
Universality and Diversity of the Mau Ogiek People'S Ethnic Dress, Kenya

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Abstract: *The Mau Ogiek wear their ethnic dress to date but to some extent. Universally, dress is fabricated in the three basic patterns: draped, tailored and composite garment. The Mau Ogiek's dress, such as oguriet op inderit (hyrax pelt cloak) conforms to the draped pattern, as it is draped on the body and fastened either at the front or on the shoulder and secured by a belt. Diversity in dress patterns exists within and between cultures. The Mau Ogiek's dress differs between genders, age, rural and urban dwellers and geographical regions. Oguriet op poinet 'bushbuck pelt cloak' is exclusively worn by men when out hunting. The Mau Ogiek's dress differs from that of the neighbouring Maasai community, on the basis of function, technical, aesthetic, moral and ritualistic patterns. The Mau Ogiek rwagan and Maasai moran suspend swords at the waist on the right and the left hand side respectively. Despite diversities in dress patterns between cultures, the dress of different cultures can co-exist in one culture. The Mau Ogiek have adopted the Maasai shuka and the Kipsigis' mukwanjit 'walking stick'. This article has provided a cross-cultural perspective in adapting theories and practices of dress to an African ethnic group.*

Keywords: Diversity, Dress, Mau Ogiek people, Universality

1. Introduction

The Mau Ogiek people of Kenya are an ethnic minority, who are forest-dwelling hunters and gatherers (Ng'ang'a, 2006) that wear their indigenous dress to date. Faced with cultural extinction due to acculturation, the group may die out with their material culture, specifically dress. Further, the community is currently facing eviction from the Mau Forest Complex by the government, which may pose a threat to their source of raw materials for dress, namely hyrax and bushbuck skins. The specific objective was to describe the pattern of the Mau Ogiek's ethnic dress. The theoretical

framework was guided by the contextual perspective (Kaiser, 1997) which entails the study of how people manage and perceive appearances in their everyday life, considering the actual social situations, as well as the larger cultural or historical context, in which people find themselves.

2. Literature Review

Universality in Dress Patterns

Dress is an element of material culture. Material culture includes all the physical objects, or artefacts, that people make and attach meaning to (Calhoun, Light and Keller, 1994). Dress is both a noun and a verb, thus it encompasses acts and forms of appearance management. As a noun dress is an assemblage of all outwardly detectible body modifications and all supplements/materials added to it by a person in communicating with other human beings. The definition is gender-neutral. As a verb or a process, dress refers to the act of altering or adding to appearance (Eicher & Higgins, 1997; Kaiser, 1997).

Many diverse ways of designing and fabricating dress have been found. The diversity results in three basic patterns of dress namely; the tailored garment, the draped garment (very common in Africa) and a composite type (Horn & Gurel, 1981). The best examples of the tailored garment today are those of the northern Eskimo communities, who wear the parka. The parka evolved from the two-skinned poncho of South Americans. The poncho consists of two skins sewn together only at the shoulder, with an opening for the head and neck. The poncho gave birth to the skin shirt of the American Indians. The shirt then has the two sides sewn up and is fitted with sleeves. If the skin shirt is then fitted with a hood, it becomes the Eskimo parka (Horn & Gurel, 1981).

The draped garment is a rectangle of fabric that is draped or wrapped around the body and held in place either by its own folds or by a band around the waist. In very warm climates, the fabric may be a small loincloth, draped around the hips and tied with a cord or girdle (Horn & Gurel, 1981).

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In modern times the toga in Ghana, the schenti of the Egyptians (Horn & Gurel, 1981), the sari worn by Hindu women in India (Joshi, 1997), iro 'wrapper' donned by Yoruba women of Nigeria (Boomie, 2011) and anger cloth/wrapper of Nigeria's Tiv people (Abuku, 2010) are examples of draped garments. The composite garment, assert Horn and Gurel (1981) combines elements of the tailored and draped garments. For instance, the Kimono of the Japanese can be classified as tailored as it is cut and sewn, and conveys the effect of a draped garment through its straight-hanging lines and loose sleeves. The study examined the dress pattern of the Mau Ogiek's ethnic dress. Despite the universality in dress patterns, dress, including ethnic dress is fashioned in diverse patterns.

Diversity in dress patterns may be influenced by among other factors, environmental conditions, availability of raw materials, aesthetic ideals, economic conditions and adherence to custom. The diversity may be within and between cultures. Variation of dress within cultures occurs because culture is never completely static or uniform; each age, each generation, each year, brings some modification of custom and accompanying clothing habits. Further, values such as individuality or self-expression, economic and social status and decorum may occasion variation of dress (Horn & Gurel, 1981). Kaiser (1997), states that the changes occur in all societies, although they tend to be less noticeable when accomplished through evolutionary rather than revolutionary processes. The generational difference is illustrated in the Hawaiian holokū. Arthur (1997) writes that the fitted holokū design has co-existed with the traditional loose design. The traditional holokū is worn more simply styled, and often by older or more conservative women. On the other hand, the tubular holokū with colourful Hawaiian prints, more trims and other details is favoured by younger women.

Joshi (1997) in a study on continuity and stability of Hindu women's dress established variations of dress within the culture. The research found out that the customs of an individual's class or caste prescribe the style and dress to be worn, as well as the material, colours and ornaments, although there are also regional variations. Among the three

higher castes of central India, the Brahmins, Rajputs (ksatriya) and the Baniaś, the odhani or sari, plus the blouse and petticoat are the prescribed female dress. The sari is also longer and the blouse changes with fashion. The agricultural castes have a definite preference for colours that are particular to them. Thus, in Rajasthan the ghaghara 'skirt' is generally of dark shades such as deep green or dark blue, and the odhani is commonly red, yellow or another bright colour. The study focused on variation in relation to the caste system within an Asian ethnic community. This study evaluated the variation of an ethnic African dress of the Mau Ogiek.

Variation of dress between cultures serves to identify the cultural and geographical affiliation of groups and individuals. The variations can be examined on the basis of function, technical, aesthetic, moral and ritualistic patterns (Kaiser, 1997; Horn & Gurel, 1981). In terms of function, traditionally Hawaiians considered clothing an ornament for display and its wearing was optional depending on the social occasion. On the other hand, the Christian missionary wives viewed dress as an item to cover nakedness (Arthur, 1997). Technical aspect relates to society's material culture, such as types of natural and synthetic materials available for the production of dress, the means for producing these, as well as the cut and shape of dress. Aesthetic patterns refer to the artistic codes or symbolic means of expression that help to compose non-linguistic structure of feeling in a society. Moral patterns of culture reflect the socially learned ethics and values that impinge on such issues such as sexuality in appearance, standard for what is considered an acceptable degree of body exposure, traditions and habits. Ritualistic patterns include cultural patterned activities that are taken seriously by participants. The rituals include rites of passage and rites of intensification (Kaiser, 1997; Horn & Gurel, 1981), which have specific dress.

According to Arthur (1997) when the Christian missionary women arrived in Hawaii in 1820, indigenous Hawaiian women were generally bare-breasted; the women wore the pa'u of kapa cloth, made from the bark of the mulberry tree, and leis around the head and neck. The pa'u was wrapped

like a sarong. The missionaries considered the brief costume shockingly immodest. Thus, whenever the native women visited the missions, they were provided by the missionaries, western clothing to cover their nakedness. Ng'ang'a (2006), compares the young Samburu and Maasai warriors' dress. The former create decorative designs around their hair in immaculately plaited styles, allowing it to hang long down their shoulders or putting it up in a kind of bun. In the front they fashion a visor. The warriors also make triangular designs down their chests and their back and wear their clothes, shuka 'checked red rectangular fabric authentic to the Maasai' in the sarong style. On the other hand, the Maasai moran 'circumcised males' smear their entire body with ochre.

Despite variations in dress patterns between cultures, the dress of different cultures can co-exist in one culture in a complementary relationship in the real life. As Mwangi (2007) asserts, using both African and English words in novels and documents shows that English is not superior to any African language. The same can be said about dress, in that, though western dress styles have dominated the world (Horn & Gurel, 1981), the styles are not superior to African indigenous dress. Thus, both styles can co-exist in a culture in the twenty-first century, and it was important to document that fact. For instance, a lawyer Charles Saina, an Ogiek from Nakuru was pictured dressed in hyrax skin cloak and a shirt ("Road Ahead," 2008). According to Joshi (1997), nowadays apart from traditional ornaments, wrist watches have become part of an Indian woman's ornaments and also a status symbol.

3. Methodology

The research design was hermeneutic discursive interview (Gobo, 2008). The study area was the Mau Forest Complex, Nessuit location. The population was 2600 adult Mau Ogiek people. Member-identified categories and judgement sampling were employed to select the sample to saturation, totalling 84 consultants. Data were collected by key-consultant in-depth interviews and focus group discussions,

augmented by photography, observation, museum collection, the people's extant ethnic dress and publications. Two intaasatutig 'elderly women' and two elderly poisionig 'married men' were individually interviewed. Focus group discussions totalled 8, each with 10 consultants who included 20 rwaganig 'unmarried circumcised males', 20 mureret 'unmarried initiated females', combined 20 tyepoosa 'married mureret' and intaasatutig and combined 20 poisionig of diverse ages. Data from video recordings of interviews and FGDs were transcribed verbatim, coded and classified into the various themes, patterns and categories and particular items of the data were assigned to those categories, specifically the dress pattern. Qualitative analysis of the people's dress in the photographs and collections provided information on both the overall style features and specific design details.

4. Results and Discussion

4.1 Universality in Dress Patterns

The Mau Ogiek's ethnic dress conforms to the draped garment. Men's and young boys' cloaks, specifically *oguriet op poinet* and *oguriet op inderit* 'bushbuck and hyrax pelt cloaks respectively' are passed under the left hand, fastened on the right hand shoulder and secured by *annuet op chogheet* 'men's leather belt'. Men's *menegupet* 'vest' is worn in the same manner as the cloaks. Women's and girls' cloaks, *oguriet op inderit* are draped on the shoulders and fastened at the chest with a leather strap that is passed through a loop. Women's *leginjus* 'vests' are passed under the right hand and fastened on the left hand shoulder by passing a strap through a loop and knotting it. Women's *kauya* 'beaded leather skirt' and *leginjus* 'skirt version' are wrapped around the waist, right over left and secured by a thin *legetiet* 'women's leather belt'. Young girls wore *kerepeita* 'apron' which were tied around the waist to cover the genital area. The *khanga* 'square piece of 100% cotton fabric inscribed with a proverb' of the Waswahili too, an addition to Mau Ogiek's dress, is worn by the women and *rwaganig*. Both parties drape it in the same style that *oguriet op inderit* is worn with respect to the specific gender. The findings

concur with Horn and Gurel (1981) in that one of the dress patterns is the draped garment. The pattern entails a rectangle of fabric that is draped or wrapped around the body and held in place either by its own folds or by a band around the waist. Alternatively, the fabric may be a small loincloth, such as *kerepeita*, which is draped around the hips and tied with a cord or girdle.

4.2 Diversity in Dress Patterns

4.2.1 Variation of Dress within the Mau Ogiek People

Respondents were asked to differentiate their indigenous dress within the culture with regard to different generations, urban versus rural dwellers and geographical regions. The findings revealed that the older Mau Ogiek women wish to show their age, thus they wear the ethnic dress. The women practiced *gempirr itig* 'ear piercing' as they have pierced both the upper and lower ear lobes. Small bamboo discs are inserted in the holes in the upper earlobe for adornment. The latter are stretched by varying the sizes of *nguloleit* 'wooden disc'. The women suspend *mwenigg op itig* 'women's earrings' from the lower earlobes and don numerous *gariig* 'necklaces' such as *gaying'aniat* 'three necklaces twisted together' and chokers unlike the younger generation. The necklaces have variations in terms of materials and styles. The generation also practiced *lotet op kelegg* 'removal of at least two lower front teeth'. The women's heads are clean shaven, probably to draw attention to the necklaces and earrings. On the other hand, the younger generation style their hair in corn rows and braids among other styles. Ear piercing is optional for the younger generation of women, hence, some wear earrings while others do not. The women prefer to pierce the lower earlobes which are left as small holes from which conventional earrings may be suspended. Young girls wear bamboo sticks on their pierced ears. The girl child wears *rosiet* 'general term for hats' made of hyrax pelt without decoration. The hat is made to fit the head. In addition the younger generation does not practice *lotet op kelegg* as was customary of the community. The finding is similar to Arthur (1997) as generational diversity of dress may occur.

Oguriet op inderit for the older women are larger, though made to size and are embellished with beads and chain stitch on the neckline. Variation of *oguriet op inderit* is observed in its fastening and embellishment. One version of the cloak has a leather strap attached at the neckline which is inserted in a hole on the other end and knotted. The sides are turned over from the wrong side and held by large tacking stitches, while the neckline is decorated with glass beads aligned vertically and at regular interval. The other version of the cloak-larger in size-consists of a loop and leather strap for fastening. A square pattern of glass beads is created on the neckline. The girls also make their own *oguriet op inderit*, smaller in size and embellish them with glass beads. Upon undergoing female genital mutilation (FGM) the girls wore *leginjus* and *kauya* for the first time, in addition to *ingongonoit* 'beadwork headband'. Currently the women, both young and old drape a *khanga/leso* or two on their shoulders which is fastened at the chest with a knot. The *leso* is draped on top of Western style dress. The younger generation upholds exploratory values. Thus, the women construct *sait* 'indigenous wristwatch' from leather which is adorned with multi-coloured beads fashioned in diverse patterns. However, the *sait* does not function.

The older generation of Mau Ogiek men holds onto tradition. In earlier days the men did not wear inner wear and their heads were regularly clean shaven. The men who underwent mandatory *gempirr itig* in their childhood maintain the stretched lower earlobes, from which *ilmintoisieg* 'men's earrings' are suspended. The earrings are made of two brass balls held by a brass wire. The earrings swing when one is in motion. Further, the men wear a one piece *oguriet op poinet* which is fastened on the right shoulder. The cloak overlaps back to front and is secured at the waist by *annuet op rotwop chok* or *annuet op chogeet*. Long time a man owned two to four cloaks. Underneath the cloak, they wore *menegupet*. In addition, the old men wear *rosiet* which is constructed from a cow's stomach. Men's headgear is also made from hyrax, colubus monkey or baboon pelts and it resembles a wig. Thin leather straps are attached and fastened under the chin with a knot. Only the men wore *kweog* 'leather sandals' initially made of buffalo

skin which was replaced with cowhide. The sandals were cut to the size of one's feet and were held in place with strands of the same material.

Kecher 'uninitiated boy aged 0-18 years' wore a one piece un-dyed cloak, which was knotted on the right shoulder. The boy child wears *rosiet* made of hyrax pelt without decoration. The hat was made to fit the head. *Kecher* went around without any innerwear. The boys underwent *gempirr itig* at between 12 and 15 years, approximately two years before being initiated. The practice was performed in the same manner as for the *tiet* 'uninitiated girl aged 0-15 years'. The boys only wore *ilmintoisieg* upon becoming *rwaganig*. On the other hand, *rwaganig* wear black leather cloaks made from a he-goat. Alternatively, they dress in two pieces of leather cloaks made from sheared bushbuck skin. The two pieces of leather overlap and are fastened on the right and left shoulders and are secured on the waist by *annuet op chogeet* which is also used to suspend the *chogeet* 'scabbard' from the waist on the right hand side. The cloaks are dyed using red ochre. The initiates' heads are clean shaven and they wear a hat made of cowhide of any colour. The *rwaganig* are also allowed to braid their hair, carry *long'et* 'shield' and a *rotwop chok* 'sword' and wear *kweog* made from similar material and in the same style as the men's. The current younger generation of men has neither pierced their ears, thus they do not wear *ilmintoisieg* nor practice *lotet op kelegg*.

The Mau Ogiek ethnic dress is mostly worn in the rural area. Urban dwellers wear Western dress styles. Urban dwellers with a high level of ethnic identity, may however, wear the group's bracelet. The younger generation of men in the rural areas wear *akala* 'sandals made of used tyre' unlike the urban ones who do not.

Variation of ethnic dress within the culture was found to exist between geographical regions. *Ogiek op Tinet*, is a group of Ogiek peoples who have been acculturated by the Kipsigis community. As a result their dress differs from *Ogiek op Nessuit* in relation to *rosiet*. A cone-shaped hat worn by both men and women of the former group is made of colubus monkey pelt, which is embellished with cowrie shells and

multi-coloured beads and held in place with leather straps which are fastened with a knot under the chin. Beads of diverse colours are strung together to form a visor. Cowrie shells are fixed at regular intervals on the straps, in addition to the brim and crown of the hat. Another hat, only worn by men is made of a narrow band of two pieces of hyrax or bushbuck pelts joined together by oversewing stitch. Feathers from crow are inserted in between the two leather pieces in the gaps left by oversewing stitch. On the other hand, *Ogiek op Nessuit* men's hats may be constructed from colubus monkey, hyrax or baboon pelts without any embellishment. Other men's hats are made from a cow's stomach. The result is similar to Adepegba (1986) as there are variations of dress among the Fulani based on geographical regions. Hence, Fulani in Hausaland make use of indigenous materials of predominantly white colour, while those in Nupeland use indigenous scarlet materials of the Nupe. The Fulani women in Kanuri use materials of deep blue to purely black colours which are highly prized.

Variation of the indigenous dress of the Mau Ogiek was also observed between the genders. Only men wore *kweog* and *menegupet* made from *evirit* 'dik-dik' and carried hunting and honey gathering tools such as *ingerut* 'general term for arrows', *rotwetop chok* and *pineet* and *inaing'omitt* 'indigenous match stick' among others. *Oguriet op poinet* is mainly worn by men, *kecher* and *rwaganig* when out hunting. On the other hand, *leginjus* and *kauya* is specific to women, while *kerepeita* and *ng'oisit* 'aprons' are for girls. *Mureret* and a man who is initiating his child or children both don *ingongonoit*. However, the former has a visor of four beaded strands and it is worn through out the initiation period and only removed at a stage in the *goito* 'wedding ceremony'. The latter's *ingongonoit* has no visor, and it is only worn during the entire initiation ceremony, as a headband and a necklace during the day and at night respectively. The finding is similar to Adepegba (1986) who describes the dress of the nomadic Fulani. Men's wear is composed of simple jumpers and tight fitting knickbockers, which are adorned with simple embroidery. Women generally tie a cloth round their bodies from below the armpits and above the breasts to the calves. A smaller piece is wrapped

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around the waist and is used as a shawl. The nomadic Fulani maidens tie a wrapper at the waist, but wear blouses or sleeveless bodices which hardly cover their bosoms. In terms of jewellery the women construct and wear in abundance jewels particularly chains of beads of various types. The women also wear charms on their necks made traditionally into leather tablets, to go with their jewellery. On the other hand, the men generally wear minimal jewels, and only until their middle age. The men's jewellery includes bangles worn tight on their arms as protective charms or amulets. Among the Samburu of Kenya both men and women wear earrings fashioned from metal coins (Mann, 2011).

Time may bring about diversity of dress within the community. Before the Mau Ogiek adopted livestock rearing from the Maasai, men's *rosiet* was made from wild animal skins such as hyrax, colubus monkey and baboon. With the adoption, men's *rosiet* is constructed from cows' stomach. Similarly, *leginjus* was made from sheared bushbuck skin, and later replaced with sheep skin, while *kweog* were initially constructed mainly from buffalo skin or the skin of other wild animals, which was replaced with cowhide. The people borrowed from the Kipsigis *gelteet* and *chepkuleit* 'headdress' which is worn by *tiet* on the night before undergoing FGM, in addition to *mukwanjit* 'walking stick'.

Some items of dress of the community are unisex, but with some subtle variation between the genders. *Oguriet op poinet*-specifically men's wear for hunting, occasionally may be worn by women. The men's cloak has the fur intact, while the women's has no fur. *Oguriet op inderit* differs in terms of fastening. The men and women fasten on the right hand shoulder and in front at the chest respectively. The results agree with Hill (2011) that Benin *Oba* 'king' and royal women both wore *ododo* 'wrap skirt' made of richly embroidered cloth. *Ododo* was wrapped right to left around the waist and pulled up in the front to be tucked at the left hip, forming an asymmetrical flap. The only difference was in the length. The men's wrap was knee-length, while the women's extended to mid-calf or to the ankles.

4.2.2 Variation of Dress between the Mau Ogiek People and the Maasai Community

Respondents were asked to differentiate their indigenous dress from that of a selected neighbouring ethnic community. The Maasai community was chosen as they neighbour and closely interact with the Mau Ogiek. The Maasai are a Nilotic ethnic group of semi-nomadic people who speak Maa language. The variations were examined on the basis of function, technical, aesthetic, moral and ritualistic patterns.

Function Pattern: The findings revealed that the Maasai use their ethnic dress mainly to identify their ethnic community and for protection from the cold. The red *shuka* draped by Maasai men is a clear sign of the Maasai people. On the other hand, the Mau Ogiek wear their ethnic dress to uphold their culture and for identity as a distinct ethnic group. It is only the Mau Ogiek that is known to wear *oguriet op inderit*. Mau Ogiek men also wear *oguriet op poinet* and *njoriboit* 'hyrax or bushbuck pelt cloaks for gathering honey' exclusively for hunting and gathering honey respectively. The Maasai community does not gather honey.

Technical Pattern: The Maasai men drape red *shuka* or blanket or cowhide cloaks. The cloaks are fastened on the left shoulder. The men also carry a club and spear. The Mau Ogiek men wear *oguriet op poinet* and *oguriet op inderit* which are fastened on the right shoulder. The Maasai *morán* and the Mau Ogiek *rwagan* both suspend swords from belts at the waist on the left and right hand side respectively. Mau Ogiek women wear *oguriet op inderit* or *khanga/leso* which are knotted at the chest, in addition to *leginjus* 'vests' constructed from soft sheep skin which is fastened on the left shoulder. The women also wear *kauya*. Maasai women don two pieces of solid colour, red or green, cotton fabrics which are knotted on either shoulder. A *khanga* or two is then draped on top of the fabrics and knotted at the chest.

Aesthetic Pattern: For the Maasai community red is the main colour, commonly used in their dress, namely *shuka*, dyeing leather and hair. The *morán* braid and apply red

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ochre on their hair and dye the leather cloaks with the same. The Mau Ogiek *rwaganig* only dye their cloaks with red ochre and have clean shaven heads. The *rwaganig* may also braid their hair but they do not dye it. White is the main colour of Mau Ogiek and it is commonly used in glass beads. Men's belts among the Maasai are elaborately decorated with beadwork, which is not the case with Mau Ogiek's *annuet op chogeet*.

Women's wear is similar between both the Maasai and the Mau Ogiek in that they regularly maintain clean shaven heads so as to draw attention to their jewellery. Jewellery plays a very important role in indigenous African dress. The Maasai women adorn themselves in jewellery more than the Mau Ogiek women. Glass beads are elaborately, intricately and extensively used in the construction of multi-coloured flat neck beadwork collars, necklaces, earrings, anklets, armbands, bangles and headbands for the former. The preferred fabric colour among the Maasai community is red, although black, blue, white, striped and checked fabrics can be worn. On the other hand, the Mau Ogiek women possess limited jewellery, but use glass beads to decorate their cloaks, skirts, vests and *ngotiot* 'fly whisk' and to construct earrings, bangles, headbands and necklaces among other items of dress. The women buy the glass beads from the Maasai. White beads are majorly used, as well as red, blue, green, yellow, orange and black ones. The finding concurs with Ayo (1995) that in Africa, patterns and colours are very important ingredients in everyday life, of which dress is no exception. To the Mau Ogiek, red and white colours mean youth. In addition, red signifies beauty. On the other hand, the Maasai community has various meanings for different colours, such that red especially means unity as it is the colour of cow's blood which is slaughtered in many ceremonies. Red also means warrior, blood, bravery, danger, ferocity and strength. Blue is water or the sky, green is land and health, orange and yellow relate to hospitality, white is purity and black is the peoples' complexion and life's hardships. Probably the Mau Ogiek do not attach meaning to the myriad colours as they borrowed the art of beadwork from the Maasai.

Both the Maasai and Mau Ogiek women wear vests called *lokesena* and *leginjus* respectively. The former has five V shapes at the hem, while the later has only one large V shape. The *lokesena* is embellished with beads in vertical and V shape patterns and very narrow vertical tucks. *Leginjus* is decorated with glass beads in diverse patterns.

Moral and Ritualistic Patterns: The Maasai men are not ashamed of body exposure, because even with the *shuka* they sit anyhow. The behaviour is sometimes embarrassing and shameful to the Mau Ogiek men. Both the Maasai and Mau Ogiek boys and girls undergo initiation. Maasai girls after undergoing FGM wear beadwork headbands and collars, while the Mau Ogiek girls wear *leginjus* and *kauya* for the first time and *ingongonoit*. Upon circumcision, the Mau Ogiek *rwaganig* wear black leather cloaks made from a he-goat skin or two pieces of dyed *poinet*, while the Maasai *moran* wear a blanket or *shuka*. The *rwaganig* are required to kill birds which are used to construct a headband. The birds' internal organs are removed and the bird is stuffed. The more birds one kills, the braver the *rwagan* is considered. The Maasai require their initiates to show their bravery by killing a lion, whose skin is then used in making headgear.

Despite variations in dress patterns between cultures, the dress of different cultures can co-exist in one culture in the contemporary setting. Thus the Mau Ogiek wear their ethnic dress together with Western style dress. For instance, wearing indigenous earrings, necklaces, bracelets and cloaks together with shirts, trousers, skirts and dresses that are made from fabric. In addition, the Mau Ogiek have incorporated the Maasai *shuka* and Kipsigis *mukwanjit* and *gelteet* and *chepkuleit* in their ethnic dress.

5. Conclusion

The ethnic dress conforms to theories and practices of dress, such as dress patterns. Generally the dress is a draped garment. No culture is superior to another, and two different cultures can co-exist in one culture. The Mau Ogiek don their indigenous cloaks, bracelets and necklaces in

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addition to western dress such as blouses, skirts and trousers. According to the cultural perspective, there are cross-cultural variations and usage of clothing. The people's dress has added to the variation, as it is a distinct African ethnic dress. African culture has made and continues to make immense contribution to the world culture and civilization. The contribution may be sustained by documenting the material culture, specifically dress.

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FIGURE 1: Co-existence of Mau Ogiek ethnic dress and western dress. Mau Ogiek wearing *oguriet op inderit*, *khanga*, shirts, dresses, skirts and jackets and carrying *mukwanjit*. Photo courtesy of OPDP, Nakuru.



FIGURE 2: Fastening of *oguriet op inderit* and *menegupet* by men. Photo courtesy of Simon of Nessuit location, taken in 1957.



FIGURE 3: *Rungut op metit* 'club' and *chogeet* 'sword' are suspended on the right hand side. Photo by researcher in Nessuit location.

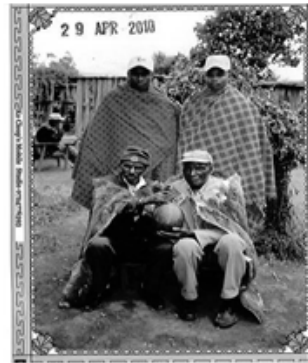


FIGURE 4: *Rwaganig* wearing Maasai *shuka*. Photo courtesy of community of Nessuit location.



FIGURE 5: *Tyepoosa* 'married woman' wearing *leginjus* and *kauya*. Photo by researcher in Nessuit location.



FIGURE 6: *Gelteet* 'headdress' for girls worn on eve before **FGM**. Photo by researcher in OPDP, Nakuru.

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FIGURE 7: Woman wearing *mwenigg op Itig* 'women's earrings'. Photo by researcher in Nessuit location.

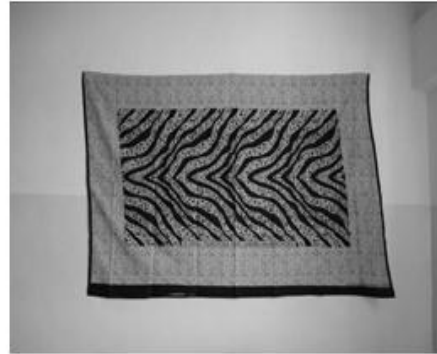


FIGURE 8: *Khanga* mainly draped by women. Photo by researcher in Nessuit location.



FIGURE 9: Man lighting fire using *pineet* and *inaing'omiit* 'indigenous match stick'. Photo by researcher in Nessuit location.



FIGURE 10: *Tyepoosa* 'married woman' wearing necklace with pendant. Photo by researcher in Nessuit location.



FIGURE 11: *Intaasat* 'elderly woman' holding *ngotiot* 'fly whisk'. Photo by researcher in Nessuit location.



FIGURE 12: *Leginjus*
Photo by researcher at Nairobi National Museum.