

## **Chokhai Bakhtiari is a symbol of ancient history**

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### **Abstract**

Chokha or Chuqa is an Iranian word and the name of men's overcoat is in an important part of Iran's civilization, including Bakhtiari region in Central Zagros and Khuzestan. They are tall and have a great reputation, which is a kind of identity of the Bakhtiari people. Its symbols can be clearly seen in ancient religions and in the history of ancient Iran during the Elamite and Achaemenid periods. Chogha Bakhtiari is one of the oldest and most original Iranian clothes, which shows the antiquity of the great Bakhtiari people.

**Keywords:** Chuqa, Bakhtiari people, clothing, symbol, congress

### **Introduction**

The most obvious cultural symbol and the most significant national and ethnic symbol is "clothing". Clothing is one of the basic material needs of human beings, which has been changed and adapted to adapt to the natural and social environment that has been

created since the beginning of human origin based on different climatic, social and economic conditions, and its various functions and related cultural elements. The format of material culture is examined and studied. "Clothing through a set of material signs establishes a system of cultural communication among the people of the society. Deciphering these signs and receiving the meanings and concepts of the language of the signs in each social group and society requires understanding the social and cultural behaviors of the people of that group and society. Recognition of religious-ideological systems and magical-taboo practices and beliefs from which clothing has taken its symbolic values, these values play an important and prominent role in maintaining the social and cultural identity of the people of society and its continuity in the historical life of generations. In the beginning of human societies and in the early societies, clothing had a protective aspect and was used to protect the human body against natural, climatic and climatic factors. Later, with the development of social and cultural activities in societies. And the formation of religious religious beliefs in the mentality, people of clothing and the type of color and shape and style of sewing found the background and cultural role and the social, cultural and symbolic

function of each of them became prominent. Symbolic and symbolic convey the concept or concepts in society. Clothes represent the social and economic base and status of religion. It reflects the occupational status and mood of their wearers and reflects the sexual and age differences and class status and status of individuals in different social and ethnic groups. "(Block Bashi, Iranica, 2004: 17)

According to clothing experts, the most prominent cultural symbol is the most important and distinct ethnic manifestation and cultural symbol, which is rapidly influenced by the phenomena of culturalization among various human societies. The clothing of each nation and ethnic group, as a cultural phenomenon resulting from civilization, basically determines 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 indicator of interest. Cultural distinction is political and economic independence. "Coverage, as one of the oldest manifestations of civilization, is one of the most important products of human hands. Although it was very primitive in its first form, it has evolved over different periods and has become modern." Based on the cover of the goddesses, human motifs can be identified on the dishes and finally in its advanced form in the prominent motifs on the stones. "In Iran, since ancient times, clothing has been a factor in representing nations and has been different from The culture of this region has retained its role (Dadvar, 2013: 48). They put on a lot of clothes and believed that clothes and apparel should be enough to cover the face and body

and protect it from the bite of cold and heat, to make a person more beautiful and dignified, and to add to the character and respect of the wearer, so They have been very careful in choosing the material, color and fabric "(Zaka, 1343: 11). Different ethnic groups living in different regions of Iran. Each has outstanding features and is influenced by a variety of factors, including the region's ecological factors. Life evokes them in the viewer's mind.

One of the cultural attractions in different parts of the world and Iran is local clothes. These clothes have a variety of colors and shapes due to the climate of the regions and have been completely covered for a long time. "What matters in a people's clothing collection is a social group or a people and a community. One is the cultural patterns that people use to choose materials, colors, shapes, and styles, and the size of each, and the other is the role. And it is a function that some of the bodyguards play in various fields of social, cultural, professional activities and in the rituals and ceremonies of the people "(Iranika, 2004: 19).

### **Chogha word**

Chokheh, Chokha, Chogha, Chougha men's short overcoat made of rough woolen cloth, which is mentioned in the texts of the Middle Ages, are still worn in rural areas of Iran. In earlier times it meant the white woolen robe of Christian monks. It was also called a kind of rain, which Sultan Ahmad Mirza mentioned as part of the dress prescribed for the honorable Homayouni in the Qajar period. (Yousefi, Iranica, 2004: 373)

"In the Zandieh and Qajar periods, striped robes called Mokht are also worn. Among the Bakhtiari tribes, a similar striped robot called Shula is still worn" (Algar, Iranica, 2004: 452).

Some forms of this word are also mentioned in the texts of the Middle Ages. Kermani, 1995: 39-38 and Malakouti, 1988: 469) Sahah al-Fars says that "it is better for them to wear thin white wool" (Nakhjavani, 2535: 22). Khaqani also said this in his poetry collection.

They see me in the corner of a cave / become a woman and wear a chukha (ibid., 23) Chougha can be considered as a woolen upholstery that is worn by mountaineers and has different types, and different groups wear it in different ethnic groups according to its texture and pattern.

### **Chogha Bakhtiari**

Regarding Chogha Bakhtiari, Digar wrote: "The top is straight and sleeveless, the height is knee-length and the front is open all over. This is the only piece of clothing that everyone wears in the tribe and is woven by women and on horizontal machines. Chogha is made of natural white wool and has dark blue or black vertical lines that have been previously painted with indigo "(Digar, 1990: 248). " Chougha is a sleeveless coat and is made of sheep wool with a cream and white background. They weaved that matched the bars of the red or black lines. The texture of the fabric is made of very fine wool wool in black and white colors, which men wear "(Afshar, 192)

The role of Chokhai Bakhtiari always has a fixed form and in it the black lines enter the

white lines vertically. The other colors of Chokha (in addition to "black-white") are "cream-blue", "cream-crimson" or "cream-brown". Various theories have been proposed as to why these patterns exist. It seems that the designs of Bakhtiari Chokha have a combination of material and spiritual causes.

Choqa fabric is woven without any pattern, pattern, design or workmanship and only based on inheritance and mental memory. For weaving a medium collar, one kilogram of cotton yarn and one kilogram of woolen cream are used. (Amir Ahmadian, 1378: 161) Chougha is a kind of simple weaving and they use sleeping cloth for its weaving. Its weaving technique is the same as kilim weaving technique, but it is very fine weaving and has thin weaving. It is done using very simple large weaving machines, which are called tamdar and have a horizontal position and have a "pizza" row. Chogha is woven in a strip 50 to 70 cm wide, depending on the desired size and length. This strip is divided into two equal and different parts. Its texture is simple and black stripes can be seen along it. The part that has a simple texture and is used for the lower part of the trunk is called the simple tail and the part that has the role of a black staircase and is used for the upper part of the trunk is called the map tail.

Lack of sleeves and shawls during shooting, handing over and spear-throwing, swordsmanship and agility were not cumbersome. The antiquity of such clothes can be seen in "Kidin Hotran's bronze cup discovered by Arjan Behbahan, which has a short slit sleeve, open front" (Ghaibi, 2005: 57).

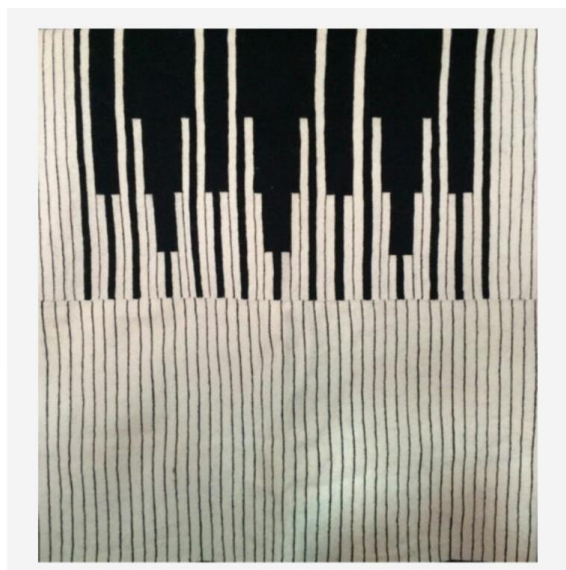
Chukha, like the life of the Bakhtiari people, has a special simplicity. This art depends on nature and reflects the simple dignity of nature in a very beautiful way that expresses their intellectual space and mental strength. In the study of the visual elements of Chuqa, due to the presence of vertical lines, it makes the wearer look tall, and the thickness of the lines in the shoulder area, which reaches its maximum width, causes the limbs and shoulders to become larger, and this is one of the factors that intensifies masculine qualities. This position fits perfectly to the waist when the waist is tied with a scarf or train. "Let's not forget that the gender, color and quality of clothing showed a person's social rank. Persian philosophy gives clothing not only a practical property, but also an aesthetic role. Clothing, elegance and dignity of the wearer make it glorious "(Pour Bahman, 2007: 57)

## **Gender**

"The most important factor that affects the change of clothing and its transformation is the weather, because the motivation to create clothes and create clothes, due to the human need to defend their bodies, against natural events, especially cold and heat And one of the most important factors in the emergence of culture and human creation and innovation is the favorable climate "(Afshar, 200)" Clothing always depends on geographical and climatic conditions, maintenance, racial superiority. And it has to be done to be good for efficiency, and then the tendency to show it makes them

manipulate it as the best view, and make it more beautiful, more glorious, and so on. Make it sour "(Afshar, 201

"In 4,200 years, humans no longer use animal skins naturally. Rather, he weaves fabrics from wool and wraps them around his waist like a cripple without seizure and with a very simple cut "(Ghaibi, 2005: 25)" It is natural that wool fabric is known as the oldest fabric, especially in The cold spots were mountainous. They have been obtained from Pazyryk graves of woolen cloth imported from Iran, which are woven with the Goblen technique and are very rich in patterns. In addition, a cloth has been found that has the role of congressional strongholds in small squares. Clothing with the same role is worn by the soldiers of the glazed brick guards of Shush "(Rajabi, 2002: 325). Five thousand years before the Medes, it was woven in an excellent way on the plateau of Iran (Ghaibi, 1384: 75). Have known. Their clothing is made of wool, leather or, in general, fabrics that are decorated with patterns in different shapes, parallel or striped lines and with wines. "(Gheibi, 2005: 27)" We can highlight the thread Let's name the first half of the first millennium BC, which was also found in Susa and is housed in the Louvre Museum in Paris. Slow "(Pour Bahman, 2007: 29) Chokhai Bakhtiari fabric is made in such a way that it can be worn in very hot weather, Chougha has anti-rain properties and retains heat in winter and retains moisture and coolness in summer.

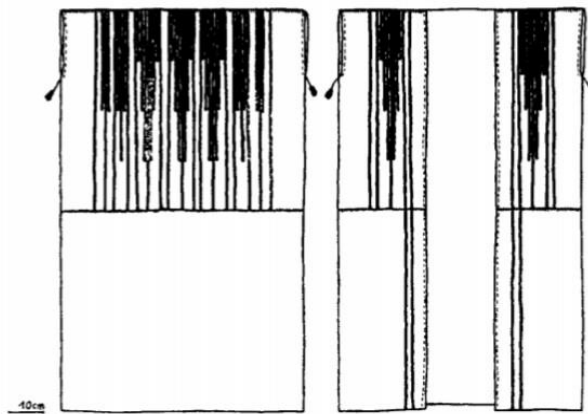


### Color effect

In order to recognize and examine the values and color effects of a society, it is necessary to pay attention to the psychological aspects of color and the internal meanings of forms, although abstract. When it comes to color, the dark and light ratio and their harmony are taken into account. Of course, most of the symbolic meanings of color depend on the particular social traditions and environments in which we live. In Chuqa, two symbols of black and white are seen. Black and white are the highest levels of conflict and positive and negative duality. This contradiction and dichotomy is rooted in the identity of Iranian culture, which saw whiteness as a symbol of happiness and fortune (Spentamino) and black as death, misery, and the devil (Ingres Mino). Chuqa is such that the white lines

(symbol of Spentamino) of the good angel come from the bottom to the top, and the black lines (the symbol of Ingres Mino) the devil come down from the top and indicate the victory of good over evil. For this reason, only these two symbolic colors are woven in all of Bakhtiari's chakras, which is a sign of the religious beliefs of these people to the immaterial world. Darkness is the first and primary indifference "(Knight, 2003: 685)" Black symbolizes time, white symbolizes timelessness; in addition, everything related to time, including the alternation of darkness and light, weakness and strength of power, sleep and wake, Related to these two symbols, and also all contrasting colors such as white and black, symbolize the duality of human existence. In two-color clothes, .. one white and the other black ...; All of these images show the struggle of forces that appear at all levels of life, from the cosmic world to our own world. Black symbolizes night forces, negative, boyish, and declining, white symbolizes daily forces, positive, progressive, and progressive. It is evolution "(Knight, 2003: 345). Xenophon writes about the color of Cyrus' robe in Babylon: And then Cyrus came out of the gate in a circle, raised his shield and put it on his head, and wore a purple robe with a white stripe that was dedicated to the king, and someone else had the right to wear it. It did not have it (Zaka, 1343: 30 and Shahbazi, 1349: 354).

Chogha Bakhtiari; Iranica, 2004: 356



### The symbolic fall of Chogha

"Man sometimes uses symbols, signs and indicators (images) to convey what he has in mind," says Carl Gustav Jung in his definition of the symbol. What we call a symbol is a term, a name, or an index that, in addition to its conventional and explicit everyday meanings, also has contradictory meanings. The symbol includes something vague, unknown, or hidden from us "(Jung, 1998: 15).

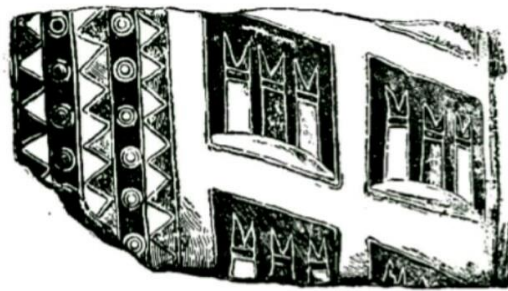
"Most of the patterns of contemporary weaving have been passed down from generation to generation for centuries. Without the weavers explaining to them. "Undoubtedly, many of the motifs are an ambiguous ambiguity of the components of nature, which the nomadic woman, with a special elegance and beauty, weaves into them." (Dadvar, 2009: 50-48) "Every role is a mixture of forms and colors that are created in the mind influenced by nature and weaving beliefs. "Nature is an integral part of a Bakhtiari woman's life." (Dadvar, 2009: 46) One of the most widely used symbols in all religions is the symbol of "height" and its relation to the concept of transcendence of

the sacred. Undoubtedly, the sky and the mountain are words that immediately connect the mind with the concept of loftiness and exaltation. Mountains also have an important place in the symbolic geography of religious traditions around the world. The mountain is close to the sky. The role of Chogha are short and long columns, the design of which is taken from the buildings of the Elamite and Achaemenid periods. It is believed that the word Chogha also means the root of Chogha (Chegha is a hill that is empty around it) meaning hill and hill, and we know that the name of the ziggurat near Shush is the ziggurat of Choghaznabil. There are two types of congresses in Persepolis that are different in shape and design. However, they have many semantic similarities. The first congress of Persepolis is similar to the design of ziggurats. There are mountains and valleys. This design can be clearly seen in Bakhtiari's clothes. Zaka Parsian's clothes were written during the Achaemenid period:

"Other roles and images on Iranian clothing in Greek works and documents include the

role of simple parallel wide lines with teeth and dots that remind the viewer of the congresses of Persepolis buildings and the arrangement of their plinths. The texture of such roles can still be seen in the "Gaj" night

tents of Gilan and the pilgrims of Azerbaijan and Kurdistan and Chokhai Bakhtiari, etc.  
 "(Zaka, 1343: 19-18)  
 Mad Forts, Zaka: 1343



"Another role that can still be seen on the clothes of the Khuzi soldiers of Shush is the four corners that are shown on a hill in the shape of three congressional towers. There are two possible doubts about the role of this role, one is that these towers represent The tower is a fortress of war that has been built on the hills since ancient times, and the reference to a very ancient tradition must be made on the tops of mountains and highlands ..... Concerning the meaning of this role, it can be assumed that the design of three towers or three congress fire temples on the hill refers to the temples of the three gods on the side of the attention of the people of that time, namely Ahuramazda (Baghan Bagh) and Mitra and Avardistor A. It is Nahita who formed the Achaemenid dynasty in the triumvirate of Var Jawand (sacred consolidation). »(Zaka, 1343: 16)

"The background of the soldiers dressed in this fabric is white, and the color of the hill

is blue-green, which is separated from the towers by a white arched line, and ..... and like the role of this garment, the role of a woven piece ( Texts of the Achaemenid period found in the Siberian Pazyryk ..... It's black. The background under the towers is sometimes woven with a black almond pattern, sometimes black with an almond pattern. And the quadrangle itself, in which all the towers and roles are located, is limited to white "(Zaka, 1342: 17)

"When I compared the tunics of different ethnic groups in Persepolis with its architecture, I realized that there is a close connection between them, and the grandeur of Persepolis is unique in terms of harmony between the components of each of the prominent motifs. Its architecture is such that the similarities between the folds and the pillars of the Persians are seen with a variety of columns and columns at Persepolis and other Achaemenid monuments; Even the hats of the

Achaemenid congressmen show the architecture of the high walls of the Persepolis Congress and other parts of the Achaemenid domination ”(Ghaibi, 1384: 118) And the temple was built and it was the symbol of power, government, and princely capital. The decorative patterns obtained by human lion cubs can also be seen under the winged sun, the upper part of which is in the form of a bony congressman. The bottom and behind it 20 small rings are installed for sewing clothes (Rajabi, 1381: 325)

The Bakhtiari people are Iranian nomads who are constantly migrating from the mountains and valleys, so it is clear how important the path of their tribe is to them and even sacred to them. Divide it so that the mountains and highlands that are sunny are a symbol of light and shady valleys are a symbol of darkness. This is a sacred plan that can be seen in palaces and temples and even the crown of Persian kings.

**Shush;** The face of the castle of Susa on the clothes of archers (Louvre, painting by Saint-Elie Gauthier) Source : zaka ‘1343: 17

## Conclusion

The shape and form of clothing in any culture depends on the definition and purpose of that culture of using clothing. In Bakhtiari culture, the choice of color and the role of fabric and its decoration represent a message of their beliefs, customs and ethnic origins. Chogha Bakhtiari is in terms of shape and color derived from nature and their historical antiquity, so that each of the issues of color and shape of this overcoat is directly related to their psychological characteristics. Chukha's color shows their inner silence and serenity due to their

presence in pristine nature, and the juxtaposition of two colors, black and white, which are in stark contrast. Also, the geometric shapes of this dress, which are combined with its color and reinforce each other, have put the fighting spirit and aggression against the attackers along with their inner peace. To use the symbols of nature, the most common element that the Bakhtiari people are dealing with is the mountain, and the harsh mountain nature and the defense against the onslaught throughout history have all led to the violence of sharp forms and angles and the special combination of this cover to The beauty of the all-encompassing appearance and shape of this dress. As we know, the transfer of meanings and concepts by using geometric images such as quadrangles or triangles or circles and other shapes or using shapes that exist in nature, such as trees, mountains, sun, moon and the like. The use of painting or engraving in the form of humans or animals or battlefields, etc., are criteria for differentiation and culture. However, each ethnic group has its own context of cultural development. According to the Bakhtiaris, rocks, trees, peaks and springs are sacred.

According to the historical background of the Bakhtiari tribes and also, the mountainous areas of the Zagros can be seen in the symbolic use of the mountains and ziggurats of Choghaznabil in this upper coat. Traditional Iranian clothing is a large part of the original, indigenous and spiritual culture of Iran and is a treasure trove of values that every nation and nation has a duty to take care of and preserve and pass on to future generations. The cover of a nation is influenced by the religion, beliefs,



interests and tastes of a nation and has more permanence and durability, like what is left of Persepolis or the Pazyryk carpet is a relic of the past of this meeting.

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