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## Original Research Article

# A Comparative Study of the Clothing of Nomadic and Non-nomadic Kurdish Women in North Khorasan\*

Zeynab Gerivani<sup>1</sup>, Reza Akbari Bengar<sup>2\*\*</sup>, Hamideh Jafari<sup>3</sup>

1. Master's Student in Textile and Clothing Design, Islamic Azad University, South Tehran Branch, Tehran, Iran.

2. Assistant Professor, Department of Fashion Design, Faculty of Art and Architecture, Islamic Azad University, South Tehran Branch, Tehran, Iran.

3. Assistant Professor, Department of Art, Faculty of Art and Architecture, Islamic Azad University, South Tehran Branch, Tehran, Iran.

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### Abstract

Kurds are one of the most numerous ethnic groups that have migrated to the northern part of Khorasan province in different periods for various reasons. Studying and showing the development of clothing of different ethnic groups in the past and present is a valuable field for identifying, introducing and protecting their values in today's turbulent and modern society. We will get to know the fabrics and motifs used in them as well as the impact of their lifestyle on their clothes. Based on this, the current research seeks to find the commonalities and differences in the clothing of nomadic and non-nomadic Kurdish women of North Khorasan, and its purpose is to study the clothing of nomadic and non-nomadic Kurdish women of North Khorasan, and to protect this clothing. Therefore, this research was conducted in a descriptive-analytical and comparative method, and its data was a combination of library and electronic information, as well as the author's objective observations and field information, which were effective in reaching the conclusions of the research. The results showed that the clothing of nomadic and non-nomadic Kurdish women of North Khorasan differ from each other in structure and shape, and the clothing of nomadic women is less decorated with brief decorations, with the use of more variety and breadth of colors, and stronger and more resistant materials; And the clothes of single-seated women are full of patterns and elegant, along with many decorations, they have soft and delicate material. Colors such as yellow and white are used in small areas to enrich the background color. The common role of the clothing of the nomadic and the non-nomadic lady is crinkle, which each of them has used in their clothes in some way.

**Keywords:** *Clothing, Women, Kurds of North Khorasan, Nomadic Kurds, Nomadic Kurds*

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\*\* r\_a\_bengar@azad.ac.ir , +989174589209

## Introduction

Iranian culture is an interwoven collection of different cultures with different customs and ethnic groups. Khorasan province is home to different ethnicities and cultures. The Kurds of North Khorasan can be considered as one of the original Iranian tribes, some of them have continued their pastoral and nomadic lives in Iran, and some of them live in other areas of North Khorasan. Being in today's civilization and transitioning from the ups and downs of history has caused us to find less society that has been able to protect its clothing tradition and has not undergone transformation; Among the Kurdish men and women in North Khorasan, due to their close relationship with the urban society, the men abandoned their traditional clothes earlier and dressed in the style of urban dwellers. But the women's clothing of this people, who are the guardians of a large part of the culture, identity, folklore, traditions, art, knowledge and handicrafts of this people, has great richness and variety, which is reflected in the colors and patterns of the clothes has been found. Currently, this garment, which symbolizes the manifestation of authenticity and shows the identity of the Kurds of the mentioned region, is not worn in everyday life and some wear their traditional clothes in their celebrations. But the current research seeks to answer the question, what are the differences and similarities between the clothing of nomadic and non-nomadic Kurdish women in North Khorasan? In this regard, its purpose is to study the clothing of nomadic and non-nomadic Kurdish women in North Khorasan So that by re-reading and comparing this clothing and the resulting knowledge, he can answer the research question and take steps to preserve the clothing of this people.

## Background Research

The characteristics of the clothing of North Khorasan Kurds can be described in a book such as "Seen and heart and hand" (Omidi, 2004). (Vatandoost, 2016)

book called "Clothes and Ornaments of Kormanj Khorasan Nomadic" studied in this field, the most recent book is titled "Sociology of Iran's Tribes and Nomads" (Majdi, Arabi & Shadkam, 2020). In which the authors have discussed various aspects of the life of the nomads of this tribe, including animal husbandry, customs, lifestyle and introducing their clothes; The mentioned books will be helpful in examining clothes. In relation to the scientific researches of this field, we can refer to an article entitled "Artistic indicators of Kormanj tribe clothing" (Nataj Majd & Safari, 2019). The main purpose of which is to express the values of the artistic indices of Kermanj clothing, and it has examined the theoretical foundations of Kormanj clothing in North Khorasan. Also, a thesis entitled "Comparative study of the headdress patterns of the Kormanjs of Kalat with the headdresses of Makrian Kurdistan" (Honarmand, 2019). that the researcher has examined the commonalities and differences of the covers of the two regions in terms of form and content, and as a result, by drawing patterns, he has determined the distribution of elements and its composition. Also, a thesis entitled "Social comparative study of Kurdish clothing in Kurdistan and North Khorasan" (Hoshangi, 2014), that the purpose of the research was to investigate and identify the historical course and changes in the shape of women's clothing in the mentioned areas; The results show that the clothes of the Kurdish women of Northern Khorasan are very different from the Kurdish women of Sanandaj in terms of appearance. In the thesis "Comparative analytical study of the local Kurdish clothes of Khorasan from the point of view of design and role (Case study: Layin, Qochan, Sarhad) (Sarabiar, 2017), the aim of the researcher is to identify the similarities and differences in the clothing of the Kurds of these regions and the results show, the structure of the dress is simple in the border, but in the Quchan, the decorations are of interest, but in the lining, the structure of the fabric and patterns are

different. However, in none of the existing studies, the matching of women's clothing of the Qaremanlu and Sofyanlu tribes has not been investigated.

### Research Implementation Method

The method of carrying out the research is descriptive-analytical and the method of collecting information is library, electronic and some data is collected by field method and by interview and observation. The interviews were open and the interviewees were a number of experienced people from each group. In order to obtain more information, the authors and researchers of this field have also been interviewed. Field data has been collected during one year. The studied samples were collected from the nomadic women of the great Qareman clan who move between Marawa Tepe, Ashkhane, Bojnord and the mountains of Hazar Mosque in Razavi Khorasan, and the nomadic women of the Sufianlo clan in Layin located in Razavi Khorasan Is. Tabulation and comparison have been used to achieve the results.

### Kurdish Women's Clothing in North Khorasan

The northern region of Khorasan province includes North Khorasan province and the northern parts of Razavi Khorasan province (Majdi, Arabi & Shadkam, 2020, 155). Researchers have written that Kurds are among the oldest Aryans (Tavahodi, 2006, 4). The Kurds of Khorasan<sup>1</sup>, known as "Kormanj", live in this part of Khorasan province (Yarshater & Bolokbashi, 2003, 303). Some of them live in Kalat, a city located in Razavi Khorasan. "The residents of Kalat fortress are a mixture of Kurds, Turks and Persians" (Tavahodi, 2006, 263); and some others are nomadic and move between North Khorasan and Razavi. Clothing is one of the most obvious cultural signs, it is one of the most important components related to identity, which undoubtedly has a close relationship with other factors, is influenced by it and has an effect on it (Elahi, 2019, 96). Also, "honor is

one of the human affairs and in the word it means wearable and garment" (Moonesi Sorkhe, 2017, 108). One of the most important factors in the formation and evolution of clothes is the natural geography of the habitat and also the way of life of the people, which has a great impact on determining the fabric, shape, color and type of sewing of the clothes, and the choice of the type of clothing of the people of each land in a way Natural geography and people's way of life have been adapted and integrated (Elahi, 2019, 97). In addition to that, the taste and sense of beauty of friendship, the desire for diversity and the desire to collect people are other influential factors in the creation and evolution of clothing (Nataj Majd & Safari, 2019, 112).

### Clothing for nomadic women

Shawl: Nomadic women's head covering has two main pieces: a shawl and a headscarf (Fig. 1 & 3). The main cover is a shawl. This cover is mostly chosen from bright silk fabrics with flowers. The most popular of them are peacock shawls (Majdi, Arabi & Shadkam, 2020, 227).

Head kerchief (headscarf): It is known for seven-color silk and desmal<sup>2</sup> wax (Fig. 3) (Netaj Majd & Safari, 2019, 112) the second part of the women's headdress is square-shaped and made of silk (Majdi, Arabi & Shadkam, 2020, 225).

Keras (shirt): It is a women's shirt in which the upper body is tight and the skirt is wide, well visible below the waist (Yarshater & Bolokbashi, 2003, 318). And it is worn over the shirt (shilwar), which is not very long and shows more of the shirt (Ziyapoor, 1967, 58). The other model of keras, which is known as "Golki"<sup>3</sup>, is attributed to the "Golki" tribe of Qareman clan (Fig. 1 & 3), has simpler decorations and its lower part is attached to the waist with pleated folds. The wrists of the sleeves are gathered with elastic and the collar is round, which is decorated with several rows of ribbons. Its fabric is mostly selected from silk or thin cotton fabrics (Majdi, Arabi & Shadkam, 2020, 227).

Shilwar: Kurdish women of Khorasan wear Pachin or Shaliteh (pictured), it is made of colorful and patterned floral fabric. It has a bodice on top, and sometimes up to a third of the length of the skirt, zari embroidery and tape are embroidered from the bottom (Ziyapoor, 1967, 58). It is a “wide and hemmed short skirt” (Yarshater & Bolokbashi, 2003, 385), which is worn with white socks.

Vest: a short vest decorated with ribbons and embroidery is worn over the shirt, it has a high collar and a cotton lining, and most of the time its color is dark (Fig. 3); For example, crimson, jade, blue, brown, and black braids are embroidered (Omidi, 2004, 87).

### Non-nomadic Women’s Clothing

Pache: It is a type of shilvar skirt (Fig. 2 & 6); In fact, it is a pair of pants with wide legs and a belt at the top, the length of which reaches below the knee between the legs, and from the waist to the bottom of the skirt, it is made of three pieces, respectively, cotton, and in the middle, velvet or wool. The hem usually has a border of red or blue silk fabric, and the top and bottom are embroidered with ribbons, and the edge is braided and lined at the end (Omidi, 2004, 48). The same design is used for all ages (Vatandost, 2016, 152).

Shirt: It has a very simple form, the fabric is woven by women, and the fibers required for weaving the fabric are silk. Its collar is round (Omidi, 2004, 33). It is always taller than the torso so that it can be seen from below. The front part of the shirts from around the collar to near the edge of the shirt has patterns that are called “Pikam”<sup>4</sup> design in the local term (Fig. 6). Sometimes, the front of the shirt is simple and only ten centimeters from the border is “piled” with slits on the sides (Vatandost, 2016, 150).

Jacket<sup>5</sup>: A long-sleeved coat is the front of the game<sup>6</sup>, which is shorter than a shirt (Fig. 10) and has slits on the sides and is worn over the shirt. And all the edges of the coat are embroidered with hand-woven strips

that have different patterns and colors (Omidi, 2004, 43). Those tracks are connected (Fig. 10).

Cotton Handkerchief: A cotton handkerchief or a cotton hat that covers the hair and prevents other parts that are tied on the head from slipping. It is closed in a special way, which is called Yashmaq<sup>7</sup> in the local word (ibid).

Red Shawl: Its material is silk and its color is always red; it is a square (Fig. 2) which is made into triangles and tied behind the head and its trail is left, or it is tied on the head in front of the head by hiding its trail. All patterned, which is known as “Pikam Shawl”<sup>8</sup>.

Black Shawl: completely black, which has a small flower in only four corners; The locals call this black shawl “Shar black”<sup>9</sup> (Fig. 2). Married people cover their mouths with it when using black wax (Vatandoost, 2016, 145-146).

Chador<sup>10</sup>: A large hand-woven silk shawl is worn over all the pieces, which covers the body like a chador and its height reaches the ankles (Fig. 2). It has different names based on the texture design and colors used, such as “Bavari”<sup>11</sup>, “Sarle”<sup>12</sup>, “Azerbani”<sup>13</sup> and “Fote”<sup>14</sup>, which is woven for newlyweds (Omidi, 2004, 30).

### Data discussion and analysis

In both types of clothing of nomadic and non-nomadic women, the colors have been able to create a visual value with an irreplaceable combination that derives from the delicate spirit of the wearers. As in sharel nomadic (Fig. 1), animal and plant motifs, small and large, are scattered all over the surface of the fabric; Scattering that shows expansion and unlimitedness. A white background that contrasts with black; White is the presence of all colors and represents one of the “colors of the throne” and the brightness of divine light (Bolkhari Qahi, 2015, 73); White is a symbol of purity and simplicity, lightness, brightness and purity (Eiseman, 2013, 59), the color of peace, friendship, purity and purity; which is a proof of the vitality, dynamism and freshness of the



Table 1. The designs and patterns of Kurdish women's clothing fabrics in North Khorasan. Source: Authors.

Row	Fabrics used in the clothes of nomadic	Description	Fabrics used in non-nomadic clothing	Description
1		Scattered floral motifs, velvet material, used in shilwar and vest, red dominant color		Geometric and dense patterns, silk material, used on the front of the shirt, the dominant color is yellow and white.
2		Vegetal and scattered motifs, georgette silk material, used in shirts, white dominant color		Triangle and dense geometric pattern, silk material, used in head scarf and front of shirt, dominant color is yellow
3		Scattered plant motifs, satin material, used in shirts, white dominant color		Geometric patterns (jawal plus flowers), dense, dominant color is yellow and white
4		Animal motifs (peacock pattern), in the border and scattered, silk material, used in headscarves, the dominant color is white		Animal pattern (chicken leg) single pattern  Use on the front of the shirt, the predominant color is yellow
5		crinkle motifs, linear embroidery, application in the border of shilwar, the predominant color is light and white colors		crinkle motifs (inverted triangles), consecutive and linear, the dominant color is white
6		crinkle motifs, linear embroidery, use on the border of shilwar, the predominant color is dark red and white.		Geometric patterns (triangles), consecutive and linear, used in the flow and the front part of the shirt, the dominant color is white
7		crinkle and continuous linear patterns  The material of gold strips, used on the waistline and front of the shirt, the dominant color is gold		Geometric and linear patterns, silk material, used on the edge of the hem (skirt), the dominant color is black
8		crinkle motifs, ribbon embroidery, use on the waistline and front-chest, the dominant color is red		Geometric patterns (rhombus), dense and linear, used in the flow and the front part of the shirt, the predominant color is yellow and white.

Rest of table 1.









Description	Fabrics used in non-nomadic clothing	Description	Fabrics used in the clothes of nomadic	Row
9		Geometric motifs (square), dense, wool material, used to tie around the waist, dominant color is red and white.		Geometric motifs (square), dense Silk material, used in bridal veil The predominant color is yellow and red
10		Vegetal motifs and similes, wool material, use of scarves, light background color and the dominant color of red motifs		Plant motifs and motifs, wool material Used in scarves, the background color is black and the dominant color of the motifs is red
11		Vegetal and filling motifs, silk material, headscarf use, white dominant color		Vegetal motifs and motifs in the border, wool material, black background color and dominant color of pink and green patterns
12		Vegetal and scattered motifs, silk material, used in the year of the head, the dominant color is white		Striped patterns, continuous and linear Silk material, used in spring short coat, white and yellow dominant color



Fig. 1. Headdress of the nomadic woman of Qaremanlu. Source: Author's Archive..



Fig. 2. A non-nomadic woman's headdress. Source: Mrs. Rezaian's family album (90s).



Fig. 3. The headscarf of the nomadic woman of Qaremanlu. Source: Author's Archive.

nomadic spirit. It is made of thin silk, and the pattern of peacocks, which is a symbol of completeness, and all the colors are gathered on its open umbrella. The image of a peacock seen in the headdress of nomadic is a “symbol of good fortune” (Hall & Vivoska, 1998, 65); Eternity is longevity and immortality (Zolfaqari Kiykanlu, 2017, 1993) and this is how the nomadic Kurdish lady adds to the charm of her dress and becomes unique. But in the flux of the substitute (Fig. 2), there are small plant motifs, like a strip, in the margins. Its background is absolute black. Black is one of the showy and expensive colors that is a symbol of power, dignity, mystery with a heavy weight (Eiseman, 2013, 63) and evokes silence, like the blackness of the night. The use of black on the head means that the head is the most important part of the body and the residence of thinking, and this is the vision of the wearer who is always searching for knowledge; The blackness of the non-nomadic lady evokes her power and authority in her mind, it seems that she is searching for the truth and finding knowledge; Like the color of the crown of People of manner who wrote: whoever wears a black crown “must have reached the source of knowledge in the darkness of existence” (Moonesi Sorkhe, Talebpoor & Gudarzi, 2010, 8) (Table 2). headkerchief of nomadic women (Fig. 3) have a silky texture and very fine and delicate lines; It is simple but practical<sup>15</sup> and it is closed on the shawl to keep the

silk shawl on the head, which would be incomplete otherwise. The material of the single women’s shawl (Fig. 4) is made of silk, which is woven artistically, creatively, perfectly and completely, and the law of Qeringi waves in it. The fibers that are woven and woven and dyed and woven by the hands of the weaver artist, and have been elevated and assimilated from one stage to the next, have become the headscarf of a single woman. There are interwoven geometric patterns in it, each of which shows the taste of the weaver; Patterns that are unfinished in the struggle. Symmetrical, balanced and balanced patterns are woven one after the other and the inner soul of the weaver flows in it; the weaver is looking for creativity and construction in all the moments of its weaving. Colors such as yellow that shines and “warm and warm” (Eiseman, 2013, 35) are next to shiny white, pitch black, green and other colors that bring to life the continuous movement in the mind of every viewer. slow The weaver creates immortality and immortality with an unfinished effort and gives new life to the silks, and this is another quality of butterfly; As “when the butterfly<sup>16</sup> comes out of the cocoon, it is a symbol of new life” (Zolfaqari, 2014, 318) (Table 3). Nomadic women’s shirts (Fig. 5) have scattered designs on the surface of the fabric, the predominant color is bright and mostly white. The nomadic lady is a symbol of peace and friendship when she moves

Table 2. Comparison of head covering of nomadic and non-nomadic women. Source: Authors.



Row	Title	Nomads	Non-nomads	Subscription	Difference
1	Sharel (shawl) and shar			A: They are similar in use. B: From a cultural point of view, they also have a common goal, and with that they cover their mouths as a sign of respect or modesty in front of men and elders.	A: They contrast with each other in the background color. B: They are different in the context. A: They have different dimensions and shapes.



Table 3. Comparison of headkerchief of nomadic and non-nomadic women. Source: Authors.



Row	Title	Nomads	Non-nomads	Subscription	Difference
1	Handkerchief and Shawl			A: Both of them are used to maintain the main part, that is, Shaar and Sharel, so they are the same in use. B: They are common in (square) shape.	A: Migrant young women no longer use the handkerchief and wear the shawl alone, but the women who migrate still wear it completely when using their traditional clothing and do not leave any part of it. do not reduce



Fig. 4. The head covering of a non-nomadic woman of Sofyanlou. Source: Mrs. Rezaian's family album (90s).



Fig. 5. Nomadic lady with grass cover. Source: Author's Archive.

before the herd and leads it; she declares friendship to others and invites others to peace with the white color of her dress, she is the goddess of peace; that if his herd unintentionally caused the destruction of the fields, they should not criticize him. The shape of this shirt is such that it has vertical pleats in the waist, which makes it easy to move, and this is the essence of justice and beauty. In this shirt, many stripes are

placed next to each other like a continuous line and in a crinkle twist, which shows the interconnected mountains of his life environment, the mountains through which the water of life passes. The use of geometric motifs with sharp angles is a reaction to the natural adversities surrounding humans. These crinkles, which are a symbol of the difficulty of life, are sewn on the shirt so that the wearer is strong and resistant like a mountain and overcomes problems. Also, "this pattern is a symbol of the way and path of movement and sometimes also a symbol of mountains" (Zolfaqari Kiykanlu & Rostami Brojerdi, 2017, 113) and sometimes "crinkle is a symbol of flowing water" (Hall & Vivoska, 1998, 77) which in the clothes of these women are visible. These motifs are the product of a cosmological view of the surroundings, a view that turns every shape into something mathematical and symbolic (Keshavarz & Javadi, 2018, 7). As mentioned before, the women's shirt (Fig. 6) is hand-woven silk with a simple shape and a red color, and by installing a slit on the side of the shirt, it has brought out the balance to make it easier to move. In its front part, it is completed with a piece that has many motifs. Patterns like successive triangles, which are a symbol of the earth and men and women being next to each other, like water and fire, are completed and mostly woven with white color, which represents full light, and large, small and nested rhombuses. which is achieved by rotating and changing colors. The dominant geometric patterns seen in these women's clothes are rhombuses and triangles; "Inverted triangle, symbol of water; and





Fig. 6. Non-nomadic women's shirts (layin). Source: Mrs. Rezaian's family album (60s).

if the triangle is inverted and without a vertex, it is a symbol of the earth" (Serlo, 2012, 696). A triangle with its top facing up is a symbol of fire and the male gender, and the same triangle with the top facing down is a symbol of water and the female gender (Montakhab, 2005, 45), which form a crinkle next to each other.

It can be said that these motifs show evolution from earth to heaven. The rhombus pattern is a modified square, which has an earthly and material symbol, and is woven in the lower part of the shirt; These motifs started from the bottom to the top, coherent and dense, nested in each other and progressed towards the dispersion and multiplication of large rhombuses into small rhombuses and finally upward movement. These motifs are reminiscent of the view of unity in multiplicity and multiplicity in unity and in a way represent the oneness of God; Humans, like other creatures, are in search of unity, and the weaver, like his predecessors, looks upward and seeks unity; This rotation of color, which has caused the appearance of motifs in this hand-woven fabric, is an art that is rooted in the experience and knowledge of the weaver, who has found it in nature and has been able to make his weave perfectly fertile and to add dynamism to it. show The shirt of the pilgrims has a completely hand-woven fabric with a red color that they wrote is exciting red and has double energy (Eiseman, 2013, 23), It is still woven with the same quality, glory and beauty of the past by the weaving artist. The motifs in the warp and weft fabric are interwoven like a silk

cocoon and cover from the bottom edge of the shirt to the wearer's shoulders and add a pattern to the motifs of the universe. As in the ancient culture of China and Japan, they believed that the artist does not imitate nature by drawing pictures of flowers and plants, but adds to the real flowers and plants of nature (Keshavarz & Javadi, 2018, 11) (Table 4).

The red color of Shaliteh (Fig. 7) is a symbol of the beginning of life and the origin of life, which borrows its color from the "four lights of the throne" (Bolkhari Qaghi, 2015, 73). Man is interested in it with vitality and strength and is the cause of activity, effort and excitement (Hosseinpour, 2014, 179) and the wandering lady is a clear example of this movement. The type of shilwar is velvet, which was very popular during the sufism era; Since the Kurds of North Khorasan moved to Khorasan at that time, they were able to purchase these fabrics and turn them into clothes by passing through the big cities. And because velvet is a durable fabric, its stitching has continued. The spirit of the times has shortened its length in the transition from different eras, but finally it reaches to the knees so that its wrinkles and folds do not stop the nomadic lady from constant movement. The stripes that are in the form of continuous lines, on the edge of the skirt with brighter colors than the background, flow like a white river during activity, and it goes up and down and is constantly rotating endlessly and has a cyclic circulation. The colors are different and the crinkle, like the hardness of the successive mountains and the flowing river between them, show that they are all in motion. The taste used in the arrangement of the color of the ribbon, the velvet whose scattered flowers represent the happy nature of the nomadic lady; These lines are sewn to the edge of the skirt moderately, proportionally and harmoniously with the color and flowers of the background. And as for the pants of women sitting on the seat (Fig. 8), which is like a panty skirt and is made of silk, the quality of the material and color is evident in it. The reflection of light from the surface of the silks tells about the delicacy and accuracy of its texture. Its fabric is fully woven, lined and embroidered with

Table 4. Comparison of nomadic and non-nomadic women's shirts. Source: Authors.



Row	Title	Nomads	Non-nomads	Subscription	Difference
1	Shirt			A: They are similar in use.	<p>A: Background color</p> <p>B: The head of the sleeve of the moving lady has a drawstring so that she can control the length of the sleeve during the activity.</p> <p>C: The stripes on the nomads' shirts are industrial products and are used in the front chest and waist area and do not exceed it.</p> <p>D: The insides of the singlet shirt are made of second-grade silk, which is known locally as kajin, or are woven with (artificial) cotton threads and are sewn on the edges of the seams, slits, cuffs, and collar.</p> <p>E: The shirt of a nomadic woman has a pleat in the waist.</p> <p>F: The shirt of a single woman has a slit on the side.</p> <p>H: Nomadic shirt motifs are printed on fabric and created industrially, but monogamous shirt motifs are woven.</p>



Fig. 7. Shaliteh (shilvar) of Barimanlu lady. Source: Author's Archive.



Fig. 8. Pache, a non-nomadic lady of Sofyanlu (Layin). Source: AuthorArchive.

high quality, and it is finished with elegance and wears and finds a meaning of life, always alive and lasting. Its red color is one of the colors mentioned in the Qur'an (Bolkhari Qahi, 2015, 137) and it is a "symbol of strength and courage" (ibid.), it causes attraction and inspires a new spirit (Table 5).

The vest of the nomads is made of velvet and is bright red in color (Fig. 9). The sequins on it are instead of the traditional decorations and embroideries of their ancestors, which are no longer done, but the glitter and

shine of these golden sequins gives glory to the vest, which the wearer enjoys. These vests were more used in the past and had a harmonious combination with the red skirt, but now, due to various reasons, including the high cost or not being up-to-date, the nomadic young lady refuses to buy it. The top dress of the women is a jacket (Fig. 10) and on its fabric there is a pattern that is influenced by historical periods and it is woven and sewn with these motifs and the spirit of the era still flows in it; "The use of paisley motif (bent cypress)

Table 5. Comparison of skirts of nomadic and non-nomadic women. Source: Authors.



Row	Title	Nomads	Non-nomads	Subscription	Difference
1	Shaliteh (shilvar) and leg			<p>A: They are similar in red color.</p> <p>B: Shalite (shilvar) and hem are both sewn from a rectangular fabric.</p> <p>A: In knife pleat and Shasadi are similar. But the folds of the hem are pressed with an iron to form a pile.</p> <p>D: Both types have an embroidered band on the bottom edge.</p>	<p>A: The hem is sewn from two rectangles connected to each other, but the shalite of the nomads is a rectangle and does not have a connection between the legs.</p> <p>B: The length of the leg is long and reaches the bottom of the leg. In examining women's clothing, tallness is a sign of rich women and luxurious clothing. But the length of Shalite reaches to the knees so that it does not get in the way and does not stop him from struggling.</p> <p>C: The hem is also different in the quality of the embroidered tapes, because the hem tapes are still hand-woven. Probably, in the past, nomadic women used hand-woven tapestry woven in the villages to beautify their skirts, but with the industrialization of this art, they used machine tapes.</p> <p>D: They are different in sex. The material of Shaliteh fabric has been subjected to changes and transformations of time, and the hand-woven fabrics have turned into machine-made fabrics. But the fabric used for the skirts of one-seated men is still silk.</p>





Fig. 9. The vest of the nomadic woman of Qaremanlu. Source: Authors.

is a symbol of constant growth and growth in Iranian textiles” (Moonesi Sorkhe, 2017, 114). A single lady always thinks about evolution and is not satisfied with all this, she decorates her dress with hand-woven strips and thus makes it unique and unique. Entrances with different motifs that are a symbol of the wounded eye and will protect the wearer from evil. He artistically embroiders the name of Almighty God on his arms to be his friend and protector (Table 6).

Chador is another part of the clothing of the Kurds of North Khorasan, which is used in a different way in each tribe. Its dominant color is red and other colors are added to make it more beautiful. This piece is important among nomads in terms of use and it is worn around the waist during activities (Fig. 11). Therefore, muted colors are used in it; but among monogamists, it is attractive and beautiful because it is put on the bride’s head during marriage (Fig. 12), for this reason happy colors such as yellow are used in it to make it shine as fully as possible and look



Fig. 10. Jacket of a non-nomadic woman. Source: Mrs. Rezaiyan’s family album (90s).

magnificent to become. Living colors such as yellows that make people happy when they see them and reds that are a symbol of energy, next to blackness, are changing and renewing in successive repetitions. Its material is hand-woven silk and the colors become squares by passing through each other, which are a symbol of materiality. By combining strong vertical lines (warp) and smooth horizontal lines (weft), new squares are created; The squares that have passed through each other, as if they have joined hands in order to bring a level of attractive and enjoyable colors to a graceful end, and the truth of the existence of colors in a simple and unpretentious way. Appear constantly in alternating transit (Table 7).

### Conclusion

The examination of the clothing of Kurdish women in North Khorasan showed that although the nomadic and non-nomadic Kurds share a common historical background and language, they are different in

Table 6. Comparison of tops for nomadic and non-nomadic women. Source: Authors.


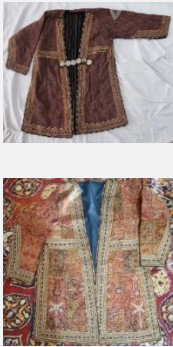
Row	Title	Nomads	Non-nomads	Subscription	Difference
1	vest and jacket (nif tane)			A: Both are surface coatings.	<p>A: The material of the vest is velvet and the material of the torso is cashmere.</p> <p>B: The motifs of the vest are plants and the motifs of the torso are the jacket.</p> <p>C: The vest is sleeveless and the bodice has long sleeves.</p> <p>D: The vest closes with a button in the front, while the bodice does not have a button and is connected with a decorative piece.</p> <p>E: The bodice is embroidered inside, but it has a sequined vest.</p> <p>F: the length of the vest is short to the waist and the length of the long torso is to below the hips.</p>





Fig. 11. Tying the bed sheet around the waist of the nomadic lady. Source: North Khorasan Museum of Anthropology. Source: North Khorasan Museum of Anthropology.



Fig. 12. Layin's new bride's bed sheet. Source: Mrs. Rezaian's family album (90s).

Table 7. Comparison of bed sheets for nomadic and non-nomadic women. Source: author; Photos: Authors.

Row	Title	Nomads	Non-nomads	Subscription	Difference
1	chador			A: They are similar in general form and texture. B: The role of both is square.	A: They are different in use. B: The non-nomadic chador is woven from silk and woolen and sometimes synthetic threads, but the nomadic chador is woven from synthetic threads.

clothing and there are many differences in its shape, and the main factor for distinguishing them from each other is that each Based on their habitat and climate, they have chosen a suitable cover. The nomadic lady is in constant struggle, constantly fluent and in motion; Therefore, choose a cover that does not get caught in the movement of the hand; Also, the selection of colors in the past was based on the climate and dye-producing plants surrounding the life of nomadic and non-nomadic Kurdish women. In the past, non-nomadic Kurdish women used red seeds and mountain grass, which is known as Zalir, to dye silks, but now they use chemical dyeing. However, nomadic and non-nomadic Kurdish women act according to the rules and customs of their predecessors and do not deviate from the rules of their tribe. The yellow color of the skirt in the clothing of nomadic girls is due to the care of them so that they can be seen in the mountains sooner, and after marriage they are allowed to wear a red shirt, which is an unchangeable law among the nomadic Kurds. As a result, the clothes of the nomadic women are simple and with brief decorations, which have a stronger and more resistant material, and they use more colors such as white, red and yellow, which shows their freshness, vitality and dynamism. The nomadic woman wears a short skirt to protect herself from the thorns and thistles of the mountains, and she has pleats for her shirt from the waist down so that she can move more easily and stay active; Also, to control the length of the sleeve, the edge of the sleeve is rolled.

The women's clothes are full of patterns and patterns along with many and lavish decorations, they have a softer and more delicate material. She wears a long skirt, which is a sign of wealth, and the use of silver coins to decorate her clothes represents her social status and wealth. Also, the results showed that the color and role of these clothes have been fully enriched and manifested in the context of their taste. Color and pattern are complementary to each other and without color, pattern cannot exist. The most obvious common color is red, and yellow and white were also among the common colors, although in different extents, each one is compatible with the other components, but the color difference of this dress is black, which has no place in the cover of a nomadic lady, and in a lady's dress. It is a non-nomadic color that is always used to cover the head, and like the crown of the wayfarer, it is a sign of seeking knowledge and excellence. In the role of crinkle, which is a symbol of mountains and water of life, they are shared with each other and it is used in the clothes of both groups in a different way. The geometrical patterns that govern the clothes of non-nomadic women are the patterns that seek to create and evolve. Vegetal, animal motifs and continuous lines prevail over other motifs in the clothes of nomadic women, which shows the nature around them (Table 8).

### Endnote

1. Since during the sufism period, the eastern borders of Khorasan were constantly insecure and were attacked by Uzbek and Turkmen tribes,



Table 8. Comparison of clothing of nomadic and non-nomadic women in North Khorasan. Source: Authors.

Row	Clothing	Subscription	Difference
1	Head cover	<p>A: Shawl and shawl motifs (both printed on fabric)</p> <p>B: In the way of tying the scarf and scarf and passing it over the mouth</p> <p>A: Using the role of plants</p>	<p>A: The rectangular size and shape of a nomadic lady's shawl and the square size and shape of a nomadic lady's shawl</p> <p>B: Using contrasting colors in shawls and shawls</p> <p>C: The type of animal and geometric patterns</p> <p>D: In carving on shawls and shawls</p> <p>E: In the fabric</p>
2	Bodysuit	<p>A: In the color of the skirt</p> <p>B: Using one-sided pleats (polishing) in the nomadic woman's shirt and the non-nomadic woman's skirt.</p> <p>C: In the use of tape embroidery and interlaced embroidery and the difference in the quality of interlacing and tape embroidery.</p> <p>D: along the sleeves</p> <p>E: Passing the bodice at the waist of the skirt</p>	<p>A: In the type of fabrics in shirts, skirts</p> <p>B: In the color of the shirt</p> <p>A: In the general shape of the shirt and the difference in the cuffs</p> <p>D: In the overall shape of the skirt</p> <p>E: In the length of the skirt</p> <p>And: in the use of wide range of colors</p> <p>G: In the use of motifs in the shirt of nomads, it is only in the front chest, while in the case of non-nomadic shirts, it starts from the bottom of the shirt and extends to the neck.</p> <p>H: In the patterning method on the fabric, industrially printed nomadic shirt designs and non-nomadic shirt designs are woven (handwoven fabric).</p> <p>I: The difference in roles (the nomadic lady uses plant motifs and the non-nomadic lady uses geometric motifs)</p> <p>Y: In the coherence and dispersion of roles</p>
3	Top cover	<p>A: Participation in the use of paisley pattern in the vest and waistcoat</p> <p>B: participation in the front opening of the vest, hat and torso</p>	<p>A: Vest without sleeves, but the top and torso have sleeves</p> <p>B: Difference in role</p> <p>C: In terms of the number of outer covering pieces, the non-nomad has a head and torso, and the nomad only has a vest.</p> <p>D: The decorations of nomadic clothing are few and non-nomadic clothes are abundant and more luxurious</p> <p>E: In the presence of a pocket on the vest, which does not have a pocket</p>

these tribes were moved to Khorasan in order to prevent the invasion of foreigners (Yarshater & Bolokbashi, 2003, 303)./ 2. Epil Dasmal/ 3. Guleki 4. Pikam/ 5. Its local term is Niv Tene./ 6. Most of the time, the piece on the sides is connected with a three-piece rhombus-shaped hook that is similar, it is called left and right, which is a part of Kurdish women's jewelry (Omidi, 2004, 43)./ 7. Yasmaq/ 8. Sale-e-pikam/ 9. Sare-meski/ 10. Bed sheet has a square or striped pattern. If it is woven from three colors of yellow, orange and gray, it is called "baveri"; If the yellow color dominates in its fabric, it is called "sarele" and "azarbani" is called "azarbani" if it has more green color and they use all three motifs and wear it on the heads of the Russians. They think that in the local language it is called "futa" (ibid).

11. Baveri/ 12. Sarele/ 13. Azarbani/ 14. Futa/ 15. The use of each piece of clothing is a part of beauty and "there can be no difference between functional products and beautiful products in traditional arts" (Keshavarz & Javadi, 2018, 7)./ 16. "Among the Aztecs, the butterfly is a symbol of the soul" (Zolfiqari, 2014, 318).

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