

Studying the similarities of the clothing of Bakhtiari and Bastak ethnic women

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Abstract

Clothing is one of the most important symbols and cultural components in a country that undoubtedly has a close relationship with other elements, is influenced by them, and influences them. Traditional Iranian clothing is a huge part of its original, indigenous, and spiritual culture. This clothing is also a precious and valuable treasure that every tribe and nation has a duty to preserve, preserve, and pass on its name to future generations. The scientific study and examination of clothing and obtaining accurate knowledge about the clothing of various ethnic groups and social groups, clarifying how clothing evolved and changed in past historical periods, and determining the relationship between clothing and the geographical environment of the local environment, culture, and the social, religious, and economic status of the wearers, and the different roles and functions of each piece of clothing in ancient and modern societies are very important topics in historical, social, and cultural research in modern anthropology. This article examines the similarities in the traditional clothing of Bakhtiari and Bastak women. Despite geographical differences, significant similarities are observed in the use of common designs and forms, and the type of traditional stitching in both clothing. The use of hand decorations such as embroidery and coin embroidery and the use of ornaments are also common in both cultures. Similarities in the type of head covering and the use of traditional jewelry are also notable. These similarities may result from cultural exchange,

historical migrations, or the common influence of neighboring cultures. However, there are also differences in details such as the type of collar, sleeves, and decorative designs that indicate cultural diversity in each region. The research method in this study is descriptive-analytical and the data were collected using library and field methods and descriptive-analytical methods.

Keywords, traditional clothing, women, Bakhtiari people, bastak, decorations, ornaments

1. Research Overview (Introduction and Problem Statement, etc.)

Clothing, as one of the oldest manifestations of civilization, is one of the most important products of human hands. Although it had a very primitive form in its first form, it has evolved over different periods and has become its present form. The oldest form of clothing can be identified based on the clothing of goddesses, human designs on dishes, and finally, in its advanced form, in relief designs on stones. In Iran, since ancient times, clothing has been a factor that identifies nations and has maintained its role throughout different periods of the culture of this land and landscape (Dador, 2013: 48). Clothing, with its language or symbolic system, shows the individual, social, geographical, guild, political and religious identities and social and economic status of people. Members of society establish a cultural communication system among themselves through the symbolic signs of the clothes they wear. Decoding these signs and understanding their meanings and concepts in each social group requires understanding the social and cultural behaviors of the people of that group and recognizing the religious, belief systems, and magical taboo practices and beliefs from which clothing has derived its symbolic values. These values play an important and prominent role in maintaining social and cultural identity and its

continuity and continuity in the historical life of generations. “What is important in the clothing collection of the people of a social group or an ethnic group and society is, first, the cultural patterns that people use in choosing materials, colors, shapes, styles, and sewing of societies and the size of each of them, and second, the role and function that some clothing plays in various fields of social, cultural, occupational activities and in the rituals and ceremonies of the people” (Iranika, 2004: 19). The gender, color, sewing style, shape of clothing, and vocabulary related to societies are intertwined with a set of cultural, moral, and spiritual values and criteria such as shame and modesty, dignity and poise, sexual attraction, social and economic importance and prestige, grief and joy, poverty and wealth, and religious and idealistic beliefs. Therefore, studying the clothing of a group, tribe, and society, both in the past and present, and examining the historical and social transformation process of each piece of clothing and its social functions and their impact and influence, will be an important and valuable basis for identifying the material and spiritual behavioral patterns of that group. Traditional clothing in Iran is of particular importance because, on the one hand, it is considered a cultural symbol of the country, and on the other hand, it well demonstrates the distinctive aspects of the culture of each tribe. Different groups of people living in different regions of our country each have prominent ethnic characteristics and have special clothing that represents their ethnicity, language and other cultural characteristics.

The clothing of women of each land reflects the civilization and culture of that society. Iranian women have had their own special clothing and clothing from the beginning in accordance with the culture and local taste of their land. Traditional clothing of Iranian women; main

elements and characteristics appropriate to the race of the people, culture, religion, economy and climate of each land, the elements and characteristics of their clothing can be studied as one of the important symbols of social communication. The clothing of women in each ethnic group and culture represents the social, economic and cultural characteristics of that society. In Iran, different ethnic groups, each with their own culture and background, have unique clothing styles that have been formed based on their needs and environmental conditions. In this study, the similarities between the clothing of Bakhtiari and Bastaki women are examined. Despite their geographical and cultural differences, these two groups have similar features in their traditional clothing that require examination and analysis.

Bakhtiari and Bastak women in two different geographical regions but with specific cultural characteristics and traditions have their own unique clothing. Each has outstanding characteristics and is influenced by various factors, including the ecological factors of the region. They wear special clothing that, at first glance, evokes their ethnicity, area of life, language and other cultural characteristics, and even religion and their main occupations in the mind of the viewer. These clothing not only represent the ethnic and cultural identity of each region, but also indicate the historical, climatic, and social influences on these communities.

Bakhtiari women, living in the mountainous regions of the Zagros, have chosen a special style of clothing that is compatible with the harsh living conditions and cold climate, while being simple, has diverse and eye-catching colors and designs. On the other hand, the women of Bastak, who live in the southern regions of Iran with a hot and humid climate, inspired by the rich culture of the region and influenced by maritime trade and cultural

connections with other regions, have created a different but still colorful and patterned dress that has its roots in Iranian culture and civilization.

1. Research Objectives

Identify and analyze cultural similarities in the clothing of Bakhtiari and Bastak women.

Investigate the impact of social, cultural, and economic factors on the formation of traditional clothing.

Analyze the role of geographical conditions in choosing the type of clothing.

Investigate the impact of local customs and traditions on the type of clothing.

Study the ornaments and decorations used in both regions.

2-1. Importance and Necessity of Research

Research on the similarity of the clothing of Bakhtiari and Bastak women is important in several aspects:

Preservation and revival of cultural heritage: Traditional clothing is an important part of the cultural heritage of each region. By examining and documenting these clothing, we can help preserve and revive this valuable heritage.

Understanding cultural identity: The clothing of Bakhtiari and Bastak women, each represents the specific cultural identity of these communities. Understanding these clothing leads to a deeper understanding of the values, beliefs, and customs of these regions.

Comparative Cultural Studies: Comparing the clothing of these two cultural groups can reveal common patterns and cultural differences between different regions of Iran. This helps to

better understand the cultural diversity and connections existing in the country.

Inspiration for Fashion Designers: The patterns, colors, and designs found in traditional clothing can be a source of inspiration for fashion designers and lead to the creation of innovative and original works.

Cultural Tourism: Introducing traditional clothing can help attract tourists interested in culture and art and contribute to the economic development of rural and traditional areas.

3-1. Research Questions:

1-3-1. Main Question

What are the similarities in the design and fabric used in the clothing of Bakhtiari and Bastak women?

2-3-1. Sub-Questions

Have common environmental, historical, or cultural influences played a role in the formation of these similarities?

What are the factors affecting the similarities in the clothing of these two cultural groups?

What role does the clothing of Bakhtiari and Bastak women play in preserving and displaying the cultural identity of these communities?

What types of ornaments are used in the clothing of Bakhtiari and Bastak women, and what symbolic meanings do they have?

What impact does the clothing of Bakhtiari and Bastak women have on handicrafts and related industries in these regions?

4-1. Research hypotheses

Considering the questions and necessities raised, the following hypotheses can be put forward for this research:

1-4-1. Main hypothesis

There are significant similarities in the clothing of Bakhtiari and Bastak women, which are due to common environmental, historical, and cultural factors. This hypothesis believes that there are common patterns in the clothing of these two regions, and these patterns are rooted in similar climatic conditions, cultural exchanges, and historical influences.

2-4-1. Sub-hypotheses

The clothing of Bakhtiari and Bastak women represents the specific cultural and social identity of these communities and plays an important role in transmitting values and beliefs. This hypothesis believes that clothing is not just a garment, but a cultural symbol that reflects the values and beliefs of the community.

The use of specific colors and designs in the clothing of Bakhtiari and Bastak women has symbolic meanings that are related to the cultural and social values of these communities.

The ornaments used in the clothing of Bakhtiari and Bastak women play an important role in showing their social and economic status.

Changes in the clothing of Bakhtiari and Bastak women are related to changes in the social and economic structure of these communities.

5-1. Research Method

This research will use qualitative and descriptive-analytical methods. Information will be collected through the following methods:

Library study: Review and analysis of sources related to the clothing of Bakhtiari and Bastak women.

Interviews with experts: Conversations with local people, ethnographers and anthropologists.

Field observation: Participation in local ceremonies and celebrations to observe different costumes.

2. Traditional clothing of Bakhtiari women

The traditional clothing of Bakhtiari women, as one of the symbols of the cultural identity of this people, is a combination of beauty, functionality and respect for traditions. These clothes not only indicate the special aesthetics of this people, but also narrate stories and a rich history of their social and cultural life. Clothing and jewelry are the most obvious cultural symbol and the most distinctive ethnic manifestation. Bakhtiari women have a complete and colorful clothing consisting of a small kulote or scarf decorated with various objects. Mina, Lachak, shirt, skirt, trousers and giveh, which are common to many native Iranian peoples. This clothing is the most authentic women's clothing of the Achaemenid, Parthian, and Sasanian periods. "The excessive similarity between Parthian clothing and the native clothing of contemporary Iran is especially in women's clothing. For example, wearing two shirts on top of each other and among women, the first shirt is loose and pleated and its length reaches the floor, and the length of the second shirt is usually up to the knees. It is believed that the loose and pleated shawls often served as the first shirt. According to the evidence available, an open-fronted veil was also worn over these two shirts, with a hat on top. Sometimes the third, shortest shirt was worn over the second shirt, like a bodice, or the skirt of the second shirt was worn under a longer skirt" (Rajabi, 2004: 270). Every Bakhtiari

woman at every age has her own clothing and jewelry. The girls' clothes are sewn in very cheerful colors that are directly related to the colors of nature. Just as their names are derived from flowers and natural beauties. "The clothes of Bakhtiari women are not clothes that are an invention of today and yesterday, but the clothes of Bakhtiari women carry history with them." (Marcela Rompef, Ibanews, Benevar, 2014). "The clothes of hardworking Bakhtiari women have many similarities with the clothes of Zoroastrian women of the Sassanid era" (Afshar, 2004: 186). "The clothing of Sasanian women generally consisted of a long, uniform, pleated shirt, which was sometimes gathered and tied with a ribbon under the breasts or slightly lower. The shirts had long sleeves reaching the wrists and a simple, round collar that was relatively closed. Sasanian women also wore a type of veil that was also used in the previous era." (Chit Saz, 1379: 15-14). The traditional clothing of Bakhtiari women reflects the rich culture and history of this people, which was formed due to their geography, climatic conditions, and their specific lifestyle. A painting that Jean Dieulafois, a French travel writer, carefully and skillfully drew of the face of one of the Bakhtiari maidens, allows the reader to observe a Bakhtiari girl after two centuries: Her pupils were black and attractive, she had a very delicate nose, in the tips of which turquoise beads like earrings added to the general beauty. Her messy hair fell around her face and surrounded it like an ebony picture frame... She wore a short red turban and an amber necklace around her neck, and the coral beads in the thorny bushes of her hair complemented the brilliance and elegance of this beautiful young lady. (Deulafoia, 1361: 471). Marian C. Cooper also described the Bakhtiari woman while riding a white horse as follows: "She was a very beautiful and tall woman, with black eyes and a straight nose. Her silk maroon scarf, tied with a black velvet ribbon around her

head and over her forehead, fluttered in the air from behind. She wore a red vest over her dark shirt. Her wide, pleated skirt hung from both sides of the saddle, and her feet were in the stirrups, and she was sitting on the saddle, holding the reins with one hand and a child in her arms with the other. And she wore a white hat (lechak) adorned with a few silver coins" (Cooper, 1334: 65). The clothing of Bakhtiari women, especially in mountainous and cold regions, is a combination of beauty, comfort and functionality. The clothing of Bakhtiari women is also divided into three parts: head covering, body covering and foot covering. In the following, we will examine the main components and features of the traditional clothing of these women.

1-2. Headscarves and head coverings

Bakhtiari women usually wear traditional headscarves or scarves to cover their heads. These headscarves not only act as a veil but also add to the beauty of the covering and are personalized according to color and design.

1-1-2. Lačak

The lačak is the traditional head covering of Bakhtiari women, which is made of two rectangular pieces of velvet and polyester, which are tied with two bands under the headscarves, and its types are beaded, diamond-shaped, and rial (Davoodi Hamouleh, 2014: 373). It is a hat made of a velvet strip (usually bright green or pomegranate, etc.) and measures 40 centimeters by 12 centimeters. The lačak covers the ears on the head, to which a cloth of any type is sewn, and reaches the back of the neck. The inside of the band is lined with this fabric, and the outer part, which is placed in the middle of the head, is decorated with decorative coins made of round, thin sheets of gold known as ašrafi, silver,

or other fine coins, depending on the class structure and wealth. "The Bibi beautifully and skillfully hide their hair under the lakh, and the front of the lakh is delicately embroidered with hem beads, and a large number of gold and ashrafi coins are sewn tightly parallel to the round beads so that they hang over the forehead of the dignitary" (McBan Rose, 1994: 118). During the Qajar period, the women of the Beigi tribe wore a black velvet lakh, the front of which was delicately embroidered with hem beads, and a number of chained ashrafis were also placed on it, which beautifully covered their foreheads" (Bishop, 1994: 88). Two straps are sewn to the free corners of the headscarf, which are tied together under the chin. Usually, a long strap resembling a rosary called a "needle strap" that includes various colored seals, precious coins, etc., and for more decoration and beauty, is attached to the two corners of the headscarf with two locking pins, which hangs. The second part of the "lace", the "pasari", is sewn from ordinary fabric to the back edge of the velvet part of the headscarf in a semicircle. The third part, the "lining", is made of ordinary, soft fabric and is placed inside the "lace" on the hair. The fourth part, two fabric straps, each approximately fifteen centimeters long, are sewn to the part of the edge of the headscarf that is located near the ears and are tied together under the chin, keeping the headscarf fixed on the head. The lock is very similar to the dihim, which was worn as a symbol of honor in ancient times and was widely used. This type of crown has been used in artifacts from Lorestan. They were tied to the forehead to keep the hair neat. (Girshman, 1379: 73).



(Lachak Bakhtiari, source, writers, 1403)

2-1-2. Peyş sari

The peyş sari is made of velvet, the "back" is made of plain fabric, the "lining" is made of ordinary soft fabric, and two strips of fabric. The first part is rectangular, fifteen centimeters wide and forty centimeters long, and covers the two ears and the middle of the head in such a way that some of the front hair is visible, which is called "torne". The "torne" on the right is twisted clockwise and the "torne" on the left is twisted counterclockwise and passed under the two "bands" in the lower part of the "lachak" and is released in the front of the chest. The rest is woven together from the back and between the two ears, which is called "pal" in Bakhtiari.

3-1-2. Bansizan (bansizan)

A string of colorful beads one to one and a half meters long that is pinned to the enamel and the clasp on both sides. Sometimes corner rials and large beads of agate, amber, and chalcedony are used between the same-colored or colorful beads (Davoudi Hamouleh, 2014: 381). The "bansizan" needle cord, which includes a string of different colorful and beautiful beads, symmetrically placed in a string, the two ends of which are attached to a special pin to connect to the enamel. Sometimes, gold, silver, or other common coins are placed among the beads to increase its beauty. Sometimes, the entire "bansizan" is made from coins. It is hung from

the clasp and hung from the head to the back of the head or in front of the chest.



(Band Suzan, source, authors, 1403)

4-1-2. Back of the head

Another decoration of the head is called "Pesari". "Pesari" is made of various triangular, square, rectangular shapes in regular rows of beads, diamonds (imitation diamonds), coins or sequins in the form of a tassel pendant and is attached to a pin in the middle of the "ben sijesen" where it is connected to the head.

5-1-2. Gosare dasmal (gosare dasmal)

"Gosare dasmal" is another decoration consisting of a hollow silver ball with a hole in the middle to pass one of the edges of the handkerchief that is tied to the head. The area around the ball is decorated with silver pendants.

Bakhtiari women usually used the ball at home or at weddings. The ball was a bell-shaped object with a hole at the top through which women would pass the edge of their headscarf

and tie it inside. They would then leave them behind their backs, usually using two balls. (Zaheri Eidehvand, Karimi Nooruddin Vand, 2020: 79; Davoudi Hamouleh, 2014: 381). Elizabeth Macbane Rose writes about this: "Sometimes when the Bibi are dressed in full formal dress, in addition to other ornaments and Ashraf coins, they hang a pair of gold balls decorated with all kinds of pearls and precious stones from the corners of the mina" (Macbane Rose, 2014: 118).



(Go, source, authors, 1403)

6-1-2. Myn Zolfi

"Myn Zolfi" is a women's decorated pendant made of gold coins, diamonds or embroidered beads that is hung from the part of the hair from the crown to the side of the eyebrows to decorate it.

7-1-2. Tak Sari

"Tak Sari" is a delicate decorative pendant that is made of beads and diamonds in various shapes. Sometimes, Ashraf or silver coins are decorated at the bottom of it and it is hung on the "mina" and above the ear. "It resembles the back of the head, but it is hung on the right or left side. It is a collection of several strings of colorful beads that are connected on one side and are free on the other. Girls and young women hang it on the mina for beauty" (Davoodi Hamouleh, 1393: 379).

8-1-2. Bonâei (bonâei)

A type of square or round plaque made of rial and ashrafi; also gold and silver coins that are attached to the clasp from under the throat and where the enamel passes (Davoudi Hamuleh, 2014: 379). Bonâei is a decoration resembling a pasra that is sewn with diamond-shaped beads and decorated with "ashrafi" or other coins and is hung under the chin, where the "tourneh" are removed from under the clasp.



Ben Nai, Manb, Nagarnegan, 1403)

9-1-2. Mina

Mina is derived from the ancient word Magna. This word, when it entered the Arabic language,

became Maqneh and Maqneh. Mina is a very large silk scarf between two and five meters long and one meter wide, which is rectangular in shape and is worn in a very special way. In order to keep this piece of clothing in place, it is tied to the back of the scarf with tools such as pins, etc. in the lengthwise direction so that the decorative part of the scarf remains outside. Then the corner of the net passes in front, covers the shoulder, passes under the throat, hides the chest and frames the face, without hiding it, and is fixed on the scarf behind the head. Its long part remains free and wavy at the back. Role-playing and artistic performance in decorating fabrics and clothing using the unique features of traditional arts has an ancient history in Iran. Parthian women's clothing is also "a long covering that women put on their heads and slide down to the feet, and they left them hanging behind their heads, or they covered the body with it, according to their desire" (Pourbahman, 2007: 141). A plaster bust of a woman from the 2nd to 4th centuries AD in the Louvre Museum in Paris also "has a turban on the hair that is attached to a shawl that falls on the shoulders and is placed under the right arm to be attached to the left shoulder, which is held by a pin in the shape of an animal's head, and is decorated with a large design" (ibid., 143). Bakhtiari women arrange their long black hair in a special way on both sides of the face and then tie it together under the collar and leave it freely on the chest (Bishop, 2007: 58-59; 73-74). Rice says that if Bakhtiari women did not have naturally black, straight, silky hair, they would dye it artificially, then part it in the middle of their forehead, bring the front strands down and tie them under the chin, and braid the rest of their hair in multiple strands and tie them behind their heads; although this method did not look beautiful, it was the custom of the tribe; so that they were known for their strange way of arranging their hair (Rice, 2004: 66). Macben

Rose also wrote about this: “There is no more magnificent sight than seeing a Bakhtiari woman in full formal Bakhtiari dress, parting her black velvet locks in half down the middle of her head and tying them under the chin on both sides of her face parallel to her cheeks, and hanging the rest from behind her head, covering part of her back and waist” (McBen Rose, 2004: 117). This style of hairdressing was common among women of the Sassanid period, as in the crown of Anahita, which is similar to the crown of Ormazd, two long braids of hair are woven from the temples onto the chest and two other strands from the ears onto Anahita's shoulders (Rajabi, 2004: 483, vol. 5).

10-1-2. Kish-la-Kish scarf

Kish-la-Kish - a type of scarf that was tied on the forehead, upper part and back of the head and usually hung on the fringes behind the head - had different functions; among its functions was to express grace and charm. In this way, when the head moved, the loose fringes on the back of the head fell from one shoulder to the other, thus attracting the attention of others to the person (Zahiri Abdohvand and Karimi Nouredinvand, 2020: 79)



(Bakhtiari Women's Clothing, Source, Writers' Archive, 2019)

11-2-1. Shadeh Scarf

A black silk square scarf with narrow lines and red, green, and blue borders worn mostly by middle-aged women. Sometimes it is tied around the forehead and placed over the ears, and tied at the back of the head on both sides (Davoodi Hamuleh, 2014: 375).

2-2. Tunpoosh

1-2-2. Women's Shirt (Juma, jowa)

The shirts of Bakhtiari women are long and very beautiful. These shirts are usually made of soft, colorful fabrics and have open and loose skirts. Decorations, including embroidery and special stitching, give these clothes a special personality and beauty. The sewing method and type of designs can depend on the social status of the woman and the city in which she lives. The colors and designs used in the shirts reflect the taste and style of women as well as their social status. The Bakhtiari women's shirt is a knee-length shirt with two pieces, a top and a bottom, that are connected at the waist. The top has long sleeves that are either cuffed or elasticated. "It is a shirt with long sleeves and cuffs that has a slit in front of the chest and three buttons are sewn on it. The top and skirt are straight and without pleats. Its length reaches below the knees and the two lower sides of the skirt are slit by 20 centimeters, and most of it is sewn from plain and flowered red, green, black, and navy fabrics" (Kalki, 1973:36). It is a long shirt that reaches the knees, has long sleeves, and is straight-stitched. The body of this shirt consists of six vertical stripes (three stripes in front and three stripes in back) to which two slit triangles are added on both sides, which create the lower width of the shirt. These shirts are usually carefully decorated with special stitches and beautiful embroidery. The color of the clothes of Bakhtiari women is inspired by nature. Young women and girls use bright colors in their

clothes, and the color of the clothes of older women is dark out of respect for their age.

Another type usually has a simple cut, straight sleeves, a round collar and an open front that reaches below the knee. Its material was velvet, floral chit, black kish, qalamkar, mutqal, silk, atlas, pich scan, satin and crepe. The shirt shape has long sleeves and no wrists, with a top that reaches the waist and a skirt that reaches the knee. The Joh Kloush is a women's shirt with a narrow waist and an open collar that fastens with two or three buttons, and for middle-aged women, its length reaches below the knee (Davoodi Hamouleh, 2014: 375).

2-2-2. Koljeh (vest)

A sleeveless women's coat with a turned-down collar worn over a shirt; its border is embroidered with colorful coins or silver. Made of velvet with a canvas and satin lining and has two to four outer pockets (Davoodi Hamouleh, 1393: 376).

3-2. Footwear

1-3-2. Šolar qeri (Women's trousers)

Bakhtiari women's trousers are a pleated skirt with a width of one meter and a length of six to twelve meters. The wider the width, the more pleats and pleats it has, and it is suitable for sitting and standing. They are sewn together. The material of qori trousers is velvet, silk, and silk, and for its border, braided thread and tapestry strips are used (Davoodi Hamouleh, 1493: 376). At the top, a drawstring passes through the bodice, gathering it wide at the waist and pleating the fabric. Its design is usually simple and without sequins, but sometimes a simple pattern of flowers with gold embroidery is used, and its color is usually dark and not the same color as the shirt. It is a long, pleated skirt that is usually worn under the shirt and reaches

the floor, completing the distinctive shape of Bakhtiari women's clothing.



(Bakhtiari Women's Clothing, Source, Authors, 1402)

Pakesh (Pâkaš): In local terminology, trousers are called Pakesh and do not have a special design or pattern.

2-3-2. Footwear

Giveh is a durable and comfortable footwear that is suitable for the mountainous region and its difficult passages, especially during the work and activity season. The best of them is the Maliki Giveh. It maintains humidity and coolness in the summer and keeps warm in the winter. This type of shoe is visible on the feet of Persian kings in the remaining images from ancient Iran. Bakhtiari women use local and comfortable givenhs. These shoes are usually chosen according to geographical conditions and daily activities, and their design is such that these shoes may be made of natural materials

such as leather or wool. They often also wear a type of flat leather givenh called "kalk" (Bishop, 1375: 216).

3. Decorations of the clothes of Bakhtiari women

One of the unique clothes of the women of ancient Elam, which speaks of the high culture of this people, is the clothes shown in an ivory statue (dating back to the second millennium BC). This clothes, with its special decorations, represent the formal and ceremonial clothes of Elamite women. The front and back of the shirt have decorations such as a dori ribbon and dori wine. Its skirt is quite long and decorative grooves can be seen on the lower edge of the skirt and the upper part of the shirt. The short sleeves of the shirt also have decorative embroidered borders. "(Gheibi, 2005:53). Bakhtiari women had a strong desire to use ornaments such as bangles, bracelets, armbands, gold and silver necklaces and always hung some of these ornaments around their necks, hands and arms (Bishub, 2007:69). Of course, in Bakhtiari, it was customary that when a woman reached a certain age or lost her husband, she would no longer use any ornaments. (Makban Rooz, 1373: 120).

Needlework or thread embroidery or embroidery is one of the oldest methods of decorating clothes. In western Iran, pieces of needleworked textiles with complex patterns dating back to 6,000 BC have been found. Also, the clothes of nobles, based on the patterns of Persepolis, also indicate the prevalence of embroidery at that time (Ala Firuz, Glarak, Bita, 217). The decorations on the clothes of Bakhtiari women are very diverse and rich and reflect the cultural and social identity of this people. These decorations include the following:

- 3. Embroidery

Those types of stitches and colored arrays on various types of fabric or leather that are sewn based on traditional designs, patterns, and with various methods and tools for foot decorations are called traditional embroidery (Ibn Abbasi and Moqtadaei, 2011: 329). The art of embroidery on clothes is one of the oldest handicrafts that is popular in different cultures around the world. Throughout history, embroidery has been used not only as a decorative art, but also as a symbol of social status, wealth, and artistic taste. In general, embroidery means decorating fabric or other materials using thread and needle. These decorations can include various motifs, geometric designs, images of flowers and plants, animals, or even writings. Embroidery is not only a decorative art, but also plays an important role in preserving and transmitting the culture and traditions of different societies. This art is considered a way to express creativity, establish a connection with the past, and preserve valuable manual skills. Many experts consider the first evidence of Iranian embroidery to be the remains of the palaces of Persepolis and tiles discovered in Susa, and have considered the reliefs of the clothes of courtiers and guards on the petroglyphs to be needlework (Hassan Beigi, 1379: 263). Embroidery is one of the most important decorative elements of Bakhtiari women's clothing. Geometric, plant, and animal motifs are used in their embroidery, each of which has a specific symbol and concept. Happy and diverse colors are used in embroidery. Different regions of Bakhtiari have different embroidery styles. Embroidery techniques are very diverse and include different types of stitches, including chain stitch, satin stitch, stitch embroidery, and many others. Each technique gives its own effect and texture to the design.

2-3. Tapestry embroidery or Surmeh embroidery

Tapestry embroidery has a long history in Iran and dates back to the pre-Islamic era. Tapestry embroidery works have been found from the Achaemenid and Sasanian eras. “Surmeh embroidery is one of the types of embroidery in which metal threads adorn the fabric” (Saba, 1379:13). During the Islamic era, this art reached its peak and was used to decorate various objects. The art of tapestry embroidery is one of the most delicate and beautiful Iranian handicrafts, in which thin silver or gold wires are placed together in the form of intricate and decorative designs and soldered together. Tapestry embroidery is not only a decorative art, but also plays an important role in preserving and transmitting Iranian culture and traditions. Tapestry embroidery designs are very diverse and include floral and plant motifs, Islamic, Khatai, and geometric designs. Sometimes animal and human designs are also used in tapestry.



(Malileh Dozi, source, authors, 1403)

3-3. Coin embroidery

Coin embroidery also has a long history in Iran and dates back to past times. The use of coins as decoration had both an aesthetic aspect and was considered a type of capital and portable property. Coin embroidery is not only a decorative art, but also plays an important role in

preserving and transmitting the culture and traditions of local communities. This art is also considered a source of income for rural and nomadic women. Coin embroidery is one of the Iranian handicraft and decorative arts in which metal coins (old or new), sequins, beads and other decorative materials are used to decorate fabrics, clothes, and other objects. “Needlework is the art of decorating the surface of simple fabrics using colored threads and with the help of a needle and hook. Its practitioners display a combination of patience, perseverance, and art with the help of delicate stitches that they spread on simple textiles” (Saba, 1379: 1). This art is popular in different regions of Iran, especially among different tribes and ethnic groups, and each region has its own style and designs. Coin embroidery techniques are diverse and differ depending on the region and type of design. In general, coins are sewn to the fabric using thread and needle. Sometimes sequins and beads are also used to create more complex designs.

3-4. Bead embroidery

Bead embroidery has a very ancient history. Historical remains indicate that this embroidery was very popular during the Achaemenid, Parthian, and Sasanian periods. “The term embroidery or beadwork refers to the art in which various patterns are created on fabrics, whether without patterns or on patterned fabrics, by sewing or pulling a part of the warp and weft threads of the fabric” (Yavari, 2006: 45). The art of beadwork or bead weaving is one of the handicraft and decorative arts. Beads are small, decorative and colorful beads. Beads are pronounced as "mim" and "fath-mim", both of which are pronounced. Beadwork is one of the traditional Iranian embroidery techniques that has been used from past years to the present to decorate various types of clothes, tents, etc. Sewing beads on fabric is the ultimate beauty in fabric. The brilliant beads bring shine and

dimensions to the fabric that are unique. Beadwork basically means sewing beads on fabric with beautiful patterns. This embroidery is done with beads of different sizes and shapes. These decorations are often sewn onto clothing in regular rows or geometric patterns. The use of these decorations indicates the social status and wealth of the family.

5-3. Embroidery

In some Bakhtiari regions, embroidery is also used to decorate clothes. Embroidery is done using fine metal threads and gives a special beauty to the clothes.

4. Bastak women's clothing

Bastak is one of the regions on the back coast of the Persian Gulf, one of the cities of Hormozgan province, with a long history that in the past was a place for caravans to rest. Bastak has a long historical and political history. "The word Bastak is derived from the root Bast, which means seclusion and is derived from Bast, the sitting of sheikhs in mosques and khanqahs. Second, it was originally Bastak, which is derived from the word Bustan, which means flower garden." (Mohaved, 2005: 8). The area where the city of Bastak is located was called Jahangiriyeh until the early 14th century. (Hassan Nia and Sharafai, 2013: 141). Bastak County covers a large part of the west of the province, which, despite being surrounded by mountains, is far from the sea and has close relations with Fars Province. Since the Bastakis are also from the Acham tribe, which covers a wide area of southern Fars, the cities of Khonj and Garash, etc., they have the cultural and clothing characteristics of the Acham tribe. (Nejad Dabiri et al., 1401: 25). Bastak was part of Fars Province until 1955. In 1976, the coastal province and the ports and islands of the Persian Gulf and the Sea of Oman were changed to

Hormozgan Province. Bastak became a county in 1999. The people of Bastak speak the Larestani language with the Bastak dialect. This is one of the Persian languages of southwestern Iran. The people of Bastak mostly follow the Sunni Shafi'i sect. Religious beliefs are so intertwined with the personal and social characteristics and traits of the people of this region that they have led to honesty, integrity, and public service.

"The clothing of the people of each region is one of the ways to understand the culture of the people. Clothing is not only related to the weather, climate, livelihood, and business, but also to the social norms and historical developments of each region. In addition to its role in gender segregation, clothing is also a means of demarcating different levels of society" (Mousavi-Rad and Kabirian, 2018: 22). The clothing of Bastak women is not just a piece of clothing, but also a symbol of their cultural and social identity. This clothing expresses the traditions, values, and beliefs of Bastak women and plays an important role in preserving the cultural identity of this region. The clothing of Bastak women, like many regions of Iran, is a complex mixture of tradition, religion, climate, and social developments. This clothing has undergone many changes over time, but it still has deep roots in the culture and history of the region. The traditional clothing of Bastak women has been shaped by various factors. The hot and dry climate of the region has made the use of light and cool fabrics such as cotton and linen popular. Bright and cheerful colors were seen in the clothing of Bastak women, especially in the past. The clothing of Bastak women consists of seven or eight pieces of clothing, including a hat, a scarf, a shirt, trousers, shoes, and a chador. What makes the clothing or body of Bastak women beautiful is the pattern, design, and color.

The main elements of the traditional clothing of Bastak women, like other Iranian women, with their special characteristics, can be studied in three main groups, which are headgear, bodysuits, and pajamas.

4. Headwear

The uses of each headgear and headband, its color, material, size, ornaments and decorations, patterns and how to tie it, as well as the amount of fabric required and the sizes, color, material, decorations, sewing method and preparation method, function and uses of the bodywear among girls and women are considered to be representative and indicate their social status, personality, economic status, age and cultural characteristics.

1-1-4. Bastaki veil (silk flower or assabi)

“In the city of Bastaki, women wear a black veil in the form of a robe, the sides of which are covered with yellow and gray ribbons and in the two lower corners in front of it are hung in tassels of the color of the ribbon.” (Mohaved, 2005: 142). “The Bastaki veil, which is called chit in the Bastaki dialect, has a special effect in the clothing of Bastaki women, which fortunately still has special fans as a tradition among women.” (Rastegar et al., 1401: 26) “This tent is cut and sewn like a Bandari tent, and is decorated on both sides of the forehead from the top of the head to the chest with gold and silver rose thread with beautiful sequins and pearls.” (Rastegar et al., 1401: 26). The decorations on Bastaki tents are only around the perimeter of the tent from the top of the head to around the ends of the arms. A bead called sokhtani was used from the top of the head to around the ends of the arms. (Safa Isini, 1388: 105).



(Chadar Bastaki, source, Nagarnegandan, 1403)

2-1-4. Cap, Lachak

"The Lachak was a type of head covering that was used to hold the turban or jalbeel and also to keep the hair beautiful and soft. The Lachak was a type of hat that covered a small part of the forehead to the top of the head and the top of the head to the earlobe and the back of the head in a crescent shape. The Lachak strap was placed under the chin" (Khatibizadeh, 1389: 11). The Bastaki women's cap is a three-cornered cloth with lining in different colors that is worn on the head. The two corners of this Lachak are tied together with braids at the back of the head or under the chin. A small, round ornament is usually hung on the end of these braids. The front edge of the cap is embroidered with gold and ribbons. Or sometimes they add decorations with different coins (Ziapour, 1346: 159). Sometimes the lace is made of expensive fabrics

and decorated with ornaments, sequins, rose petals, and pearls.



(Lachak and T. Zulf, source, authors, 1403)

3-1-4. Jelbil, Jelvil Headscarf

A Bastaki women's headscarf called *makanā* (Safa Isini, 1389: 84). It is made of lace and rectangular in shape. It is usually plain black and purple or has gold flowers and is worn under a hat. Its edges come from around the earlobe and are fastened with a pin and wrapped around the neck and shoulders. Its size is about one and a half meters and its width is about forty centimeters. Khos (XUs) embroidery and rose embroidery are done on this headscarf. Its border in width also has a root of rose thread and a small and delicate tassel. (Ziapour, 1346: 160). "In the past, in the Bastak region, a patterned fabric was used to sew the Jalbil, and if it was sewn from a plain Jalbil fabric, they would avoid sequins on it and sew lace at the bottom. The bottom and top of the Jalbil were decorated, with the decorations on one side being slightly wider than the other, and girls would wear a Bastak over the lace" (Safa Isini, 2010: 86). But today they use it at home.



(Series, Source, Authors, 1403)

4-1-4. Orni

This headscarf is easier to use than the *jalbil*. This headscarf has a wide variety of decorations in the form of small and large flowers, safflowers, almond flowers, etc., which are embroidered on the front and inner surface of the *orni* with sequins and rose gold or with gold and silver threads and with a wheel. Because this headscarf is easier and simpler to use than other *jalbils*, cheerful and attractive colors are used in the *orni*, which usually coordinate with the traditional women's clothing they wear. The way it is worn (called "*kol*") is that it is wrapped around the head and face and finally leaves part of it on the chest (Ahmadpour and Ahmadi Birgani, 1403: 31).

5-1-4. Leisi (Leysi)

A soft, woolen shawl made of wool, made in bright and cheerful colors, is worn in the summer. *Leisi* is a relatively large shawl that women wear instead of a veil when working or entertaining, and is rarely woven into this head covering (Ahmadpour and Ahmadi Birgani, 1403: 31).

2-4. Clothing

Types of Bastaki women's shirts

1-2-4. Jamu Kita or "Jume Loko"

"Jume Loko" is a short shirt with a pleated skirt that is worn with loose trousers called "salita". This shirt has a slit in the front of the chest and its collar is sewn standing up. This dress has two-piece sleeves with pleated edges and embroidered ribbons on the front of the sleeves and around the wrists. The skirt of this shirt is short and pleated, and the lower edge of the skirt is decorated with zari fabrics and fabric ribbons. The trousers worn with this shirt are simple wide-leg trousers that are complemented with beautiful decorations." (Rahimi, 2018: 20). The short pleated skirt worn in this region has beautiful decorations at its end. When opened, it forms a complete semicircle with two layers, and this skirt is usually sewn with silk flower fabric (Safa Isini, 2010: 68).



(Traditional Women's Clothing of Bastak, Source, Authors, 1403)

2-2-4. Loose Namat Blouse

« Loose Namat Blouse is a shirt with a loose skirt and a short blouse with slits up to the waist. This shirt is sewn with silk flower fabrics, Zari velvet, Shawarma, Shah Vail, etc. This shirt has a round and slit collar, has simple sleeves and sometimes pleated up to the wrist. The skirt of

this shirt reaches above the ankle and is rectangular in shape, about 8 to 10 meters long. The waist of this skirt is sewn with a loofah, and due to the delicacy of handmade fabrics, red velvet fabric is used to pull the skirt. This skirt has a semicircular shape with a pleated waist. (Rahimi, 2018: 20). "This skirt is usually sewn with silk flower fabric and at the end of the skirt, from the bottom: a piece of colored fabric, a row of khali kal-e-khandi strips, a cheshmi (chesh) strip, a cornerless khali, zari or border, a four-cornered khali. These decorations may differ in different skirts, but their order is always the same. This skirt is usually sewn with silk flower fabric and at the end of the skirt, from the bottom: a piece of colored fabric, a row of khali kal-e-khandi strips, a cheshmi (chesh) strip, a cornerless khali, zari or border, a four-cornered khali. These decorations may differ in different skirts, but their order is always the same. The short bastaki blouse is usually decorated with a bandako strip and the collar of the dress is worked with khali kal-e-khandi strips and sometimes it is embroidered by hand. To decorate the vertical part on the chest and sleeve of the blouse, cornered dalat3khos are used on both sides and a cornerless pichaneh in the center. It should be noted that in this city, sequins are used more for decoration. (Emadi Barnetin and Raqimi, 1402: 48-49).



(Bastak Women's Clothing, Source, Authors, 1403)

3-2-4. Chin Waist Shirt

The Chin waist shirt is one of the most beautiful old shirts of Bastak women, which is older than other clothes in the province. This shirt is sometimes sewn with a simple top and a round collar, and sometimes with a dolberry-shaped cut under the chest and a seven-neck collar that gives regular pleats from under the chest to the carver line. The sleeves of this shirt are two-piece, which include the sleeve piece and the sleeve cap. The sleeve of this shirt is two-piece, meaning the sleeve cuff is sewn to the main sleeve with small pleats. The skirt of the shirt consists of two pieces, each piece being twice as long as the previous piece and connected with regular pleats that give the skirt a pleated and puffy look. Then, the fold above the waist of the shirt is connected to the top and its length is sewn to the knee. The seams under the chest and on the carver, as well as the waistline around the collar and the upper and lower seams of the skirt are decorated with beautiful ribbons. This shirt has two pockets on the skirt, which have a bag-like shape and its stitching varies according to the taste of the people. The waist-pleated shirt with a sweetheart collar, poppy chest, dove chest and trapezoid collar is sewn with satin and precious fabrics for weddings and whale, chit and cotton fabrics depending on the ceremony. For everyday use and for household chores, women keep its collar simple and remove the pleats around the skirt and only pleat it on the waist and sew it more simply. This shirt is worn with special loose trousers that are the same width from the waist to the ankles and the lower edge of each trouser leg is between 40 and 50 cm. The waist of the trousers is sewn with a loincloth and elasticated. These trousers look like skirts, and in addition to the hem, the two side seams of the trousers were also embroidered with decorative strips, zari, or embroidery with a wheel. Decorated trousers were mostly worn at

parties and weddings and by wealthy people, and sometimes women used floral chit and val fabrics, which are both cooler and cheaper, for home and work. (Ahmadpour and Ahmadi Birgani, 1403: 32).



(Kamarchin, source, authors, 1403)

3-4. Pajamas

1-3-4. Bandari pants

The general shape of Bandari pants, which are known as “tight bottoms” or “tight bottoms,” is that they are tight from the ankle to the knee and take a diamond shape from the knee to the waist, and are completely loose and comfortable. Women’s pants in all regions of Hormozgan province have the same shape and design, but the decorations on the bottoms of the pants vary depending on local taste and not weather conditions. The bottoms of Bandari pants from the ankle to the knee have very beautiful decorations that are much more diverse than those on the tunics, which have not lost their place among women from the past to the present, and it can be said with confidence that among traditional clothes, only Bandari pants have maintained their survival and are used by the traditionally dressed women of the province with new designs and colors every day. Rose embroidery, decorative stone embroidery and sequins sewn by the artistic hands of southern women add great beauty to the trousers.

2-3-4. Traditional footwear

1-2-3-4. Sovas: Women's sovas were more comfortable than men's sovas and were made like slippers. "Sovas is a type of local footwear that is woven from fresh and high-quality sis threads and is similar to today's slippers. The difference is that it has a strap at the back that holds the foot firmly. Sovas is a native Bandar sandal, light, comfortable, lightweight and inexpensive, which is woven and used around Bandar Abbas, Minab, Rodan, Bashgerd and other places. Part of its strap is tied between the thumb and the last toe. These shoes are mostly woven by women (Khatibizadeh, 2010: 60)." This type of shoe was mostly used in the past and was woven from date palm fibers (sis).

2-2-3-4. Giveh

Maliki: A type of traditional Iranian footwear that was also worn by the Bastak people. Maleki was made of three parts: the upper, the sole, and the heel. The upper was woven from cotton thread, and the sole (sole) was made from latah (old cloth) and a fabric that was compressed and stretched together, similar to sovas; but much more compact.

Rovar (locally called rabbi and ro) is worn by women in most rural homes. (Gholy Abbasi, 1372: 150) The stitching of the upper of the giveh is more delicate than that of the men's giveh.

5. Decorations of Bastak Women's Clothing

Every cut, stitch, and decoration of local clothing has a hidden meaning and can be considered a special symbol. Usually, the clothes were decorated with various decorative stitches, stones, beads, coins, and silk embroidery to make them look pleasing to the eye. In addition to beauty, the practicality of these clothes is also always considered the most

beautiful decorations of women's art and folk art in this region, which is a language that speaks volumes about the lifestyle, beliefs, culture, clothing, and customs of the southern regions of Iran.

1-5. Golabtoon Embroidery

Golabtoon embroidery is a type of embroidery that has a decorative aspect and uses golabtoon thread (Mo'in, 1375, Vol. 7, 376). Chinese Liang traditions indicate that in 520 AD, an Iranian embroidered Golabtun cloth was sent to Emperor Wu and adds that the clothes of Iranian kings were made from this material (Wolf, 2005: 158). Golabtun embroidery is also known as Kamdozi, Golddozi, Broderie Dozi and Kamandozi. Golabtun thread is a golden thread that is drawn from iron and made into thin strings. In ancient times, gold thread was used to weave it, but today, yellow thread is used. Kam or Kaman in this name refers to the wooden circle on which the fabric is fastened to start sewing. The main tools for this sewing are this wooden bow with a needle called a hook. Golabtun thread, which is generally produced with a gold or silver coating, is the main material used in this art. In Golabtun embroidery, the main background of the work remains the same color and the designs are sewn on fabrics, generally made of crepe, in yellow, green, black, turquoise, crimson, and orange. Sometimes sequins and beads are also used in this traditional embroidery. In the next step, the fabric is placed on the edge of a wooden circle called a kam or kaman and its surroundings are secured with a leather strap or a wooden zahvar that has a circular shape and its diameter is increased or decreased by a screw, and the fabric is pulled from the sides so that it is placed on the area of the wooden circle like a shell. Then, the artist begins the Golabtun embroidery work with the help of special needles that have a raised tip and are called hooks and performs the sewing

operation with the help of hooks and threads that have a silver or gold metal coating (Ahmadpour and Ahmadi Birgani, 1403: 35).



(Gulabton Embroidery, Source, Authors, 1403)

2-5. Khos Embroidery

Khos Embroidery is another art that "this art is known in Arabic as Taj-ul-Arus and is one of the types of needlework that does not have a specific date; but what is certain is that this art enjoyed greater prosperity during the Safavid era in Balochistan and Bandar Abbas. In this type of needlework, gold silver thread or silver thread and lace fabric are used. They are mostly used to decorate lace curtains, lace scarves and lace tents. In Khos Embroidery, due to the simplicity of the designs, there is no need to design and pattern the fabric; rather, the artist begins to embroider with his own taste and flair (Ijtihad, 1382: 435). "This art, which is expressed with the help of thin silver strips on a finely woven lace fabric and glass fabric, in this method, artists place metal stars on the fabric, which are used to decorate the jalbil or chador. The pattern that is most often used in Khos embroidery is gold or silver naqda thread. The back and front of the embroidered Khos fabric are usually uniform and have a special shine. (Beheshtipour, 1342: 50). The fabrics used for weaving Jalbil Khosi are usually black, white, green and crimson, and the patterns that are most noticeable in them are the patterns of stars with

6, 8 or 12 feathers, grains (disco), earrings and other designs, but the best pattern belongs to the image of a falcon, which is called Gol Shahini. Jalbil Khosi is used in weddings because of its beauty. (Yasini, 1396: 193)



(Khus Dozi, source, authors, 1403)

3-5. Badelleh Dozi

This art, also called trap weaving, consists of joining several types of zari and shak in such a way that shak is placed in the middle and small zari are placed around it. Badelleh, which is produced in the form of strips with a width of 15 cm, is used to decorate the edge of the hem of women's trousers. (Beheshtipour, 1342: 179).



(Badle Dozi, source, authors, 1403)

4-5. Shaqbafi Shaqbafi is one of the most important and common arts and the most prominent profession in the region, which has special patterns and designs in terms of diversity and elegance, which have given a special beauty to the types of fabrics used to make women's shirts and trousers.

This art is done with a type of wooden mortar called "joghan". Several special pulleys known as "qaleb" and a cylindrical cushion. Shaq is from 6 millimeters to 5 centimeters wide depending on consumer demand.

The narrowest type is "Zari Yak Fadla" and the widest shaq is called "Marafee", which is used to decorate the edges of the sleeves, the hems of the trousers, around the collar, the front of the chest, the edges of the skirts of women's clothes, as well as around the veil and prayer rug. (Safa Isini, 1389: 74).

5-5. Coin embroidery or Ashrafi embroidery

Coin embroidery (or Ashrafi embroidery) is one of the famous decorative handicrafts in Iran. Coin embroidery refers to sewing various kinds of coins, buttons, shells, persimmons, small or large pieces of mirrors, sequins and other metal

coins onto fabric or clothing. This art is often done manually and represents the manual skills of local artists. It has the role of complementing the clothing.

6-5. Ornaments

Clothing and ornaments are cultural elements that together and next to each other represent the taste, taste, splendor and cultural richness of each nation. Ornaments are not used for beauty alone. Rather, they are a sign and symbol that, in addition to expressing the economic and social status of the individual, reflects many material and spiritual aspects, social, religious, moral and artistic concepts. The ornaments of each region have a special feature depending on the type of clothing of that region.

Mahek



(Mahak, source, authors, 1403)

6. Factors affecting the formation of clothing style

The clothing of each nation and ethnic group, as a cultural phenomenon resulting from civilization, is essentially a characteristic of the personality and cultural identity of that nation and nation and a sign of their adherence to and belief in customs and other cultural indicators, as well as an indication of interest in cultural distinction, political and economic independence. Different human groups living in different regions of Iran, each of which has prominent ethnic characteristics, are subject to various factors, including the ecology of the region, and

wear special clothing that at first glance evokes their ethnicity, sphere of life, language and other cultural characteristics, and even religion and main occupations in the mind of the viewer. Clothing is one of the most prominent cultural signs that is always subject to change and evolution. The following major factors are involved in the formation and composition of the local clothing of each ethnic group:

1-6. Fundamentals of Religious and Universal Beliefs and Beliefs

Clothes are among the prominent indicators of clothing in Iranian culture. The use of "headscarf" is common among different ethnicities, but in each ethnic group and tribe, its form is different according to their beliefs, such as the use of a niqab by Bandari women or covering and leaving out part of the hair by Kurdish and Bakhtiari women, each of which has its roots in both cultural and religious beliefs. Also, the form and cut of the clothing are such that, in addition to being comfortable, it does not prevent various activities and is considered complete coverage. A cover that, in addition to being a cover, also reflects the ethnicity and beliefs related to that ethnic group.

2-6. Environmental and climate factors

The most important aspect of the use of clothing, in addition to its religious and clothing dimensions, is the protection of the body against weather conditions, as well as dangers, impacts, and contacts resulting from daily activities: Therefore, traditional clothing in its practical form is mainly simple and unadorned, and only its practical aspect is considered. In addition, the type and type of fabric used in clothing and even their number in each region correspond to the natural conditions and factors, so that in each season of the year, a special clothing is used, and basically the length and shortness of the clothing

and their color are directly related to the type of climate in each region. The type of climate and nature, the amount or addition of the covering, the length or shortness, the darkness or lightness, and the thickness and thinness of the clothing cause. In warmer regions, thin and lighter clothing is often used, and in cold and mountainous regions, darker and thicker clothing. People in the cold-temperate region use wool and felt more than in other regions.

3-6. Social status

Just as the diversity of clothing in different regions serves as a special sign and symbol for introducing different ethnic groups, the material, color, and shape of clothing and its ornaments and attachments also give the wearer a special social status. In the past, women's ornaments, in addition to aspects of display and beauty, also had economic and financial reasons in family savings.

4-6. Livelihood style

The dominant lifestyle of the society has two types of practical effects on the clothing of the residents of each region. First, most of the raw materials used in the region's native and traditional clothing are supplied from local production, and second, the type of activity of the people requires special clothing, so livelihood affects both the quality of people's clothing and its appearance and the number of pieces.

5-6. The effect of proximity with neighboring and close ethnic groups

Another factor that affects the diversity and change of clothing among Iranian ethnic groups is their proximity to each other and their influence on each other. Sometimes several ethnic groups live in one area. Thus, clothing that follows the effect of proximity is clothing

that follows the entire region. Examining the similarities in the clothing components of different ethnic groups, taking into account their geographical area, is a sign of their influence on each other. In this regard, some ethnic groups have taken a special element from their neighboring ethnic groups and, after adapting it to their culture and taste, have exploited it.

7. Origin of patterns and designs

The originality and greatness of each ethnic group are reflected in their art and culture; therefore, works of art such as handicrafts are a sign of the civilization and culture of each ethnic group that have an inextricable link with their history and art, and are a reflection of symbolic patterns and designs inspired by human beliefs, thoughts, and aspirations. The existence of designs and patterns on clothing reflects the customs, traditions, and beliefs associated with the specific traditional life of a region. The patterns of works of art of each region contain themes familiar to the people of that region, which are often used in the form of abstract motifs in productions. Sometimes signs and symbols are used instead of real shapes, and sometimes mental patterns. However, these shapes and elements can be divided into several main groups:

1-7. Natural elements

Life has a deep connection with the surrounding nature, as a result of which the manifestation of simple and correct forms of the surrounding nature has been widely reflected in their works. It includes a wide range of shapes that reflect other natural phenomena, including mountains, rivers, and the like. The basis of these patterns is based on geometric patterns.

2-7. Plant elements

Plant arrangements are considered one of the most prominent motifs used in various arts, which always have a prominent and continuous presence and have been implemented with great richness. Among all nations, plants and plant elements have a special sanctity, and this has caused women to create unique and original works by using the explicit and implicit concepts in them to abstract flowers and leaves. Women create various flower and plant motifs by placing several squares, rhombuses, triangles or rectangles together. These motifs are sometimes completely abstract. These motifs are sometimes presented in completely realistic forms. Plant motifs include flowers and leaves, the tree of life, Islamic and Khatai leaves, pomegranate and Shah Abbasi flowers, and hundreds of other flowers such as four-petal, six-petal, and eight-petal flowers, each of which symbolizes and expresses a specific theme in this art (Ahmadpour and Ahmadi Birgani, 1403: 37).

3-7. Animal elements

The use of animal motifs on clothes is mostly abstract. These patterns can be divided into two categories: abstract and realistic. Abstract motifs are inspired by the types of animals that are mostly found in the region.

8. Similarities between the clothing of Bakhtiari and Bastak women

Women's clothing in each region is recognized as part of their culture and ethnic identity. Meanwhile, Bakhtiari and Bastak women, with their own characteristics, display beautiful and unique images of traditional clothing.

1-8. Form and shape

The form and shape of women's clothing in both regions is overwhelmingly in the old style and includes a long shirt, a long pleated skirt, and a headscarf. The headscarf and headscarf (lechak),

shirt or jameh, skirt, shaliteh, and giveh are the main parts of traditional clothing. What makes the traditional clothing or attire of Iranian women beautiful is the variety in pattern, design, color, and type of fabric; hence, the clothing of Bastaki and Bakhtiari women is sometimes ankle-length and sometimes below the knee, and it varies from region to region.

2-8. Symbolic and Spiritual Colors

Colors in traditional clothing design often have cultural, social, and spiritual symbols and can vary based on the beliefs, history, climate, and social status of each society. In many cultures, colors are associated with specific concepts that are reflected in the design of clothing. “The color of clothing acquires meaning in harmony with the gender, age, life stages, position and status of the wearers and, through symbolic and metaphorical language, it reveals characteristics and attributes such as shame and modesty, dignity and humility, attraction and charm, greatness and inferiority, pride and humility, sexual attraction, vitality and vitality, old age and depression, strength and weakness, gender and ethnic, group and religious affiliations of the wearers” (Elahi, 2010: 22). One of the most striking similarities in the clothing of Bakhtiari and Bastak women is the use of colorful and patterned fabrics. These fabrics are usually decorated with traditional and local patterns and reflect the taste and taste of the women of these regions. Specific colors and patterns may indicate the social status, age and marital status of the woman. The color used in clothing reflects the social and cultural characteristics of each ethnic group. Popular culture is full of signs and symbols, and symbol is one of the expressive aspects of color. The symbols of this characteristic are accepted partly under the influence of the self-consciousness of man and partly under the influence of the climatic, social, political and religious conditions of the society

in a way that may be the opposite in another group. The symbolization of color takes place according to the specific conditions prevailing in the society. All people who belong to a civilization have the same reaction to a color.

3-8. Type and material of fabric

Traditional clothes are usually made of natural fabrics such as silk, wool, linen, cotton, etc., which are not only environmentally friendly, but also comfortable and breathable. The choice of fabric type is usually based on the climate and cultural and social needs of the region.

4-8. Handicrafts

Women decorate their local clothes with handicrafts to decorate them. Golabtundozi is one of the women's handicrafts that is known in different parts of Iran as small embroidery, flower embroidery, embroidery and bow embroidery and is common in most parts of Iran. Various types of hand stitching such as gold embroidery, needlework, sequin embroidery, button embroidery, khous embroidery, etc., which were used on women's clothes for greater effect and beauty, are still among the beauties of the local clothes of Bastak and Bakhtiari women.

5-8. Use of Traditional Ornaments

Traditional ornaments and decorations are an inseparable part of the clothing of Bakhtiari and Bastak women. They act as a symbol of beauty as well as a representation of social and ethnic status. These ornaments not only decorate the clothes, but also represent the cultural and social identity of women. Decorative elements such as pins, needles, and bracelets are common in both cultures.



(Martsha, source, authors, 1403)

6-8. The influence of nature on clothing

Both regions, due to their geographical location, are inspired by nature and local resources. For example, warmer clothes made of cotton or wool fabrics are used in the cold regions of Bakhtiari, and thinner and cooler clothes made of silk and cotton fabrics are used in the hot regions of Bastak, which indicates adaptation to the climatic conditions.

7-8. Cultural symbols

The clothing of each nation and tribe, as a cultural phenomenon resulting from civilization, essentially determines the personality and cultural identity of that nation and tribe and is a sign of their adherence and belief in customs and other cultural indicators, as well as an indication of their interest in cultural distinction, political and economic independence. The clothing of Bakhtiari and Bastak women includes symbols that are related to their local culture. These symbols can be seen in the form of specific clothing designs or the use of colors that represent their ethnic identity. The presence of designs and patterns on clothing reflects customs, traditions, and beliefs that are related to the specific traditional life of a region.

8-8. Decorations

Decorations “can be a direct representative of determining the social status of individuals. The various qualities of decorations can display this

classification at different levels” (Ansari Yekta and Ahmadi Payam, 2014: 549). In addition to clothing decorations, women adorn themselves with various ornaments. The ornaments of each region have a special feature depending on the type of clothing of that region. Ornaments are not used solely for beauty. Rather, they are signs and symbols that, in addition to expressing the economic and social status of the individual, reflect many material and spiritual aspects, social, religious, moral, and artistic concepts.

9. Conclusion

The Iranian clothing culture represents the behavior, customs and rituals, thinking style and life of the Iranian people throughout history. It expresses material and spiritual values that highlight dignity, cleanliness, beauty, aesthetic components, color theory, adherence to and alignment with nature, philanthropy, thinking and contemplation, balance, flexibility and human excellence; the three main elements of Iranian women's clothing are headscarves, bodysuits and pajamas, which are considered as general groups of traditional women's clothing.

Clothing is not only a means of covering the body to cope with weather conditions, maintain chastity, and create comfort and convenience, but also a means of creating a monthly connection between the body and the living realm around it. In other words, clothing creates a personal realm that, with a specialized and knowledge-based method, enables humans to forget the difference or one of the most obvious cultural manifestations of a society. Clothing and the type of clothing of the people of that society are the clothes of the people in any period, always a manifestation of the cultural and social identity of that people, to the extent that the clothing of people represents the beliefs, customs, and traditions current in each region and is a sign of their social identity. The

category of clothing in different periods has had a direct link with issues such as customs, religion, climatic conditions, and ... Iranian clothing is a valuable historical heritage of the culture of the people of a land that alone carries a rich Iranian culture.

The clothing of Bastak women is appropriate to the geography of this line, where the hot and humid climate prevails, with features designed to, on the one hand, meet the natural needs of the body affected by atmospheric factors and the need for aesthetic taste in southern Iran, and on the other hand, express the design of clothing appropriate to the social and cultural function of the aforementioned regions.

The traditional clothing of Bakhtiari women belongs to the cultural and social perspective of this people and represents their identity, history and lifestyle. This clothing allows Bakhtiari women to benefit from their beauty and personal taste as part of their society. Preserving and promoting these clothes, especially in today's modern world, is important for preserving the cultural and social identity of this people and can be passed on to future generations.

The clothing and the balance of the body and the gracefulness of the clothes on the human body are always an example of beautiful balance and harmony and a logical matter. The form and cut of the clothes are such that in addition to being comfortable, they do not prevent them from carrying out various activities and are considered complete clothing. A garment that, in addition to covering, also represents the ethnicity and beliefs of that ethnic group.

The color used in the clothing of Bastak and Bakhtiari women is indicative of their social and cultural characteristics. Popular culture is full of signs and symbols, and the symbol is one of the expressive aspects of color. The symbols of this

characteristic are partly influenced by human self-awareness and partly influenced by climatic conditions.

One of the methods of preserving and spreading culture is its entry into artistic categories, whether practical or decorative. The completeness of traditional clothing and its comfort, beauty, appropriate use of traditional embroidery in completing and decorating clothes, having extraordinary harmony and affinity with the culture of the society, especially with its intended location, and being appropriate to climatic and geographical conditions, increase its importance even more.

The land of Iran has long been welcoming to various ethnic groups, each of which has migrated to this land and settled there based on the situations that have arisen and their own reasons. Ethnic groups that have each been influenced by their ancestors in terms of cultural appearance and have also been influential on their natives. A comparison of the clothing of Bakhtiari and Bastak women shows the different cultural and historical influences that exist in each of these societies. These clothing not only contribute to the beauty and cultural identity of women, but also act as a sign of the history and beliefs of each region. Finally, it can be said that the clothing of Bakhtiari and Bastak women has many similarities, which clearly indicate their cultural and social continuity. These similarities not only express the specific aesthetics of each region, but also display symbols of the identity and rich history of these ethnic groups.

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