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RITUALS OF CLOTHING AND DANCE IN THE NOMADIAN IRAN CULTURE

RITUALES DE ROPA Y DANZA EN LA CULTURA NOMADA IRANÍ





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RESUMEN
El objetivo es examinar la asociación de prendas y bailes en la sociedad nómada de Irán como uno de los modos más básicos de vida humana y basada en la naturaleza. Para este propósito, la monografía se usó en estudios etnográficos y en el campo de la recopilación de información y bibliotecas, y los resultados mostraron que existe una idea constante y poderosa que existe entre todos los componentes de la vida nómada.
Palabras clave: Comunidad nómada, Il Bakhtiari, Confección.

ABSTRACT
The aim is to examine the association of garments and dances in the nomadic society of Irán as one of the most basic modes of human life and nature-based. For this purpose, the monograph was used in ethnographic studies and in the field of library and information gathering, and the results showed that there is a constant and powerful idea that exists between all the components of the nomadic life.
Keywords: Nomadic community, Il Bakhtiari, Clothing.

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INTRODUCTION

The human being is social and all human behaviors are in some way related to the aggregate. By placing human beings together, one can create an effective force when it is interconnected, interconnected and organically linked. In traditional societies, there are links between tribes to religions and government.

On the other hand, with the development of human social activities, the role of the garment has become more prominent in the context of the protection aspect in terms of cultural and symbolic functions, and it is necessary to demonstrate ethnic identity for performing other rituals (Malinowski, 2019; Nabi, 2015; Rawlinson, 2015; Rene, 2016).

Therefore, the final aim of the present study is to analyze the role of clothing in relation to other rituals in nomadic societies, which have less structural complexities than urban and rural communities, understanding social and cultural behaviors, and recognizing belief systems and beliefs. The people of these societies, which have a direct role in the structure of the clothing, are more feasible, and as such, the tribal society of the Bakhtiari tribe has been studied as one of the largest nomadic nomads in Irán.

In these types of societies people use the same cover, each piece of clothing is also the bearer of thought that was the main factor in designing and creating that piece. They embody symbolic conceptions or concepts in society, and, for the most part, for women and men, this kind of social identity and social solidarity creates spiritual values.

METHODOLOGY

It was a qualitative research and a descriptive-analytic method was used. The methodology of this study was based on a survey and was used to answer questions such as the nature of the existing conditions. Information on theoretical foundations was first collected through books and scientific papers. Then a questionnaire was used to collect data from the statistical population. The questionnaire was administered to 100 people and data were analyzed by qualitative analysis.

FINDINGS

For the first time, the name of the Il Bakhtiari came from the Safavid sources, and since then, the Bakhtiari have played a role in the historical developments of Irán. Il Bakhtiari, along with Eilat Qashqai and Shahsun, are the largest and most important pilgrims of the current Iranian population. One of the most important

cultural and social features of them depends on their position in the eulogy hierarchy. In reviewing the social structure of the Bakhtiyari, the first point we consider is the division of the whole il into two major branches. This dual discourse is not merely a social contract, but has had profound effects on culture, traditions and even the language of each of these two branches.

The geographical divisions of the IL to the two domains of the "Foursquare" and "Haft Lang", this division has always existed in the history of the Il. "Haft Lange Bakhtiari is divided into two: 1-Duraky 2-Behdarvand" (Digger, 2017 p. 25). The Bakhtiari in terms of hierarchy follows a systematic and precise regime. This structure is an organized set of unions of clans that have a relative and relative correlation and relativity and live within the geographical range of the Il Amir, (2018).

This kind of clan division and division directly affects the type of cover, and according to the available documents, the travel documents show differences in the type of coverage of Bakhtiari tribes in different regions, while having common ground in their clothing structure, the badge. It has the same tribal differences. Of course, due to the dispersion of the Bakhtiari in the northern and southern regions, despite the similarities, there were also differences that the travelers point out from this angle, which, of course, is also a geographical difference based on tribal differences. Lord Karzan "has paid attention to the Bakhtiari dresses in the southern region, and their main characteristic is the colorfulness of women's clothing and the use of a felt hat for their men". (Shahshahani, 2017, p.181).

One of the main pillars of culture in Bakhtiari is dance, which in addition to music, clothing also plays an important role in the implementation. Dance should be a kind of performance that these kinds of ethnic dances are the nature of their acts of dependence on public participation and having the main components of identity. Basically, two types of dance are held in Bakhtiari, one of which is martial arts held by men. And the other is the dance of happiness and the bride, which is organized jointly and jointly between men and women.

In both cases, dances are a kind of call for public participation, and as a morning ritual, playing the kind of instrument, that call is announced to the public. In the men's martial arts, which is called the game stick, there is a dance struggle between the representatives of the two tribes, in such a way that one of them "Darak" and the other "Tarke" takes on the rhythm of music to harmonious moves. And someone who has a Tarke in hand should strike at the foot of a person who has a finger, and the other side should defend his attack with his own finger.

This process is changing, and the place for "Tarke in hand" and "Drark in Hand" changes. The victor in this struggle shows some sort of clan power in fighting

power and courage. But what is the role of dress in this ceremony? Apparel, in fact, as the secondary personality of man, according to his origin, should be discussed in the same way as instruments, weapons and human machines. Apparel strengthens the strength and resistance of the body, just like the device that increases the capacity of the limbs.

This extension (hence implicitly) is the passive area of the individual's body, which acts exactly the same as a mechanism for creating an activity mechanism for an arm. Clothing is the second skin, just as the tools work like a second hand. Therefore, in this martial arts practice, the form of dress uniforms is dictated and coded. Considering this function for dressing in a martial dance, a kind of dependency and requirement of dress in the execution is specified and the person who fights in this performance must be equipped with a weapon of clothing, common language apparel with type of execution.

The combat leg of the leg is being attacked, and this is actually the most densely populated section of the men's clothing, which is up to 150 cm wide. This area has enough space to move the foot in the trajectory avoidance pathway, which identifies the foot position. On this range is very important for the attacker, because if the position is not properly detected, the impact may be taken by a large amount of pants, or the insertion of the inside can cause the impact only Enter part of the pants and not hit the foot. However, the use of regular and so-called "tight pants" does not create any camouflage in the fight, and the person is completely hit by the shot. The stagnant and firmly shaped form of Choogha also adds to the power and strength of the masculine, because the dry state of the hair makes it look plain and broad in shape, which emphasizes the masculine and symbolizes the power in designing the outfit.

Illustration 1. Darak and Tarke in the combat martial game stick



Image reference: http://akharinkhabarir.com 2019

Illustration 2. Fighting in martial dance



Image reference: http://akharinkhabarir.com 2019

The choogha also points to some kind of knock-on range in the game's stick, since the chokes are designed to be knee-high and only where it can hit is under the knee. In another tradition, the tabernacle is in the midpoint of the two whites of Choogha and Giveh where the impact is. A person with his clothes at this stage legitimates himself as a person from the Bakhtiari tribe and acts in the presentation of the body and body in accordance with the structure of society and the type of dance.

The second stage for the presence on the open square is a dress that shows a companion alongside the movements of the dance. A person who is presented in this square without Bakhtiari's clothing shows, in the first stage, a shaky or extinct identity of his clan. It is a kind of failure because it has lost one tribal and tribal values and also does not have the necessary means to fight, but the presence of Bakhtiari's clothing symbolically represents an inner struggle among powerful people. But in any case, any person who wins and belongs to any tribe is still in Bakhtiari's clothing.

Another popular dance among the Bakhtiari people, both male and female, is the dance of joy and serendipity that does not have a sense of fighting and martial arts, and women are also involved in this dance. In one of the dance titles, depicted in the illustration (3), imagine what this will do without the Bakhtiari outfit. In dance and performance, not only the movement of the body, but also the modes and movements it makes in the performers' uniforms, and the definitive form is definitely not taken into account, regardless of the uniforms and harmony with the type of dance.

Illustration 3. Dance Napkin Games Between illbaktiari



Image reference: http://www.cloob.com 2019

These are the clothes that have been moved and these are the clothes that are being run. The various colors of women's clothing are so beautiful that there is no doubt that it is largely an idea of harmony and fit, and along with men's clothes, there is a rhythm and a balanced rhythm. The presence of clothes outside this rhythm and the beauty and harmony of the cycle is shuffled. Bakhtiari dance, known in terms of dancing or kneeling on the ground with names such as dance and legs, is most strongly emphasized on rhythmic performance, and having rhythm and maintaining it is a top priority. Just as a dancer from the Philippines or Southeast Asia who places candles and wine glasses on his head and should have full control over his balance and breathing.

The range and form of clothes determine how the dancer moves, and in fact, the actual development of the body in the form of clothing reveals its limitations and abilities.

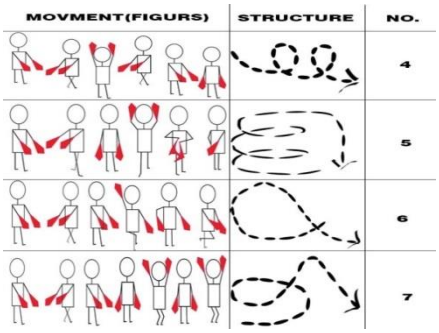
The type of material used to help these abilities and the ultimate dance mode in the presence of the right dress is possible. In Bakhtiari uniforms, due to the widespread spreading of pants and wide bangs, it is allowed to increase the range of the legs, as well as the comparison between the skirt of the Bakhtiari woman with the freedom to act in limb movements and the limitation of legs, foot motion in the skirt of traditional clothes Japanese is the role of dress in terms of movement and performance in dance. In terms of material and sex, cloth, as in a kind of Arabic dance, the shaky state of the abdomen is very good due to the presence of a suitable cloth and in accordance with the dancer's goals, and the change in the type of clothing material will somehow reduce its apparent quality.

However, from the point of view of clothing in Bakhtiari, this is the central core of the circle, and everything is already outlined, and there are no individual movements, unofficial music, and unconventional arrangements. As everyone knows, the rhythm and movement of motion, individual creativity can only be revealed, but the overall implementation is unchangeable. In this dance, clothing is also subject to the same principle and people are somehow required to wear their social body.

These types of appeals call for IL members to represent solidarity in a public partnership. Here, the rule of ethical principles also requires everyone to rely on a kind of cover. Even children are trained from the very beginning to show their identity with this type of clothing. The loop is created and the body moves the body's body, and everyone in the form of a circle is endless in their endless motion. In this collective action, the individuality of individuals goes to the margin, and everyone hand in hand and at the same time presents a kind of performance.

There is no meaning here, small and big, both male and female, they are all equal and in appearance, and this common appearance is the same as the structural system of their garments. In this dance, according to the predefined movements, these are dresses that are moving and are also displayed. The individuality of the people is covered under their cover. Thus, the unity created in the overall view is based on the existence of a common structure of clothing, and this community records the image of harmony and the idea of dance and clothing in mind. Thus, one can conclude that dance and nomadic stability is a kind of solidarity with each other. Dance without clothes does not mean its final meaning, and that the requirement that dance in the use of nomadic clothing during execution creates concentration and preservation Rhythm and harmony among the group, and this illustrates the issue, which ultimately coherent rhythm in a unified uniform makes group cohesion, and this public participation strengthens social solidarity.

Illustration 4: Predefined movements in Bakhtiari dance



Source: http://www.cloob.com

In traditional beliefs, the veracity of the circle is to protect the health and eliminate both physical and financial losses. With this mental image that individuals within the spiritual circle are protected from the crescent. Find the circle with wood of holy trees and shriek and do not clean it, but rather over time and on its own. The circle of health must be dragged on the dirt, because the secret ground is the intent of the people. This belief and the drawing of a circle represent the belief, in the belief-mythical hub (ancient pattern) [in Bakhtiari, according to the wheel age, is anything that has a circular motion).

What is clear: "The kind of culture derived from the livelihood of livelihood and livestock in these societies has made it possible for people to diversify and dress in dress and choose the type and form of dress of the indigenous people" (Yarshater, 2018, p. 20). The study of the reflection of cultural phenomena is considered to be the discovery of hidden geometry in the structure of Bakhtiari men's clothing. What is done to create a coherent whole, in such a way as to contain a cultural expression. This geometry and its cultural connotation, as it is not appreciably visible, is hidden geometry. Understanding hidden geometry and hidden aspects of the depth and depth of the clothing structure in relation to nomadic life and nomadism can be a cultural expression of Bakhtiari garments.

According to the past, the men's hat is spherical and has a 360-degree property to wear it. This hat is based on the design of the curve and circle line, and no angle is specified so that the audience can overcome it from each side. The carriage is also designed in such a way that the wearer can use both sides, since the rear and front are the same.

On the other hand, given the crotchiness of the waist and the wide opening of the pants, it is as if the part of the legs is open, it forms a semicircle, and the basis of the circle and the curved line is its design substructure, which in the specialty of the design Klush is called. Giveh Maleki does not have any left and right men in the Bakhtiari style. It can be used to cover every leg of the shoes to each Kodak from the legs.On the other hand, no angles are observed in its design, and the base of the curve and the circular shape is the basis of its cultivation, and even the section of the headboard has been emphasized by the reversing motion of the head. In Bakhtiari men's apparel, the removal of angles and direction of mandible, traits and circular features are noted. Hence it relies on the shape of the circle.

What constitutes a fundamental principle throughout their culture and livelihood? In nomadic societies, based on the kind of life based on the movement, a dynamic action against stagnation is a one-way life for nomads, "the rectangular shape represents the freezing of death" (Benjamin, 2017, p. 24) "The pagan tribes find their ideals in the dynamism and innumerable nature of the circle." (Bishop, 2016, p. 24) "The circle represents the activity of heaven, the dynamic penetration of the

sky, its objectivity and its type. This is where the circle joins the symbols of divinity. "(Diolafova, 2019, p. 26) “The circle that is the center of everything is present and its environment is nowhere” (Hawors, 2015, p. 20). In the Kish Mithra, the symbol of Turquoise and Taoz in the sky (Idrico, 2016, p.705) The nomads gather in a circular and circular way when they set up their tents.At the time of dance and joy, they form circle rings, and even in the time of the ritual mourning, people circle around traditional practices among the Bakhtiari.

The basis of the circle in the design of Bakhtiari garments is due to the nomadic style of life that is free of time and space and freely in space. They move with the change of the season and make an endless move; they live in the present. The black color of Bakhtiari men's uniform in a circular geometric form reflects a different concept that we have seen in the Eastern cultures; in such a way that when black and white complement, they form the circle shape and in men's clothing Bakhtiari, there are two components (black and white circle) and are an indication of the connection between the earth and the sky, the heavens and the earth are the first two united poles (Kozer, 2018, p. 56)

They show the excellence of thought in primitive human art. What is characteristic is understanding rather than seeing, in other words, his supernatural thinking. The primitive man does not perceive the symbol in a textual or contractual manner, but it perceives it as the principle (what has created Shamanism), and Therefore, he does not base a contractor on the structure of garments, but the final form of clothing design for him is a perceived reality. Therefore, one of the other reasons for the stability of clothing in Bakhtiari is the conformity of the nomadic way of life and the basis of design based on the principle of the circle, which was identified as a cultural expression.

DISCUSSION

Hence, in the first stage, we sought to discover the relation between the two religions. In the second stage, the role of clothing in the stability of Bakhtiari dance culture, which in the first stage of the system and the common idea of dance and clothing in the nomadic society, relies on the same circular and circular way of nomadism. In the second stage, it is proved that the garment does not correspond to the type of rituals that causes the body to not coordinate with the general system of ritual and hence the stability of nomadic dances relies on the costume of Bakhtiari or nomadic.

CONCLUSION

As a conclusion, in a culture such as nomadic culture, all cultural circles are connected as a chain, the lack of which and the sustainability of one of them lead to the dissolution of other matters.

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