included. Analysis of data

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answered the study's questions through a presentation of the findings of the fieldwork.

The Otaibah tribe has its own unique style of weaving. Information gathered from participant observation and documents from the Haifa Faisal Collection of Saudi Arabian Traditional Arts in Chicago supplements information obtained by interview. The findings indicate that as a result of modernization and settlement, traditional Bedouin weavings are gradually being replaced. Weavers find themselves forced to compete with a deluge of imported machine-made goods, a development changing structure of the culture from nomadic to semi-modernized creating a new foundation of social and economic life for the society. The results of the study provide a curriculum base for art education in Saudi Arabia. Suggestions for further studies, recommendations and the implications for art education are included.

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As the scholarly process requires exhaustive concentration, it has the potential to develop a period of loneliness and isolation. My experience during the research, study, and writing phases of this dissertation instead was one of satisfying intellectual and emotional exchange with many people throughout the USA and Saudi Arabia; moreover, during each phase in the development of this work, I was fortunate enough to receive assistance from many people or institutions. Although it is impossible to mention everyone who helped me during my academic career, I would like to mention those who were most influential. Truly, all have my deep appreciation and gratitude.

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The responsibilities of parenting and completing a doctoral degree often are an overwhelming combination. My research frequently required that I be away from home or working at my computer, and I am not sure what I would have done without the consistent and dependable support of my wife Jawharah Alruwais. She shared the joys and frustrations of fieldwork as well as helpfully assisting with interviewing the female weavers. I give my special thanks to my daughters Adhwa, Ayah, and Adeem, who have borne with courage and without questioning my temporary disappearances from their lives during their very tender youth. To them I dedicate this work.

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CHAPTER I

INTRODUCTION

Art is recognized as a universal phenomenon by people all over the world, irrespective of their sociocultural orientation or geographical and ethnic diversity. According to Ember & Ember (1973), people in almost all cultures share the need to express themselves, their feelings, fears or thoughts in "what we might call an artistic medium." This need is evidenced by the culture's music, dance, art and folklore, all of which anthropologists and social scientists refer to as expressive behavior.

The art forms produce a way to communicate, passing the ideas and values of the culture from one person group and generation to another and preserving the behavior, ideas and values of the group (McFee & Degge, 1980). To substantiate this claim, it may be said that works of art in all forms but especially including weaving, are generally valued, enjoyed, critiqued, judged and used by communities or groups rather than by the individual. Various cultures around the world have many types of art with different meanings linked to them due to a particular cultural point of view.

The traditional arts of the Kingdom of Saudi Arabia are rapidly disappearing because of substantial social and cultural changes. This was an ethnographic study of the woven tent objects produced by the Bedouin of the Otaibah tribe. Photographic examples of weavings from the Haifa Faisal Collection of Saudi Arabian Traditional Arts were used as a basis for a field study exploring the origins, characteristics, techniques, and significance of the traditional Otaibah weavings.

Kenneth Ames (1977) in his Beyond Necessity: Art in the Folk Tradition stated:

It is appropriate to evaluate the impact of folk art on twentieth-century life.... Folk art may help to extend the limits of the man-made world considered worthy of attention. Because of the inevitable link between objects and people, it may increase the tolerance for diversity and variety in others. Perhaps it will be possible eventually to show that the interest in folk art was a step away from prejudices against objects and people and toward a belief that all people and the things they make and do are worthy of serious attention. (p. 99)

This observation by Ames (1977) served as the foundation for interest in the traditional arts of Saudi Arabia, in particular the beautiful woven objects that serve to support the nomadic lifestyle.

The traditional arts of Saudi Arabia are intertwined with the ancient history and complex traditions of this kingdom found on the Arabian Peninsula between Asia and Africa. The country's modern history began on September 22, 1913, when

Abdul-Aziz Al-Saud was proclaimed king, an act which resulted in the final unification of what is now known as the "Kingdom of Saudi Arabia."

The kingdom is divided into five geographic provinces. The western province is known as the Hijaz. Because the two Islamic holy cities of Makkah (Mecca) and Medina are found there, Hijaz is considered the most significant geographical area in the country. Makkah (Mecca) is essentially the spiritual center of the entire Islamic world, and it has the most profound impact upon the life and arts of Saudi Arabia (see Figure 1).

Najd is the peninsula's central plateau region, where the capital city of Riyadh is located. Located in the cultural heart of the Kingdom of Saudi Arabia, Najd is inhabited by the majority of the Otaibah tribe. Tribal traditions are integral to the country and are the creative focus of many traditional arts. The Otaibah tribe is closely associated with the nomadic traditions, which have become symbolic of much Saudi Arabian tradition. Many of the Otaibah nomads in Najd had some connection with a town or an oasis village. Economic needs forced these nomadic people to rely on oasis villages for equipment, cloth, cooking utensils, and foods.



Figure 1. A map of the Kingdom of Saudi Arabia and its major geographic areas. From Schofield (1986).

During periods of limited rainfall, pasturage for camels and sheep is scarce; thus, during the three or four summer months even the camel-breeding Bedouin must remain on the outskirts of oasis settlements or near a well within a tribal grazing area in order to obtain water and fodder for their animals. Because of the close association between nomadic and settled communities in Najd, the same tribal structure representative of Bedouin identity also underscored settled society. In turn, the relationship with the settlers impacted all aspects of the Otaibah culture, including the creation and exchange of the traditional arts.

Unique to Najd is the fact that no foreign power has ever exercised control over it. When the Ottomans declared nominal control over towns in eastern and western Arabia in the 16th century, Najd was dominated by local rulers. Because foreign rulers never controlled Najd, these local rulers were able to regulate their borders, and few foreigners could enter the territories without obtaining safe conduct from the ruler or other influential persons.

As late as 1940, the personal invitation of Ibn-Saud was a prerequisite for any foreigners who wanted to enter Najd, whether they were the Pakistani drivers of newly imported automobiles in the early 1920s or American oil company executives. As a result, for many years Najd retained a unique territorial integrity, making it the ideal locus to

study traditional arts (see Figure 2, for the study location and Otaibah tribe area).

Background of the Study

The researcher, a citizen of Saudi Arabia and a member of the Otaibah tribe, encountered a variety of approaches to contemporary art education theory and practice while studying in the United States. Of special interest is the concept that art objects can serve as "windows" to understanding world cultures. The creation of objects, their social/political context, the questions raised by analysis of the objects and their inherent philosophy of beauty are significant factors in working toward a fuller understanding of any culture, Saudi Arabian culture in particular. It seems clear that the influence of Islamic traditions, for example, and the uniqueness of the Saudi Arabian sociopolitical context have received little attention in the field of traditional arts.

Interviews conducted by the researcher with college-educated Saudis as well as with Westerners reveal that little is known about Saudi traditional arts by citizens of this country, let alone citizens of the kingdom. The rich variety of the arts long associated with nomadic traditions is either unknown or of little concern to much of the world. The woven tents of the Bedouin are symbolic of a way of life directly associated with the Kingdom of Saudi Arabia, and they and



Figure 2. Tribal map of the Kingdom of Saudi Arabia with Najd, featuring the five major provinces and illustrating the location of the Otaibah tribe. Source: Ross (1981b).

their contents represent creative traditions that are rapidly being lost. Before critical information is forgotten, ignored, or left undiscovered, the tents must be studied.

In a major effort to preserve the traditional arts of Saudi Arabia and to assemble a research library, Her Royal Highness Princess Haifa Al-Faisal established, in 1986, the most important collection of traditional Saudi Arabian arts in the world. The collection contains a variety of functional cultural artifacts as well as a 1,500-volume library of 19th- and 20th-century travel journals, anthropological studies and other works that focus on Middle Eastern culture. The researcher established a working relationship with this unique collection, which at the present time is located in Chicago. Even though data collection in the traditional arts has proven to be a difficult task, the researcher was fortunate enough to examine the most comprehensive, albeit recent, assemblage of traditional arts and related research materials. The development of this research is closely aligned with the goals of, as well as the objects contained in, the Haifa Faisal Collection.

The collection contains a number of excellent examples of weavings from the Bedouin traditions, including some from the Najd and the Otaibah tribe. The Haifa Faisal Collection not only possesses artifacts from the Otaibah tribe, it also maintains a continuing program of research to uncover new information about these Bedouin traditions. With the help and

encouragement of Virginia Heaven the director of the Haifa Faisal Collection, the researcher reviewed the literature regarding the traditional weaving arts, but the review provided only general insights into weaving. It was clear that little significant information exists about the weavers themselves, the characteristics of the forms they create or the aesthetic importance of these objects.

Rationale for the Study

Since the unification of the kingdom and the discovery of oil in 1937, Saudi Arabia has experienced great changes. However, not until the years following the increase in oil prices in 1973 was there dramatic development in the oil-rich states. Along with Western technology came the building of an urban infrastructure styled on the West, as well as improved means of travel and communications and a wealth of consumer goods. During this rapid development came an influx of Western technicians, bankers, builders, industrialists, artists, illustrators, photographers, diplomats, physicians, merchants and workers along with their wives and children.

Problems relating to tradition, cultural change and development began to surface throughout the Islamic Middle East, especially in the Kingdom of Saudi Arabia near the end of the 1970s. Technological modernization began to be viewed as a conduit for Western social values considered a threat to

Muslim social and political stability. Tensions arose between those who felt that modernization could proceed as long as the social fabric was left undisturbed and those who were prepared to redefine social values making them malleable for changing times and needs. Only the most extreme felt that modernization could be sacrificed for the preservation of traditional values. Almost all agreed that modernization, including education and technological development, was desirable, and most also agreed that the Islamic character of the society must be maintained. The disagreement was in the meaning of Islamic society and how best to maintain it. Almost without exception, the issue over which these two sections of the Muslim Arab world battled was the Islamic legacy.

The Saudi government has concerns about maintaining its traditions. Some of these concerns have been noted in the cultural affairs sector of the Fourth Development Plan of 1985-1990:

The culture of Saudi Arabia is embedded in Islam and in Arab civilization. It reflects certain artistic and intellectual features which are evolving alongside the rapid economic and technical changes. It instills the heritage of the past alongside the present; the ability to cope with the challenges resulting from unprecedented social change; the possibility of reflecting a spirit of increasing open-mindedness; the provision for speculative thought; and the facility for improving the overall aesthetic quality of life in all communities. (Ministry of Information, 1993, pp. 348-349)

The statement above reflects this researcher's thoughts and concerns about traditional art in Saudi Arabia and among the Otaibah tribe in particular. Accordingly, the study was designed to address the concerns and priorities of Saudi Arabia in relation to the country's cultural and educational needs.

Tribal weaving in the Near East is a tradition with roots deeper in antiquity than we are presently able to ascertain. The oldest known Turkish pile-woven rug, the "Pazyryk," circa 350 B.C., reflects a degree of sophistication that suggests such weaving was even then an ancient art. Although weaving is the permanent form of both craft and visual expression in many tribal, village and urban communities, where it has been developed to a high level of complexity, it has also been appreciated as an aesthetic object by those lacking any specific knowledge of its creation (Black, 1985).

Unfortunately, the landscape and climate of Najd places a time limit on the survival of textiles, unlike metal or stone, yet the textiles' portable nature and trade value mean that they are often found far from the site of their creation. According to Black (1985), under such circumstances the examination of early rug fragments, for example, "becomes a detective game, going beyond the art-historical analysis of designs and techniques. It also involves search for geographical, social, and economic milieux favorable to the rise of a carpet-weaving tradition." (p.44)

Crichton (1989) observed:

Although wool weaving is considered one of the oldest crafts of the Arabian Peninsula and goes back thousands of years to the domestication of animals by man, it is difficult to find examples of Bedouin textiles dating earlier than the beginning of the 19th century A.D. This is due to the fact that Bedouin weaving was made for domestic use and as nomads the Bedouin discarded their used textiles, replacing them when needed with new ones. (p. 11)

The impact of the harsh desert life on the Bedouins is evidenced in their simple but reliable home, "the black tent," which suggests the adaptability of the Bedouin to the demanding environment. Weaving has long been practiced within these tents. Also, weaving is done on the tents themselves, which have to fulfill strict requirements. They must be easy to dismantle and reassemble; light and portable; simple to maintain and repair; airy; resistant to wind and rain and insulated against the sun and the cold. The tents, commonly made of camel and goat hair, usually are woven by family members. In addition to providing shelter, the black tent is a symbol of the Bedouins' independent and transient lifestyle and their unending struggle with nature.

Statement of the Problem

The intent of this study was to identify examples of weaving from the Haifa Faisal Collection for use as a basis for field study in the origins, characteristics, techniques, and significance of the traditional art of Otaibah weaving. A

major objective of the researcher was to discern the relationship between the Otaibah tribe weavers' development of traditions and the factors of technique, medium and perceived meaning. The results of the study produced information that will provide a curriculum base for art education in Saudi Arabia.

Significance of the Study

Traditional art is a crucial component of our heritage as art educators, and it is also an integral part of human activity, affecting every aspect of Saudi history. It is important to know about the role and significance of traditional tribal art in order to provide an understanding of art as a fundamental human behavior and an inherent feature of ordinary life rather than as the sacred preserve of a privileged few.

Therefore, if art educators incorporate traditional arts activities into educational curricula and institutions, they may introduce the concepts of aesthetics, cultural heritage and higher level thinking to children and adults. These basic concepts could ultimately be considered a significant goal for an art education program. Chapman (1978) observed that one of the major objectives of an art education curriculum is for students to reach an understanding of their artistic heritage:

The artistic heritage is a significant part of the general cultural heritage. . . . No part of the artistic heritage can have personal meaning for children unless it connects with their own lives. The connections must be explicit, focused on process and not on disembodied facts, such as a chronology of names, dates, and titles of works. (p. 120)

The basic knowledge of cultural context and traditional materials provided in the study could supplement an existing first through ninth-grade contents course in Saudi Arabian art education and additionally could offer new information for core courses in such areas as folk art in the Department of Archaeology and Museology at King Saud University, eventually being extended to include other museum education programs. Furthermore, this research could be a valuable source for the three existing museums in Saudi Arabia: The Museum of Archaeology and Ethnography in Riyadh Najd (central Saudi Arabia); The Museum of Archaeology and Ethnography in Dammam (eastern Saudi Arabia); and The Museum of Abdul-Raouf Khalil in Jeddah (southern Saudi Arabia).

By focusing upon a gap in the documentation of traditional Otaibah tribal art and its significance, the researcher had expectations of providing information for educators who, in turn, would broaden students' awareness of the value, purpose and merit of traditional art in Saudi society. Students might benefit from the study's findings by gaining an understanding of both their past and present.

The data given identifies the most productive approaches to ameliorate changes in the art education program with the

country's objectives. Also, this study satisfies the necessity of documenting more about the nature and scope of the Otaibah tribe's traditional art.

The researcher undertook this work with the hope that the documentation and discussion presented would make a contribution toward world recognition of Saudi Arabian traditional art through the Otaibah tribe's arts, and the study could help Saudi Arabians in maintaining their identity and loyalty to their culture. Such recognition, in this researcher's opinion, is richly deserved.

Limitations of the Study

The following are the limitations of this study:

1. This study is limited to the traditional Bedouin Otaibah tribe's weaving in Najd, Saudi Arabia within a sociocultural context. It is not the intention of this research to present a survey of all the Otaibah tribe's traditional arts nor of traditional tribal arts in general in the Arabian Peninsula.

2. The weaving samples were limited to Bedouin tents and decorations, tent bands and walls, rugs and blankets, woven utility bags and camel and/or saddle bags, including camel trappings.

3. A selection of indigenous weaving from the Haifa Faisal Collection of Saudi Arabian Traditional Arts was used for the purpose of illustrating and analyzing the current practice and for understanding weaving in the area.

4. This study does not attempt to advance weaving in any way or to solve any problems facing the declining traditional arts, but rather establishes comprehension of the nature of traditional Otaibah tribal weaving in Saudi Arabia by investigating its origins, characteristics, techniques and significance.

5. There are a limited number of photographs and interviews because of religious and cultural conditions. As a rule, women's faces were not photographed.

6. The results and findings of the research apply only to traditional weaving in the Otaibah tribe in Najd, Saudi Arabia, and do not necessarily have global implications.

Definitions of Terms

Some terms are used frequently in this study. They are defined to provide an understanding of their meaning within the context of the study.

Aesthetics: this term was adopted in 1735 by Alexander Gottlieb Baumgarten who employed the Greek aisthesis to distinguish the study of the sensory from logic (The Dictionary of Art, 1996). According to the Academic American

Encyclopedia (1995), it is the branch of philosophy that aims to establish the general principles of art and beauty. It can be divided into the philosophy of art and the philosophy of beauty. Although some philosophers have considered one of these a subdivision of the other, the philosophies of art and beauty are essentially different. The philosophy of beauty recognizes aesthetic phenomena outside of art, as in nature or in non-artistic cultural phenomena such as morality, science or mathematics; it is concerned with art only insofar as art is beautiful. The history of the arts in the West, however, has made it increasingly clear that there is much more to art than beauty and that art often has little or nothing to do with beauty. Until the 18th century, the philosophy of beauty was generally given more attention than the philosophy of art. Since that time, aestheticians have devoted more energy to the philosophy of art. Aesthetics is defined in the September 1977 issue of the Journal of Aesthetics and Art Criticism as follows:

Aesthetics [is] understood to include all studies of the arts and related types of experience from a philosophic, scientific, or other theoretical standpoint, including those of psychology, sociology, anthropology, cultural history, art criticism, and education. "The arts" include the visual arts, literature, music and theater arts. (inner cover)

Art education, according to the Dictionary of Art is "training in the practices and/or principles involved in

making works of art." The Dictionary of Education (1995)

defines art education as:

Instruction and practice in the visual and spatial arts, as carried on in the schools; frequently recognized major areas are fine, industrial, graphic advertising or commercial, domestic or household, civic and theater arts; specific visual arts include drawing, design, color, construction, history of art, and art appreciation.

Bedouin: The word Bedouin comes from the French version of the Arabic word badawi (plural, badu), which means simply "desert dweller" (Nawwab, Speers, & Hoye, 1981, p. 130). It is an accurate term, but it is used only by townsmen.

Bedouins refer to themselves, simply and proudly, as Arabs.

The Bedouin of this study is the society of Arabian nomads with the following characteristics:

- 1: Lives in a tent (Bayt Shaar) and moves from place to place looking for grazing for his/her camels and/or sheep and goats.
- 2: Earns most of his living from raising camels and/or sheep and goats.
- 3: Believes that kinship or blood relationship is the basis of community in social and political life.

Clans phikhoothe (singular phikhthe): According to Webster's Third New International Dictionary of the English Language Unabridged (1993), a "clan is a social unit smaller than a tribe and larger than a family and claiming descent from a common ancestor." In the case of the Otaibah tribe's phikhoothe in Saudi Arabia, each has a common name and often a

common territory, constituting the chief political, religious and social unity of tribal society. Some ethnologists studying such tribal divisions only trace the male line among Otaibah's clans.

Documentation: "The act or an instance of the supplying of documents or supporting references or records" (The American Heritage Dictionary, 1996). Another definition is the "accumulation, classification, and dissemination of information; material thus collected" (The Concise Oxford Dictionary, 1994). In this study, documentation includes verbal description as well as black and white and color reproductions (photographs taken by the author unless otherwise noted).

Tent: "portable structure with a fabric covering sustained by or interacting with rigid supports" (The Dictionary of Art, 1996). Because of their mobility, tents have been providing shelter for the nomads of the Middle East and Central Asia since the earliest written and pictorial records (The Dictionary of Art, 1996). A Bedouin tent or bait al sha'ar [house of hair] is usually made of strips of black coarse cloth woven from goats' hair, sheep's wool, camel hair or, in some cases, a mixture of hairs. The tent's size and the interior decoration naturally depends on the importance and situation of the owner.

Folk art is defined as unsophisticated art, both fine and applied, which supposedly is rooted in the collective awareness of simple people. According to the Dictionary of Art (1996), the term is used to describe "those arts that exist outside the received canons of taste established by or on behalf of the leaders of a given society."

Tradition: Congdon (1986) defines tradition in terms of the following areas: learning mode (generally learned in a family or community group through mainly face-to-face interchanges); creative process (including materials, skills and techniques); content of the object; values and meanings involved and appreciation. Tradition is simply the basic skills, knowledge, procedures and ideas that are given up, transmitted or surrendered from one individual to another or from one generation to another.

Traditional art: This term was chosen specifically from a category containing many titles, including "folk art" and "crafts". In terms of this definition traditional Saudi Arabian craft forms are visual art expressions of traditional people. In this study, the researcher is referring particularly to the visual arts and not poetry, music, dance or theater. Further, the researcher is examining the visual arts as practiced by parts of the population that have long existed in the country and have remained largely free from the influence of modernizing external forces such as education

influenced by economically advanced cultures (the United States, Europe, Japan and China). According to Piwocki (1963), "In a primitive artist the connections between traditional usage, incentive and realization are more clearly discernible than in more sophisticated art" (p. 160).

Traditional Weaving: the traditional weaving method used by the Otaibah tribe involves a special loom and spun and dyed yarn woven into Otaibah tribal designs, which do not greatly change from year to year.

Tribe: Much disagreement exists in anthropological literature about tribes, and most research presents contradictory evidence. Individual features used as criteria may not coincide with one another or with the political boundaries associated with a tribe. For example, tribalism in Saudi Arabia is not necessarily related to pastoralism or nomadism and was frequently part of the life of settled villagers and traders. Most nomads were tribal, but currently many more tribal people are becoming settlers than nomads and are involved in the government and the private sector under the Saudi Arabian government's umbrella.

A useful definition stressing the importance of kinship in tribalism is offered by the Academic American Encyclopedia (1995):

In anthropology, the term tribe has been used to indicate a group of people sharing common values, general costumes, language, and usually contiguous territory. The term

commonly refers to groups within which kin relations are important, but it can be extended to groups numbering several million people. The importance of KINSHIP is reflected in the tradition--common in tribal societies--that every member is descended from a real or supposed common ancestor. Tribes may be genetically heterogeneous, however, because of absorption of people of other cultural or genetic backgrounds through adoption, marriage, conquest, or political alliance. (295)

Also, large tribes are internally differentiated into distinct groups. In current usage, the terms ethnic group and ethnicity are commonly preferred to the terms tribe and tribalism. According to the Academic American Encyclopedia (1995), the term tribe is falling out of favor because it has connotations of backwardness.

Identity: Bronner (1984) noted that personal and social identities are expressed whenever humans create, manipulate, and use an object, such identities being imbedded in the object through symbolic modes of meaning in design, construction, and performance of the object. According to the circumstances surrounding the observation and comprehension of the object, the codes can be construed in a number of ways (Bronner)

All other terms within this study either have common usage or are explained within the text itself. The tribal history, origin, and location in the area and the change of Otaibah's traditional life style are discussed in the following chapter.

CHAPTER II

TRIBAL HISTORY OF THE NAJD REGION

OF THE ARABIAN PENINSULA

The main purpose of this study was to understand the Otaibah tribe's traditional arts. In order to comprehend a certain culture's arts, it is necessary to know its past and present: where the people lived and how they survived in the desert. What also must be understood is how they existed in their present location in Najd and interacted with tribes, potentially influencing their lifestyle and therefore their arts.

The past history of the Arabian Peninsula, ethnicity, society and the history and character of the Otaibah tribe are topics of discussion. The Otaibah tribe's origin, characteristics and habitation, the changes in Bedouin life and economics systems and the division of labor in the Otaibah tribe also are considered.

As mentioned earlier, interviews conducted by the researcher with college-educated Saudis and Westerners revealed that little is known about Saudi traditional arts by either citizens of the country or persons outside the kingdom. The rich variety of the arts long associated with nomadic customs,

such as weaving, is either unfamiliar or unimportant to Saudis and indeed much of the world. Up to the present, little has been revealed about the true meaning and relevance of this ancient art to Saudi Arabian traditional and contemporary society, not to mention the outside world. The fact that no in-depth study has yet been carried out in this area contributes to the situation, and the current paucity of scholarly writing or literature in this area suggests that this ancestral art has been unduly neglected and its artistic importance overlooked, not to mention the personal history in the area.

In order to gain a thorough knowledge of the origin, cultural evolution, socioeconomic development and art tradition of the Otaibah Tribe, one must look further afield to the larger geographical area called the Arabian Peninsula.

Past History

In September 1924, Ibn Saud had unified almost all the lands of his ancestors' state, renamed his state the Kingdom Of Hijaz and Najd and its Dependencies and changed his title to King. Nevertheless, he found that keeping his state secure and intact was as difficult as unifying it had been. (Lacey, p. 199)

The country, lacking natural and human resources, did not have a sufficient economy to operate the new state in 1932.

The government's treasury was empty due to a two-year drought, civil war, poor transportation and administration and a world depression which tremendously decreased the camel trade and the number of pilgrims. (Yakuvleive, 1988,p. 11)

Ibn Saud had to provide modernization and security for his huge, poor and insatiable country. It was a monumental task, but oil and Ibn Saud's quality of leadership achieved the unthinkable.

With the discovery of oil in 1937, Saudi Arabia entered a new era in social, political, educational and economic development. Since then, the country has been experiencing a move away from isolationism. The nomadic life and tribal society could no longer provide the new services required by the country's exigent demand for modernization.

The open door policy for outsiders led to the increased government hiring of Western experts for technical assistance in reorganizing the country's educational program and reorienting its economic system. In addition to recruiting Western expertise, the government began sending great numbers of young Saudi Arabian students to Western universities so they might pursue degrees in various academic fields.

Ethnicity

Although Saudi Arabia did not come into existence as a nation until the turn of this century, relics discovered

through excavations allow archaeologists to trace the origin of the Arabian Peninsula inhabitants to prehistoric times.

Archaeologists believe that large-scale migration started before the age of recorded history. The convenient access to the area drew settlers from Africa, Asia and Europe. The population today, however, shows a physical homogeneity.

On the basis of the Arabic language, the population is classified as Arab; only one percent of the inhabitants is non-Arab. Important subcultural groups, nonetheless, belie the commonly shared idea that the population is largely homogeneous. Ethnic groups include Negroes from Africa, Caucasians from Europe and America and a mixed group of Asians.

Arabs in all of the Arab world look with pride and warm emotion to Arabia because it is their ancestors' home, the source of the Arab race. (Lipsky, 1983) The heat, vastness and harsh poverty of the desert sands kept the inhabitants of Arabia pure in their language, customs, style of living and behavior. Therefore, other Arabs in the Middle East look upon the Bedouins as the embodiment of the best and truest qualities of the Arab race: bravery, generosity and independence. These characteristics, in some cases, are exaggerated, and most Arabs outside the peninsula, even if they are not of Bedouin heritage, imagine themselves in the Bedouin life. Worth mentioning, too, is that Westerners stereotypically picture all Arabs as Bedouins.

The Bedouin Arabs belong to the Mediterranean physical type, the Middle East once having been the cradle of the Mediterranean groups. Human skeletal remains show that the Sumarians, ancient Egyptians, Babylonians, early Jews and Arabs, present in the beginning of Islam, are categorized as Mediterranean, allowing for some local and regional differences.

Those peoples characteristically were known for their medium size, averaging about 5 foot 4 inches in height, slender medium torso, olive to brown skin color, light to dark brown eyes and dark brown to black hair, which may be straight, wavy or curly. The typical face shape was with a straight forehead, narrow and high nose, medium thick lips and moderate or sparse body hair. (Lipsky, 1983)

As a result of isolation in the interior of the peninsula and the preference of joining first cousins in marriage, particular physical characteristics prevailed in various tribal groups. In contrast, the people who lived on the perimeter dealt and mixed with those from other regions, introducing Negroid, Indian and Malayan traits and, more remotely, vivid characteristics from southern India. This mixture is apparent in the coastal areas, as compared with the interior, by the darker color of the skin, rounder heads and slighter bodies.

The inhabitants of the Arab Peninsula do not have race-based categorization, preferring instead to distinguish themselves on the grounds of tribal affiliation and social

status. This divides the communities in regards to their way of life, inherited scale, prestige of occupation and social ranking. Although these identifications are found in all the regions, they appear more prominently in Najd and the Eastern Province and are a reflection of the differences in the economic models of activity that exist in the Arabian Peninsula. (Lipsky, 1983)

Two distinct groups, based on lifestyle and economic activities, dominate peninsular society: (The) al badu are Bedouins, and (The), al hadar are the settled people. Though rivals, each group depends upon the other for trade and in some cases political and military alliances. (Lipsky, 1983)

Al badu are nomadic Arab tribes whose lives are centered on the raising of camels, sheep and goats. As herdsmen, they travel extensive, seasonal migration routes. Bedouins are also sensitive to family and tribal status, ordinarily not allowing their daughters to marry ignoble men, men whose families or tribes are less prestigious or are unknown. They look down on the settled people, who live in towns, oases or farms and engage in commerce, farming or crafts.

Al hadar make up the other half of the population; they follow sedentary vocations such as agriculture, trade and craftsmanship. Although they look proudly to their Bedouin roots, the al hadar consider the Bedouins to be naive, ignorant and lawless. The two differ greatly in their economic pursuits

as well in their social patterns. Both groups, however, share a common set of social values to a certain extent. (Lipsky, 1983)

Society

The primitive and fixed resources of the Arabian Peninsula caused the social structure to be founded on familial lineage rather than economic status, and three basic divisions exists in nomadic desert society: the camp, village and town.

In the case of the camp, kinship standards were prevalent among the nomads. They traveled in semi-independent units of kinsmen and viewed themselves as part of a larger tribal gathering on the premise that they were sons of a real, or imaginative, common ancestor. Each tribal subdivision pledged allegiance to the Shaykhs of successively larger divisions of the tribe; however, each tribal component was self-governed by a council of family heads or elders. A particular family enjoyed the lineal right to provide nominees for the position of Shaykh from whom the council could chose.

Two types of villages existed, each categorized by the predominant model of occupation and level of tribal organization. Membership in a particular tribe unified the tribal village, which was ruled by the elders and Shaykhs, who were also tribal leaders. The residents of such a village were passive agriculturists, or pastorals, who cultivated produce

and grazed their cattle on better ground at certain times of the year.

Common habitation determined the organization of the non-tribal village and arranged the lives of the villagers. The residents became a community guided by the ideal of shared residence rather than tribal membership or affinity. The community, therefore, operated as a local, not a tribal, unit managed by the heads of a few leading families. Their roles were those of senior and significant residents as opposed to representatives of a universal forefather. In the last generation, the villages that formed were mostly of this type. They were noticeable in the vicinities of the larger oases and the al Hassa province. (Lipsky, 1983)

Regarding towns, the third social division, many, historically, were "stretched out" villages that ceased to be tribally arranged. Towns had residents from many tribes and had considerable foreign populations. As in the village, the heads of influential families of the town governed the local affairs.

Nomadic tribes, villages and towns existed as quite separate and distinctive units, but villages and towns were under the control and protection of nomadic tribes. Villages therefore became subject to tribal taxation. Although the nomads were somewhat independent, arrogant and war-like, they provided the villages and towns with camels, sheep, wool and animal fat for local use and export. Bedouin women, who are

known for their creativity in style, patterns and colors also provided rugs, bags and tents to the community. Each tribe has its own individuality in their choice of colors and patterns. The villagers and townspeople, in turn, sold agricultural products, clothes, weapons, medicine, spices and home utensils to the tribes. Villages also provided goods like grain and vegetables to tribes and towns, and the towns were the centers of culture, religion and commerce.

The social classes on the peninsula, therefore, were based upon lineage and occupation rather than wealth. Among the three basic societal divisions existed differences of status rather than class division. The life of the Shaykh, materially speaking, differed little from that of his followers. In towns where there usually resided shaykhly families, wealthy merchants, significant theologians and skilled craftsmen, the social stratification was noticeable, but not as obvious as in Western culture. Thus, there existed no associations of individuals organized for special social, economic or political purposes. (Lipsky, 1983)

British official and Arabist Harold Richard Patrick Dickson, who was born and reared among the Bedouins and was wet-nursed by a Bedouin woman, spoke Arabic from childhood, and married to a Bedouin woman. "I shall be doubly rewarded if I succeed in inspiring an interest in one of the proudest and most lovable of all peoples, the desert Arab," he said. In another account, Dickson expressed:

...I may be able to add little to the knowledge of a people who are perhaps more lovable than any other race on earth, for I have had the good fortune, during my seven years of life among the nomad Bedouin in their own tents and as one of themselves. (Dickson, H.R.P. 1949 p.19)

"Our desert life was good" remarked Dickson, "I count 1929 to 1936 as some of the happiest years that my wife and I have ever spent together."

The great Arab historian, Ibn Khaldun, explained a tribe's independent and rebellious spirit:

Arabs are more rooted in desert life and penetrate deeper into the desert than any other nation. They have less need of the products and grain of the hills, because they are used to a tough and hard life. Therefore, they can dispense with other people. (Ibn Khaldun, 1958 p. 306)

The Bedouins were so tightly-knit that strong communities emerged; however, because of the communities' fierce sense of self-sufficiency and survival added to geographic disbursement, the sense of a practical national unity was lacking. There was little sense of individualism because life was too hard to live as individuals in any real sense of the word. The strength to survive came from affiliation with a community. This imperative cooperation was the reason for the apparent duality of the peninsula's people. On the one hand, they were lovable, hospitable and generous among themselves, as well as to the stranger, but they had the propensity to be aggressive, fierce and warlike. (Ibn Khaldun, 1958)

The History and Character of the Otaibah Tribe

Although the Arabian tribes share one origin, noted Alossaimy, M. (1995), they are divided into two groups of tribal affiliation, the Kahtanian tribes and those of the Adnanian. The former originated in the southern, central and northern parts of the peninsula while the latter occupied the middle and northeast region of Hijaz.

The Adnanian tribes descended from the son of the prophet Ibraheem, Ismail bin Ibraheem, who, as a child, left the Sinai desert to reside with his mother Hajar in Mecca. There the father and the son built the Kaaba, the center of the Holy Shrine. Ismail married a woman from a Kahtanian Tribe, and his offspring formed the Adnanian tribes in and around Mecca. One of the principal Adnanian tribes is the Quraysh, which resided in Mecca, from whence the prophet Mohammed came.

Another important Adnanian group is the tribe of Hawazin, later known as the Otaibah tribe, which occupied the hills, valleys and plains around Mecca and the town of Taif; the tribes of the Aws and Khazraj were located in Madenah, 300 kilometers north of Mecca. With its trade and commerce in Mecca and its caravans traveling between Yemen and Syria, the Quraysh tribe became the richest in the whole peninsula, and the group earned prestige, too, for its custodianship of the Holy Shrine and its service to and protection of the pilgrims. The neighboring Hawazin tribe practiced passive agriculture;

nevertheless, its strong relations and association with the wealthy Quraysh tribe lended it an economic advantage.

The Hawazin retained their Bedouin character even as they grew accustomed to the life of city dwellers. Besides farming, the Hawazin people raised sheep, goats, camels and horses. Wool weaving was the major profession for the women, who made use of their camels and goats wool in providing shelter (tents) and comfort (rugs) to their families. As semi-settlers, the Hawazin avoided frequent battling with other tribes, as was the case with other tribes of the peninsula, and the absence of strife allowed for population growth and made the tribe one of the strongest (Alossaimy, M., 1995).

A. Almarshedi (1993) recognized the Hawazin tribe for speaking the best formal Arabic. Wealthy people of the Quraysh tribe used to send their children among the Bedouins of Hawazin to learn formal Arabic, the ways of a knight and the desert life. Prophet Mohammed, who was wet-nursed and raised among them, once referred to them proudly as "the uncles".

After the emergence of Islam in 609 C.E., the whole Hawazin tribe peacefully converted to Islam, and it became one of the largest cores of the armies when the Islamic state was established. The Islamic state expansion to Egypt, North Africa, Syria, Palestine and Iraq prompted parts of the tribe to move to and settle in the new lands, eventually joining the various communities (Almarshedi, A. 1993).

According to Kamal, M., (1989), the Khalifs of the Islamic empire, who were from Quraysh and who had a history of good relations with the Hawazin, used many members of the Hawazin tribe as high officials in the Empire administration and army, such as the great Fatemian leader Shower Ben Mujair and Alhajaj bin Yuosef Althagafy. The Hawazin tribe also spawned some of the great Arabian poets, like Yazeed Ben Ubuaid al Saadi. The tribe, thus, became part of Islamic State enterprise.

When the Arabian Empire deteriorated and collapsed in the 11th century, the Hawazin tribe was confined again to its original territories in central Hijaz. It also returned to practicing farming and herding. During the rule of the Ottoman Empire, the Arabian Peninsula was totally ignored, and it was in this period that the tribe became known as the Otaibah instead of the Hawazin (Kamal, M., 1989).

The Otaibah tribe's population, wrote A. Almarshedi (1993), grew as its economy declined during the term of isolation, a situation that introduced the dilemma of overpopulation to the Otaibah tribe in Hijaz and created conflict among some sects. To defuse more serious contentions, a solution for the crowded and confined tribe had to be found.

After days of deliberation, Shaykh Turkey ibn Humaid, one of the tribe's great leaders, decided to lead a portion of the group to Najd, in central Arabia, to relieve the overpopulated area. Najd at the time was controlled by the strong Kahtani

tribe. Ibn Humaid, therefore, went to the Kahtanian Shaykh ibn Hadi and asked him for permission to move some Otaibian people to Najd for a period of grazing. Ibn Hadi refused the Otaibian request, forcing Ibn Humaid to lead part of the Otaibah tribe to attack the Kahtani Tribe. The Otaibians won the war and drove the Kahtani Tribe from the eastern center of Najd to the south.

The Otaibah tribe thereupon occupied a large portion of eastern Najd, and a great segment of the tribe settled in the new area and became part of its recognized territory. When other Kahtanian tribes tried their best to oust the Otaibian threat, their efforts were in vain and served only to strengthen their foe. The tribes of Najd had no choice but to bitterly accept the newcomers (Almarshedi, A. 1993).

Hence, acknowledged A. Almarshedi (1993), Otaibah stretched between Hijaz and Najd, prompting one of its poets to proudly proclaim that his tribe had two wings. Otaibah, which had once come close to settling in towns and villages, became a desert tribe; nevertheless, it was a diverse tribe. It built settlements in Najd, such as Afeef, Sajer, Al-Dawadmy and Mossadah, where some of its members moved from Hijaz and began practicing passive agriculture and herding sheep. Others wandered deep into the desert to herd camels, while tribe members in Hijaz began farming, herding sheep, settling the towns of Taif, Mecca Or Jeddah and practicing commerce and trade. Some of them became well-educated intellectuals and

held high positions in government when King Abdulaziz Ibn Saud unified the peninsula and established Saudi Arabia in 1932. Many of the Otaibah tribe members are now found in key positions in the administration, educational system, security services, armed forces and in the private sector of the Saudi economy (Almarshedi, A., 1993).

According to Alossaimy, M., D (1995), the Otaibah tribe in the Najd area consists of two large branches, the larger of which is called Al-Rowegah (Rowg), which comprises the sections of Batten Talahah (divided into fourteen clans) and Batten Mazehem (divided into eight clans). Barga is the smaller branch, comprises eight little tribes and is the origin of Alruwais. Alruwais by itself consists of four clans. (see Otaibah Tribe Tree Appendix D)

The change of Bedouin life and systems of economics:

The discovery of oil in 1935 had a major impact on the transformation of the Bedouins from nomads to settlers. Before the discovery of oil, the principle occupations were "herding, fishing, and pearl diving" (Al-Sweel ed. 1993). But with the growth of oil industry, most of the Bedouins left the desert seeking new jobs that offered them better life. Consequently, most Bedouins have found themselves in jobs as unskilled laborers at ARAMCO (Arabian American Oil Company) or, according to Twitchell (1947), "the illiterate and inexperienced Bedouins

have learned a certain number of English words and have been taught to operate the many parts of the complicated equipment in a mining plant." (p.163)

Nomadic life is vanishing, and Bedouins find themselves pressured to leave the desert. Cole (1975) stated, "Most modern governments feel that nomadism is a thing of the past which has no place in the structure of a modern society....many of the nomads are trying to change their pastoral activities to bring them more in line with modern cash-oriented economies by producing livestock for sale in urban markets where there is an increasing demand for meat." (p.146). The Bedouins' primary reaction to modern society is the abandonment of their traditional arts and nomadic lifestyle which was the major force providing support to weaving.

The Saudi government planned to dig wells and to encourage the settlement of the Bedouins, who suffered from aridity and gradually began forming farming villages (hijar). Only a small number of the Bedouins remained in the desert. One such government project was the King Faisal settlement, initiated in the early 60s to permanently settle Bedouin families and provide farming training in order to turn the desert into an oasis. Gradually the number of Bedouins living in the desert declined as did their traditional arts, and a rapidly increasing number of Bedouins were engaged in farming.

The division of labor in the Otaibah tribe

The Otaibah tribe's division of labor according to gender is obvious. Noted Alabbadi (1981), women in the Bedouin household "have a more influential role in the affairs of the family than their sisters in the city...women are increasingly being consulted in the decision making process." (p.28) Besides weaving, Bedouin women are always in charge of pitching the tents after men choose the location and striking the tents when the tribe departs. Women are responsible, too, for all the tentwork (housework), such as bringing water from the wells or streams, gathering firewood and jallah (camel dung) as fuel for the fire, milking the sheep and goats, grinding the grain for preparing dough, cooking food, cleaning the tent and washing dishes and clothes. As well as weaving, Bedouin women make girbah (waterskins) out of animal skins. Young girls are taught basic weaving steps from early adolescence, and they are expected to help their mothers weave. Challenging designs are usually learned with experience.

Men, on the other hand, are not responsible for any jobs inside the tent except on special occasions, such as weddings when there are guests. Men, in addition to regular chores like slaughtering animals, do most of the jobs typically done by women, including gathering firewood, making the men's coffee and tea and preparing meals of rice, sheep and/or

camel meat. On these special occasions, women are only responsible for grinding the grain for dough and making the women's coffee and tea in the women's section of the tent.

The herding of livestock, however, is an exception; it is the responsibility of all, including the children. Usually the younger children take the small animals to pasture near the camps. Older children, on the other hand, are responsible for bigger animals like horses and camels. Girls typically are responsible for sheep, while boys take care of goats. It seems that the reasons for gender-based division of labor hearkens to the nature of animal behavior. Sheep are usually quiet, requiring little care, in contrast with goats, which tend to be more active.

Men do not participate in weaving or even some other tribesman professions such as carpentry and blacksmithing because to do so essentially still is prohibited by the Otaibah tribal custom. According to Alabbadi (1981), "certain trades and occupations are anathema to the Saudi Bedouins...to be a carpenter, jeweler, tailor, blacksmith, or butcher would be beneath the Bedouin's dignity." (p.84) Weaving is viewed as a task fit solely for women because it requires more time spent in the home. Accordingly, men are found in tasks such as knighting (equestrian warrior), herding, long-distance trading and, more recently, farming. Poetry, however, was and is a highly regarded form of verbal expression for men that could be shared by women.

Because acceptable occupations for men are clearly and unmistakably specified, it is considered shameful for a man from the Otaibah tribe to work as a weaver, a profession traditionally designated solely for women. Some still hold the tribal view that it is undignified and dishonorable for a man to do women's work.

In terms of gender and occupation, women are all considered housewives. No woman works at a paid job except for those employed at girls' school. As a result of the settlements, economic development and modernization, new occupations for both sexes, such as government employee, teacher, physician, and nurse, are emerging.

One may ask who acts as blacksmith and performs "undignified labor" for the Otaibah tribe, providing such necessary items as swords, daggers, kitchen knives, saddles, horse shoes, and jewelry? And who creates crafts from leather, wood and so on?

All powerful Bedouin tribes, such as the Otaibah, are surrounded by the Badu Alsalab. Alsalab, also known as Slayb or al-khlawiya, is a humble tribe which occupies no one particular area, instead accompanying the Bedouins all over the Arabian peninsula. According to Jabbur S. J. (1995):

Despite the ability they display in dealing with desert condition, Slayb is a humble tribe that is not large in numbers. It is the weakest of the tribes in strength, the lowest in status, and the most inferior in terms of ancestry; indeed, one could with greater justification say

of them that they have no line of descent recognized among Arab tribes. (p 421)

Jabbur noted a controversy about the origin of the Slayb. Some researchers claim that the tribe is of Indian descent, others mention Crusader or Frankish origin and the rest say that the Slayb are gypsies.

The Bedouin despise the Slayb people because they are craftsmen, a practice considered by the Bedouins to be dishonorable. Their practices include blacksmithing; repairing weapons and utensils; woodworking, such as the making of saddles, pots, plates, pegs and tent poles; and medicine, for most of them have knowledge of herbs and plants used to treat humans and animals. The Bedouins also look down the Slayb because most, if not all, Slayb women are believed to be fortunetellers and to practice black magic.

This chapter focused on the history of the Otaibah tribe, including its origin and location in the area. The obvious and recent change of the Bedouin lifestyle from nomadic to settled marks the decline of the Bedouins traditional art of weaving. The goal of the study is to investigate the origins, characteristics, techniques and significance of the traditional Otaibah weavings. In the following chapter, the literature reviewed documents work of many researchers on traditional arts and related issues.

CHAPTER III

REVIEW OF LITERATURE

Any discipline is the sum total of the research and writings of many individuals. A review of existing literature and current research related to Saudi Arabian weavings reveals some limitations of information and supports the need for new research. This section examines and discusses the following categories: (a) travelers' reference works--accounts of foreign residents written in both English and Arabic--and Saudi government documents; (b) the history of weaving, particularly of tribes in the area; (c) the cross-cultural functions of art; (d) art educators' views regarding the concerns of this study (art educators' views on current issues in theory and practice); and (e) studies related to traditional arts and crafts.

Reference Works Including

Otaibah History

Writing a social history for the Arabian Peninsula is problematic because of the paucity of historical materials dealing with human relations, thought and creativity, as well

as a lack of ordinary family and property records. The sources used for this study are travelers' accounts, the records of foreign residents, accounts written in both English and Arabic, consular reports and Saudi government documents. None of these sources is objective; each is the product of a particular viewpoint, and each presents reality obscured by the vision of the writer and by the nature of what he or she found.

These 19th- and early 20th century travel writers were exposed to different geographical areas, visited at various times and experienced different political and economic conditions. Also, most of the travelers to the Arabian Peninsula came with a particular purpose, which focused their attention in certain directions and not in others. It is therefore important to understand why each writer went to Arabia, what he or she was looking for, where and when he went and what audience was being addressed. The materials consulted were subjected to recognized scholarly procedures of internal and external criticism. The following questions were posed by the researcher:

1. Who was the writer?
2. Is the information factually accurate?
3. Is the material original?
4. When and where was it written?
5. Under what conditions were the materials produced?

6. How many copies of the document are available?
7. Is it possible that events could occur in the way in which they were described by the writer?
8. What was his authority?
9. Was he present at the events or was the information handed to him?

The following travelers are only those whose writings were considered most important to this study.

Harold Richard Patrick Dickson (1949), author of The Arab of the Desert, was included because of his knowledge of Arabic. Dickson is a British Arabist and diplomat who was born in Saudi Arabia. He speaks Arabic and knows many dialects of the local tribes. His book contains a descriptive section on the methods of Bedouin weaving and on some tent contents in Saudi Arabia at that time. This book also serves as quality travel literature, since factual information was gained not from a single journey but from 15 years of work and residence in the region. His views on the Bedouin Arabs occasionally tend toward the romantic, which may be due in part to the fact of his having been wet-nursed by an Anaza woman of the Ruwala. His views also can be seen as patronizing; however, his associations with Bedouin people were matched by few others of his day. Most importantly, sections of his book were written by his wife Violet, who also spoke Arabic, or they contain information that she gathered

from her own experiences in the desert. As a result, Dickson's The Arab of the Desert contains information on the intimate lives of Bedouin women that has never been duplicated. Other valuable sources for the study are John Philby(1952), Arabian Highlands; John Philby (1971), Saudi Arabia; and Alois Vaslieve (1986), Taraakh Alarabiah Alsaudiah [History of Saudi Arabia].

The most useful history of Saudi Arabia is Moneer Alagalany's (1993) two-volume work, Taraakh Albalad Alarabiah Alsaudiah [The History of Saudi Arabia]. It is a well-researched book. The author used many primary sources that have never before been brought together. Also, Mohammed D. Alossaiemy's (1995) Shwara Otaibah [Poets of Otaibah] (Vols. 1 and 2) is a valuable reference work in the Otaibah tribe history and characterization.

History of Tribal Weaving in Saudi Arabia Including Otaibah Tribal Weaving

Very little literature exists regarding the traditional art of weaving in Saudi Arabia. Traditional Crafts of Saudi Arabia, by John Topham (1981), is one of two studies devoted to the discussion of traditional crafts and weaving in Saudi Arabia. The weaving section of the book contains 70 kinds of woven pieces from many tribes located in various parts of

Saudi Arabia. Topham, without knowledge of the various tribes' styles, labels the weavings according to location of purchase. Although his work surveys highlights of his own arts collection, which was purchased by HRH Princess Haifa bint [daughter of] Faisal and which forms only a part of the Haifa Faisal Collection, it is a valuable account of historical forces and changes. The photographs help the reader to examine style and motif. Topham's strength lies in description and documentation.

In his History and Development of Handicraft in Southwestern Saudi Arabia, Alzailaei (1985) addresses the issue through a focused study of certain locations in Saudi Arabia. His objective is to study the history and development of wood work, leather work, basketry, pottery and metal work, in addition to weaving, in southwestern Saudi Arabia. The method used in conducting this study is different from Topham's (1981), Ross's (1981a), and Ross's (1981b) in that it takes a more scholarly approach. Though the study claims to be "the first to go beyond routine introductions to look at the handicrafts of the southwestern region in depth" (Alzailaei 1985, p. 28), it is broad and unfocused because of its multitude of areas and topics, each area and topic could serve as a complete study.

Among the publications dedicated to the crafts of Saudi Arabia are the two by Heather Colyer Ross (1981), The Art of

the Arabian Costume and The Art of Bedouin "Jewelry". Ross limits her books to Saudi costumes and jewelry collected from all over Saudi Arabia. She fails to support her claim with enough evidence regarding sources and the originality of each handicraft.

Alsadu (Bedouin traditional weaving), by Anne-Rhona Crichton (1989), provides useful examples of Bedouin weaving techniques and related skills such as color and patterns in weaving in the Arabian Peninsula. This book has three main chapters which deal with the weaving process, the Bedouin weaving patterns and decorative stitching and ornamentation, in addition to a number of other related subjects. This book, in fact, is specific, clear, and scholarly.

David Talbot Rice's (1965) Islamic Art is a comprehensive and insightful analysis of Islamic arts in major and minor forms. His focus is on architectural monuments, but he often shows embellishments and motifs related to the craft forms. He includes many craft objects, which are helpful in understanding possible sources of influence.

Joy May Hilden (1988, 1991, 1993) has written several articles on Bedouin weaving, some of which have been translated into Arabic. In these articles, "In Search of Bedouin Weavers" (1988), "The Use of Wasm (Animal Brands) [tribal marks] in Bedouin Weavings" (1991) and "Bedouin Textiles of Saudi Arabia" (1993), Hilden focuses on the tribal or family marks found on Bedouin weaving in Saudi Arabia.

The Cross-Cultural Function of Art

Is weaving considered art? What is art? What meaning does it have in different cultures? Where do we draw the line between art and non-art? What is the difference between traditional art and folk art? These problems are addressed in this section. Art is not only divided into "higher art" and "lower art," "major art" or "minor art," but it is also proscribed as a canon or rule which artifacts must meet to qualify as "art." For example, Monroe Beardsley (1987) defines art as the creation of an object, the original intention of which is aesthetic interest.

A survey of some literature on the cross-cultural functions of art provided insights into sign and symbol and into art as "a universal language of communication." The loose use of sign and symbol as synonymous concepts is as conceptually problematic as it is common. Some signs may be art and some art is symbolic, but a sign is not a symbol (Langer, 1953).

As early as 1958, in A Structure of Aesthetics: Toward a Definition of Art in Anthropology, the anthropologist Warren L. D'Azevedo (1958) addressed some of the problems involved in cross-cultural investigations of art. His view was that these examinations are essential to art theory, yet they require

flexible constructs to avoid the restricting influences of private tastes and scholarly systems of formal evaluation and classification. D'Azevedo felt that "the aesthetic would seem to be largely beyond our grasp except through intensive study of the individual" (p. 704). He stated his agreement with Mills's (1957) view of art as "controlled qualitative experience" (p.712).

D'Azevedo and Mills focus on quality of experience in terms of the artistic process and aesthetic experience. Mills (1957) also discusses artistic roles, the experience of the artist, skill, materials, the public object, style, utility, bases for defining art and art and the qualitative mode, by which he means the sensuous and affective as opposed to the cognitive. Alexander Alland (1977), in The Artistic Animal: An Inquiry Into the Biological Roots of Art, argues that the universal foundation of the arts lies in the biological traits of exploratory behavior and play. It was not its functional aspect, but its gemlike character that unites art in all societies.

A number of art educators emphasize the inseparability of art and culture, believing that art can be fully understood only in a cultural context (Anderson, 1985; Best, 1986; Boyer, 1986; McFee & Degge, 1980, 1986; Stewart, 1987; Thistlewood, 1986). They represent a sociocultural approach to art education that is non-elitist (not biased solely toward the

fine arts) and pluralistic (supportive of the varied arts of the majority). This approach views art as a cultural system and symbolic communication. From this perspective, consideration of how and why art functions in culture in general and in diverse cultures in particular becomes a necessary aspect of the definition of art.

Fratto (1978) and Jones (1988) suggest throwing the definition exercise away in favor of simply looking at art and its aesthetic component. Like Fratto and Jones with their vision of art as a freer, less formalized creation, McFee and Degge (1980) express a natural, organic view of art as "a phenomenon of human behavior to be found wherever form, line, and color are used to create symbols for communication and to qualitatively change the nature of experience" (p. 80). They add that art is "one of the major communication systems of social interaction" (p. 80).

McFee (1986) finds it almost impossible to separate the words art and culture. She believes Herskovits's (1959) statement that "art is a cultural phenomenon" can also be reversed and that "culture is maintained, transmitted and changed through art" (pp. 7-8). McFee notes that "artists learn modes of thought from their culture, and their work is intended for others who share the same cultural modes of knowing and seeing. . . . Art is a mode of knowing as well as communicating" (p. 8).

Theories abound in regards to the varied purposes of art. In Art Education as Ethnology, Chalmers (1981) mentions the sociocultural functions of art more directly, whereas Janet Wolff (1981, 1983) and Clifford Geertz (1983) view art as a cultural system. Mukarovsky (1976) takes a different stance to describe how art communicates in terms of semiotics and how an art work functions as a sign, and Edmund Burke Feldman (1981) devotes a chapter each to the personal, social and physical functions of art. Hatcher (1985), like others, distinguishes between "use" and "function." Devereaux (1961) and his theory of art as communication of social taboos will be discussed later.

Implications for Art Educators and Current Research

This section focuses on indications of practice in current theory and texts and presents some relevant current issues: elitism versus populism, the fine arts versus the popular arts, standardization and democracy and art education.

In her Approaches to Art in Education, Laura Chapman (1978) identifies classification schemes of art forms as honorific rankings of acceptability to a particular socioeconomic class.

Junw K. McFee and Degge, (1980) in Art, Culture, and Environment, examine the relationship between art and culture from various angles, including art's cultural meaning and the importance of art in culture. The omnipresence of art in cultural settings is illustrated by the range and types of objects taken from regional, ethnic and national sources. McFee, finds it almost impossible to separate the words "art" and "culture". She views art as "aphenomenon of human behavior to be found wherever form, line, and color are used to create sybols for communication and to qualitativelychange the nature of experience" (p. 80). Edmund Burke Feldman's (1981) Varieties of Visual Experience opens a discussion on the functions of art.

Vincent Lanier (1983) stresses the need for relevance in art education, stating that the fine arts are not the only repository of stimuli for aesthetic experience. According to him, the objects of relevance and aesthetic experience to adolescents are the popular arts, particularly film, television and video.

Modern theorists have begun to broaden the definitions of both art and artist, removing works from their sole residence among the aristocracy and including more functional objects in their number as well as more everyday types as their creators. Painter (1982) surveys and classifies objects and visual images hung on the home walls of different socioeconomic

groups in Britain, and he examines the meanings and values attached to these objects. Lanier (1983) questions the validity of modeling student behavior on the roles of art historian, art critic and artist because of the unrealistic comparisons between pupil and adult capabilities.

Others who advocate broadening the range of objects to be studied are Blandy (1988), Boyer (1988) and Congdon (1987). Boyer (1988) calls for the development of cultural literacy (cultural awareness) in the classroom to enable the making of conscious aesthetic choices. Kristin Congdon (1987) views the aesthetic as a universal human need and aesthetic freedom as a necessity in a democracy. She asserts that the concept of art should be broadened to include all occupations, including skill, imagination and aesthetic judgment. The preparation of democratic citizens is regarded by Doug Blandy (1988) as part of the responsibility of art education.

Ralph Smith (1986) protests that the political idealist takes the delight out of art by insisting that it be social criticism and revolutionary incitement. The political ramifications regarding democracy are addressed in Art in a Democracy, edited by Doug Blandy and Kristin Congdon (1988). Refusing to be prescriptive and not favoring prepackaged curricula Lanier (1984;1986) uses a field trip to discover how buildings are constructed as an example of how the familiar can be used to move intelligently toward the unfamiliar.

Chalmers (1984) also advocates a dialogue method, beginning with a social studies approach and moving toward aesthetic questions.

Chalmers (1974) suggests comparing art objects from different cultures on the themes of art and religion, social status, politics, technology, economics and decoration. Boyer (1988) presents a five-stage "Program for Cultural Literacy in Art Education." In essence, Boyer's ideas are similar to those of Lanier (1986) and Chalmers (1987), and most of Boyer's ideas are employed in this research.

In traditional arts and crafts, a study by Tabaza (1988) investigates the role of art education in preserving traditional folk handicrafts through development of a theoretical model for preserving Jordanian traditional folk handicrafts. His study discusses the importance of including traditional handicrafts activities in the art curricula in Jordan. Tabaza collected data through library research, and he followed the descriptive methodology to develop his theoretical model by applying the praxiology as a theory for practice.

Research Related to Traditional Art and Crafts

Over the last 10 years, a number of studies have been reported which, in a variety of ways, research traditional and

folk arts. Only one directly studies Saudi Arabian arts; the others in this section generally consider textiles and weaving.

In 1993, M. G. Aldaajany published Traditional Techniques in the Bedouin Environment: An Ecological Documentary Study of Bedouins in the Aldahana and Alsummann Deserts in Saudi Arabia (referred to as Altegniyat altaglidiah fee elbeah albadawiah: Derasah ecologiah tawthegiah an albadow fee mantegatay Aldahna wa Alsummann fee Alsaudiah). The study gives a general view of Bedouin life in the Dahna desert (eastern Saudi Arabia). Although limited, some references are made to weaving, and the study does provide useful details of Bedouin life.

Three studies focus on the traditions of rug and carpet weaving. Among them is a study by Martin (1996) that explores the presence of the Navajos' concept of ho'zho' in Navajo weavings as well as its manifestations in Navajo culture. The study also examines the historic weaving styles, and it was mainly a historical study that records some personal encounters and correspondence.

Bosch's study (1991) examines Mamluk pile carpets and it discusses the history of the art of oriental carpets as well as the unique technical and stylistic features of the Mamluk carpets. The study is primarily historical because it presents, in historical sequence and detail, the story of the Mamluks and Mamluk carpets.

Mast also is concerned with the weaving of rugs, (1995) investigating oriental rugs and how they relate to Western definitions of art, craft and folk art. His research presents how rug scholars relies upon information gathered from merchants who, in order to sell their rugs, create imaginative stories regarding the origins and creation of their rugs. Mast's data collection process depends upon historical information and fieldwork done in the United States and Turkey.

The Folk Textiles of Crete, an ethnographic study by Cocking (1988), aims to place a small body of folk art textiles material in its broadest social, economic and cultural context. The varied history of influence permeating the society is examined. Weaving and embroidery techniques and designs are examined as artifacts in their own right and are found to serve practical, decorative and social purposes.

An ethnographic study by Baker (1991) investigates aesthetic and practical object-making and the value of the central west coast Newfoundlanders (a traditional society). The interrelated factors of origin, age, education, class, geography, climate and material conditions influence motivations, meaning systems, values, cultural biases and patterns of artifactual production. Ethnographic methods of participant observation, key informant interviews and photographic documentation are employed in the study.

The purpose of a study done by Lederman (1989) is the documentation of select contemporary examples of visual arts made in Afghanistan before the 1978 Soviet invasion. The arts are analyzed for specific groupings of form and tribal and regional characteristics. Field research in New York, London, Paris, Iran, India, Pakistan, Turkey, the U.S.S.R. and Afghanistan, in addition to personal conversation and observation, comprise the data collection sources.

While Alzayer's (1989) study deals with contemporary Islamic arts and crafts in general, nothing is mentioned about arts and crafts from Saudi Arabia. However, the study explores the effects of economic and social factors on contemporary Islamic arts and crafts and the role played by those factors in limiting the traditional place of crafts in the modern Muslim world. Data were collected in Egypt, Morocco and Jordan through the use of personal interviews and on-site observation.

Summary Discussion

The review of literature on traditional arts, folk arts and art education suggests there is limited accessible information concerning the general history of traditional arts and in particular weaving in Saudi Arabia. The works discussed in this chapter illustrated and confirmed that leaders in art education such as Boyer, Chapman, Congdon,

Feldman, Lanier, McFee and Degge and others have commonly voiced -- namely, the need for and interest in information about different cultures in the art education classroom.

Finally, the literature serves to support this study's concern about the traditional art of weaving. The review also reveals certain needs: (a) how to document and describe the traditional weaving of Saudi Arabia and (b) how to position this weaving into a conceptual framework for appropriate analysis and discussion. The methodology for gathering data on Otaibah tribe's traditional arts are articulated in the following chapter.

CHAPTER IV

RESEARCH METHODOLOGY

Introduction

According to cultural anthropologist James Clifford (1988), fieldwork is a data-gathering endeavor that helps the writer tell a story. It enables the writer to ask questions, to see works in progress and to view finished art objects in the context in which they were made. Ethnographic studies usually proceed from the object to the artist to the culture. The finding of the object is often, although not always, linked to the location of its maker or owner.

Silverman (1993) identifies two types of interview methods that represent the essence of ethnographic research. They are as follows: (a) positivism (focused on facts about behavior and attitudes), which utilizes random samples, standard questions and the tabulations method and (b) interactionism (focused on authentic experiences), which utilizes the unstructured, open-ended interview method.

Because the unique nature of this research required on-site interviews and observations within the context of a

changing ancient culture, the methods of research and data collection had to be carefully considered. In order to understand the weaver as an individual in a complex cultural environment, it became clear that patterns of human response and feelings related to the production of weaving were the true basis of the research.

The research methods selected had to support the basic intent of analyzing the origins, characteristics, techniques and significance of Otaibah tribal weaving. It was determined that the study would require qualitative as well as quantitative techniques.

The Quantitative Approach

Methods of research can be qualitative (detecting patterns) as well as quantitative (employing statistical calculations). Wiersma (1991) wrote, "Educational research is quantitative and qualitative and can take on any number of specific forms depending on the phenomenon under investigation" (p. 3). Wiersma added, "In a general sense, however, all research is oriented toward one or both of two ends: the extension of knowledge and the solution of a problem" (p. 3).

This study was based on methodologies derived from anthropology and material culture (Barrett, 1990; Clifford, 1988; Kvale, 1996; Langenbach, 1994; Lancy, 1993; LeCompte,

1993; Silverman, 1993; Stuhr, 1987; Prown, 1982; Spradley, 1979; Roberts, 1972). Ethnographic research involves investigative fieldwork, including interviews of key informants, participant observations, "thick description" and photographic documentation. Silverman (1993) stated, "These methods are often combined. For instance, many case-studies combine observation with interviewing. Moreover, each method can be used in either qualitative or quantitative research study" (p. 9). According to Silverman (1993), "Methods are techniques which take on a specific meaning according to the methodology in which they are used" (p. 9). As shown in Table 1, Silverman illustrated how the overall nature of the research methodology shapes the use of each method (see Appendix C for four Different Uses of Research Methods).

Through a review of ethnographic research materials as well as studies similar to this study, the researcher found no existing standardized procedure; he found, rather, different, specially designed methodologies relevant to the needs of each study. Al-Zahrani (1988) noted:

Any research method does not exist independently of the way in which it is actually applied, but it reflects the thought, intelligence and creativity or to some extent, the bias of the researcher who employs it (p. 120).

The rationale for choosing one methodology over another is connected to the nature of the subject studied and the underlying goals of the research. The main purpose of this study is to understand selected Otaibah weavings from the

weavers' points of view (extending the knowledge); therefore, the method the researcher selected to meet this purpose is investigative fieldwork (ethnography), which includes techniques of participant observation and interviews of key informants. A brief overview of methodological procedures follows.

Research Data

In order to attain the goal of this study, it was necessary to seek information from two types of data: primary data and secondary data. The primary data included triangulation (the process of qualitative cross-validation), which included: (a) tape-recorded, semistructured interviews with selected weavers (see Appendix B); (b) participant observation strategies and (c) content analysis of human artifacts, including photographs selected from the Haifa Faisal Collection and high-quality color photographs of objects in their environment. LeCompte (1993) wrote, "Content analysis of human artifacts includes collection of archival and demographic material as well as analysis of physical traces" (p. 158). The findings of these documents are not used as a focal point in answering the research questions but rather as supplements to the findings from other analytic methods used in this study.

Secondary data include (a) data on the Otaibah tribe in Najd, Saudi Arabia; (b) data on the concept of visual arts in Saudi society and (c) published studies and texts dealing with the cultural foundations of traditional art.

What is new, stated Kvale (1996), is that "in recent decades qualitative interviews are increasingly employed as a research method in their own right" (p. 8). According to Bogdan and Bilklen (1982), Kvale (1996) and Lancy (1993), observations should include critical details of person, place and activity as well as date and time.

Lancy (1993) writes, "Printed material and other artifacts are combined with observation and interview records in a process that is widely known as triangulation." The strategy relies upon the flaws of one method serving as the strengths for another (Lancy, 1993, p. 20). Wiersma (1991) points out that triangulation is a part of data collection that cuts across two or more data collection/analysis techniques or sources. In essence, the procedure is a qualitative cross-validation that works among among different data sources or different data-collection methods (Wiersma, p. 232). Denzin (1987) believes that "triangulation can take many forms, but its basic feature will be the combination of two or more different research in the study of the same empirical units" (as cited in Wiersma, 1991, p. 232).

Wiersma (1991) explained, "The use of multiple data-collection procedures, along with triangulation, tends to

enhance internal reliability" (p. 240). He also indicates "there should be a variety of sources -- observation, interviewing, site documents, and possibly other supporting sources -- for data, and data must be in adequate quantity to have confirmed any assertion with confidence" (p. 240). Strategies derived from triangulation involving multiple sources primarily will be utilized in this study.

A brief overview of methods of data collecting is presented below.

Methods of Data Collecting

The ethnographic researcher's goal is to provide a meaningful description of a cultural phenomenon from the natives' point of view and their relation to life and to realize the vision of their world (Spradley, 1979). The objective was to attempt an understanding of events, settings or problems in terms of meanings held by the interviewees within an interpretive framework, emphasizing the influence of context on behavior and meaning systems. The description should give the reader a knowledge of place and of the problem under investigation.

The researcher spent roughly 8 months (from January 1997 until August 1997) collecting data for research via face-to-face personal interviews with weavers and on-site observation. Interviews previously have been employed in the social

sciences, with anthropologists and sociologists long using interviews to obtain knowledge from their sources. Because the researcher is a member of the Otaibah tribe, there were few communication problems. Jawharah Alruwais (the researcher's wife, who received her masters in education from Texas Woman's University in English as a Second Language) served as the research assistant by interviewing the women weavers, because the researcher was not able to speak directly to some of the female weavers due to religious and traditional constraints. Some of the interview responses were chosen randomly, then translated and included in the study as examples (see Appendix E).

Data Collection Instrument

The field work approach provides both internal and external information for description. Internal information is that which can be seen by viewing the art object (in this case, woven objects, including the subject matter, the form and the medium). External information was gained from sources other than the objects; for instance, who made the object and why. Such information can come from sources such as interviews with the artists (Barrett, 1990).

The instrument of open-ended questions was chosen on the basis of its reliability and validity for this research. Evidence from previous studies, such as Al-Zier (1989),

suggested that the use of open-ended questions provides comparable measures. The questions were written first in English (the original format) and then translated by the researcher and his assistant into Arabic using the procedure suggested by Brislin (1993) and followed by Algamedy (1986):

1. Direct translation, word by word into Arabic language, using the [most recent] English-Arabic dictionary as reference to note specific meanings;
2. Rewriting the entire questionnaire into Arabic, using the most appropriate meaning for each term;
3. Back-translation into English to clarify and compare it to the original questionnaires;
4. Final translation from English into Arabic language, verifying it with authorities in the English Department at King Saud University. (p. 80).

The purpose of a multiple-translation procedure was ensure confidence that the questions made sense to the weavers and that they were stated correctly and efficiently. The researcher also was concerned with maintaining the original meaning as expressed in the English format. To facilitate this purpose, the questions were rewritten in a clear form. The researcher was aware of the translation problems of some words, such as aesthetic, creator and others (see Appendix B).

Interview Questions

This study investigates the origins, characteristics and techniques of the Otaibah weavers; the meanings objects had

for them and what human needs are fulfilled. In order to have in-depth interviewing, to capture as much as possible the "whole picture" of the Otaibah weavers' lives and practices and to acquire information needed for research, it was necessary to design open-ended questions. The open-ended questions allowed the weavers to express themselves verbally, with the researcher focusing the interview on the main purpose of the investigation.

The open-ended format is particularly ideal for the sample population of this investigation. Al-Zier (1989), in a similar population, finds, "For the many literate and uneducated workers [weavers] the questions appeared as a friendly conversation while structured and sequentially designed questions would have confused many of them" (p.56). Unfortunately, this approach heightens the difficulty of and time requirement for the analysis of the responses as opposed to those given in standardized interviews.

The open-ended questions were chosen as the dominant instrument for collecting data in ethnographic research, and they were designed to be easily understood by the sample population. The group was asked a number of specific questions based upon the information needed to answer the study's underlying research questions.

The instrument consists of 33 questions in five categories. The first interview questions are general ones used to provide personal information about the interviewee

(name, age, marital status, number of children, average working hours and years of experience); there were 6 questions. The second group of interview questions are divided into four main categories. Category A contains nine open-ended questions about the origins of the weaving(8 questions); Category B concerns characteristics (5 questions); Category C examines techniques (7 questions) and Category D identifies significance (7 questions).

For the preservation of originality and the avoidance of duplication or repetition of other research, the researcher generated specific questions based on general questions underlying the study. The insights for these general questions came from Al-Zier (1989); other questions in Categories A, B, C, and D were developed by the researcher and his committee members according to literature on interview research written by Kvale (1996) and Silverman (1993) unless otherwise noted.

1. General Information:

Name, age, marital status, number of children, average working hours and years of experience.

2. Interview Questions

Category A: Origins

Interview questions in Category A contain 8 questions related to the origins of the Otaibah weaving profession and are listed as follows:

1. Where is your place of birth, and how long have you been living at this location?
2. How long have you been in this profession?
3. Do you have other family members working with you in weaving? (Al-Zier, 1989, p. 230) Do you know anyone in the same profession?
4. Do you know of anyone of the other sex doing the same things that you are doing? If not, why?
5. Through the years that you have practiced your profession, have you trained anyone else? (Al- Zier, 1989, p. 230). If yes, how many people?
6. What do you know about the origin of the traditional weaving in the Otaibah tribe?
7. Do you think the new generation chooses careers in traditional weaving production?
8. How would you compare your community response and interest in your traditional weaving to what it used to be in the past?

The first question in Category A investigates whether the weaver has been moving about in tribal areas other than her own. The purpose of the second question is to discover the weaver's experience and how long she has been in this profession and the third query seeks information on whether

the weavers work individually or in family groups. Question 4 asks whether this profession is limited to one sex or the other, and it investigates the reason why it is limited. Question 5 provides information about whether the weaver is skilled in her profession and if she provides training to others. Question 6 investigates what historical knowledge the weaver can provide about weaving. The seventh question supplies information about whether this profession is still regarded as a profession or whether it is declining and becoming only a hobby for the younger generations. The last question of this section deals with the effect of modernization of the country and focuses on the different aspects of the economic and social changes in Saudi Arabia that may have affected the Otaibah tribe.

Category B: Characteristics

The next group of questions identifies the Otaibah tribal weaving characteristics through the following questions:

1. Do you think Otaibah has its own unique weaving style different from other tribes? If yes, in what way?
2. Are your individual traditional weaving characteristics or those of your community different from others around you or elsewhere? If so, in what way?
3. Have you seen any traditional weavings from other areas or other parts of the world? If so, which parts? How

would you compare these different weavings to the traditional weavings of the Otaibah tribe?

4. How do you see the quality of your works as compared to others?

5. How would you compare the traditional weavings of today to that of your ancestors?

The first four questions of this group pertain to the interviewee's awareness of design, form, style, size, choice of colors and materials considered to be unique to the Otaibah tribe in general and to the individual specifically. The last question of the interview uncovers how many weavers are aware of the relationship between their weaving and that of their ancestors.

Category C: Techniques

The interview questions in Category C deal with techniques of the Otaibah tribe in weaving and are listed as follows:

1. Do you make all materials by yourself? Are some of your materials more important than others? What other options are there?

2. What kind of tools does a traditional weaver use in her or his work? How does she or he acquire them?

3. Are your individual and traditional weaving techniques or those of your community different from others around you or elsewhere?

4. How were you trained to create the traditional weaving you are producing today? (Al-Zier, 1989, p. 230)

5. Is there a difference between the way you were trained and the method you are using today? (Al-Zier, 1989, p. 230)

6. Have there been changes in the type of work produced in your community? (Al-Zier, 1989, p. 230) If so, why do you think these changes have occurred?

7. What are the attributes that make a successful traditional weaver?

These questions categories attempt to learn whether the weavers recognize their own styles and the ways in which they differ from others. The questions also determine whether the weaver inherited this profession or was been trained by one or more individuals and whether there is a difference in techniques and methods of training. In addition, they discover whether there has been a change with time in the techniques and methods of weaving and whether there has been a change in terms of patterns of weaving or materials handmade or imported from other countries. Finally, the interviewee was asked to state her own characteristics of a successful weaver in terms of techniques used.

Category D: Significance

Interview questions in Category D are focused on significance. These questions are as follows:

1. Why do you choose to do what you have been doing?
2. What are the social and economic services that traditional weaving provides your society?
3. Is there any religious and/or social function for your weaving?
4. Is weaving valued as a beautiful piece of work, or is there more to it than that?
5. What makes a rug beautiful?
6. How do you value traditional weaving in your society?
7. How are you valued as a weaver in your community?

The first question learns the weavers' motives for choosing this profession, whether it is due to economic or social reasons or to gain personal satisfaction. Questions 2 and 3 show the significance of weaving in the weavers' community and what purposes it serves, be it religious, utilitarian, economical or aesthetic (decoration). The purposes of the fourth, fifth and sixth questions are to learn determine if there is an aesthetic value to the woven pieces and if there exists a standard of aesthetic value used for judging. The final questions in this section concern the weaver's significance in her community.

Testing the Instrument

The interview questions, translated into Arabic (the language used in the actual interviews), were tested on 14 male and female Arabic-speaking students in the Denton and Dallas/Fort Worth, Texas, area. All 14 agreed on the clarity and simplicity of language and instruction. Some positive comments and suggestions were offered. Based on these suggestions, a few questions were eliminated because of their difficulty and some, such as the following questions, were discarded to avoid duplication.

2. What important historical or cultural functions can you remember that were associated with the traditional weaving in your tribe? (difficult)

5. Are any special regulations required to make certain traditional weavings that are used for religious or ritual purposes? (duplicate)

9. What do you think about the social and cultural value of traditional weaving? (duplicate)

4. Do you normally decide to perform a particular job at a given time? What is your source of motivation?
(difficult)

Population and Samples

To meet the aims of this study, it was necessary to obtain responses from weavers in the Bedouin Otaibah tribe. The target population is located in the Najd area of central Saudi Arabia (see research area map page # 8); none are school graduates. The sample consists of female weavers from the Otaibah tribe. As regards the nature of the study, random sampling is not applicable for three major reasons: (a) the number of weavers accessible was not known, (b) their mobile nature and (c) geographic factors.

Procedures for Data Collection

After the approval of this research proposal by the researcher committee and the Art Education Department at the University of North Texas School of Visual Arts, the researcher, in accordance with the university's rules and regulations, gained the university's approval to use human subjects since the research is interview-based.

To prepare for fieldwork and to follow the advice of the American Emigration or Health Department, the researcher and his family underwent immunization for certain epidemic diseases such as cholera, yellow fever and hepatitis B, which might be present in the research area.

Before the researcher traveled to the Kingdom of Saudi Arabia to begin his study, he obtained further approval from the Saudi Arabian Cultural Mission to the United States.

Also, he received approval from the art education department at King Saud University, the College of Education and the dean of higher studies and researches at King Saud University. A letter obtained from the Haifa Faisal Collection further supports the research (see appendix F for all approval letters).

While awaiting approvals before conducting the field study, the researcher spent some time collecting secondary data from King Fahad National Library and King Saud University Library.

As a resident of Dawademy for a period of time, the researcher has an advantage in personally knowing some weavers who introduced him to others; however, this also could be perceived as a potential source of bias. To avoid such bias, the researcher documented the interviewees (weavers) who are from communities in the region. An essential criterion for a person to be included in the study is a referral from or recognition by another community member.

Interview Procedure

During the field study, the researcher conducted 16 interviews accompanied by Jawharah Alruwais, who interviewed 34 women weavers while the researcher recorded information and observed. The weavers all were interviewed among a group of people, be they relatives or fellow weavers in the market.

Most of the time, Wadha Z. Alruwais acted as a guide. All the weavers interviewed are from the study area and from the Otaibah tribe.

Visits to each of the sites throughout the 8 months of the field research period (from January to August 1997) were made to accommodate data collection and increase familiarity with the process. The best time of the day for interviews proved to be early morning until 11:00 AM; the second best time was between 3:00 PM and sunset. Each session lasted from 45 minutes to two hours, not including socializing and having coffee or tea as a tribal way of welcoming the guest.

After an explanation of the research's purpose and the context of the questions, the weavers tended to relax. Most of the questions were asked by the researcher's wife, with the researcher, in 34 sessions, allowed to listen, take notes and audio-tape the conversation (42 interviews audio-taped). The researcher reviewed the audio-tapes and written notes before leaving the weaver's location, noting areas needing clarification or further inquiry at the time of the visit because a second interview might not be possible. Whenever possible, the weavings were photographed by the researcher; 482 photos were collected. Some of the weavers asked if the pictures would be printed in a newspaper, but they were informed that was not part of the research objective.

To supplement their responses to the researcher's questions, the weavers commented on pictures of woven objects

from the Haifa Faisal Collection, identifying the patterns and colors of weavings that belonged to their tribe.

During interviews, the weavers extensively answered the questions of greater interest to them. Most elderly weavers proudly recounted their historical knowledge of their communities' traditional art of weaving. Their stories seemed boundless as they remembered the dominant role their ancestral weavers played in the communities. Another area of interest to some of the elderly weavers was the contrast between their former dominance and the new generation's attitude regarding weaving.

Pilot Study In The Field

In order to provide the researcher and his team with data-gathering experience and to furnish the study with some baseline information, a pilot study including all the questions was conducted prior to the official research. The pilot study was useful in determining the appropriate number of questions as well as their sufficiency, and it became the first phase of the inquiry, taking place two weeks after the researcher's arrival in Saudi Arabia. Similar to the actual study, the pilot allowed the researcher and his assistant (Jawharah Alruwais) to obtain responses from Otaibah weavers in the same area (see population and samples). The pilot

sample consisted of 10 female weavers (who were not included in the sample used in the later research).

Fellow art education professors and cooperating professors of qualitative research at King Saud University discussed a presentation of the pilot study data and some analysis; in addition the major professor at UNT was constantly updated. Findings from the pilot study guided the official research in the field. It is important to note that the findings from the pilot study are not presented in this study; however, they caused limited restructuring of the format of the eight-months study. Because the questionnaire had been well-prepared and previously tested, the pilot study did not greatly impact the research questions. Rather, the experience enabled the researcher and his assistant to hone and refine their interviewing skills and familiarize themselves with the equipment.

Participant Observation

The researcher employed participant (on-site) observation in collecting data. Participant observation involves viewing individuals in their natural settings. The researcher made no effort whatsoever to manipulate variables or to control the activities of individuals but simply observed and recorded what happened as events naturally unfold. In addition to describing what occurred during observation, this method of

collecting data produced valuable insight into weaving, weavers and their location(s). The possibility exists, however, that certain attributes or ideas of the observers may have biased what the researchers "see," which is referred to as observer bias. As Fraenkel and Wallen (1996) note, "It is probably true that no matter how hard observers try to be impartial, their observations will possess some degree of bias" (p. 463). They added, "No one can be totally objective, as we all are influenced to some degree by our past experiences, which in turn affect how we see the world and the people within it" (p. 463). Nevertheless, the researcher strove to become aware of and to control biases. It also is important to note that the researcher was aware of ethical issues in research. (See Appendix C for Kvale's (1996) overview of some ethical issues that can arise during stages of an interview investigation).

Methods of Data Analysis

Because the research analysis was linked with the data-collection methods in this study, triangulation, discussed previously, was employed. Essentially, the triangulated technique merges multiple strategies for data collection, data processing and data analysis.

General Information Analysis

The exploratory nature of this study required the researcher's use of descriptive strategies of data analysis. Therefore, quantitative analysis (descriptive statistics) of demographic data such as age, marital status, number of children, number of working hours and number of years of experience was applied. Frequency tables were used to illustrate the findings. A frequency analysis involves numerical statistical determinations of the percentages and characteristics of different ages for example. Regarding the research questions of this study, the quantitative processes in data analysis were used for decision-making and evaluating judgments of collected information.

Interview Data Analysis

Qualitative approaches (descriptive with percentages) were used to analyze the interview responses, and collected data was catalogued and tabulated according to the question responses. Each interview question was analyzed separately for the purpose of comparing and contrasting the findings. The researcher's intent was to seek categories of meanings as close as possible to natives' definitions. The responses were summarized based on the code given to the individual (when applicable). The purpose of using such categories is to illustrate the similarities and differences among the

responses given by individuals within the group and the rank ordering of responses in terms of their intensity or importance. The percentiles of each response are supplied when appropriate.

Observation

Via observation and interviews, the researcher examined the weavers' perspectives on weaving. Fraenkel and Wallen (1996) state, "Qualitative researchers tend to formulate their interpretations as they go along. As a result, one finds the researcher's conclusions . . . more or less integrated with other steps in the research process" (p. 445). Throughout the fieldwork, interview and observation notes were reviewed daily. Incidents and bits of information were at first coded into tentative conceptual categories, and further investigation clarified these categories. Special attention was given to data that seemingly challenged original conceptualizations. The findings from these investigations (interviews, participant observation and documents) were compared to the initial categories to indicate how they supplemented or contradicted each other. Lancy (1993) observes that different methods are pitted against one another to cross-check data and interpretation. Moreover, Lancy (1993) testifies that the triangulation approach offers increased research generalizability because the methodology

has a built-in device that takes rival hypotheses into account.

As the researcher incorporated multiple strategies for data collection and analysis (triangulation) into the study, the integration of these techniques rested on the premise that the weakness or limitation in each method was compensated for by the strength of another. Therefore, comparison between the findings showed how evidence gained through various data-gathering techniques was either complementary or contrasting. Through triangulation, theoretical categories crystallized; hence, interview analysis, observation analysis and documents in the study were viewed as a continuum rather than as three different methods of analysis.

The researcher, in the summary and conclusion of this study, describes and interprets the findings to compare what had occurred in the past to what was at present occurring in the practice of Otaibah tribal weaving in Najd, Saudi Arabia; how the weavers viewed their work; how weaving has been practiced and for what purposes weaving was performed. Such descriptions are directed toward answering the research questions. The researcher also formulates recommendations for an art education curriculum in Saudi Arabia.

It should be noted that ethnographic researchers seldom initiate their research with precise pre-formulated hypotheses in mind. Instead, they attempt to understand an ongoing situation or set of activities that cannot be predicted. This

study began with no hypotheses; information emerged from the data collected. The researcher analyzed data through the identification of cultural themes or "any principle recurrent in a number of domains, tacit or explicit, and serving as a relationship among sub-systems of cultural meaning" (Spradley, 1980, p. 141).

Ethnographic Equipment

Due to the limitations of human memory in describing and documenting phenomena, ethnographers utilize a variety of devices. Several were used in this study.

Camera

Photography, a traditional method of ethnographic research, was employed. Objects were photographed, using mostly Kodak color 35mm slide film with two cameras: a Minolta 300 manual and a Nikon F4 automatic with two interchangeable lenses, a 1:2.8 Nikon 35-70mm wide-angle lens with macro-capability and a Nikon 80-200mm 2.8 macro-focusing zoom lens. Illumination was provided by a Nikon SB26 flash. The researcher labeled and alphabetically stored all slides in a cool, dry environment. Four hundred eighty-two photographs were collected.

According to Virginia Heaven (personal communication, 1996), "It has been found that tribal people tend not to mind being photographed by outsiders if they are given an instant photo to keep of themselves"; thus, a Polaroid instant camera also was used. This method proved in many cases to be quite accurate.

Notebook

The researcher kept a notebook for use in various stages of the participant-observation process. According to Fetterman (1989), a notebook as an ethnographic tool has its advantages and disadvantages. Pen and paper are easy to use and are inexpensive and unobtrusive. Disadvantages include difficulty in recording all the details of a social situation, keeping eye contact with other participants while taking notes and maintaining legible and orderly writing. A journal was kept to supplement interview data with descriptions of weather conditions and land that characterizes the region, notes for interviews not audio-recorded and reflections on the process. A laptop computer later was available for data collection.

Tape Recorder

Tape-recording is the usual method of recording interviews today. Kvale (1996) says one of the requirements for the transcription of information "is that the conversation

on the tape is audible. A good tape recorder and microphone are basic requirements" (p. 162). A Sanyo cassette tape recorder with an external microphone, electrical plug and a long extension cord was used at various distances, for interviews except when people were shy about use of the machine. Recordings were made on 90-minute cassette tapes, which were labeled with the name of the weaver and date of the interview. Forty-two weavers allowed the researcher to audio-tape them, and it was important to document the exact wording during interviews; therefore, the tapes were replayed several times for continued study and more effective analysis. Also, other interested persons can hear what the researcher observed and offer their insights accordingly. Fetterman (1989) points to the practicality of tape recorders. According to Fetterman, tape recorders allow the natural flow of informal, semistructured interviews and have the ability to capture long verbatim quotations.

Summary of the Chapter

In summary, the experience gained from this study has shown the researcher many sides of ethnographical research, the most apparent being those which deal with the application of the methodology and with the results.

The research timing was not fully successful due to the nature of the research location and other factors including

climate and the difficulty of locating the mobile Bedouin weavers. The researcher and his team could not finish in the planned time of 4 to 6 months (from January to June 1997). Therefore, he continued the research until it was completed on August 1997, when the desert heat reached an intensity of 125° F in the shade.

Methodologically speaking, there were both flaws and successes. One main drawback was the surplus of material from the eight-month-plus process of data-gathering; the researcher had more data than could be sorted, translate to English, analyze and interpret in the time allowed. As analysis continued, however, the data-gathering and sorting become easier (less to deal with) and better (more intense information) through the focusing of time and energy primarily on responses from the interviews, which served as a "reflective" segment for the weavers.

The nature of the sample population was such that the respondents tended to mix fact and opinion, creating difficulties for the researcher in discerning between the two.

The results of the study yielded some surprises. First, the researcher had not anticipated transcribing and translating the information to English himself before giving it to experts. The process was found to be very tedious and time-consuming, yet it resulted in a strong familiarity with

the data. The researcher could confidently proceed to the analysis because of the intense experience of translation.

In conclusion, this method of research was found to be expensive (due to special equipment needed for the field study), time consuming and far more complex than initially anticipated. The methodology was chosen for its compatibility to the nature of the research and the sample population. The method of data analysis used was applicable and, indeed, most helpful in achieving the study's goal. The relevance of the data analysis to the results can be found in Chapter V "Analysis of Data."

CHAPTER V

ANALYSIS OF DATA

This chapter analyzes and discuss the data gathered from field interviews. In analyzing this information, the researcher took the steps of reporting the data and discussing the responses within the framework of each research question used in the interview. Information gathered from participant observation and from documents in the Haifa Faisal Collection of Saudi Arabian Traditional Arts supplements and supported information obtained from the interviews.

Data Analysis and Statistical Interpretation. The procedure used throughout this chapter for analysis of data is as follows:

1. An English version of each question posed in the questionnaire precedes the raw data (see Appendix B for the Arabic version which was used in the actual field interviews).
2. The figure in each parenthesis represents the number of responses for that particular option.

3. The percentage of responses for each variable when applicable is supplied and is specified by % mark.

Step 1. Reporting the Data

As explained in Chapter 5, the populations have been asked twenty-seven specific questions in five categories based upon the kind of information needed to answer the research questions underlying this study. The first group of interview questions called for general personal information about the interviewee such as age, marital status, average working hours and years of experience (see table 1 Appendix C). The second group of questions were divided into four main categories. Category A contained eight open-ended questions with reference to the origins of the weaving; category B (5 questions) concerned characteristics; category C (7 questions) related to the technique; and category D (7 questions) regarded significance.

Characteristics of the Research Population.

Number of subjects: fifty women represent 100 percent of the sample size. The return rate was 100 percent and all questions were answered though to different degrees of completeness.

GENERAL INFORMATION ANALYSIS (DEMOGRAPHIC)

Table 1 Age & Years Of Experience

Frequencies by Response Categories

Age category	(N=50)	Percentage
< 45	1	2%
46 to 50	2	4%
51 to 55	11	22%
56 to 60	12	24%
61 to 65	13	26%
66 and Over	11	22%
Total	50	100%
Years of Experience		
< 35	8	16%
36 to 40	14	28%
41 to 45	11	22%
46 to 50	13	26%
51 to 55	2	4%
56 and Over	2	4%
Total	50	100

Table 2 General Information (Demographic)

Subject Number	Age Status	Marital	Number of Children	Average Working Hours	Years of Experience
1	65	M	4	Undetermined	45
2	64	M	12	Undetermined	50
3	52	M	2	Undetermined	35
4	68	W	11	Undetermined	52
5	58	M	9	Undetermined	45
6	54	D	10	Undetermined	34
7	62	M	5	Undetermined	45
8	70	M	11	Undetermined	55
9	68	W	9	Undetermined	50
10	55	M	4	Undetermined	40

(table continues)

Subject Number	Age Status	Marital Status	Number of Children	Average Working Hours	Years of Experience
11	62	W	7	Undetermined	46
12	67	M	9	Undetermined	49
13	45	M	3	Undetermined	30
14	55	M	9	Undetermined	40
15	48	M	7	2-10 (6)	33
16	54	M	5	Undetermined	35
17	48	M	5	Undetermined	33
18	54	M	4	Undetermined	40
19	65	M	6	Undetermined	48
20	60	M	9	Undetermined	42
21	56	M	7	Undetermined	40
22	54	M	6	Undetermined	40
23	60	W	7	Undetermined	45
24	62	M	13	Undetermined	46
25	56	M	9	Undetermined	40
26	52	M	8	Undetermined	38
27	54	M	7	Undetermined	36
28	60	M	11	Undetermined	44
29	60	M	7	Undetermined	44
30	55	M	5	Undetermined	40
31	61	W	4	Undetermined	45
32	68	M	5	Undetermined	50
33	70	M	8	Undetermined	47
34	61	M	9	Undetermined	42
35	55	M	6	Undetermined	40
36	64	W	5	Undetermined	50
37	63	M	9	Undetermined	47
38	56	D	7	Undetermined	35
39	66	D	0	Undetermined	45
40	72	W	8	Undetermined	58
41	63	M	7	Undetermined	39
42	70	W	0	Undetermined	50
43	56	S	0	1-10 (5)	38
44	58	M	4	Undetermined	32
45	57	D	7	Undetermined	40
46	62	M	8	Undetermined	42
47	58	M	5	Undetermined	40
48	65	M	11	Undetermined	50
49	71	W	10	Undetermined	58
50	69	M	6	1-8 (4)	50
Average	60 years		7 children		42.8%

S= Single (Not Married) 2% M= Married 72% D= Divorced 8% W= Widowed 18%

Table 3 Marital Status

Marital Status	(N=50 Female)	Percentage
Single (Not Married)	1	2%
Married	36	72%
Divorced	4	8%
Widowed	9	18%
Total	50	100%

N=50 is total amount of sample population.

Responses to questions in Four Main Categories: Origins, characteristics, techniques and significance.

Category A: Origins (8 questions)

Question	Frequency of respondents	(N=50)
	Exact Area Unknown	A Town in Najd
1.A-Where is your place of birth?	(11) 22%	(39) 78%
B-How long have you been living at this location?	2-72 years average of 26 years	
2. How long have you been in this profession?	30 to 58 years average of 42.8 years	
3. A-Do you have other family members working with you in weaving?	Yes (29) 58%	No (21) 42%
B-Do you know anyone in the same profession?	(47) 94%	(3) 6%

4. A-Do you know of anyone of the other sex doing the same things that you are doing?

No (50) 100%

B-If not, why?

The majority held the assumption that men do not work in women's professions.

5. A-Through the years that you have practiced your profession, have you trained anyone else?

Yes	No
(40) 80%	(10) 20%

B-If yes, how many people?

Between 1 & Too Many. Approximately 109 have been trained.

6. What do you know about the origin of the traditional weaving in the Otaibah tribe?

The majority agreed that traditional weaving has been practiced for generations.

7. Do you think the new generation chooses careers in traditional weaving production?

Yes	No
(2) 4%	(48) 96%

8. How would you compare your community response and interest in your traditional weaving to what it used to be in the past?

The majority believed that a major change for the worse has taken place.

Category B: Characteristics (5 questions)

Question	Frequency of respondents (N=50)		
	Yes	No	Don't Know
1. A-Do you think Otaibah has its own unique weaving style different from other tribes?	(36)72%	(3)6%	(11)22%
B-If yes, in what way?	The majority assumed the differences were in color & design.		
2. A- Are your individual traditional weaving characteristics or those of your community different from others around you or elsewhere?	(39)78%	(8)16%	(3) 6%
B-If so, in what way?	The majority believed there are differences in color & design.		
3. A-Have you seen any traditional weavings from other areas or other parts of the world?	(40)80%	(6)12%	(4)8%
B-If so, which parts?	Eastern tribes, India, Turkey, Persia and Syria.		
C-How would you compare these different weavings to the traditional weavings of the Otaibah tribe?	The majority believed there were differences in colors and patterns.		
4. How do you see the quality of your works compared to that of others?	(42) 84%	Good or better	
	(7) 14%	Okay or just like others	
	(1) 2%	not as good	

5. How would you compare the traditional weavings of to those of your ancestors?	(9) 18% No difference (41) 82% No difference today in technique, but 82% believed traditional weaving is declining
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Category C: Techniques (7 questions)

Question	Frequency of respondents (N=50)		
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	Yes	No
1. A-Do you make all materials by yourself?	(38) 76%	(12) 24%
B-Are some of your materials more important than others?	(2) 4%	(48) 96%
C-What other options are there?	The majority believed that cotton might be an option if there were no wool.	

2. A-What kind of tools does a traditional weaver use in her work?	All weavers used the same tools.		
B- How does she acquire them?	100% acquired them from <i>sog</i> (market) or from <i>Alsalab</i> (Gypsies).		

	Yes	No	Don't know
3. Are your individual and traditional weaving techniques or those of your community different from others around you or elsewhere?	(32)%64	(8)16%	(10) 20%

4. How were you trained to create the traditional weaving you are producing today?	(29) 58% Mother
	(11) 22% self
	(10) 20% others

	Yes	No
5. Is there a difference between the way you were trained and the method you are using today?	(50) 100%	

	Yes	No
6. A-Have there been changes in the type of work produced in your community?	(39) 78%	(11) 22%

B-If so, why do you think these changes have occurred?

The majority believed that production of smaller pieces is more popular.

7. What are the attributes that make a successful traditional weaver?

The majority believed that "know-how" is the key attribute.
(2) 4% Do not know

Category D: Significance (7 questions)

Question	Frequency of respondents (N=50)	
1. Why do you choose to do what you have been doing?	financial need (17) 34%	personal (32) 64%
	have extra time (10) 20%	stopped weaving (4) 8%

* Total is greater than 50 because some subjects gave more than one answer.

2. What are the social and economic services that traditional weaving provides your society?	(50) 100%	(3) 6%
	financial services	trade
	(5) 10%	
	home decoration	

* Total is greater than 50 because some subjects gave more than one answer.

	Yes	No	Don't know
3. Is there any religious and/or social function for your weaving?	religious (4) 8%	(43) 86%	(3) 6%
	social* (36) 72%		(3) 6%

* Total is less than 50 because 11 subjects did not give an answer.

4. Is weaving valued only as a beautiful piece of work, or is there more to it than that?	Yes beautiful (47) 94%	depends (3) 6%
	useful (28) 56%	

5. What makes a rug beautiful?	All weavers agreed that different designs or patterns (<i>nogosh</i>), colors and quality make a rug beautiful.
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6. How do you value traditional weaving in your society?	The majority believed that weaving is valuable and worthy yet is declining, disappearing and rarely found (not as popular as before).
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7. How are you valued as a weaver in your community?	Six subjects did not know, but the majority believe that they are admired and respected.
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Step 2. Discussion And Analysis Of Data Within the Framework of Each Research Question.

Category A: Origins (8 questions)

To uncover the origins of the Otaibah tribe's weaving, the following questions were administered to the weavers. Also, question number 7 was posed in hopes of learning more about the future of traditional Otaibah weaving in Najd.

QUESTION #1 (Category A)

A-Where is your place of birth?

All weavers, according to their responses, were born in Najd, but 11 weavers (22 percent) had no knowledge of their specific birthplace due to the lack of records. Some indicated they were born in Najd's wilderness. Thirty-nine weavers, who represented 78 percent, were born in different towns in Najd; none were born in hospitals.

B-How long have you been living at this location?

Four weavers (8 percent) responded that they were born and still live in the same location. However, all weavers mentioned moving around with their herds during the springtime. The amount of time spent in the same location ranged from 2 years to an entire life time; the longest period lived in the same location was 72 years. The average

amount of time the weavers lived in their last location (where they were interviewed by the researcher) was 26 years.

QUESTION #2 (Category A)

How long have you been in this profession?

Each woman has practiced weaving from 30 to 58 years, creating an average of 42.8 years. Four weavers began weaving at the age of 13. Another recalled that she started to weave at the age of 21. One woman mentioned that while weavers may commence weaving professionally and independently at the age of 13 or 14, they often begin learning and helping their relatives in some weaving processes as early as 8 years old.

QUESTION #3 (Category A)

A-Do you have other family members working with you in weaving?

Fifty-eight percent (29 weavers) agreed that at least one family member, and occasionally more, worked with them; 42 percent (21 weavers) said no family members worked with them. The complexity of some weaving pieces such as large-sized floor rugs or even gatah (a tent partition which in some cases measures fifteen to twenty-five feet long and three to six feet wide) requires more than one person to assemble them on the loom. Nevertheless, it may not be

necessary to have two individuals weaving the piece. On the other hand, some smaller woven pieces, including tent strips before they are stitched together, can be easily made by one individual even though they are time-consuming. The tent strips' width is generally two to three feet. In contrast, the length varies with the desired size of the tent, which depends on two factors: the wealth of the tent owner and the family size. Because of financial difficulties, however, some large families may not necessarily own large tents. A three-room tent, for example, requires approximately twelve strips, each two feet wide and twenty to twenty-two yards long (a group of women, usually neighboring relatives, gather to help stitch the tent's strips together). The tent is then divided into gatah, partition or hanging rugs which generally act as dividing curtains between male, female (where a weaving loom is usually located) and children's quarters (see appendix H for a tent, its contents and a sample from the Otaibah tribe weaving).

B-Do you know anyone in the same profession?

Forty-seven weavers, who represented 94 percent of the sample, said they knew other people working in the same profession; only 3 weavers representing (6 percent) gave a negative answer.

QUESTION #4 (Category A)

A-Do you know of anyone of the other sex doing the same things that you are doing?

All 50 female weavers, who represent 100 percent of the research population, agreed that men do not weave in their area (particularly in the Otaibah tribe) in spite of the fact that men, according to one weaver who found support from the others, used to weave minor weavings in the past. Small pieces that do not require a weaving loom, such as Merjamah and shmalah could be made by men while traveling alone in Ezab (long journey with camels to a grazing land). (see Appendix H figures).

Some weavers truthfully mentioned that men in southern Saudi Arabia do weave. In a previous study Alzailaei (1985) examined and documented the works of five male weavers from the Najran area in southern Saudi Arabia.

B-If not, why?

The majority believed men do not work in a typically female profession. Because men's jobs, which do not include weaving, are clearly and unmistakably distinguished from those of women, it is considered shameful for an Otaibah man to work as a weaver. "It is less dignified [and considered dishonorable] for a man to do women's work," one weaver suggested (Weaver # 16).

In terms of gender and occupation, women are all considered housewives; none work at a paid job save the modern few who work at girls' schools. The division of labor in terms of gender is obvious among the Otaibah tribe. Women are responsible for all the tentwork (housework), while men, on the other hand, are not responsible for any jobs inside the tent except on special occasions (see Otaibah history section for a more detailed discussion).

QUESTION #5 (Category A)

A-Through the years that you have practiced your profession, have you trained anyone else?

Forty weavers (80 percent) said they have trained another weaver. However, 10 women (20 percent) said they did not train anybody; two of those believe weaving is such an easy job that it does not require training.

The training is very informal, and it is clear that almost all Otaibah tribe weavers in Saudi Arabia had older relatives who were also weavers. If the youths had not worked with their elders, they had at least observed them weaving. The weavers continue to hone their skills as they practice their careers. The weaver's spectators also are clearly discriminating in terms of the quality expected.

B-If yes, how many people?

Some of the 50 weavers said they have trained one person or more; some did not know the exact amount trained, but approximately 109 trainees were specified.

QUESTION #6 (Category A)

What do you know about the origin of the traditional weaving in the Otaibah tribe?

None of the weavers could determine the origin of traditional weaving in their tribe; however, the majority agreed that traditional weaving has been practiced for generations.

QUESTION #7 (Category A)

Do you think the new generation chooses careers in traditional weaving production?

In response to this question, only 2 weavers (4 percent) said the new generation might choose weaving as a career. Forty-eight weavers, who represent 96 percent of the sample, gave a negative answer. They further indicated that traditional weaving requires time and patience that the new generation lacks.

In Saudi Arabia, the new generation, specifically weavers' children, recognize the importance of education. Most of the children go to school to acquire an education; thus, they choose to pursue a college degree rather than

continue in their family's traditional weaving profession. It is evident that the new generation has turned their backs to weaving as a profession.

It appears from the interviews that this generation's demonstrative attitude toward traditional weaving, which is quite unfortunate, will certainly have a serious impact on the future of traditional weaving in Otaibah's tribe.

QUESTION #8 (Category A)

How would you compare your community response and interest in your traditional weaving to what it used to be in the past?

Regarding this question, the majority believe that a major change has taken place in traditional weaving. One weaver, for example, answered, "In the past, people were dependent on weaving to make their hair houses [tents] and make use of it, but now people left the desert and lived in the cities and forgot their old profession." She added, "People now are interested in rugs imported from China, Turkey and Persia." (Interview subject #3, 1997).

Category B: Characteristics (5 questions)

In the hope of learning about tribal weaving characteristics, the following questions were asked of the weavers.

QUESTION #1 (Category B)

A-Do you think Otaibah has its own unique weaving style different from other tribes?

Responses to the above question, clearly indicate a belief that the Otaibah tribe has a weaving style unique from other tribes. Thirty-six weavers, who represented 72 percent, answered yes. However, 3 weavers, representing 6 percent, disagreed, while 11 weavers, representing 22 percent, didn't know whether a difference exists.

B-If yes, in what way?

In this portion of the question, the weavers who answered yes to portion A of the question, representing 72 percent, believed that the differences were in colors & nagshah (design or pattern) and particularly in the way the women of Otaibah weave (see Appendix H figures).

QUESTION #2 (Category B)

A-Are your individual traditional weaving characteristics or those of your community different from others around you or elsewhere?

Thirty-nine weavers, who represented 78 percent, answered yes, while 8 weavers, representing 16 percent, answered no; some of them believed it depended on the weavers themselves. Three weavers (6 percent) did not know if there were any difference. (See appendix G for a discussion on differences on tribal weaving).

B-If so, in what way?

The majority believed there were differences in colors and design (nagshah). One weaver mentioned that the differences were in the kinds of weaving produced by other societies in Saudi Arabia.

QUESTION #3 (Category B)

A-Have you seen any traditional weavings from other areas or other parts of the world?

Forty weavers, who represented 80 percent, answered yes. One weaver said "I have seen a small woven piece in the desert long time ago and it was left out by another tribe but I could not tell which one because the nogosh were different and I assumed it was enainy (a different kind of weaving)"

(subject #42). On the other hand, 6 weavers representing 12 percent, answered no; meanwhile, 4 weavers (8 percent) did not know.

B-If so, which parts?

Subjects mentioned traditional weaving seen from other areas surrounding the Otaibah tribe, such as the weaving of Alhedariat tribes from eastern Saudi Arabia (including the Ejman and School tribes), weavings of Northern Saudi Arabia tribes such as Shammar and Onezeh and weavings of the Motran, Harb and Kahtan tribe. They had also seen weavings, from neighboring Arabic countries such as Syria, Oman, Yemen and Bahrain, as well as from other parts of Persia, Turkey, India and China.

C-How would you compare these different weavings to the traditional weavings of the Otaibah tribe?

Forty weavers (80 percent) believed there were differences in colors & differences in nogosh (design or patterns). (See appendix G for a discussion on the difference's among other tribes weavings.)

QUESTION #4 (Category B)

How do you see the quality of your works compared to that of others?

Forty-two weavers (84 percent) thought their weavings were better than other people's work; furthermore, 7 weavers (14 percent) said their weavings had an equivalent quality to those of others. One weaver (2 percent) noted that as she gets older, her weaving is not as good as that of others.

QUESTION #5 (Category B)

How would you compare the traditional weavings of today to those of your ancestors?

Of the subjects questioned, 9 weavers, comprising 18 percent, saw no difference at all. Forty-one weavers (82 percent) said there is no difference in technique, but they indicated that the popularity of traditional weaving as a profession is declining rapidly.

Category C: Techniques (7 questions)

The following questions were administered to the weavers. To learn more about the techniques of the Otaibah tribe's weaving in Najd, question number 2 was designed precisely to find out about the tools used by traditional Otaibah weavers.

QUESTION #1 (Category C)

A-Do you make all materials by yourself?

Thirty-eight weavers (76 percent) indicated that they make all materials by themselves. Almost all the domestic materials used in these communities were the products of weavers. Twelve weavers, representing 24 percent, responded in the negative.

B-Are some of your materials more important than others?

Two weavers (4 percent) agreed upon the superiority of some materials over others. However, 48 weavers (96 percent) believed that all materials are equally important.

C-What other options are there?

The majority believed that cotton would be an option if there were no wool to be had. It is important to note that J. Topham (1981) documented the oldest single saddle bag found in the Najd area, measuring twenty-eight inches wide by twenty inches deep, which "was made before 1930." He added, "It is finely woven sheep's wool and cotton with natural dyes" (Topham, J., p.59). Even though it has been observed that cotton was used in some late duty woven pieces, it is not considered to be the predominant fiber in the Otaibah tribe's traditional weaving. Cotton is not exceptionally common in tribal weaving; it is therefore still an interesting contrast with the popular weaving fabrics found in the area, and its origin and the conditions required for

its cultivation explain in part its degree of use. Because cotton is known to require a moderate temperature, high rainfall and certain level of humidity, Saudi Arabia in general and Najd in particular are not ideal locales for the growth of cotton. Although cotton is not grown locally, it was introduced lately into Saudi Arabia from Sudan and Egypt (no specific date was found; perhaps cotton was introduced into Saudi Arabia within the last 25 years with the flood of merchandise into Saudi Arabia).

QUESTION #2 (Category C)

A-What kind of tools does a traditional weaver use in her work?

All weavers agreed that they utilized the same tools. Weaver number 5 listed them: "Alminshazah (to weave on it), almedra (weave with it), alneerah, alhaffah, and almekheat, almeghzal, alteghzalah (for making wool), and almeshah, we get them from the market or from Alsalab (a tribe similar to European Gypsies)."

(For a more detailed description of tools see Appendix E)

B- How does she or he acquire them?

One hundred percent of the weavers said they acquire the weaving tools from sog (market) or from Alsalab. Almost all of their tools are locally manufactured by Alsalab or town

carpenters except for a few, such as Almaghzal and Alteqzalah, which they can make because of the tools' simple forms and the wide availability of wood.

QUESTION #3 (Category C)

Are your individual and traditional weaving techniques or those of your community different from others around you or elsewhere.

Thirty-one weavers, representing 64 percent of the sample, answered yes, but 8 weavers (16 percent) said no. Ten weavers (20 percent) did not know if their techniques differ from others or not.

QUESTION #4 (Category C)

How were you trained to create the traditional weaving you are producing today?

Of the 50 women surveyed, 29 (58 percent) said their mothers trained them, while 11 weavers (22 percent) said they trained themselves. In contrast, 10 weavers (20 percent) indicated that other relatives, such as an older sister and/or a mother-in-law, have trained them.

QUESTION #5 (Category C)

Is there a difference between the way you were trained and the method you are using today?

All 50 weavers (100 percent) believed that there was no difference between the way they were trained and the method they are using today. One mentioned, "I still use the same materials and methods as well as style as before, but some materials are not available any more, like garen gazelle (horn); also, cotton is a new material to us" (weaver #12, 1997).

QUESTION #6 (Category C)

A-Have there been changes in the type of work produced in your community?

Eleven of those asked (22 percent) said there have not been any changes. Thirty-nine weavers (78 percent) pointed out some changes in the type of work produced in their community; for example, tents which once were considered a necessity for Bedouin survival in the desert are now rarely produced.

B-If so, why do you think these changes have occurred?

The majority believed that the decrease of production was due in part to increasing immigration to cities, where no need for traditional weaving exists.

This study has identified a number of changes in traditional Otaibah tribal weaving that were partly caused by Saudi Arabia's open market policy, which led to an influx of

foreign products. While the country's industries develop and progressed, urbanization continues, and the mass movement of people from these rural communities to big cities in search of public service jobs has a detrimental effect on rural economy and the art of weaving.

QUESTION #7 (Category C)

What are the attributes that make a successful traditional weaver?

The majority of women questioned believe that "know how", desire, need and hard work are important attributes that make a successful traditional weaver. In contrast, 2 weavers did not know.

Category D: Significance (7 questions)

To identify the significance of Otaibah's tribal weaving, the following questions were administered (through face-to-face interview) to the weavers.

QUESTION #1 (Category D)

Why do you choose to do what you have been doing?

Seventeen weavers (34 percent) said the financial need was the motive behind choosing weaving as a profession, while 32 weavers (64 percent) said they weave for a personal need, perhaps to make a tent or rugs for themselves. Ten weavers,

comprising 22 percent of the group, worked in their extra time. On the other hand, 4 weavers (8 percent) said they stopped weaving. It should be noted that the total number of responses was greater than 50 because some women gave more than one answer.

QUESTION #2 (Category D)

What are the social and economic services that traditional weaving provides your society?

Each of the 50 weavers (100 percent) agreed that traditional weaving provided their society with financial services. At the same time, 3 women (6 percent) added that they also trade their woven items, while 5 weavers (10 percent) said they used them to decorate their homes. Perhaps the most unexpected discovery of this research was the fact that some Otaibah tribe women weave to sell their work for supplemental income. It should be noted that the total amount of responses was greater than 50 because some subjects gave more than one answer.

QUESTION #3 (Category D)

Is there any religious and/or social function for your weaving?

In answering this question, 43 weavers (86 percent) indicated there was no religious function for their weaving,

whereas only 4 weavers (8 percent) believed that there was a religious purpose for their weaving. Thirty-six weavers (72 percent) said that their weavings have some social function, such as marriage ceremonies and festivals or Eids). Twelve weavers (24 percent) were unsure if their weaving has any religious or social function. It should be noted that the total number of responses is less than 50 because 11 subjects did not give an answer.

QUESTION #4 (Category D)

Is weaving valued only as a beautiful piece of work, or is there more to it than that?

The majority of the weavers (47 weavers representing 94 percent) believed that a weaving's value lay in its beauty. Three weavers (6 percent), however, believed it depends on the woven pieces. Twenty-eight weavers (56 percent) believe that weaving is useful. As the findings of this study have shown, traditional Otaibah weaving seems to meet not only the domestic needs of the consumers but also their social, cultural, economic, religious and aesthetic tastes. The primary purpose for which a traditional weaver creates a rug might have arisen out of a desire to meet the immediate physical needs of themselves or the members of the Bedouin society, but there is no denial of the fact that the rug is a work of art.

How is traditional weaving aesthetically rated by Otaibah weavers? What do the people feel and what does the culture say about the aesthetic merit of traditional weaving? The issue of the significant aesthetic value of an Otaibah weaving is not an easy or a brief one. The researcher has devoted a section to the discussion of this issue. (See chapter VI,)

QUESTION #5 (Category D)

What makes a rug beautiful?

For this question, every weaver (100 percent) agreed that different designs, patterns (nogosh) and colors of a rug make it beautiful; the materials used and quality are equally important. One weaver explained, "A rug is beautiful if it has no openings and is tight." She also added that, "the style [patterns] makes it beautiful too; I meant different nogosh, but the most important thing is its tightness" (weaver number 4, interview date 1997).

Some of the aesthetic aspects necessary to win the visual, tactile and aural appeal of the prospective purchaser are a good appearance or shape (symmetry and balance in the patterns), good surface texture, harmony in colors, and an excellent finish. No attempt will be made here to go into depth on how and why aesthetic judgment is made. The issues relating to the aesthetic attitude of the Otaibah tribe were

examined in this study under their social, cultural and economic leanings. (See chapter VI, for aesthetic discussion.)

QUESTION #6 (Category D)

How do you value traditional weaving in your society?

The majority believed that weaving is valuable and worthy, yet it is a declining, disappearing and rarely found form. One weaver's answer was, "Weaving is a profession that provides women with money as well as pride, and it used to be a very important profession because women can make their own tents, which is the most important thing in life" (weaver #38, interview in 1997).

QUESTION #7 (Category D)

How are you valued as a weaver in your community?

For the last question on category D, 6 weavers, representing 12 percent of the selected women, didn't know how they were viewed. Forty-four weavers, composing the majority (88 percent), believed that they were admired and respected. The researcher observed that people in general still have a high regard for traditional weavers. Although the weavers of the Saudi Arabian Otaibah tribe are respected and admired for their skill, their role in their society is not prominent. They are neither overlooked nor nameless, nor

are they considered to have any special status because of these activities. There are no guilds or workshops of artists or organizations except occasional family groups where several members work together or neighbors help one another, and the predominant pattern is of individual weavers working alone.

To summarize, this chapter examines the origin and development, techniques, character and significance of the Otaibah tribe's traditional weaving. The materials used, the techniques of manufacture and the weaving types are among the issues examined in this chapter. In the next chapter, summary of most significant finding related to aesthetic values and tastes and the criteria that are used in making value judgments of works of art, especially traditional weaving in traditional societies such as the Otaibah tribe, are explored. Additional conclusion of the study, recommendations, discussion of the implications for art education and suggestions for further investigation can be found in the last chapter.

CHAPTER VI

NATURE OF OTAIBAH AESTHETICS (WEAVING)

Introduction

The analysis of interviews combined with observation notes resulted in a large amount of data. Among the most interesting were the responses of those associated with aesthetic concepts of the weavers.

As art proliferates, especially in the West (where modernism and post modernism thrive), it diversifies and spawns extensive and complex aesthetic theories. In fact, "aesthetics" is a word which has been conventionally associated, if not synonymous, with art. Many distinguished scholars and other professionals have developed diverse aesthetic theories and concepts through the explication of multiple levels of artistic concepts and innovations.

According to Sieber and Walker (1971), "aesthetics, which carries a great deal of associated baggage in our (Western) culture" and has a "literal meaning, the perception of the beautiful or the tasteful, is often based on the arts of the Greeks and that perception is carried as the canon for all works of art anywhere anytime" (p. 14). Maquet (1986).

in his book titled (The aesthetic experience: An anthropologist looks at the visual arts); similarly confirms that professionals "use the term 'aesthetics' for denoting the specific quality of the perception and experience of art object as such." He references Alexander Baumgarten, a German philosopher of the eighteenth century who "is credited with being the first to select the Greek term aesthetikos, which originally meant pertaining to sense perception, and give it its modern meaning" (Maquet, 1986, p. 32). Since the time of Baumgarten, aesthetics has developed into conventional terminology of the modern art world.

The issues influencing the Otaibah tribe's aesthetic attitude are examined in this chapter under their social, cultural and economic headings, a categorization based on research questions and direct observation in the field. This study attempts to provide insight into the significance of the Otaibah tribal weaving. As this is the first such effort, the study not only serves as an introduction to the ethno-perspective of the traditional art of Otaibah weaving in Saudi Arabia, but it clarifies some falsifications and misrepresentations of the true values of traditional art wrongfully presented by some intellectuals, even a few Saudis. Some argue that tribal traditional arts serve only as "utilitarian" or functional objects, therefore they are not art. On the contrary, the researcher cannot identify any

contemporary or historical art book on aesthetics or philosophy that declares that functional objects are not art. Indeed, one may ask, if a work of art is used for decoration, rituals, education or exhibition (whether in a museum, temple, palace or tent in a desert), is it not serving a utilitarian purpose?

Functional And Aesthetics Values of Weaving According to the Otaibah Tribe.

Because this chapter will later examine various standards of aesthetic gratification for Otaibah weaving in Najd, central Saudi Arabia, it is pertinent at this point to present the concept of tribal art and its basic representation from the tribal perspective.

When the researcher questioned the weavers on the social, practical and aesthetic values of their traditional weaving and the characteristics of a rug considered beautiful, they unanimously agreed upon the importance of other values besides surface appearance or functional value.

The functional nature of the traditional art of weaving is one of the bases of Otaibah tribal culture. The beauty of things is derived from their functionality, for a mobile tribe has no place for woven objects with no practical use. Creative woven art can serve a useful purpose, such as a black tent or a simple rug. Furthermore, it can be

decorative or pleasurable, examples being ornamental, yet practical, camel saddles, rugs or tent dividers. Art, in its widest sense in the Otaibah tribe, includes all ornamental weaving that appeals to the mind or emotion. Art is part of their daily tribal life; art is concerned with every aspect of human activity. Therefore, art objects do not have to be divided into separate categories of the functional or the beautiful.

This study recognizes a common basis of understanding regarding what art means in the Otaibah society. Art is part of the corporate life of the people, and there usually is no dichotomy of works into art and crafts. Traditional weavers do not make any distinction between fine and applied arts and crafts.

The tribal weavers, while rendering the objects, duly considered the aesthetic and functional significance of the art in their cultural context. As a result, some of the pieces exhibit various unique structural configurations. It is apparent that the women also were weaving within the recognizable limitations of their own traditions. Working within these stylistic limitations, which, too, are governed by the beliefs of Islamic culture that restrict the representation of the human figure, the weavers create pieces their society finds acceptable and they themselves find aesthetically satisfying. These limitations derive from accepted stylistic standards, and, in trying to produce

something appropriate, correct or beautiful, the tribal weavers strove to meet these standards in their own work; thus, they succumbed to conformity even as they perhaps were striving for originality.

The Otaibah aesthetic value of traditional weaving primarily is based on the object's successful execution of the function it is meant to serve. After the achievement of this main objective comes the consideration of the artwork's appearance; therefore, if an art object is externally beautiful but does not satisfy its functional objective, it is considered a failure.

Aesthetic Evaluation of Otaibah Tribal Weaving

Mimesis, proportion, symmetry, ephibism, balance, good composition, delicacy and straightness are key criteria frequently mentioned in literature on Western aesthetics for judging artworks' aesthetic merits. In fact, mimesis and ephibism are often alluded to as the important aesthetic concepts dominating Greek art and aesthetics. Many theories have been advanced on aesthetic issue. The Western aesthetic concepts may not be applicable for use in other cultures like the Otaibah tribe in Saudi Arabia, but through the process of aesthetic theory, one can attempt to define the concept of weaving. The aesthetic theory has a logic and concept which does not afford a specific meaning of art. Rather, it

arranges various ideas and defines their values, with consideration given to the environmental factors of their use. In the development of the logic and concept behind any given art, Weitz states (1987):

There are no necessary and sufficient conditions but there are the strands of similarity condition, i.e. bundles of properties, none of which need be present but most of which are, when we describe things as works of art (p. 150).

Otaibah tribal weavings' true meaning as works of art and, of course, as aesthetic objects cannot be clearly expounded and understood without a consideration of the social environment in which they are nurtured.

In a Westerner's observation, the beauty or aesthetic value of an art object is appreciated from its visual characteristics, which then may trigger responses in the beholder. From the tribal perspective, the aesthetic value of art is not solely derived from external characteristics. Aesthetic appreciation transcends the physical appearance to the art's functional values and other objective and subjective gratification.

The aesthetic response produced in an observer of tribal art is not limited to the work's external appearance, but it goes beyond the surface to the function served by the art. The form's exterior becomes aesthetically pleasing once it is ascertained that the art effectively serves the function for which it was created. A rug has to possess a good appearance or shape (symmetry and balance in the patterns), a good

surface texture, harmony between the colors and an excellent finish in order to win the visual as well as the tactile approval of the prospective purchaser. By the same token, a rug that is woven for use must not only be good to look at but must also adequately serve its intended purpose.

If an observer detects in the rug some formal aspects not needed for its efficacy as a mafrash (basic rug), may we not assume that such non-instrumental details reveal an aesthetic concern? Basically, smoothness, ornamentation or application of colors go beyond what is necessary for the rug to be properly used. These non-instrumental forms indicate an aesthetic interest within the society, explaining why weavers spend a lot of their time meticulously embellishing traditional woven pieces. This is an important perspective of tribal aesthetic appreciation which applies to most woven products and other traditional arts from Saudi Arabia.

The aforementioned concept of tribal art is buttressed by reference from Maquet, who posits, "An aesthetic intention is the only explanation for producing forms not necessary to [the] tool's [object's] fulfillment of its function." He questions:

Why would craftsmen ornament the surface of an object with a decorative pattern if making it nice to look at had no meaning for themselves and other members of society? Why would a carver take the trouble of making a perfectly circular bowl when an imperfect shape would not impair the use of the bowl? This interpretation of artifacts from silent culture . . . is confirmed by the expressions of

verbal cultures, which speak orally or textually: it is the concern for visual quality that prompts the creators of objects to go beyond the forms required by the instrumentality of the object. (Maquet, 1986, p. 62)

It is the significance of visual quality and its actual application to art objects that constitutes the aesthetic gratification of tribal art. Therefore, as Maquet puts it:

The aesthetic intention in the makers of artifacts and the aesthetic appreciation in the users are not limited to the utilitarian and ritual instruments. (Maquet, 1986, p. 62)

Within a tribal context, there are different criteria for judging the aesthetic value of a visual art object. Outside the two main categories of excellence, characteristics and functionality, there exist other relative categories of aesthetic appreciation generally applied to each tribe's judgment of art. Diverse local communities contain still more expressive variations. The primary and all-embracing requirement of good weaving in a tribal context is the combination of beauty and functionality.

Functional success is a vital factor in critiquing traditional art; consideration of the work's qualities then follows. The expressions commonly used during the appreciation or judgment of an art object, whether it be aesthetically or functionally successful, are "beautiful" and "good." There is a lack of an appropriate vocabulary in the tribal languages to distinctively analyze the aesthetic qualities of a visual art object. As a result, "beautiful"

and "good," the only means to that end, usually coincide in their aesthetic expression.

Aesthetic gratification (Perspective) of the Otaibah tribe.

In the previous section, the functional value of art as it relates to tribal culture is discussed. This section examines part of the aesthetic gratification of tribal art and its functional significance in the tribal cultural context. The manner in which these values affect the traditional art of weaving in the Saudi Arabian Otaibah tribe also is observed.

In tribal languages, "beautiful" and "good" generally are used in two main categories of aesthetic appreciation, namely the aesthetic form (external appearance) of a work and its aesthetic content (signification of something good). Form and content must intimately correspond with one another to elicit full aesthetic pleasure. However, as earlier noted, different cultural groups have other criteria of excellence and expressive variations which, although constellations of "beautiful" and "good," are influenced by their various sociocultural orientation.

Some of the meanings associated with these two words (beautiful and good) include well made, beautiful, pleasing to the senses, useful, correct, appropriate and conforming to

custom and expectation, all in contrast to the word meaning ugly, bad, useless, willful and unsuitable.

In the language of the Otaibah tribe jaied (it is good) and zaien (it is beautiful) are commonly used as a standard of excellence or judgment of any successful work of art. They also are applied in many other circumstances to express success, acceptance and good quality. The two words are sometimes confused or used together due to their similarities in meaning and consistency of application to particular subjects. Their usage refers to a range of diverse quality judgments for various categories of art, some of which were mentioned in the preceding section.

The weaver's proficiency and the project requirements mostly influence such categories. All these qualities are related to their respective specifications, while "good" and "beautiful" are commonly used to identify a successful work of art or the art objects that satisfy any required aesthetic or functional value. One aforementioned important criteria of excellence used by the Otaibah tribe society is the assessment of time expended in creating the art object.

Otaibah Tribe's Standard Judgment of Weaving.

Just as the various aesthetic and functional roles of weaving were mentioned earlier in the chapter, the products themselves have their excellence determined through diverse

categories of a traditional aesthetic perspective. Some weavers during the field study explained some of the criteria. The Otaibah tribe's criteria for traditional weaving, as illustrated by some woven objects found in the field study, are reviewed in this section, which also examines the criteria used by Otaibah tribal weavers. The researcher applies some of these concepts to certain categories of the tribal aesthetic perspective on Otaibah weaving.

To avoid "borrowing" different concepts from the West, the researcher relied on the Otaibah weavers' concepts, exploring a number of major criteria the people used to evaluate their own artistic productions. Although art may have different meanings in different societies, the criteria used by each culture in evaluating aesthetic merit seem to be essentially alike. Notwithstanding the culture's decision, a good work of weaving can be recognized on sight, and in a people's language, there exist criteria for making such value judgments. This study documents standards by which the aesthetic merits of rugs, like any other art forms, can be judged.

The standard of judgment applied to the weaving of the Otaibah tribe in central Saudi Arabia is similar to those used in other traditional arts in the region. This is because all traditional arts have a basic value which is acceptable

in the society from the perspective of their sociocultural orientation.

The weavers' artistic judgments reflect upon the standard accepted by their culture and the level of success in the work's execution. Through this expression, one realizes that the weavers are responding to the ideas that justify the projection of their traditional art from the perspective of their cultural heritage. Most of their judgments are influenced by their culture, and they uphold the prevalent concept and general standard accepted in their traditional society; any opposing factor might not be considered successful to them.

Although the functional quality of a work of art or an artifact (particularly a rug weaving) may not be known until it is used, its potential usefulness can be seen through the smooth tactile surface quality. Aesthetic value also is based on the overall surface quality of weaving. In making this type of judgment, consideration is often given to the appearance and the surface texture of woven piece. A traditional rug meets one of the basic, integral aesthetic criteria if it possesses a good appearance, especially one matching the function for which it was intended. Appearance often determines the total exterior quality of weaving; therefore, a good-looking rug is not only functionally beautiful but also visually pleasing.

In addition to its utility, Nagsha or pattern, counts as an aesthetic criterion. Much emphasis is placed on surface decoration as well as on appearance. Except, of course, in the case of prayer rugs, particularly one dedicated to a divinity, the absence of surface decoration does not lessen the aesthetic value of a traditional rug. There are woven items with little surface decorations that are considered to be beautiful on account of their superficial and functional qualities. While desirable as an aesthetic referent, surface decoration may reduce the aesthetic value of a rug if the motifs used have little or no visual relationship with the appearance.

Very often, unvoiced aesthetic judgment takes place when a prospective buyer negotiates for a rug. The first aesthetic judgment that takes place typically is the examination of the rug's feel and tightness. The prospective buyer does so to ascertain whether the rug has openings or holes, a factor which determines the quality of the rug. According to one of the weavers (number 30), "A rug is beautiful if it is soft, tight and has no openings; also, the different colors and nogosh (patterns) make it beautiful." The rug's variety of colors and patterns is a determinable factor, too, in attracting the buyer. In addition, the buyer will carry the rug in both hands to feel its weight. Weight is important because it reveals the strength of the rug,

bringing function into the aesthetic package. With the back of his hand, the buyer feels the surface of the rug to check smoothness. In doing so, the buyer tests the overall quality of the woven piece according to craftsmanship, strength and finish combined with the weavers aesthetic and artistic expertise.

Although some respondents suggest possible factors for aesthetically judging traditional weaving, a large number of them do not pinpoint criteria outside of functionality. There seems to be a consensus among the weavers in this matter. Almost all of the weavers interviewed say the aesthetic value of traditional weaving is relatively high, basing their value judgments on utility and the surface quality of the object (See Data Analysis category D question number 5 and 6 Appendix B. Some of the responses regarding the aesthetic value of traditional weaving are written below category C). One thing about weaving, however; the weaver can, to some extent, manipulate wool to create a rug satisfying her own taste, thereby introducing a variety of interesting designs.

Prospective buyers look at the aesthetic value before they purchase a woven object. At times they examine the size and the appearance, considered part of the aesthetics. The aesthetic quality, regardless of cultural dictates, can be recognized as good artwork when seen, and tribal languages allow for such value judgments. Though art may have

different meanings in different societies, the canons used to evaluate its aesthetic merits are inherently uniform. There is a correlation between the findings of this study and the beliefs of the Otaibah weavers.

Among other factors influential in the standard judgment of the Otaibah's traditional weaving, the two most important aesthetic criteria of excellence are based on the successful functionalism of the object and its formal characteristics as observed from their ethno-aesthetic perspective.

The findings of this study illustrate the presence of standards aside from the cultural norm, by which the aesthetic merits of weaving can be judged like any other art form.

A good rug must not only be functionally beautiful, as sculpture is supposed to be; it must have good proportion, symmetry, balance and surface quality, all of which evidence the creator's skill. While relative mimesis and ephedism may not be strictly applicable to simple domestic weaving, these two concepts seem to fit with weaving on which figurative motifs, often made in the likeness of the votaries of the divinities, form significant parts of the visible structure. This study finds support in Otaibah traditional weaving on which non-human figurative motifs are used as dominant visual elements, and some of the weavings photographed by this researcher and selected for analysis affirm this (see Appendix H).

In conclusion, traditional weaving has often been classified as craft along with other manmade items like pottery, leather, wood works and metal work. The reason for this classification, in the researcher's opinion, lies in the belief that these objects are created solely for functional purposes. Such classification of the arts is due primarily to the discriminatory action of some aestheticians, those who merely mark the fundamental unity of all the arts and then proceed to classify art's various manifestations as lower and higher forms, major and minor arts. Nevertheless, there is a common agreement among all writers, philosophers and art critics that the various arts are just so many aspects of one and the same human adventure.

It might be argued that the production of traditional weaving is primarily motivated by economic considerations (other art forms are no exceptions), yet aesthetic consideration seems to be clearly manifested in the shapes and forms of the rugs produced by most traditional weavers, a fact substantiated by this study's findings. The creativity and devotion of the weavers is, in fact, aesthetic experience attested to traditional weavers.

As a result of the study, one may conclude that the primary purpose for a traditional rug's creation may have arisen from the desire to meet the immediate physical needs of the society's members, but there is no denial of the rug's status as an art work. Traditional Otaibah tribal weaving

seems to meet not only the domestic needs of the consumers but also their social, cultural, economic, religious, and aesthetic tastes. The further conclusion of the study, recommendations for and discussion of the implication for art education and suggestion for further investigation are found in the next chapter.

CHAPTER VII

CONCLUSION AND RECOMMENDATIONS

Summary

The purpose of this study was to examine the origins, characteristics, techniques and significance of the traditional art of Otaibah weaving, and the major objective of the researcher was to discern the relationship between the Otaibah tribe weavers' development of traditions and the factors of technique, medium and perceived meaning.

This study carefully examined various issues on the origins and sociocultural, economic and aesthetic significance of the traditional woven art of the Otaibah tribe in Najd, central Saudi Arabia.

The review of the literature on traditional arts, folk arts and art education illustrates that there is limited accessible information concerning the general history of traditional arts in Saudi Arabia. The review revealed there was even less information about weaving than some of the other arts. The literature review supported the need for a method to (a) document and describe the traditional weaving

of Saudi Arabia and (b) to position this weaving into a conceptual framework for appropriate analysis and discussion.

In analyzing data gathered from field interviews, the following steps were taken: reporting the data and discussing the responses within the framework of each research question. Information gathered from participant observation and documents from the Haifa Faisal Collection of Saudi Arabian Traditional Arts supplemented interview information to increase the understanding of the weavers' responses. Through a presentation of fieldwork findings and an analysis of the data, the researcher answers many of the study's underlying questions regarding the origin, development, techniques, character and significance of the Otaibah tribe's traditional weaving. The findings were substantial, and the study documented the Otaibah people's personal responses to weavers and their products.

The most significant of the findings focused on aesthetics and its relationship to weavers perceptions. The implications from the interviews in particular resulted in a separate chapter. Aesthetic values, tastes and criteria used to make value judgments of art, especially traditional weaving in traditional societies such as the Otaibah tribe, are given consideration.

Findings and Conclusion

To summarize the additional findings of the study, this final chapter utilizes the following categories of interview questions:

Category A: Origins

Category B: Characteristics

Category C: Techniques

Category D: Significance

It also sets forth a conclusion.

Origins

This section examines the art of weaving, an ancient tradition whose origin and exact date of inception remain unknown, though, it is understood that weaving played a significant role in the invention of tools and other materials contributing to the rise of modern civilization. The skilled weavers' role was central and quintessential to any community's development

Since ancient time the art of weaving in Arabian traditional societies has been monopolized by the people of Otaibah tribe. Unfortunately, weaving is one of the Arabian peninsula cultural arts that remained long undiscovered by other parts of the world.

None of the weavers could determine the origin of traditional weaving in their tribe; however, the majority

agreed that traditional weaving has been practiced for generations. No doubt weaving started thousands of years ago when people first domesticated animals, yet no written record exists in the region to confirm this. Perhaps weaving in Arabia is as old as human history itself.

The inability to specify the exact date or location of weaving's birth in the Arabian peninsula can be attributed to the lack of a written history of the past. Traditional weaving, practiced for generations and dating back hundreds of years, also cannot be assigned a particular era or date because of lack of ancient woven objects. In addition, the mobile nature of the Bedouins may have contributed to the limited survival of woven objects; they discard old, used objects and move on. The hot, dry climate of Najd also may have damaged the textiles.

The Dictionary of Art (1996) associates black tents made of goats hair with Middle Eastern Semitic peoples as early as the 8th century BC, according to Assyrian and Hebrew sources. "The descriptions of the goat-hair tent roof of the tabernacle (Exodus 26, 36) may be evidence for their use as early as the 13th century B.C." (The Dictionary of Art 1996, p. 471).

This study finds that, unlike the practice in southern Saudi Arabia where both men and women manufacture traditional weaving, weaving is the special domain of women in the

Otaibah tribe of Saudi Arabia. Men are not found in this profession, not only because it is mostly practiced by women, but because this occupation and others, such as carpentry and blacksmithing, are forbidden and considered shameful in the Otaibah's tribal custom. In the Otaibah society, it is highly unlikely that a man will weave or perform women's chores. Weaving is considered solely a woman's profession because it requires a good deal of time to be spent in the home, and the nature of the task is quite arduous.

Accordingly, men perform jobs like herding, long-distance trading, and, more recently, farming. Pottery-making does not exist among the Otaibah tribe in Najd, Saudi Arabia. Twitchel explained (1947), "In most of Najd and highland Hijaz there is no clay with which to make pottery." (p.164)

The researcher learned that settlement plans, economic development and modernization had influenced the society of the Bedouins and their art. According to the weavers, the new generation in all parts of the Kingdom, recognize the importance of education. Most of the children attend school to acquire an education; thus, they choose to pursue a college degree rather than to continue in their family's traditional weaving business. It is evident that the younger generation has turned their backs on weaving as a profession.

This generation's unfortunate attitude toward traditional weaving certainly will have a serious impact on the future of traditional weaving in the Otaibah tribe.

Indeed, a very serious problem faces the continuance of traditional weaving, especially when most of the experts are either dead, becoming older and losing their strength or moving to cities where space or the need for traditional weaving does not exist.

According to the weavers, people from days past were dependent upon weaving to make their tents and necessary items. Nowadays, people no longer live in the desert. They adapted to an urban lifestyle based on luxury and comfort where weaving is no longer needed. Concrete houses replace tents, imported carpet replace rugs and cupboards replace woven bags; people distance themselves the harsh desert life, and, to the majority of them, their former profession became relegated to history.

Characteristics and Techniques

This research shows the Otaibah tribe's individual traditional weaving characteristics, which are different from others. The differences are in colors and nagshah (design or pattern), in the way the Otaibah women weave and in the kinds of weaving produced.

Otaibah's patterns stand out among others; for example, the most common pattern used is Uwairjan (see Appendix H fig.#13), yet they utilize other patterns, too. Other tribes like the Harb, Ejman, Subaan and School, use an Eniny or

aljanh pattern that resembles the albkarat pattern (see fig.#13) of the Otaibah. Although alshajrah (see Appendix H fig.#10), the most challenging pattern, sometimes is used by Otaibah weavers, it is not typical of their work. The Otaibah's patterns are identified by the weavers in the pictures which were taken from the Haifa Faisal Collection.

Otaibah weavers use wool from goats, sheep and camels; they then dye it to create different colors. According to the weavers, other tribes like Alhedariat (Ejman, School, Subaan) have the advantage of using brown goat (Erb) wool in addition to the kinds the Otaibah use; nevertheless, the Otaibah's weaving is known for its softness, smoothness and harmony of colors.

The main colors used by Otaibah were red, black, orange, yellow , and white, because Otaibah weavers use the hair of camels, goats and sheep. Different tribes, on the other hand, have the color brown (damis), in addition to the basic Bedouin colors, in their weavings because they raise brown-haired goats called Erb. Natural dyes are used to obtain a desired color, and these dyes can be found in local markets or can be created at home with the use of plants.

According to Aldaajany (1993), colors used by the Bedouins are symbolic: "red and green represent life and growth, yellow represents the desert and the sun and natural colors represent the animals from which the fiber came." (p.

106) The researcher discovered that some Otaibah weavers mix brightly-colored synthetic wool with natural wool, which has warm, earthy colors. The reason behind this mixture, the weavers say, is the wide availability of synthetic wool, which is cheap, does not need to be dyed and has permanent colors that do not dissipate if exposed to moisture.

A difference is noticed in the way the Otaibah spin their wool (ghazel). Otaibah's weavers use their right hands, called Almestiyemah, but other tribes (Alhedariat) spin wool in the opposite direction which is called Alasrah. The weavers claim that this way (Alasrah) of spinning saves wool and is the only way used by weavers to produce men's cloaks (Meshaleh), an item never produced by Otaibah weavers.

The researcher found that the majority of weavers make all their materials themselves, except for some metal tools acquired from alsalab (see chapter II for a detailed description of alsalab), and almost all the domestic materials used in these communities are produced by weavers. All materials are equally important. Cotton is an option if there is no wool. It is important to note that Topham, J. (1981) documents the oldest single saddle bag found in the Najd area, which measures twenty-eight inches wide by twenty inches deep and "was made before 1930." He adds, "It is finely woven sheep's wool and cotton with natural dyes" (Topham, J., p.59). Even though cotton was used in some late

duty woven pieces, it is not considered to be the predominant fiber in the Otaibah tribe's traditional weaving.

Cotton is not exceptionally common in tribal weaving; it is, therefore, an interesting contrast to the popular weaving fabrics found in the area, and its origin and the conditions required for its cultivation explain in part its degree of use. Because cotton requires a moderate temperature, high rainfall and a certain level of humidity, Saudi Arabia in general and Najd in particular are not ideal locales for the growth of cotton. Although cotton is not grown locally, it recently was introduced into Saudi Arabia from Sudan and Egypt (no specific date was found); perhaps cotton was introduced with the flood of merchandise into Saudi Arabia in the last 25 years.

The art and culture of the Otaibah tribe in Najd, Saudi Arabia, shows fascinating evidence of weaving's presence in a cultural continuum from the past to the present. The researcher found that the skills displayed by the traditional weavers and the technical skills of their products somehow continued to evolve, perhaps not absolutely adequately, amidst the framework of the traditional structure and modern technology.

This study shows that weavers employ the same methods, apply the same techniques, utilize the same tools and copy the same designs and patterns used by their ancestors; no difference is seen between the way they were trained and the

way they operate today. Anne-Rohna Crichton (1989) suggests, "Bedouin women weavers do not yield much information with regard to the meaning of the designs, nor are they aware of the significance of all these patterns. However they continue to copy them in their weaving passed on from one generation to another depending on memory and deeply rooted traditions." (p.13)

The researcher noticed the introduction of a new technique of weaving. Some weavers replace the loom with plastic mesh, on which they weave using a needle and synthetic wool, and they use the same tribal designs to make tissue boxes and bags using this method.

Category D: Significance

This study reveals that the financial and personal need are the motives behind the choice of weaving as a profession. Perhaps the most unexpected discovery of this research is the knowledge that some Otaibah women sell their work for a supplemental income because it provides their society with financial resources.

As the findings of this study illustrate, traditional Otaibah weaving seems to meet not only the domestic needs of the consumers but also their social, cultural, economic and aesthetic tastes. The primary purpose for which a traditional weaver creates a rug may arise from desire to

meet the immediate physical needs of themselves or the members of the Bedouin society, but there is no denial of the fact that the rug is a work of art.

Some of the aesthetic aspects found necessary to win the visual, tactile and aural appeal of the prospective purchaser are a good appearance or shape (symmetry and balance in the patterns), a good surface texture, color harmony and an excellent finish.

As the researcher observes, people in general still have a high regard for traditional weavers, yet although the weavers of the Otaibah are respected and admired for their skill, their role in their society is not prominent. They are neither overlooked nor nameless, nor are they considered to have any special status because of these activities. There are no guilds or workshops of artists or organizations except for occasional groups of family members or neighbors working together and the predominant tradition is of individual weavers working alone.

Current condition of the profession of weaving

Weaving was initiated as a primary industry to meet the needs of individual communities. This profession flourished well in the past and in the early years after the discovery of oil in the 1930s. With the passage of time, however, many

of the weavers, in spite of their works' superior qualities, gave way to the invasion of imported products.

As this study discovered, Otaibah traditional weavers in Najd, Saudi Arabia, presently face more challenges as local markets sell imported woven items and products manufactured in big factories. The traditional weaving of the Najd Otaibah tribe demonstrates a high level of creativity, durability, unique aesthetic quality, outstanding technical excellence and cultural compliance; still, it can't compete with the large, manufactured weavings sold in cities because of the difference in price and availability. Weavers who remain in the profession feel increasing tension, as their products are rendered redundant. As an example, tents which were considered a necessity for Bedouin survival in the desert are rarely produced because imported, machine-made tents are inexpensive and available in wider varieties. Smaller decorative pieces instead are increasingly produced, and some items that have never been produced before, such as handbags and napkin box covers, have recently been introduced.

Recently, in response to market demands, these smaller pieces, sometimes woven of acrylic and/or nylon, are produced in greater numbers than ever because "people are using them to decorate their houses" (weaver #35). This clearly suggests that the utilitarian purpose of Otaibah traditional

weaving is declining; weaving is now a means of producing objects with intrinsic aesthetic appeal.

The researcher has identified two reasons for the presence of pieces in markets. First, some are displayed for their aesthetic appeal (for decoration) rather than for their function, perhaps as memorabilia from the past; the Saudi society currently and positively views traditional weaving as an ever-present reminder of its ancestors. The second reason is so the items may be purchased for their historical value and/or for their museum quality as collectors' items.

As modern technological industries in the region gradually expand and offered new products, the traditional weavers demonstrate their sensitivity to the changes. The traditional art of weaving cannot compete with large modern industries in the cities, but woven products demonstrate high levels of creativity, durability, unique aesthetic quality and compliance to a traditional cultural requirement.

This research reveals that production of woven goods is on the decline within the boundaries of the Otaibah tribe in central Saudi Arabia. It is frightfully clear that Otaibah traditional weaving is facing extinction.

This study identifies a number of changes in the traditional Otaibah tribal art of weaving that were partly caused by Saudi Arabia's open market policy, which led to an influx of foreign products. While the country's industries develop and progress, urbanization continues, and the mass

movement of people from rural communities to big cities in search of public service jobs has a detrimental effect on rural economy and the art of weaving.

As a result of modernization and Bedouin settlement, traditional weavings, crafts and other handmade objects are gradually replaced. Skilled weavers and professionals find themselves forced to compete with the invasion of imported, machine-made goods. This change shifts the structure of the culture from a nomadic to a semi-modernized life style; hence, the role of weavers in society is deeply affected, and they must struggle to adjust to the new wave. Cheap imports flood the local markets, and people infrequently purchase old-fashioned products. The weavers' battle for survival lies in an unfair competition with imported goods.

When considering the frame work of traditional art in a tribe such as the Otaibah, one may wonder at the extent of the damage during the transformation of the culture. The researcher notes a decrease of production due to increasing immigration to cities, where there is no need for traditional weaving. The Bedouin settlements, economic development and modernization have created an extensive list of new occupations for both sexes such as government employees, teachers, physicians and nurses; therefore, weavers have no place in the changed society.

Although weaving is believed to be valuable and worthy, it is a declining, disappearing and rarely found. The

experienced weavers are no longer able to weave as before due to old age and lack of interest in their weavings. Now, people who are interested in weaving can purchase cheaper pieces, imported from Syria, Turkey and India, from the local markets without going to the trouble of locating Bedouin women. Wealthy people are interested in collecting woven items as an example some have designed special rooms resembling tents that have "tent walls," woven rugs and decorative woven items, but, again, they tend to collect imported items. Further "driving through some of the Kingdom's larger cities, in modern neighborhoods, one often comes upon tents erected in people's gardens--a symbol of affection for their nomadic past." (Saudi Arabia, Winter 1998 volume 14 number 4 p.17)

For a few illiterate women in Saudi Arabia today, the manufacture of woven goods remains the primary source of livelihood. Factors such as availability of materials and reasonable patronage are responsible for the survival of this art despite the challenge posed by imported weaving.

The change to the Otaibah and Bedouin traditional arts in general is blamed entirely on the rapid modernization process which attempted to force a radical metamorphosis of the culture. Although it contributed to a better economy of the country and provided a more educated generation, the traditional arts and crafts were neglected in the process.

This study examines the impact of modernization on traditional weaving and finds that it had a devastating effect as it created a new foundation of social and economic life for the society. The struggle with assimilation into the modern world has affected not only the weavers' lifestyle but their work as well. As a result, the art of weaving in the region is seriously suffering and constantly declining as the gap between this unique tradition and the dominating technology daily grows wider. The continuation of this trend obviously will result in an uncertain future for the living traditional art of weaving in Saudi Arabia.

IMPLICATIONS FOR ART EDUCATION IN SAUDI ARABIA

Preservation of the traditional arts provides a link between the past and present generation, a bond the researcher finds essential; therefore, the following points are recommended for consideration: Traditional arts can become a focus of a curricula change which considers: Production - traditional methods of creating the arts from past to present.

- Traditional arts, including weaving, should be included in the school curriculum to preserve the skill and to keep new generations aware of their art heritage.

Aesthetics - the role of function in relationship beautiful and bad etc.

- The aesthetics of traditional arts should be included in the school curriculum, and the aesthetic judgment of the weaver be considered as part of the curriculum.
- Students should be aware of the aesthetics found in the traditional arts and be able to make personal aesthetic judgments in viewing the works. Students should be encouraged to give reasons for aesthetic decisions.

Criticism - ability to compare and contrast traditional art from various tribes and geographic locations.

- Students should be aware of the reason behind making such artifacts and handicrafts.
- Students should be taught how the objects are made and what materials are used.

History - changes in traditional arts as a result of history events.

- Curricula changes should consider information obtained in study along with documentation in interviews, photos and videos.

- Curricula should consider the value of first hand contact with actual objects.
- Curricula should include the opportunity to speak with or observe first hand the traditional artist at work.
- Curricula should include time-lines and other documentation of the influences felt by the artist during times of change.
- Curricula should include multi media techniques to make full understanding of the traditional arts possible.
- Curricula should be structured to allow for dialogue between students, between teachers and the traditional artists on all aspects of arts in culture.
- Curricula for future teacher should include information about the value of the arts for understanding the national culture.
- Curricula for arts should be integrated into other academic disciplines as a natural part of the total learning for Saudi Arabian students.
- Craftsmen and women should be invited to plan the inclusion of traditional arts in the art education curriculum.
- Preserving the designs and techniques of traditional art is essential when included in the art education curriculum.
- Students should learn the importance of preserving the traditional arts.

- Students should be encouraged to appreciate traditional arts.
 - A special course should be made available for students to practice making various kinds of traditional arts using same the techniques, designs, tools and materials used by the craftsmen.
 - Special courses designed to compare and contrast tribal arts, like weaving and they should be able to differentiate between a tribe's unique designs and patterns.
- Students should be encouraged to remain loyal to their traditional arts and seek ways to preserve them.

Suggestions for Further Studies

- More long range studies should be done regarding the transformation of Bedouin lives as they settle in towns and urban environments.
- An in-depth study is needed of the sociocultural, religious and ethno-aesthetic impact of weaving on other communities in the country.
- As Harb, Subai, Qahtan, Shammar, Anzah, Sehood and Mutair are major tribes in Saudi Arabia; a study of their traditional weaving would provide a good avenue to examine the similarities and differences in their art and cultural perspectives.

- A study is needed to investigate other traditional arts in the area, such as basketry and pottery from the eastern part of Saudi Arabia as a comparison to fiber arts.
- An in-depth study is needed on the subject of aesthetics and how the Bedouins or craftsmen value their crafts or professions.

Recommendations

The implication of this study suggests the traditional arts are in great danger of being lost forever, and the art of weaving in particular is disappearing with each passing day. A single effort, like the Haifa Faisal Collection, is an excellent beginning and is an important step but is not enough to preserve the declining traditional arts and crafts. More intense initiatives are required to study and preserve the weavings from the past and those still being created. To stop the great loss of traditional culture and heritage, the following steps are recommended.

A national effort to preserve the traditional arts:

- The Saudi government should create special orientation programs to assist Bedouins weavers in adapting to city life while helping them understand the value of their history.

An effort to educate the general Saudi public on the import of lost history and traditions:

- Training workshops, supervised by experienced weavers and akin to those in Kuwait, should be provided to the new generation.
- There should be motivational programs and rewards for weavers in order to resuscitate production of their woven goods.

Craftsmen should be encouraged to adapt modern technology to their traditional arts without destroying their identity or traditions.

Establishment of a national museum of traditional arts:

- A museum to preserve the traditional arts of the whole country is essential, and artifacts should be collected from all over the Kingdom to make the new generation aware of their arts. Perhaps the Haifa Faisal could serve as the foundation for such a museum.
- Traditional artifacts, including weaving, should be documented and preserved in museums, and they should be exhibited in the whole country as well as various other nations.

This research documents the need to establish a national institution devoted to collecting, preserving and researching the traditional arts of Saudi Arabia. It is proposed that this same institution become an educational center for children and adults to help illuminate the meaning of a tradition that is tragically near to death.

APPENDIX: A
THE NATIONAL HERITAGE AND FOLK CULTURE
FESTIVAL "MAIN OBJECTIVES"

The National Heritage and
Folk Culture Festival "Main Objectives"

According to the National Guard of Saudi Arabia, the main objectives of the festival can be summarized as follows:

The distinguishing mark of modern Saudi Arabia approach to development is that its material and social objectives are derived from the ethical principles of Islam and the cultural values of the Saudi society. The fact is that the threads of earlier culture were drawn together and, under the inspiration of Islam, a new civilization flourished. Moreover, the Saudi leadership is dedicated to upholding Islam and maintaining its associated cultural values. On this basis the main objectives of the national heritage and folk culture festival were formulated. These main objectives may be summarized in the following:

1. To emphasize the principles, ideals and values of majestic Islam as well as to affirm our authentic social Islamic traditions and customs that are deeply rooted in the depths of our history.
2. To define and emphasize the rapport between our cultural heritage and our present accomplishments and to erode the fallacious barriers between glorious past and prosperous present.
3. To encourage our young generation to develop cognizance with their heritage. Hence, no effort is to be spared for its revival, preservation and revelation of its riches with the aim of fully utilizing it in producing valuable cultural and artistic works.
4. To stress and highlight the vital importance of our need to preserve our heritage and protect it from the ravages of time and oblivion.
5. To stress and encourage the importance of the study of our heritage and material culture in order to benefit from such

studies and researches in exploiting the rich and inexhaustible sources of our environment in the best possible manner.

6. To demonstrate, by exhibiting our heritage material culture, the effect brought upon social and cultural life in the kingdom as a result of the rapid mechanical and technological intrusions of our present time.

7. To further studies and efforts aiming at the rejuvenation of our heritage, the true aspects of which reflect the authenticity of the powerful traditional religious customs recorded by our ancestors which became precedents for the social and legal fabric of Islam. Moreover, to further studies pertaining to the great works and achievements of Arab pioneers in the fields of science, literature, arts, poetry and other intellectual and cultural heritage aspects that continue to give meaning to our civilization and enrich it.

8. To stress the importance of our heritage and speed up the process of revealing its riches in order to enable our youth to develop cognizance with it and to live their past in full swing.

9. To encourage our youth, through the revival and rejuvenation of heritage, to benefit from it and learn from their past and to be able to enjoy living their happy present without inadvertently departing from that past.

APPENDIX B

English and Arabic Questions

Interview Questions

General Information:

Name; age; marital status; number of children; average working hours and years of experience.

Interview Questions:

Category A: Origins

1. Where is your place of birth, and how long have you been living at this location?
2. How long have you been in this profession?
3. Do you have other family members working with you in weaving? (Al-Zier, 1989, p. 230) Do you know anyone in the same profession?
4. Do you know of anyone of the other sex doing the same things that you are doing? If not, why?
5. Through the years that you have practiced your profession, have you trained anyone else? (Al-Zier, 1989, p. 230). If yes, how many people?
6. What do you know about the origin of the traditional weaving in the Otaibah tribe?
7. Do you think the new generation chooses careers in traditional weaving production?

8. How would you compare your community response and interest in your traditional weaving to what it used to be in the past?

Category B: Characteristics

1. Do you think Otaibah has its own unique weaving style different from other tribes? If yes, in what way?

2. Are your individual traditional weaving characteristics or those of your community different from others around you or elsewhere? If so, in what way?

3. Have you seen any traditional weavings from other areas or other parts of the world? If so, which parts? How would you compare these different weavings to the traditional weavings of the Otaibah tribe?

4. How do you see the quality of your works compared to others?

5. How would you compare the traditional weavings of today to that of your ancestors?

Category C: Techniques

1. Do you make all materials by yourself? Are some of your materials more important than others? What other options are there?

2. What kind of tools does a traditional weaver use in her work? How does she acquire them?

3. Are your individual and traditional weaving techniques or those of your community different from others around you or elsewhere?

4. How were you trained to create the traditional weaving you are producing today? (Al-Zier, 1989, p. 230).

5. Is there a difference between the way you were trained and the method you are using today? (Al-Zier, 1989, p. 230).

6. Have there been changes in the type of work produced in your community? (Al-Zier, 1989, p. 230). If so, why do you think these changes have occurred?

7. What are the attributes that make a successful traditional weaver?

Category D: Significance

1. Why do you choose to do what you have been doing?

2. What are the social and economic services that traditional weaving provides your society?

3. Is there any religious and/or social function for your weaving?

4. Is weaving valued as a beautiful piece of work, or is there more to it than that?

5. What makes a rug beautiful?

6. How do you value traditional weaving in your society?

7. How are you valued as a weaver in your community?

Arabic Version
of the Interview Questions

أسئلة عامة

- الاسم :
العمر :
الحالة الاجتماعية :
عدد الاطفال :
عدد ساعات العمل :
عدد سنوات الخبرة :

أسئلة المقابلة

نموذج «أ» منشأ السدو

- ١- اين ولدت؟ ومنذ متى وانت تعيش في هذه المنطقة؟
- ٢- منذ متى وانت تمارس هذه المهنة؟
- ٣- هل يعمل معك احد افراد عائلتك؟ هل تعرف اي شخص يمارس هذه المهنة؟
- ٤- هل تعرف رجل او امرأة يمارس مهنتك ايضاً؟ اذا اجبت بلا فلماذا؟
- ٥- خلال السنوات التي قضيتها في ممارسة مهنتك ، هل سبق وان دربت شخصاً ما؟
- ٦- ماذا تعرف عن اصل (تاريخ) السدو لقبيلة عتيبه او لهذه المنطقة؟
- ٧- هل تعتقد ان الاجيال الجديدة تحرص على اتخاذ مهنة انتاج السدو؟
- ٨- كيف تقارن بين رد فعل المجتمع نحو انتاجك حالياً وفي السابق؟

نموذج «ب» صفات (مميزات) السدو

- ١- هل تعتقد أن سدو قبيلة عتيبه يختلف عن سدو القبائل الأخرى؟ إذا اجبت بنعم فمن أي ناحية؟
- ٢- هل تعتقد ان انتاجك الشخصي للسدو او انتاج المنطقة التي تعيش فيها يتميز عن انتاج المناطق الأخرى؟ إذا كان هذا صحيح فمن أية ناحية ترى هذا التميز؟
- ٣- هل سبق وان رأيت انتاج سدو لمناطق أخرى محلياً او عالمياً ؟ إذا اجبت بنعم فمن اية منطقة ؟ وكيف تقارنه بانتاج قبيلة عتيبه؟
- ٤- كيف تقارن جودة عملك بأعمال الآخرين؟
- ٥- كيف تقارن انتاج السدو حالياً بالانتاج في السابق؟

نموذج «ج» تقنيات السدو

- ١- هل تصنع مواد السدو بنفسك؟ وهل بعض المواد أكثر اهمية من الأخرى؟ وما هي البدائل في حالة عدم توفرها؟
- ٢- ما هي الأدوات التي تستعمل عادة في السدو؟ وكيف تحصلون عليها؟
- ٣- هل تختلف في طريقة السدو مع الآخرين من مناطق مختلفة ، اي ان طريقتك خاصة بك وبقبيلتك او عشيرتك فقط؟
- ٤- كيف تدربت على عمل السدو الذي تنتجه في الوقت الحالي؟
- ٥- هل هناك فرق بين الطريقة التي تدربت عليها والطريقة التي تتخذها حالياً؟
- ٦- هل طرأ تعبير في نوعية الاعمال المنسوجة (السدو) المنتجة في المنطقة؟ اذا كانت الاجابة بنعم فلماذا حدثت هذه التغيرات؟
- ما العوامل التي تساعد على نجاح الشخص في انتاج السدو؟

نموذج «د» أهمية (مغزى) السدو

- ١- لماذا وقع اختيارك على هذه الحرفة؟
- ٢- ما الفوائد التي تجنيها ومجتمعك من خلال انتاج السدو اقتصادياً واجتماعياً؟
- ٣- هل لأعمالك المنتجة قيمة دينية او اجتماعية؟
- ٤- هل ترى جمال العمل من الناحية المظهرية أم هناك اكثر من ذلك؟
- ٥- مالذي يجعل قطعة السدو (السجادة) جميلة؟
- ٦- كيف تقيم (مهنة) السدو في مجتمعك؟
- ٧- كيف يقيمك الآخريين في مجتمعك كشخص يتخذ حرفة السدو؟

APPENDIX C
DATA RELATIVE TO
RESEARCH METHODOLOGY

Table 4: Four Different Uses of Research Methods

<u>Method</u>	<u>Methodology</u>	
	<u>Quantitative research</u>	<u>Qualitative research</u>
Observation	Preliminary work, e.g. prior to framing questionnaire	Fundamental to understanding another culture
Textual analysis	content analysis, i.e. counting in terms of researchers' categories	Understanding participants' categories
Interviews	'Survey research': mainly fixed-choice questions to random samples	'Open-ended' questions to small samples
Transcripts	Used infrequently to check the accuracy of interview records	Used to understand how participants organize their talk

Source: Silverman (1993) illustrated how the overall nature of the research methodology shapes how each method is used.

Table 5 Qualitative Research Traditions

Tradition	Principal methods	Research techniques	Typical foci
Anthropology	Ethnography	Participant observation; collect artifacts unstructured interview	Enculturation; student culture; school-community relations
	Ethnoscience	Ethnosemantic interview	World view...members' perceptions
	Cognitive Anthropology		
Sociology	Field study	Participant observation.. semistructured interview document analysis	Stratification in school & society...socialization
	Ethnomethodology, Sociolinguistics	Discourse analysis.. breaching experiments... member check of videotape	Participation structures ...socially constructed situations
Human Ethnology	Field study Natural experiment	Codes for behavior... direct observation... tallies and statistical analyses...audio-recording of observations... multiple observers	Documenting universal aspects of human behavior...children's play ...social relations... gender-specific behaviors
Ecological Psychology	Field study Natural experiment	Codes for behavior... direct observation... tallies and statistical analyses..audio-recording of observations... multiple observers	Effects of physical environment and instructional constraints on behavior..school size.. playground space..seating arrangements
Case Study.. of programs	Case study	Multiple cases...multiple investigators..mixture of qualitative & quantitative techniques.. structured interviews... document analysis	Policy-related analyses of educational programs, including, especially, innovative programs May have an explicit evaluative purpose-summative...may have an explicit developmental purpose- formative
Personal Accounts	Autobiography, biography, oral history	Long-term interview..diary journal..content analysis	Process of becoming a teacher...relation of teaching to other aspects of life cycle

(table continues)

Tradition	Principal methods	Research techniques	Typical foci
		Memoir, chronicle, confession	Expose injustice...describe unusual assignment
	Case study or "ethnographic-type account" (c.f. Wolcott 1973)	Shadowing, long interview, collecting written material	Study of actor as representative of a class of similar actors... (e.g., "elementary school principal," "school board member")
	"New journalism"	Investigative journalism.. prose style more characteristic of fiction	Vivid portrait of individual actor
Cognitive Studies	Clinical interview	Use of standard problems to elicit responses...think-aloud...introspection... use of computer to present material and monitor subjects' reaction time, pattern of responding... content analysis of written, verbal protocols	Study individuals' representations of academic problems... (e.g., in math, science, composition, etc.)...steps to solution...comparison of subject experts vs. novices....
Teachers' Thinking	Case study	Video-taping and use of video tape to elicit participant's schemas and stimulate recall...model-building	Description of cognitive processes related to teaching...comparison of expert with novice teachers
History	Historiography	Document collection and analysis...use of first person accounts.	Development of institutions, practices over time...search for origins of key ideas... discover patterned relationships among social forces

Source: Lancy (1993).

Material culture, a branch of cultural history or cultural anthropology, is the study of objects as repositories of cultural meanings. Art objects may then be investigated and explained through such disciplines as folklore, the history of art, social and cultural anthropology or social and cultural history. Lancy (1993) provides a convenient summary of these various traditions (see tabl 2, and 3).

Fraenkel and Wallen (1996) argues that ethnographic research "combines participant observation and many of the characteristics of participant observation studies in an attempt to obtain as holistic a picture as possible of a particular society, group, institution, setting, or situation" (p. 453). Basically, Fraenkel and Wallen believe as follows:

The emphasis in ethnographic research is on documenting or portraying the everyday experiences of individuals by observing and interviewing them and relevant others. The key tools, in fact, in all ethnographic studies are in-depth interviewing and continual, ongoing participant observation of a situation. Researchers try to capture as much of what is going on as they can--the "whole picture," so to speak. (p. 453)

It is worth noting that ethnographic research has advantages and disadvantages. Fraenkel and Wallen (1996) point out a number of the unique strengths of ethnographic research as well as several weaknesses. (see next page)

Advantages and Disadvantages Of Ethnographic Research

Ethnographic research has a number of unique strengths, but it also possesses several weaknesses. A key strength is that it provides the researcher with a much more comprehensive perspective than do other forms of educational research. By observing the actual behavior of individuals in their natural settings, a much deeper and richer understanding of such behavior is possible. Ethnographic research also lends itself well to research topics that are not easily quantified. The thoughts of teachers and students, ideas and other nuances of behavior that might escape researchers using other methodologies can often be detected by ethnographic researchers.

Furthermore, ethnographic research is particularly appropriate to behaviors that are best understood by observing them within their natural settings. Experimental studies and surveys often can measure attitudes and behaviors well in somewhat artificial settings, but they frequently do not lend themselves well to naturalistic settings. The "dynamics" of a faculty meeting or the "interaction" between students and teacher in a classroom, for example, can best be studied through ethnographic investigation. Finally, ethnographic research is especially suited to studying group behavior over time. Thus, to understand as fully as possible the "life" of an inner-city school over a year-long period, an ethnographic approach may well be the most appropriate methodology for a researcher to use.

Ethnographic research, like all research, however, is not without its limitations. It is highly dependent on the particular researcher's observations and numerical data are rarely provided; thus, there is usually no way to check the

validity of the researcher's conclusions. As a result, observer bias is almost impossible to eliminate. Because, usually only a single situation (such as one classroom or one school) is observed, generalizability is almost nonexistent. Since the researcher typically begins his or her observations without a specific hypothesis to confirm or deny, terms may not be defined, and, hence, the specific variables or relationships being investigated (if any) may remain unclear.

Preplanning and review are much less useful than in quantitative studies because of the inevitable ambiguity that accompanies this method. While it is true that no study is ever carried out precisely as planned, potential pitfalls are more easily identified and corrected in other methodologies. For this reason, we believe ethnographic research to be a very difficult type of research to do. (Fraenkel and Wellen, 1996, pp. 454-455)

The Unique Value Of Ethnographic Research

Nevertheless, ethnographic research has a particular strength that makes it particularly appealing to many researchers. It can reveal nuances and subtleties that other methodologies miss.

People's perceptions of events often are not representative of reality. By venturing into the world and observing things as they occur, we are usually better able to obtain a more accurate picture. This is what ethnographers try to do -- study people in their natural habitat in order to "see" things that otherwise might not even be anticipated. This is a major advantage of the ethnographic approach. (Fraenkel and Wellen, 1996, pp. 455-456)

Ethical Issues of
the Seven Research Stages
as noted by Kvale (1996)

Thematizing. The purpose of an interview study should, beyond the scientific value of the knowledge sought, also be considered with regard to improvement of the human situation investigated.

Designing. Ethical issues of design involve obtaining the subjects' informed consent to participate in the study, securing confidentiality and considering the possible consequences of the study for the subjects.

Interview Situation. Here the confidentiality of the subjects' reports needs to be clarified and the consequences of the interview interaction for the subjects to be taken into account, such as stress during the interview and changes in self-image. Also the potential closeness of the research interview to the therapeutic interview should be considered.

Transcription. Here again is the issue of confidentiality as well as the question of what is a loyal written transcription of an interviewee's oral statements.

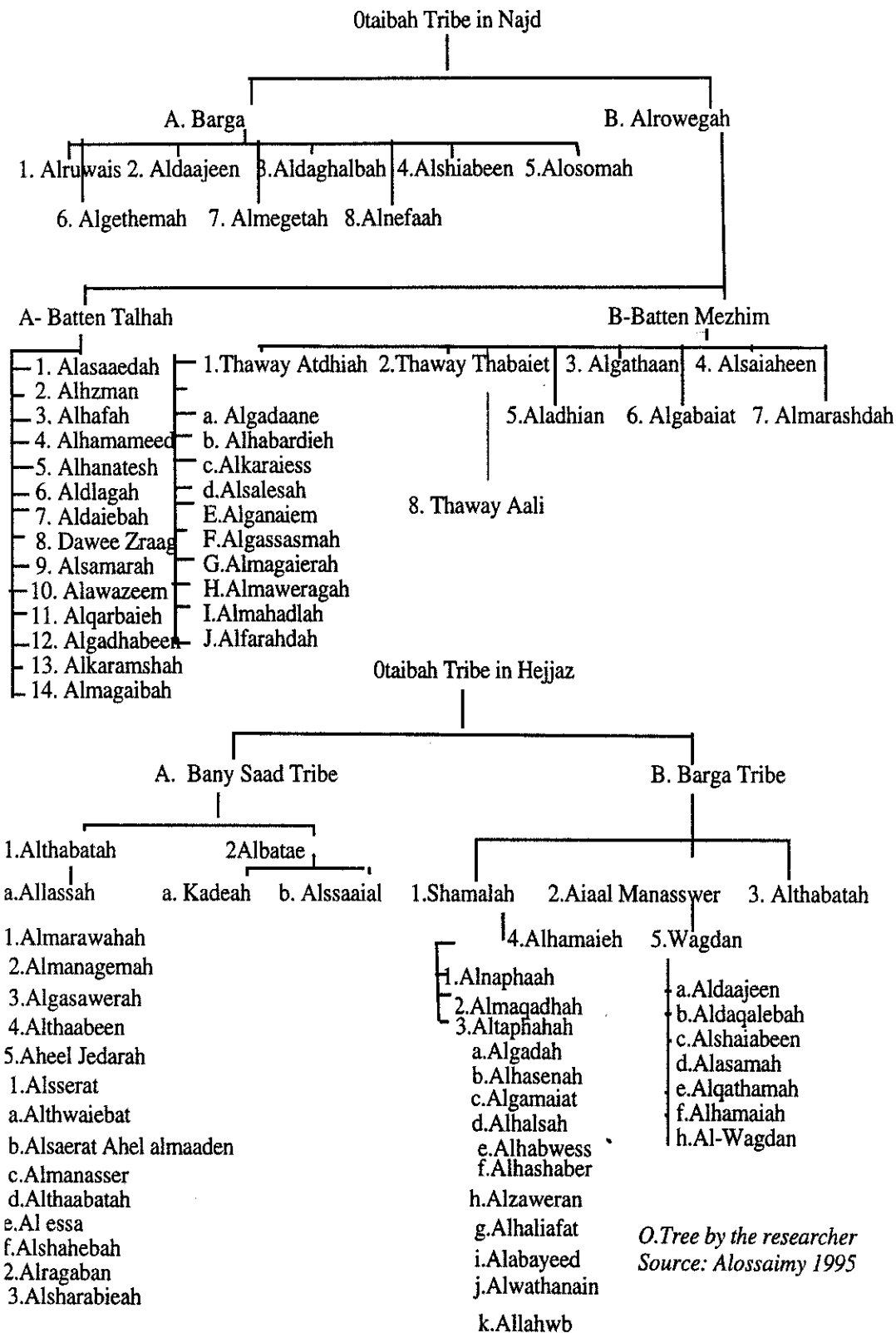
Analysis. Ethical issues in analysis involve the question of how deeply and critically the interviews can be analyzed and of whether the subjects should have a say in how their statements are interpreted.

Verification. It is the ethical responsibility of the research to report knowledge that is as secured and verified as possible.

Reporting. Here again is the issue of confidentiality when reporting the interviews as well as the question of consequences of the published report for the interviewees and for the group or institution they represent. (Kvale, 1996, p. 111)

APPENDIX D
OTAIBAH TRIBE TREE

Otaibah Tribe Tree (Simplified)



APPENDIX E
INTERVIEW SAMPLE

Interview #1

Location: Sarawerah

Date: 5/18/1997 Time: 11:21 AM

General Information:

Name; age; marital status; number of children; average working hours and years of experience.

Um Mutlag, Name: . . . , 65 M, 4 children, 45 years of experience

Interview Questions:

Category A: Origins

1-Where is your place of birth, and for how long have you been living at this location?

Born in Najd and lives in Sarawerah.

2-How long have you been in this profession?

Since the age of 16, 48 years of experience.

3-Do you have other family members working with you in weaving? Do you know anyone in the same profession?

My daughter help me sometimes and I know other people in the same profession.

4-Do you know of anyone of the other sex doing the same things that you are doing? If not, why?

No because men do not do women's job.

5-Through the years that you have practiced your profession, have you trained anyone else? If yes, how many people?

I have trained my daughter.

6-What do you know about the origin of the traditional weaving in the Otaibah tribe?

Since I was born and even before weaving was there.

7-Do you think the new generation chooses careers in traditional weaving production?

The new generation do not chose this career because it requires patience and skill which the new generation lack.

8-How would you compare your community response and interest in your traditional weaving to what it used to be in the past?

In the past people needed tents, rugs, bags but know there is no need for these anymore. Some people know are asking for rugs or bags to decorate their houses.

Category B: Characteristics

1-Do you think Otaibah has its own unique weaving style different from other tribes? If yes, in what way?

Yes our nogosh is different we do Awairjan (zig zag) and we do alshajrah too. Also the wool we use is from sheep and camels and we dye it in different colors. Alhedariat use brown goat wool in addition to what we use but their weaving is not as soft to touch as ours.

2-Are your individual traditional weaving characteristics or those of your community different from others around you or elsewhere? If so, in what way?

Other tribes do Aleniny.

3-Have you seen any traditional weavings from other areas or other parts of the world? If so , which parts? How would you compare these different weavings to the traditional weavings of the Otaibah tribe?

Yes the weaving of Alhedariat. The nogosh are different.

4-How do you see the quality of your works compared to others?

My work is just as good as others.

5-How would you compare the traditional weavings of today to that of your ancestors?

No difference at all but some women added new materials like manufactured wool in the making of bags but can not be used at all in making tents or rugs..

Category C: Techniques

1-Do you make all materials by yourself? Are some of your materials more important than others? What other options are there?

Yes I collect the wool and color it; all the materials are important and they complete each other; if we have no wool we use cotton.

2-What kind of tools does a traditional weaver use in her or his work? How does she or he acquire them?

Almenshezah, almedra, alneerah, alhaffah, and almekheat; we get them from other tribes who work in making these tools (Alsalab).

3-Are your individual and traditional weaving techniques or those of your community different from others around you or elsewhere?

Yes we weave using almestiymah while others alrasah.

4-How were you trained to create the traditional weaving you are producing today?

I trained my self by looking at other people and imitating them.

5-Is there a difference between the way you were trained and the method you are using today? (Al-Zier, 1989, p. 230).

I still use the same materials and method as well as style as before.

6-Have there been changes in the type of work produced in your community? If so, why do you think these changes have occurred?

The work produced in my community has not changed because the still use the same materials and tools but some women added new materials like manufactured wool. These changes occurred because people do not need weaving any more and if they do they do not care about the quality at all. Also, most skillful women had died or are tired of working.

7-What are the attributes that make a successful traditional weaver?

If she is jealous has the well and strength she will be a successful weaver.

Category D: Significance

1-Why do you choose to do what you have been doing?

I need it and enjoy it.

2-What are the social and economic services that traditional weaving provides your society?

We sell our work and charge more than before because not too many pieces are found.

3-Is there any religious and/or social function for your weaving?

I do not think that there is a religious function to weaving but socially we are recognized by our people.

4-Is weaving valued as a beautiful piece of work, or is there more to it than that?

Weaving is a beautiful piece of work that has a use.

5- What makes a rug beautiful?

A rug is beautiful if it has no openings and tight also the nogosh make it more beautiful.

6- How do you value traditional weaving in your society?

It is the best job ever because it is fun and useful.

7- How are you valued as a weaver in your community?

I am very well recognized in my community.

APPENDIX F
COVER LETTERS



December 10, 1996

To Whom It May Concern:

Mr. Bader Alruwais is a Ph.D. candidate in Art Education at the University of North Texas. As his Major Professor, I am pleased that his dissertation proposal has been approved by his committee, and he is now in process of conducting field research. It is our feeling that his ethnographic research on the traditional arts of weaving by the Otaibah tribe will be a significant contribution to basic knowledge of Saudi Arabian culture.

Any support that can be extended to him in this research world be greatly appreciated. If you have additional questions, please contact me at (817)565-4408 or McCarter@art.unt.edu on the Internet.

Sincerely,

R. William McCarter
Regents Professor of Art



University of North Texas

Sponsored Projects Administration
December 12, 1996

Mr. Bader A. Alruwais
1712 White Oak Ct.
Denton, TX 76201

Re: Human Subjects Application No. 96-275

Dear Mr. Alruwais:

As permitted by federal law and regulations governing the use of human subjects in research projects (45 CFR 46), I have conducted an expedited review of your proposed project titled "The Tent and Its Contents: A Study of the Traditional Arts of Weaving by the Otaibah Tribe in Saudi Arabia." The risks inherent in this research are minimal, and the potential benefits to the subjects outweigh those risks. The submitted protocol and informed consent form are hereby approved for the use of human subjects on this project.

The UNT IRB must re-review this project prior to any modifications you make in the approved project. Please contact me if you wish to make such changes or need additional information.

If you have questions, please contact me.

Sincerely,

A handwritten signature in black ink, appearing to read "Mark Elder".

Mark Elder
Chairman
Institutional Review Board

ME:em

cc. IRB Members



Haifa Faisal Collection
of Saudi Arabian Traditional Arts

16 January 1997

To Whom It May Concern:

I am writing to endorse the doctoral thesis research of Mr. Bader Al-Ruwais. The topic "The Tent and its Contents" focusing on the Otaybay tribal weavings is of great interest and value as an ethnographic study of Saudi Arabian arts. The study will benefit scholars around the world and enable them to understand and appreciate aspects of traditional weaving hitherto unknown to them.

As Director of the Haifa Faisal Collection of Saudi Arabian Traditional Arts, (which was founded in 1986 by HRH Princess Haifa bint Faisal) I firmly believe that Mr. Al-Ruwais' research will make a significant contribution to Saudi Arabia. With the data gathered, Mr. Al-Ruwais plans to develop curriculum for art education in Saudi schools which will incorporate traditional values and styles with modern technology.

Any support that you can offer Mr. Al-Ruwais will be greatly appreciated. If you have any questions, please contact me at (312) 986-8505, e-mail: faisal@tezcat.com.

Sincerely,

Virginia Heaven, Director
Haifa Faisal Collection of Saudi Arabian Traditional Arts

VH/dsr

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

Royal Embassy of Saudi Arabia
Cultural Mission To The U.S.A.



سفارة المملكة العربية السعودية
الملحقية الثقافية بالولايات المتحدة الأمريكية

التاريخ: ١٤/١١/٩١ | ١٤/١١/٩١

الشؤون الدراسية

إفادة

تفيد الملحقية الثقافية السعودية في الولايات المتحدة الأمريكية بأن السيد / بدر عبد الرحمن عبيد الرويس (٤٠٦٩٥-١٠٧) طالب مبعث للدراسة في الولايات المتحدة الأمريكية على حساب صاحب السمو الملكي الأمير بندر بن سلطان بن عبد العزيز للدراسة لدرجة الدكتوراه في مجال الترييه الفنيه بجامعة شمال تكساس وموضوع بحثه للدكتوراه يتطلب القيام بجمع معلومات عن النسيج التقليدي لقبيله عتيبه .

نرجو التكرم بمساعدته في تحصيل المعلومات المطلوبة لبحثه ليتسنى له تكملة متطلبات دراسته والحصول على درجة الدكتوراه .

مع أطيب التحيات .. والسلام ،،

الملحق الثقافي السعودي بامريكا

د. مزيد ابراهيم المزيد

١٤/١١/٩١

م ن / الطريفي

DIRECTORATE GENERAL
FOR
FACULTY & PERSONNEL AFFAIRS



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الإدارة العامة
لشؤون التدريس والموظفين

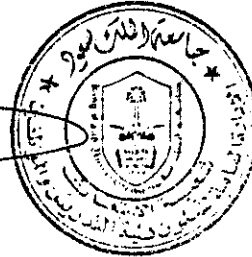
Date: التاريخ: No.: الرقم:

شهادة تعريف

تشهد الإدارة العامة لشؤون هيئة التدريس والموظفين
بجامعة الملك سعود بأن السيد/ بدر بن عبد الرحمن الرويس
أحد مبعثيها وقد حصل على درجة الماجستير ومن المتوقع
حصوله على درجة الدكتوراه نهاية هذا العام .
وقد أعطي هذا التعريف بناء على طلبه لتقديمه لمن
يهمه الأمر .

مدير شعبة الابتعاث

محمد بن نهار القحطاني



محمد بن نهار القحطاني

APPENDIX G
THE TENT AND ITS CONTENTS

A- The kinds of tents:

Bedouins in general chose to live in tents because they accommodate their nomadic life style and because of the availability of tent making tools and raw materials in their environment. Tents fall in two categories:

1- alkhimah (the white tent). Bedouins do not make this type but purchase it from the sog (market). Some Bedouins use it as a summer house; because it is made of cotton, this type tends to provide a cooler haven during the hot and dry summer days.

2-bait alshaar (hair tent -- the black tent). This type of tent is the focus of this study and it has peculiar characteristics and qualities. (see figure #3)

Charles Doughty (1979) stated:

The Arabian tent strains strongly upon all the staves, and in good holding-ground, may resist the boisterous blasts which happen at the crises of the year, especially in some deep mountainous valleys. Even in weak sand the tents are seldom blown (p.266).

The bait alshaar withstands the harsh, cold weather of winter and the bitter sandstorms of summer. During the rainy season, the hair in the tent's roof swells so no raindrop can pass through it, but in the summer, the hair contracts and openings expands to allow a breeze inside. The size of bait

alshaar is directly proportioned the sign of the wealth of its owner.

There are different kinds of bait alshaar:

2a) Algtbah: the smallest kind of tent, is seldom used by the Bedouins because they consider it despisable.

2b) Almegoran: also a small tent, it primarily is used by Bedouins to hold their goats and sheep during the hot summer days or during rain.

2c) Almetholath: a kind of tent pitched on three poles, is very commonly used by Bedouins because of its moderate size, which make it easy to carry.

2d) Almerobaa: pitched on four poles, it is wider than almetholath.

2e) Almekhomas, almesodas, almesobah and so on: names for tents pitched on five, six, seven or even more poles. These kinds are used by Shaykhs of the Bedouin tribes.

Bedouins in the Arabian Peninsula use various traditional weaving tools; although they may differ in name (classification), they have the same function.

B-The kinds of alsadu :

1-Alfeleej: the roof of the tent; it is the longest and easiest to create because it is made of black wool that does not need to be dyed. The number of feljan(pl.) is usually eight, and they are sewn together by almekhyat (needle).

2-Althara (the tent walls): It is considered one of the longest pieces made, consisting of three pieces each woven separately and tied together by almekhyat. They are black and white in color.

3-Algata: a partition used to separate men and women sections, and it requires longer construction time than any other piece because it consists of five colorful pieces, each woven separately and then tied together by almekhyat. (see figure #4)

3a) sadu alsheffah: it is woven of black and red wool and forms the upper part of algatah.

3b) sadu alafra: is woven from white and red wool, and it is the second part of algatah.

3c) sadu albaej: woven of black, red and a bit of white wool, it is the third part of algatah.

3d) sadu almalha: it is woven out of white and a little amount of black wool, forming the fourth part of algatah.

3e) sadu algaedah: the bottom part, it is woven out of black, harsh wool, because it is the part that comes in contact with the ground, where moths and running rain water exist.

4-Alsahah (the rug): it requires lots of effort, because different colors and designs are used .

5-Almezwedah (bag): woven of white, red and a bit of black wool, it is usually two and a half yards in length, folded in halves and sewn on the sides with almekyat. Women to keep their clothes in such bags.

6-Alkheri (bag): almost the same as almezwedah, holds men's belongings when they travel by camel.

7-Altareegah: it is the easiest of the woven pieces for a weaver can make it within a day. It is usually made of black and white wool and measures between 20cm to 30cm wide. The piece is then sewn to the roof of the tent with almekhyat to make it stronger and to keep it from tearing apart.

8-Almerjamh: a small semi-round piece made, by either men or women, from entwined yarn to which two plied yarns are attached with almekhyat. The end of one of the ropes is made into a ringlet wide enough for the finger, and a rock usually is put in the semi-round piece. Almerjamah is used for hunting.

C- The Otaibah tribe's tweaving ools:

1-Loom: the traditional Bedouin loom consists of two parallel wooden sticks fastened to the ground by four pegs. The distance between the wooden sticks determines the length of the woven piece.

2-Almeghzal(spindle): a thin wooden stick that should be smooth so as not to scratch the hands when spinned. It has a

hooked metal piece at the top called alsinnarah (can be acquired from alsalab), and under the hook are two pieces, forming a cross to maintain balance while spinning yarn. The advantage of using this tool is that the women can spin and move around at the same time. Otaibah tribe use Almeghzal and Altaghzalal to spin wool or animal hair into thread unlike other northern tribes where they use special wheels while seated.

3-Alteghzalah: a rather longer, smooth stick, which the Bedouin get from trees, opened at one end to hold the wool to be spinned. Though not a necessary tool for the weaver, it saves her time and effort.

4-AlMisha(bobbin): a wooden stick or a branch of a tree with yarn coiled around it.

5-Alminshezah: a flat piece of wood about 90cm to 120cm long and 10cm to 13cm wide. It is used to separate the shed and counter shed so that almisha can be slid in between them.

According to Crichton (1989), alminshazah has two functions: "to keep the shed and counter shed open by lifting warp ends; and to beat down the weft into the wool" (p.78).

6-Almedrah or Al Girn (gazelle horn): either a gazelle horn or a small wooden piece, about the size of the fist, with a metal hook is placed on its end. It is used to check and tighten the warp threads and put them in the place where they

should appear. (see figure # 6 for Bedouin loom and weaving tools).

7-Alneerah: a wooden stick to which the threads of yarn are attached, bolstered by two pillars of either wood, metal or plain rocks and bricks, to keep the balance of threads as they go up and down during weaving.

8-Alhaffah: (another name for almisha).

9-Almekheat: a needle that measures 8cm and that is used to join various parts of the tent, such as the feljan (the roof of the tent), together.

10-Alkerdash: two flat, wooden carding combs with handles. The surface of each is covered with sharp nails used to comb or card the collected wool so that it is clean of thorns and will hold together.

11-Almetrag: a stick used to clean and tease the collected wool by hitting it.

12-Aldijjah: yarn.

D-The kinds of nogosh or patterns of Otaibah:

1-Uairjan: According to Otaibah weavers, *bkaar* or *uairjan* are two different names for the same pattern. It usually consists of a sequence of triangles woven beside each other, their lengths ranging from half an inch to 3 inches and their width from 1 inch to 2.5 inches. The colors are red, white and black.

2-Alafra: A pattern is comprised of a plain rectangle, it is sometime called badhah which refers to the large empty area that has no patterns.

3-Dhroos Alkhail (horse teeth):

A pattern consisting of a set of triangles, with tilted sides, between two parallel lines. The base of the triangle alternates from top to bottom each time it is woven, with the alternation, too, of two colors (either red and white, or black and red or black and white).

4-Albekaraat or Hanbaliah:

This pattern is in the shape of a diamond.

5-Almesht (the comb):

This easy design shows a set of rectangles of equal sizes woven beside one another. Two alternating colors are used, and the base of the shapes forms a vertical line.

6-Alshajrah (the tree):

It is the most challenging and complicated design because it consists of various patterns with different colors woven all together in one piece. Although it is not very common in Otaibah's weaving, some weavers adopt this design in their weavings.

E-The colors of Otaibah's weavings:

The colors of alsadu are natural black and white, like the sheep and goats whose hides are used. If a weaver wants another color, she has to use dyes commonly found at sog. Red, black, white yellow and orange are typical colors of Otaibah weavings. Some Bedouins use natural dyes such as pomegranate: to give a yellow-orange color; curcuma: for a yellow color; onion: to achieve a golden orange color; indigo: to get a blue color; safflower: for bright yellow; madder: to create the color red; henna: for a red-brown color and alkanet: to give a dark red color.

F-The hair and wool:

Camel and goat hair are the essential elements used to weave the hair tent. The Bedouin women sheer the hair and wool of goats, sheep and camel. Otaibah weavers mainly use hair and wool with cotton some times.

APPENDIX H

FIGURES

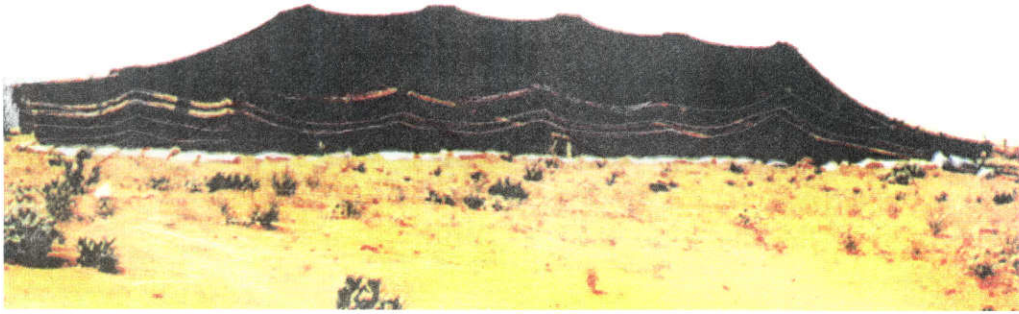


Fig. 3 bait alshaar: hair tent or the black tent.



Fig. 4 Algata: a partition used to separate men's and women's sections.



Fig. 5 The hair and wool: Goat, sheep and camel hair, Aldijjah: or yarn & Alteghzalah: a rather longer stick with a smooth surface, and Almeghzal: spindle.

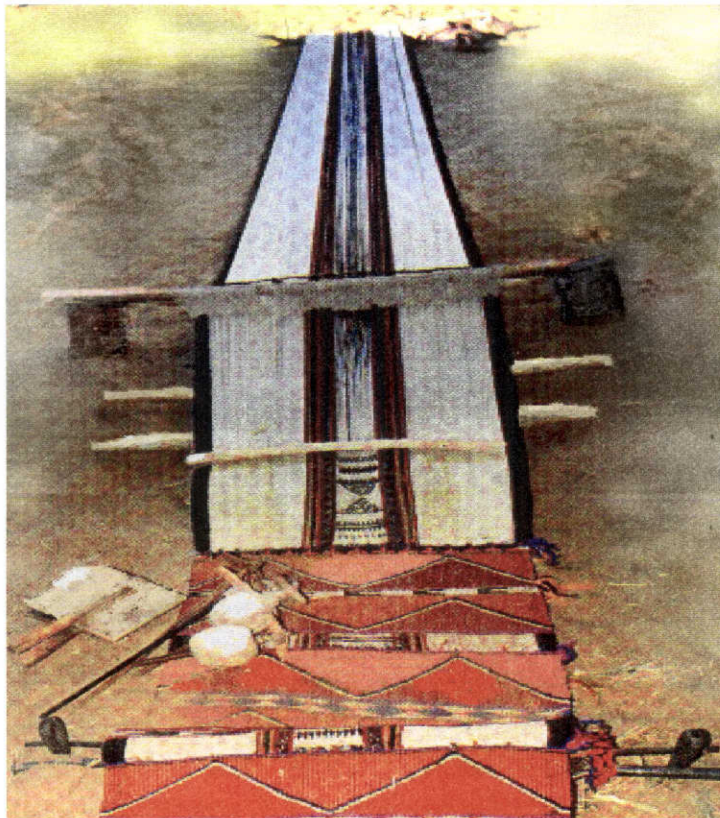


Fig.6 Loom: the traditional Bedouin loom, AlMisha: bobbin, Alminshezah: a flat piece of wood used to separate the shed and counter shed, and Alkerdash: two flat, wooden carding combs.



Fig. 7 Alkherj (bag): used by men to keep belongings when they travel by camel.



Fig. 8 Alkherj (bag): detailed, Also Janh or Hanbaliah: a diamond-shaped pattern.



Fig. 9 Almezwedah (bag): used by women to hold their clothing.



Fig. 10. Alshajrah (pattern).



Fig. 11. Alafra, and Almesht or the comb.



Fig. 12 Alsahah: rug.



Fig. 13 Dhroos Alkhail: horse teeth, Also Uairjan or Bkaar.



Fig. 14 ladies hand-bag: a new weaving product.



Fig. 15 two examples of modern brick houses decorated with imported machine-made woven products depicting traditional weaving patterns.



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