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A Study on the Footwear Patterns and its Significant Symbols of Zafaranlu and Shadlu Tribes of the Kurmanji People

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## Original Research Article

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.The Persian translation of this article is published in the same issue with the following title

«مطالعه نقش پاپوش‌ها و نمادهای اصلی آن در اقوام زعفرانلو و شادلو ایل کرمانج خراسان»

## A Study on the Footwear Patterns and its Significant Symbols of Zafaranlu and Shadlu Tribes of the Kurmanji People

### Abstract

**Problem Definition:** The tribe of Kurmanj, enforced to immigrate from the west of the country to protect the eastern borders by the order of Shah Abbas of the Safavid era, were mostly stockbreeders and accustomed with nature. Among their handcrafted art, woven footwears are distinguishable that bestow a unique design and pattern. Footwear consisted of woolen socks, Pataveh, and Charuq that narrate the lives and memories of nomadic men and women with their texture and sewing. These motifs have arisen in the cultural and climatic range of the Kurmanj people.

**Objective:** Classification of designs and recognition of significant symbols, meaning, and concepts in the footwear of the Zafaranlu and Shadlu tribes in Shirvan, Bojnourd, Quchan, and Kalat Naderi.

**Research Method:** The overall research approach is qualitative. The methodology is descriptive and analytical in terms of purpose, basis, and essence. Data is collected by library research with the aid of field materials including interviews and photography.

**Results:** The footwear of the Kurmanji tribe can be classified into three types: socks, *Pataveh* and *Charuq*. The variety of patterns applied in socks are more perceivable compared to other footwear. The applied patterns include animal, plant, and geometric designs that are significantly abstract and geometric. The use of the mentioned patterns is mostly the same bearing variances in some tribes. The source of inspiration for the usage of the applied patterns and the beliefs of the Kurmanji tribe root in nature, vegetation, birds, animals, daily affairs, and climatic conditions. In Kurmanji art, symbols such as blessing, fertility, power, endurance, revival, life, protection, hazard, fertility, transcendental and cosmic forces can be outlined.

**Keywords:** Nomads of Kurmanj, Zafaranlu, Shadlu, footwear, designs, and symbols.

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### Introduction

The Kurds of Khorasan, known as Kurmanj, were from the western tribes of the Caucasian Ghazak tribe (Motevali Haghighi, 2008, 133) who were moved to eastern Iran by the order of Shah Abbas of the Safavid era around 1007 AH. to hinder the Turkmen and Uzbek invasion. Kurmanjis are Shiite Muslims and belong to three ethnic groups: Zafaranlu, Shadlu, and Qarachorlu (Tohdi, 1991, 14). Due to their general living as livestock breeders, they are induced by nature and the existence of meadows, colorful mountain plants, native regional birds, and animals is manifested in their artworks. Among their nomadic product, woven handicrafts were the art of the women, and shoemaking was accomplished by the men. Inspiration from nature is evident in the artworks of this tribe as each created product is a narration of their daily lives and proceedings; furthermore, the applied motifs behold a cultural and climatic range of the Kurmanj people. The purpose of this article is to categorize the designs and recognize the significant symbols, meanings, and concepts in the footwears of the Zafaranlu and Shadlu tribes in the regions of Shirvan, Bojnourd, Quchan and Kalat Naderi. For this reason, it is sought to answer the following questions: What are the designs of the footwear of the Zafaranlu and Shadlu tribes; and what are the foremost symbols in the footwears of the mentioned tribes? Art in such societies has a practical and applied characteristic; while submitting to the daily needs of a tribe with a particular culture, it has nurtured its creative taste in understanding beauty and aesthetics. The necessity to select such a topic is to aid the preservation of traditions and the presentation of original ideas that are both valuable sources for contemporary art affairs. Likewise, the lack of research resources in this field and the registration of cultural studies on the designs of footwear are the reasons for selecting such a topic.

### Research Method

The research approach of the current study is qualitative. It is fundamental in terms of purpose and descriptive-analytical in terms of method. Therefore, initially, through field studies and interviews, the patterns of the footwear were identified and described; in the second step, the typology of the motifs were surveyed, then the meaning and concept of the motifs were scrutinized as much as possible based on the perspective of the locals of each region. The statistical population included the cities of Shirvan, Quchan, Bojnourd, and Kalat Naderi; in a number of cities, a specific village was selected; in Shirvan city, Abadabad village; Quchan city; in Kalat Naderi city, the villages of Karnaveh, Zidanloo and Line were analyzed; also, the Anthropology Museum of Kalat Naderi and Bojnourd city were considered. The collection of information was based on library studies, particularly field studies, including observation, interviews, and photography of footwear of mentioned areas.

### Research Background

Vatandost (2016) in the book "Clothing and Jewelry of the Nomads of Kurmanj Khorasan" has introduced the clothing and jewelry of the nomads of Kurmanj and its formal diversity. Shans (2014) in his book "Let's Build a Museum of Local Clothes in Iran", has introduced and described the handicrafts and clothing of diverse regions. Qasemzadeh and Samanian (2012) in their article "Design and Role in Kurmanji Weavings in North Khorasan" have introduced the design and role and characteristics of Jajim, Kilim, carpet, aandand seek in discovering the meanings and concepts of motifs. Paydarfard and Shayestehfar (2011) in their article "The Study of Patterns of the Kurdish People of Khorasan" have tried to identify the patterns of the region. Yavari and Sarkhosh" (2010) in their book "Familiarity with the Traditional Clothes and Apparel of People in Various Parts of Iran" have introduced the clothing of different ethnic groups in Iran, including Kurmanj and Kurdish clothing in general. Omidi (2003) in the book "Dideh and Del and Dast (Eye, Heart, and Hand) has studied the clothing and traditional arts and customs of Kurmanjs of Khorasan, as well as the patterns of women's clothing in the Line region in Kalat and silk weaving in Zavin and ribbon weaving. Ziapour (1967) in his book "Clothes of Iranian Tribes, Nomads, and Villagers" refers to the form of clothing of Iranian tribes. What is the turning point of this article is the typology and semantic analysis of the patterns applied in Kurmanji footwear in the mentioned areas; a topic that has not been studied so far.

### Kurmanji Footwear

The nomads of Kurmanj acquire nature with all their essence. The patterns and motifs of wild poppies, birds, animals, s and in general, all that is related to their daily lives are summarized in their clothing. The footwear of women and men are mostly similar. Men's footwears consist of socks and Pataveh; likewise, women's footwear comprises socks and shoes. The patterns applied are the same; however, in a few examples, women's footwear are ornamented with more patterns. Bujali or woolen socks worn by men and weaved by women are either simple in design or decorated with beautiful patterns. (See Figure 1)



Figure 1. A collection of Kurmanji socks and Pataveh Source Authors.

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### Sock Designs

**Forehead and the Mohr:** In this design, the smaller square is considered as the Mohr and the large square is identified as the Sal or forehead. Some call it a ring or a flower, which is one of the motifs of the background of the sock (Heydarpour, personal communication, September 2017). (See Figure 3)

**Water and water waves (Nik):** This design is extracted from Caucasian maps. It is applied in the background and the border of the socks and iatavehs and kilims, they are considered as border patterns. are the border designs. Some consider this pattern good while others discard it. (See Figure 4)

**Raven:** This pattern is also known as the dove or the crow and is seen in Bojnourd crafts with the bird and a dog sitting on two legs. It is one of the background motifs applied in socks and kilims. (See Figure 5)

**Oston Baran:** It is the horn of a ram and is a manifestation of growth and blessing. The eternal strength of the ram's horn is a symbolism of masculinity, male fertility, strength, and courage and is one of the applied motifs of socks and kilims. When weaving this role, a Kurdish woman hopes that her husband's strength will be indestructible and that her power will prevail over women. It is a popular belief that keeping the horn or part of the sacrificial ram's bone on Eid Qorban is a blessing on journeys. "The ram is the embodiment of masculinity, manly power, energy, and creator; it is associated with a number of goddesses and is a sacrificial animal as its blood symbolically returns fertility to the soil" (Hajipour & Partovi, 2016, 115). (See Figure 6)

**Gol-e Varchingeh:** A motif derived from its use mainly seen on large bags named as "Jowell" or "Plus". It is also called the "Ferferre Mush". (See Figure 7)

**Flowing Water:** This pattern is significant and a manifestation of life. It is the first element from which all is created. An ancient symbol for the uterus, fertility, and also a symbol of purification and regeneration (Hall, 2014, 195). (See Figure 8)

**Haft-o Hasht:** In Bojnourd it is called a mountain and reflects the movement of sheep as they climb a mountain. (See Figure 9)

**Crab:** In the local dialect it is called "Dishle Pishtak", meaning a creature with its tail on its back. It is a symbol eye-catching and one of the motifs of the context of socks. (See Figure 10)

**Dulkhani:** This pattern is visible in the context of the socks and it is also called "Haft-o Hasht". (See Figure 11)

**Nik Termanic:** This pattern is taken from the text motifs of the sock, which is a combination of the two roles of "Chengeh" or "Nik", from the tools of nomadic work, and the pattern of Termanic is taken from Turkmen motifs. (See Figure 12)

**Manat-Chitak:** The Zidanlu tribe in Kalat Nader call it "Manat and Chitak". It appears as a sack that encloses with a drawstring also known as "Hasht Nik". The

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Chitak is similar to the pattern of “Chahar Nik” accompanied with flowers (Yousefi, personal communication, July 2017) (See Figure 13).

**One by One:** This pattern meaning next to each other a is one of the border patterns applied in socks, kilims, and Jajims. (See Figure 14)

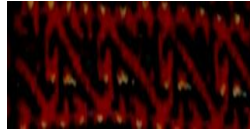
**Jav Jojeg:** (Nightingale Eye) This motif is derived from a bird in nature and is considered a marginal motif. (See Figure 15)



**Figure 3.** Pattern of Sal Mehr.  
Source: Authors.



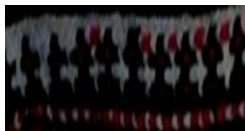
**Figure 4.** Pattern of Water and Waves.  
Source: Authors.



**Figure 5.** Pattern of Raven.  
Source: Authors.



**Figure 6.** The pattern of Oston Baran.  
Source: Authors.



**Figure 7.** Pattern of Gol-e Varchingeh.  
Source: Authors



**Figure 8.** Pattern of Flowing Water.  
Source: Authors.



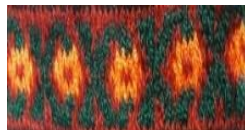
**Figure 9.** Pattern of Hafto Hasht.  
Source: Authors



**Figure 10.** Pattern of Crab.  
Source: Authors.



**Figure 11.** Pattern of Dulkhani.  
Source: Authors



**Figure 12.** Pattern of Nik Termanik.  
Source: Authors.



**Figure 13.** Pattern of Manat Chitak.  
Source: Authors.



**Figure 14.** Pattern of One by One.  
Source: Authors



**Figure 15.** Pattern of Jujeg.  
Source: Authors.



**Figure 16.** Pattern of Flower and Bush.  
Source: Authors.



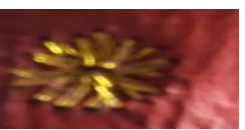
**Figure 17.** Pattern of Nik.  
Source: Authors.



**Figure 18.** Pattern of Hastak.  
Source: Authors.



**Figure 19.** Pattern of Pazhak. Source: Authors.



**Figure 20.** Pattern of Hafto Hasht and Yek Yek.  
Source: Authors.

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**Flower and Bush** (Nifupin) are derived from the plants of the nomadic habitat and are used in the context of socks, blankets, and kilims. In Shirvan, “Nifpin” refers to the full or half flower. (See Figure 16)

**Nik:** This pattern is derived from the objects and tools of spinning wool and is a symbol of power. It is also called “Change” and “Jakel”. The pattern of the “Jakel” is one of the background designs of socks and border patterns of kilims (Heydarpour, personal communication, September 2017). (See Figure 17)

**Hastak:** It is extracted from a hanging tool and is applied on the margins of socks, *Patavehs*, and kilims and in the background of Jajims. In Bojnourd, it is known as “Hastak”; likewise, in the Zidanlu tribe, it is recognized as “Nik”. (See Figure 18)

**Pazhak:** Literally this pattern is the dandelion flower motif and is a symbol of good news and conveying messages. In Shirvan, it refers to “Gol-e Par Par” (stuffed flowers) and in Quchan it refers to the sixteen-petal flower or the dove design indicating the sun. It is seen in socks, Charuqs, Jajims, and kilims. (See Figure 19)

**Hafto Hasht and Yek Yek:** These are border designs to fill in the gaps between text designs. (See Figure 20)

## Charuq Patterns

The patterns of almond flower, zigzag, eight-sided star shapes, wheat-stalked, eight-sided, sixteen-sided, three-petal flower, and Loos designs are used in Charuqs.

**Almond Flower (Bot-e Jegheh) Patterns:** Bot-e Jegheh patterns are known as almond flower designs among the artists of Charquduz. Some believe that this pattern is reminiscent of a standing cypress tree with its bended peak caused by the wind. The cypress tree, like other marigold trees, is a symbol of immortality (Hall, 2014, 293). It is also considered as a symbol of a flame and an allegory of almonds or pears. It is a sacred tree denoting a religious code and a representation of happiness and immortality. Moreover, it signifies greenery and the blessing of the sun, the fertility of the soil, and the salvation of life; it is also a sign of the truth and humility of Iranians (Salehi Kakhki & Nazari Isthabanati, 2010, 93). The cosmic tree, introduced in most sources as the cypress tree, represents an enormous universe beholding the secret of creation and its pinnacle representing the wind. In terms of psychological symbolism, the abstract design of the cypress tree, inspired by Bot-e- Jegheh patterns, is in the form of a triangle, that is, the union of the soul with God emphasizing harmony and proportion. (See Figure 21)

**Mice teeth (Haft-Hasht or zigzag):** This pattern is sewn around the Chaquq with silk and colorful Golabetun (braider). It can be said that the origin of this pattern dates back to prehistoric times when all broken and truncated lines were symbolic diagrams of water. The triangle in the designs of Tal Bakun is a symbol of the mountain and represents the combination of the two correlations between water and mountain (Kamandloo, 2016, 185). According to scholars, this pattern is a

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symbol of the mountain representing endurance, life, and prosperity; nonetheless, some believe that the design is similar to water and the waves of the sea. Hence, it can be said that it induces immortality and signifies ghusl and ablution in Islam; likewise, rainwater induces resurrection. It implies challenging physical resistance and finding a superior feature by immersing in water, as seen in the stories of "Esfandiar" and "Achilles" (Sarkhosh, 2010, 279-278). Water is considered as the first monstrous feature and the principle of every phenomenon and creation initiated from it. They have placed the bases of the throne on water and everything living is taken from this element (Henry Hook, 1993, 144). The motifs around the mouse-teeth pattern, which are in the shape of IIIII, are used to divide the signs into symbolic numbers. This symbol can horizontally represent the water level. The role of plus (+) on the Charuq can represent the four elements of water, wind, soil, and fire and the four seasons of the year (Bakhshandeh, personal communication, April, 2018). (See Figure 22)



**Figure 21.** Pattern of Almond Flower.  
Source: Authors.



**Figure 22.** Pattern of Hafto Hasht.  
Source: Authors



**Figure 23.** Eight-sided pattern.  
Source: Authors.



**Figure 24.** Star and stalk pattern.  
Source: Authors.



**Figure 25.** Sixteen-sided pattern.  
Source: Authors.



**Figure 26.** Three-petal flower pattern.  
Source: Authors



**Figure 27.** Loos pattern.  
Source: Authors

**Eight-sided (Solar) Pattern:** It is a symbol of worship among Zoroastrians. The sun is a symbol of life, immortality, existence, and the meaning of night and day. It is a representation of movement, rotation, resurrection, and birth, moreover, its rotation is a sign of life and seasonal change. Its movement leads mankind from childhood to the elderly and finally towards eternal immortality. (See Figure 23)

**Star and Wheat Stalk Patterns:** The four-pointed star evokes the four elements of time including day, night, life, and birth. Wheat, engraved around the star, indicates prosperity and is a sign of growth, rebirth, fertility, and abundance of produce and blessings, by which people express their gratefulness (Bakhshandeh, personal communication, April, 2018). (See Figure 24)

**Sixteen-Sided or Pazhak:** This pattern represents the sun and the wheel of life of the past and our ancestors. A revolving shape that rotates around its axis to display

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the shape of a circle. It can be a symbol of the heavenly world and the spiritual world of rituals. (See Figure 25)

**Three-Petal Flower (Clover):** This pattern is applied similarly to the Bot-e Jegheh pattern on the Charuq. (See Figure 26)

**Loos:** This pattern is a semicircle beholding properties of a triangle symbolizing mountain, water, fertility, productiveness, birth, stagnate, on, and endurance. This motif is applied on the heel of the footwear and has a local name. (See Figure 27)

**Kavak:** This pattern is a symbol of blessing and having a male child. In Turkish, it is called Ashegh, in Kurdish, it is named Kavak and in Persian, it is termed Pelkani. In popular culture, it refers to a part of a bone of a sheep's limb (Bojul). In Kurdish, one of them is called Kavak and its repetition is called Kav. In addition to the pattern on the footwear, Bojol was used in wedding ceremonies. The bride's waist was tied with a cloth containing a loaf of bread, spoon, and a bow, each expressing a significant belief. Bread has been a symbol of blessing; the spoon is a symbol of hospitality and hope of having a male child. This belief goes back to a local game played by boys (Heydarpour, personal communication, September 2017) (See Figure 28)

**Termanic Jakel:** This pattern is used in the context patterns of the Pataveh and the border designs of kilims. In Quchan Jakel, the pattern is taken from the tools of nomadic work. A Y-shaped tool is used to hold tree branches and is a symbol of power. In Bojnourd, this role is known as Termanic, meaning derived from Turkish motifs. Zidanloo in Karimabad Kalat also considered this pattern as Jakel taken from work tools especially a crooked object such as a wooden fork or rake used in agriculture for plowing. The village of Karnaveh, near the suburbs of Line Kalat, refers to this pattern as Jakel. The village of Abdabad Shirvan distinguishes this pattern as Termanic and the pattern of Chakhmakh (lightning) (i.e., one comes out of the other belly) (Begham, personal communication, April, 2018). (See Figure 29)

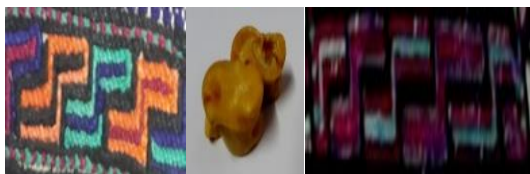


Figure 28. The Kavak pattern. source: Authors

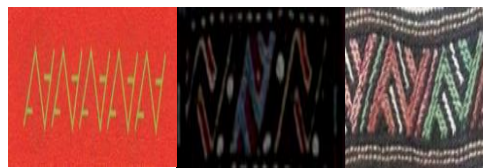


Figure 29. The Termanic Jakel pattern. source: Authors

**Frog:** In the village of Karnaveh, this role is called Chaharnik and Gol (The Changehs of Nik and the square between flower), in Shirvan, it is known as Chaharnik and the frog, in Bojnourd is recognized as Jakel and the frog, and in Quchan merely as Chaharnik, which promises the coming of spring. This role is also known as Little Jakel and Cheng and it is applied in the context of socks, Pataveh, and kilims. (See Figure 30)



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**Siluk:** This pattern is named Zuli or the leech applied on the background of Patavehs. They are derived from creatures existing in nature also known as Gazanik (Zeinlopour, personal communication, July, 2018). (See Figure 31)

**Flowers and Bush (Gol-o Bute):** The nomadic woman has portrayed flowers and plants in a simple and abstract way; also, they are known as context motifs and the flower of the Pataveh (See Figure 32). It is probable that this pattern is relatively similar to bird paintings which have antiquity older than the arrival of Islam in the region. (Qasemzadeh & Samanian, 2012, 111)



Figure 30. Frog pattern. Source: Authors.



Figure 31. Siluk pattern. Source: Authors.



Figure 32. Flower and bush pattern. Source: Authors.



Figure 33. Spring in eight Jakel pattern. Source: Authors


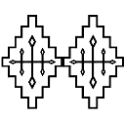


Figure 34. Samovar pattern. Source: Authors

**Spring in the Eight Jakel:** Literally, this phrase refers to a crooked object similar to a fork. Jakel is a symbol of power and the spring is a resemblance of water, prosperity, and natural life. This pattern is applied as a context motif in kilims, Pataveh, and socks. It is also known as Hashtnik and Scorpion and some consider it as the evil eye motif. In Shirvan, this pattern was woven the Pataveh as it was believed it would prevent scorpion bites and the weaver would apply this pattern to become invulnerable from scorpion bites. Moreover, some recall this motif as Neef meaning flower. (See Figure 33)

**Samovar:** This pattern is a summary of everyday household objects and is mostly seen alongside other motifs. (See Figure 34) (Tables 1-3)

Table 1. The classification of designs, meanings, and symbols of the socks of Shadloo and Zafaranlu tribes (Shirvan, Bojnourd, Quchan, and Kalat). Source: Authors.

Motif Name	Motif Type	Figure	Motif Drawing	Colors	Usage	Symbol	Meaning
Flower and Bush (Gol-o Bute)	Herbal			Red, blue, and orange	Socks	Flowers and bushes	Elegance

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Motif Name	Motif Type	Figure	Motif Drawing	Colors	Usage	Symbol	Meaning
Nik, waves of water	Nature			Green and orange	Socks	Sea waves	Life, continuity
Bird, raven	Animal			Black, red and white	Socks and kilims	----	News
Neef, Neef Pen, Flower and bush	Herbal			Red, white, orange, and blue	Socks	Flowers and bushes	Nature, spring
Oston Bran	Animal			Black, red, green, yellow, and white	Socks and kilims	Ram horn	Power, sprouting, blessing, and immortality
Flower and bush (Golo-Bute)	Herbal			Green, white, and orange	Socks	Flowers and bushes	Greenery, stimulating
Gol-e Varchingeh	Geometric			Red and black	Socks and kilims	Spool pattern	Work tools
Flower	Herbal			Pink, white, red, green, and orange	Socks	Flower	Arrival of spring
Nik, Jakel, and Hastak	Geometric			Red and black	Socks	Hook	Power
Hasht Nik	Animal			Black, red and yellow	Socks	Scorpion, Hasht-Change	Evil eye
Dulkhani	Geometric			Black, orange, blue, green, and red	Socks	Fairy	----
Deshle Peshtak	Animal			Green and red	Socks	Crab	Evil eye

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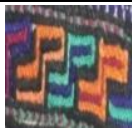









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**Table 2.** The classification of designs, meanings, and symbols of the Patavehs of Shadloo and Zafaranlu tribes (Shirvan, Bojnourd, Quchan, and Kalat). Source: Authors.

Motif Name	Motif Type	Figure	Motif Drawing	Colors	Usage	Symbol	Meaning
Flower	Herbal			Marron, orange, purple, and green	Pataveh	Flowers	Nature
Siluk	Animal			Marron, purple and black	Pataveh	Leeches	---
Chaharnik, frog	Animal			Blue, red, and brown	Pataveh and socks	Frog	Arrival of spring
Kavak	Animal			Orange, black, purple, blue	Pataveh and Kilims	Sheep's limb bone	Prosperity and the male child
Spring in the Eight Jakel	Nature			Red and white	Pataveh and Kilims	Eight-sided hook	Jakel; power/spring; light
Smel	Herbal			Maroon, white, orange, green, and purple	Pataveh and Kilims	Wheat stem	Affluence
Termanik Jakel	Herbal			Red and green	Contextual	Stem Repression	Work tools
Hafto Hasht/zigzag and spiral	Nature			Purple, blue, and yellow	Pataveh	Spiral	Motion

**Table 3.** The classification of designs, meanings, and symbols of the Charuqs of Shadloo and Zafaranlu tribes (Shirvan, Bojnourd, Quchan, and Kalat). Source: Authors.















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Motif Name	Motif Type	Figure	Motif Drawing	Colors	Usage	Symbol	Meaning
Almond flower/cypress tree and bush	Herbal			Pink	Charuq	Cypress trees and bushes	Resistance/ always spring
Wheat stem	Herbal			Gold	Charuq	Wheat	Prosperity
Pazhak	Nature			Gold	Behind the Charuq, socks	Dandelion	Good news
Hafto Hasht	Geometrical			White, orange, and yellow	Side of shoes	Hafto Hasht	Mountains
Eight-sided	Herbal			Yellow, white, red, and navy	Behind shoes	Eight-sided flower and star	Star
Three-sided petal	Herbal			Yellow, red, and white	Behind shoes	Three-sided petal flower	---
Loos	Nature			White, yellow, pink, and green	Behind shoes	Mountain	Resistance and struggle

## Discussion and Analysis of Patterns

Kurdish nomads are known for assets such as courage, honesty, generosity, vitality, perseverance, and kindness. Life in nature and the passing of age have carried countless lessons for this tribe including the existence of colors and patterns of their surrounding environment. Kurmanjis is no exception and the abundance of beautiful natural elements of nature are visible on their apparel and footwear. The patterns used in the footwear of Kurmanj tribes can be studied in various herbal, animal, and geometric patterns.

**Herbal Motifs:** These patterns include elements that are present in their living environment. From flocks to grains and grasslands to mountain trees. In this

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category, flowers, trees, bushes, flowering plants, wheat stalks, cypress trees, dandelions, sycamores, and open flowers can be mentioned.

**Animal Motifs:** This category is of three forms: domestic animals including dogs and roosters; wild animals including mountain goats, hawks, frogs, crows, and butterflies, and finally, biting animals such as scorpions, crabs (Dishle Pishtak), and leeches (Siluk).

**Geometric Patterns:** The nomads were experts in simplifying patterns and this is a unique feature of nomadic art. Some are taken from the tools used in their life and work, and some are taken from the manifestations of nature such as the sun, stars, bridal veils, Germanic taken from Turkmen motifs, sun (Doo), plant, mouse-teeth, zigzag, or Hafto Hasht, three-petal flowers, Jakel, nightingale bird (Chav Jujak), spring, Hasak, water or sea waves, ram horn (Stone Bran), Mountain, Manat and Chitak, One and One, Nik, Boat, Cashmere, Chaharnik, Eightnik, Kohl holder, Dulkhani, Ladder, Hosier, y and Flower Nik are in this category. Socks have variety in patterns compared to Pataveh and Charuqs. The motifs applied in the context of the footwear mainly include bushes, Chav Jujak, Nik, and raven patterns; likewise, the margin motifs are mostly one and one and bird patterns. Color in the clothing indicates the age range (child, young and middle-aged) and their marital status. The favorite colors among the Kurds are mostly red, yellow, green, orange, white, pink, and blue; such colors grant special comfort in spring and winter; additionally, most of the colors applied are of natural origins; hence, the art of nomadic women is expressing color by using various natural motifs. (Hosseinipour, personal communication, July, 2009) The symbol implies beyond itself and is past logical comprehension. It may manifest in different forms and meanings for diverse ethnic groups. According to Ortner, the key elements and components of culture are projected in key symbols (Ortner, 1972, 1338). He outlines five ways for its discovery: first, it is culturally significant to the natives; second, the natives have positive or negative feedback about it; third, it appears in various aspects of people's lives; fourth, there should be more cultural details about a specific symbol and finally, more cultural restrictions should be considered regarding the symbol (Ortner, 1972, 1339-1344). In any culture, the appearance of concepts of religion, custom, and art is noteworthy. Belief in the forces of good and evil can be traced back to ancient Iran. In practice, the climatic conditions governing the lives of people in every group and ethnicity have formed the basis of such beliefs. Hence, symbols such as blessing, power and endurance, revival and life and fertility, protectors and harmers, and transcendental and cosmic forces can be found in Iranian art and specifically Kurmanji art.

### Symbols of Blessing and Fertility

The nomads of Kurmanj, with the profession of stock breeding and passing through the mountainous and green nature of their region, have constantly been

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concerned about the desire for prosperity in property and family; likewise, the presence of herbal motifs, particularly almond flowers or cypress trees or wheat stalks are symbols of such blessings. The ram's horn is a symbol of blessing and power and its abundance in woven patterns also indicates its great use in various aspects of Kurmanji life. Sun, water, and triangle are other designs that have been applied abundantly and have appeared in the form of circles and zigzag lines on socks, Pataveh, and Charuqs.

### **Symbols of Strength and Endurance**

Living in nature and the climate of northern Khorasan have made animals such as rams symbols of power. A stock breeding life and its income in producing wool are reflected in the art of these people. Sheep wool is certainly one of the ways of the tribal economy and has helped families financially. For example, this symbol is well represented in the role of Nik. The mountain has a prominent position in geometric motifs and is displayed in the form of Hafto Hashti motifs and triangles. The mountain in ancient Iran is considered the mother of the earth and is a ladder to the sky. Its fertility, endurance and spirituality have always been sanctified in the art of Kurmanji footwear. Among the tools and elements used in daily life, Termanic Jakel should also be mentioned.

### **Symbols of Rebirth, Life, and Fertility**

Flowing water in the nature of North Khorasan is observed in its waterfalls and rivers and the close connection of herding with this life-giving element has bestowed a double effect on Kurmanji art. The mountainous climate and rigid environment of the Kurmanji area and the rapid speed of water with fierce sounds reflect life and inspiration in the footwear with various shapes and patterns including Hafto Hasht and geometric shapes. This element is the lifeblood of plants and animals, which is one of the most widely used forms in this part of clothing. Some local informants also referred to the mountain. The position of the use of Kavak in the ceremonies and rituals of the Kurmanji people, such as weddings, displays the deep belief of the nomadic people in fertility. Interestingly, in this regard, the purpose is to raise a male child in the mother's womb to bear the symbol of power and help in life purposes and endurance in the face of adversity.

### **Symbols of Protection and Harm**

In contrast to the force of good, there has always existed the force of evil. In this regard, dealing with adversity and harmful forces is not far from people's beliefs. The scorpion is one of the many animals in the area that has harmed many cattle and family members. Hence, it is depicted in a closed space to restrain its destructive force, or in symbols such as crabs, it connotes avoiding the evil eye.

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### Transcendental and Cosmic Symbols

In this category, in addition to celestial objects and stars, considered as forces of goodness and blessing, the tree has been well-thought-out as a factor in the relationship between earth and sky. The ram is a symbol of courage, strength, masculinity, and sacred power (Knight & Graban, 2005, 471-472). The rooster, as an Ahura chicken, has been a repellent of Divan, which is one of the relics of ancient Iran and is a symbol of blessing, sustenance, and dawn.

### Conclusion

The Kurmanji tribe is one of the nomads of the North Khorasan region, among the noble tribes whose recognition of traditions and customs can aid in a precise acknowledgment of the native culture of this region of Iran. Due to the inseparable connection with nature and the occupation of domestic animal breeding, the original and primitive features are evident in their works and productions. The handicrafts of this area include many items such as carpets, kilims, plus, pouches, sacks, salt shakers, night tents, black tents, etc., which in the current study, the focus has been on the footwear including socks, Pataveh and Charuq. To answer the first question, it should be alleged that the designs of Kurmanji footwear can be studied in three categories: herbal, animal, and geometric. Most of the patterns are related to animal motifs and the concise view of these people has led designs to be more or less geometric. The abstraction and summarization of motifs, while being primitive, is one of the main features. Due to the climatic conditions in North Khorasan, most of the nature and wildlife of this region are aligned with the beliefs and convictions of the people. In responding to the second question, it can be stated that most of the motifs have a symbolic state that is derived from thoughts and beliefs of the Iranian culture or are in accordance with the ethnic relics of ancient Iranian philosophy. The main symbols are designed in five formats: symbols of blessing and fertility mainly displayed through the motifs of Nik, Hafto Hasht, Dulekhani, almond flower, and Stone Bran as they are signs of water, mountains, cypresses, and rams. On the other hand, the desire to have a son to provide labor and activity, to achieve the highest product and the blessing of property in the wedding ceremony are expressed through the pattern of Kavak. Kavak displays the symbols of power and endurance of ethnic poems and the labor force. The pattern of the Bot-e Jegheh is a symbol of mountain juniper and a representation of endurance and resilience. In the meantime, the use of the main tools related to animal agriculture, such as Nik, Hastak, and Termanik Jakel portray the concepts of strength and endurance. The symbols of life and fertility including the motifs of Bot-e Jegheh, the sixteen-part, frog, raven, and bird express life-giving concepts such as bearing good news, the resurrection of the earth, life, and warmth. In the symbols of protection and harm, the scorpion or leech can be studied. Animals living in the mountainous nature of the region and the flowing

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waters have caused resentment among the people and their stock and in order to prevent the evil eye they have symbols and motifs such as Dishle Pishak. The last group is the metamaterial and cosmic symbols applied on the footwear as a sign of good luck and prosperity in patterns such as the warm sun and life.

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