



CUSTOMISING FULANI TRADITIONAL ATTIRE AS A TOURISTS' SOUVENIR

**¹ABDULLAHI GARBA ALHAJI, ²UMAR ABUBAKAR,
³NDALNAMU JULIANA PHILIP**

¹Department of Tourism Management Technology, Federal Polytechnic, Mubi, Adamawa State. ²Department of Tourism Management Technology, Kaduna Polytechnic, Kaduna. ³Department of Hospitality Management Technology, Federal Polytechnic, Mubi, Adamawa State

ABSTRACT

The Fulani Traditional Attire is one of the traditional dresses found mainly around West Africa. It has colourful embroidery; consisting of blue, green, red, and or black yarn thread. This work tends to develop a customised Fulani Traditional Attire as a Tourists' Souvenir. The work adopted the traditional method of embroidery to produce a customised design for tourist purpose. This is done to boost the economic effect of tourism to the local craftsmen as well as promoting the image of the country. The fabrication seeks to develop a model attire were tourist attractions or tourists' names can be inscribed. This inscription will allow tourists to take home mementoes that will remind them of their visit. The product was so accepted and the willingness to buy has been generated in those that saw the fabricated product. The government must sit-up in promoting our rich tangible cultural resources.

Keywords: Customising, Traditional Attire, Tourist, Souvenir

INTRODUCTION

Tourism has been known over the universe for its economic impacts. These benefits are experience by the government, the community and the individuals that participated in offering tourists' services. As opined by Alhaji (2017) throughout the world tourism is well-thought-out as a worthwhile segment of the

economy. It is unquestionably, the economic returns of tourism that inspired governments, local areas and business investors to finance the tourism growth and activities in the earliest instance and advance its full possessions (Youell, 1999). The pecuniary gains can be seen in generation of job opportunities, boost in economic activities, increase in revenue generation, and rise in the purchase of the cultural handiworks, etc. the pecuniary gains are stretched also to the cultural resources of the host communities explicitly on arts and crafts which are acquired by tourists as souvenirs. Puspita and Nurhidayati (2018) stated that the tourism industry cannot be disconnected from the tourism components itself, such as Attractions, Amenity, Accessibility, Supportive Amenities and Establishment, which are related to each other. Supporting facility such a place to purchase souvenirs is a significant component because souvenirs include objects that can be developed and have additional value for tourism actors.

In tourism terms, a souvenir is something of art and craft found in the host community that is reserved as an aide memoire of the destination or event visited. As defined by Vidas (1995) a souvenir in tourism and English perspectives is a thing kept as cue of a destination or experience. Mementoes give the narrative of the destination from political, divine, custom and social platform. These souvenirs are products of the norms and values of cultural legacy and order. Souvenirs are handicrafts, which are the outcome of the resourcefulness of craftsmen who are able to transmute unexploited and worthless objects into stimulating handmade craft products that attract many people, especially tourists (Puspita & Nurhidayati, 2018). In the same vein, they also help develop culture and tradition (Collins-Kreiner & Zins, 2011).

Souvenirs plays various role in tourism promotion; it serves as a supplement to tourist attractions, it also serves as a point of attraction to a destination, it serves as a memory store for the tourists, it promotes the image of the destination and provide means of economic gains to the communities. As stated by Rosenbaum and Wong (2008) imaginably it is instinctive that visitors are attracted to patronise a particular destination for its cultural resources. Vidas (1995) explains that The complementary vibrant of custom and modernism, while it permits for outside imposed modification, also allows the safeguarding of internal values, which

persevere not only in spite of but sometimes also because of the modernization process.

Handcrafts can stay alive merely when they are economically worthwhile. Retailed to sightseers, they can occasionally function to support community personality. It is obvious that in a lot of tourist destinations, the tourist souvenir business not just has contributed considerably to indigenous economies but similarly has regularly facilitated in sustaining the cultural craftsmanship and had aided in keeping thriving such traditions in destinations that might otherwise have lost these abilities and practices. This is specifically factual among the developing countries of the world, even though, in advanced nations, tourist demand can be an essential element in nourishing native traditions (Adesogan, 2022; Williams, 1998).

Tourist shopping is considered an essential tourist activity that helps shape one's travel experience at a destination by creating an attractive and inviting travel environment (Weng & Tung-Zong, 2012). While travelling tourists purchased cheap, mass-produced and commoditised souvenirs; such as T-shirts, cups, pencils, jewelry, necklaces and ceramic arts (Paraskevaidis & Andriotis, 2014). Tourists buy mementoes in a variety of places. Memento shops are widespread in destinations as well as in stopover positions. They frequently stock objects that are demonstrative of the destination. Settlements neighbouring tourist attractions, will likewise often sell objects that fit in with the theme of the area—for instance, religious objects close to mosques, churches, synagogues, or cathedrals (Mill, 2008). This work is aimed at designing and packaging Fulani attire to fit the interests of tourists, most especially, those that visit the Northern part of the country and customising it to boost the tourist destination and also to maximise the benefits that accrue from tourism activities to the local population and the country at large.

MATERIALS AND METHODS

The Fulani Cultural Attire is one of the fascinating and more ancient traditional clothes in Nigeria and most part of West Africa. The Fulani Folks have a tendency to wear outfit with embroidered colourful tops as a decoration. Some wear

colourful, bright robes, with attractive triangular hats for men. Both men and women wear a distinctive white or black cotton material gown, embroidered with blue, red and green thread embroidery work. Sometimes, some men wear firm coloured tops and trousers which go down to their lower calves.

The attire is designed using a yarn thread, simple hand needle, pencil and ruler. Patterns are sketched and embroidered tracing the sketched lines with about three to four colours of yarn thread to make it attractive and eye catching. Embroider runs through the front side of the dress. For men the design is done on the top clothes only while for the women, it appears on both the blouse and the wrapper.



Source: kamdora.com

Figure 1: *The Fulani cultural custume for both men and men*



Source:online.pattaya.com/shopping

Figure 2 : A Simple *Tourist T-shirt Souvenir*



Source:www.naija.ng/fulani-dressing

Figure 3: A complete *fulani ladies attire*

In the production process of the new customised attire, it will take a normal style of design. However, inscriptions will be included in some spaces to give it a touristic touch. Again, inscriptions like the tourist name, the name of an attraction etc. can be scripted on the back of the shirts. The engravings can be done with a specific caption of tourist site or it can be a ‘hand on deck’ basis where craftsmen will be available in souvenir shops to engrave instantly on request or demand by the tourists.



Figure 4: *The fabricated male attire: front and back view*



Figure 5: *The fabricated female attire: front and back view*

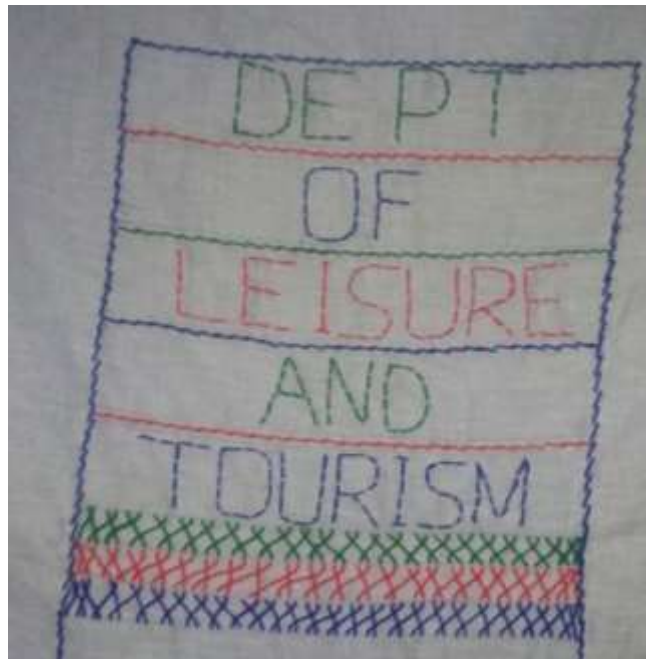


Figure 6: *Female wrapper*

Discussion

The initiative is viable when you considered the vast traditional craftsmen men we have around Nigeria. Most especially in the north, there are various hand embroider craftsmen who specialises in various type of fabric embroidery. Besides, the craftsmen are so skilful that in most of the fabric or textiles embroidery methods, their skilfulness has been manifested when one observed the introduction of new styles of fabric embroidery over time.

Nigeria has diverse tourist destinations and centres where tourist influx is witnessed. These include hotels, parks, cultural centres, and event celebrations. In most of these tourist positions, souvenir shops are rightly available to showcase and sell out these products. The product, if display, can also attract not only the tourists, but also the indigenous people for it is a new invention in our cultural sphere which is always cherished by all.

The end result of the product has brought out an innovation that will not negate our traditional heritage of dress but by implication, adding value to already existing heritage of our people. The fascinating design has been appreciated by majority of those whom it was shown to; they express their willingness to buy if it will be produced commercially.

Financially, there was no increase in the cost of production. Rather, it will increase the income base of our local people because the customised products will be prized higher than the normal or non-customised ones.

Conclusion

Tourism development is aimed not only for its ability to generate economics benefits, but to as well promote the conservation and preservation of our rich and pristine culture and heritage resources. Souvenir industries in tourism destination have been able to achieve these. It has generated income and revenue to the local people and the government at large, and it has also facilitated the preservation of our cultural gifts as a nation. With more innovative styles and designs, the souvenir industry will not only act as a supplementary or auxiliary tourism product, but will serve as a tourist attraction in itself.

Recommendation

- The government, most especially, Nigerian Tourism Development Corporation (NTDC) should devise a means of sensitising our traditional communities on the need to improve our cultural resources to suit the tourist consumption.
- The NTDC should also design a robust marketing techniques that will promote our tangible cultural objects both within the country and the outside world.
- Our craftsmen should endeavour to create designs that will serve as souvenirs to our tourism industry.
- The government should encourage the handicrafts workers to fabricate more of our different tangible cultural heritage resources to suit the needs of the tourists for mementoes.

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