
Symbolic Role of Color in Determination of Ethnic Identity of Wedding Dresses of the Caspian Regions of Iran

Javad Nouri^{1*}, Fatemeh Aghajani², Abolghasem Dadvar³, Peiman Valipour¹, Alireza Hoseinpour Kasgari¹

1 Department of Textile apparel, Qaemshahr branch, Islamic Azad university, Qaemshahr, Iran

2 PHD student of Art Research, Islamic Azad University, Kish International Branch

3 Department of Art Research, Alzahra University, Tehran, Iran

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Abstract

Rituals are full of symbols and signs, the understanding and perception of which requires the recognition of beliefs, opinions, and folk culture of the natives of that region. And as a consequence, familiarity with the ethnic identity. Alongside its specific beauty and psychological characteristics, the color has a specific representation in customs and rituals. Clothing is the most evident cultural symbol and the most important and specific aspect of ethnicity and tribe, quickly affected by acculturation phenomena among different societies. The wedding dress has also been one of the important characteristics dominated by this cultural element. This study is a descriptive-analytical study using field and library (documentation) methods to collect information to study the symbolic role of the color of the wedding ceremony dress of the girls of the Caspian region of Iran and how it is influenced by its ethnic-tribal identity. The results indicate that the application of color in the marriage ritual of the Caspian regions of Iran has symbolic meanings in addition to aesthetic aspects and is related to the theme of the intended ritual. For example, the presence of the green color in the wedding dress of the northern regions of Iran is a symbol of the greenery and freshness of these regions and indicative of the fertility and greenness of the couple. White is a symbol of honesty, purity and the beginning of a life based on closeness, often seen on the head scarves of brides in these regions. The symbolic role of red in these rituals is love, life, and happiness. As a result of the flexibility, the green color and red power are good complements for any beginning, including the beginning of marital life, and this can be seen well in the marriage ceremony of the Caspian regions of Iran.

Keywords: Symbol, Ethnic Identity, Rituals, Wedding Ceremony Dress, Ethnic Groups of Northern Iran.

** Corresponding author. Tel: +98 *****

E-mail address: Nouritex@yahoo.com

1. Introduction

Our country has ethnic groups with different cultures, and each ethnic group has its unique clothing. Regardless of its function as a body protector, clothing has a cultural aspect against atmospheric factors. Proportionate to the culture and geography of the ethnicities and nations, this artistic-cultural phenomenon is organized in different ways in every part of the world. Clothing is an indicator of the customs and culture of every country. However, we are unfortunately witnessing the fading of its originality nowadays. The clothes of the Caspian regions of northern Iran are considered the language of nature due to their happy colors. Alongside its special beauty and psychological characteristics, color is one of the influential and important visual elements in the marriage ritual of the natives of northern Iran, which has a special appearance (appearance) in the customs and rituals of this region. Since traditional clothing can be considered as a cultural and artistic product, color and decoration play an important role in it, as does the design of clothing. In today's rapidly changing world, where we are witnessing the uprooting and assimilation of indigenous cultures and identities, it seems necessary to know former identities and beliefs, and conscious or unconscious beliefs of people.

Paying attention to the messages and mysteries that exist in specific rituals and behaviors of the inhabitants of different parts of Iran is one of the ways that can help in understanding the beliefs, customs and traditions of Iran with different backgrounds and thus know our people and cultural identity. Despite the passage of time and the change of many of the traditional customs involved, the marriage rituals retain many of the features of the rituals of the Caspian region of Iran.

The main objective of the study was to study the location of identity and ethnic origin in wedding dresses as well as to study the two colors green and red in wedding ceremonies in the Caspian region of Iran and their symbolic meanings. The study of the color in the life of the natives of northern Iran can reveal a relatively hidden layer of the identity and belief of the people of this country and paves the way for a more detailed analysis of color in other rituals of the Caspian regions of Iran. It will reveal the aesthetics of the colors existing in handicrafts and the hijab coverage in the north of Iran.

The role of the symbolic concept of the two colors green and red in the indigenous marriage rituals of the Caspian region in Iran is a clear expression of the typical culture and art of the indigenous people of this region. There have been several studies on the design and form of clothing and handicrafts in northern Iran in recent years. However, as an important visual element in the culture and art of the Caspian regions of Iran, color has not been investigated in detailed. The provinces of Guilan, Mazandaran, and Golestan are also the regions that have been selected as the geographical areas of the research, and the traditional clothes of women have been analyzed in these regions.

2. Experimental

2.1. Materials and method

The study of color in the life of the natives of northern Iran can reveal a relatively hidden layer of the identity and belief of the people of this country and paves the way for a more detailed analysis of color in other rituals of the Caspian regions of Iran, as well as the aesthetics of the colors existing in handicrafts and coverage (hijab) of the north. Apart from library (documentation) sources, some part of the information of the research has been collected through field observations and analyzed in a descriptive-analytical way. There are many theories in the classification of types of qualitative research methodologies that are typical methods of this classification. Observation of some samples in the investigated areas and conversations with local women as well as the producers of these clothes are among the sources of field information in this research and other observations were also based on published images of the traditional clothes of the tribes in books and papers.

2.2 History of Wedding Dresses

A wedding dress is a unique and unrivaled dress. Alongside the event of birth and death, marriage is one of the three important and huge situations in the life of every person and the only case in which the person has the main role in determining the manner, grandeur, and glory of its holding. This day is more important for the bride than the groom and is considered the biggest day of her life. Throughout history, women have always attempted to have a special wedding dress that suits the occasion and the atmosphere of celebration and joy and makes them look magnificent. In ancient times, the bride and groom's clothes and in general, most of the ceremonies were based on the social class and wealth of the people. Both in ancient Greece and in ancient Iran, as well as in Egypt, various designs and colors have been reported for royal brides. The colors used were mostly based on those of the royal family. Purple and violet were also favorite colors of royal families. Accurate details about the colors and design of the wedding dress of the royal family in the centuries before Christ are not available [1]. In addition to different aspects of culture, including symbolism and ritual, clothing also has aesthetic uses, and therefore, it can be investigated from an artistic viewpoint. Each of the factors such as fabric specifications, design, coloring, and decorations can be used as a tool for the artist to utilize to prepare clothes that have artistic and aesthetic features. Iranian clothing and its decorations have always been a reflection of the culture and art of the people of a region throughout history. As it can be said that the motifs (patterns) that were imprinted on the textiles and clothes of the people of every era in every land, were on the one hand a symbol of the identity and nationality of that people, and on the other hand, the crystallization (manifestation) of the culture and art of the people of that land. The motifs that, although changed and transformed from era to era, have always remained as a rich treasure of forms, signs, and cultural and historical symbols of a land. Colors are the most obvious symbols in terms of influencing the human psyche. Concerning nature, culture, religious beliefs, and life experiences, each color has a special meaning. This perception of color is sometimes different and sometimes similar among the nations and tribes [2]. But anyway, they are subject to time, place, and geography situations or they originate from people's culture, religion, and ritual. On the other hand, the concepts selected by people for colors are valid in the same period.

2.3 Wedding Dress, a Sign of Nationality

Marriage was important as something more than the bond between two people in the Middle Ages and was the union and bond between two families, two trades and professions, and even the union between two countries in many cases. Therefore, the bride should wear a dress that best represents her family. At that time, royal marriages had a lot of political importance and were conducted to create a solid alliance and pact between two countries; Therefore, the young bride needed to look great and magnificent to strengthen the reputation and dignity of her country and to influence the groom's country by showing off the wealth and affluence of her nation. The bride's jewelry was also discussed as a part of her dowry. The royal and wealthy families used the finest and most expensive fabrics such as velvet, silk, floral silk, satin, fur, and fabrics woven from gold and silver threads. At that time, when fabrics were spun, woven, and dried by hand, and cost-effective and economical use of the fabric was common, skirts were made in a wide, large, and puffy shape, the sleeves continued to the floor, and the skirt trail was stretched a few meters along the back of the dress [3].



Figure 1. Women's wedding dresses in the Middle Ages

The colors used were both precious and magnificent. Only rich people could afford expensive colors such as red, purple, and black since these colors were much more difficult to prepare than the ones obtained from natural plants. In addition, the wedding dress was decorated with precious jewels such as diamonds, rubies, sapphires, emeralds, and pearls, and the bride shone in her dress against the sunlight. Sometimes, the wedding dress was so covered with jewels that the fabric of the dress was hidden under them. Figure 1 shows In the 15th century when Princess Margaret got married in England, her dress was so heavy that she could not move and was carried to the church with the help of two people [1].

2.4 White Wedding Clothes

Brides used happy and bright colors for their wedding dresses to show their happiness in ancient times. The white color has long been accepted as a traditional and common color for bridal clothes, But not the wedding dress has always been white. The custom of wearing a white wedding dress dates back to the era of Queen Victoria. Before that, brides used to select a variety of colors and materials for their dresses, depending on their social status. The white color was not a sign of purity and chastity in that era, but the blue color had this meaning and many women chose the blue color for their wedding dress. The white color was mostly a sign of wealth and richness. Queen Victoria's marriage to her cousin, Prince Albert, in 1840 had the greatest impact on the popularization of the wedding ceremonies. Queen Victoria was not the first royal person to wear white clothes, but she was the first one in the modern era. The white color was the common color for royal mourning ceremonies and although it was not always used as such, it was not the right color for royal wedding ceremonies either. Queen Victoria revolutionized by marrying in white clothes[2]. Figure 2 shows the White color was generally not selected for wedding dresses and Victoria's dress was a surprise.



Figure 2. Wedding dress in the time of Queen Victoria

Of course, it wasn't unpleasant either, because women all over Europe and America were wearing white dresses for their weddings soon. Although there were brides who still selected dresses in other colors; the white color was accepted as the suitable and excellent color for the wedding dresses and has continued since then. Nowadays, it is very rare for a bride to wear a dress other than white [3].

In 1894, in a book related to women, this sentence was printed: "According to custom, tradition, and common law, white color has been selected as the most suitable color for wedding dresses since several years ago. This color is a symbol of girls' purity and chastity and a sign of a sound and intact heart that the bride presents to her future husband. Almost every woman could fulfill her dream of getting married in a fashionable wedding dress with the advent of big stores in the 1890s. The white dress became popular with the general public and popularized [1]. In 1890, it was written in one of the women's journals: "The wedding dress of women has been white since so long time ago the beginning of which is impossible to remember." Of course, this statement was incorrect, but it still gave the feeling that the wedding dress should be white. Although the white color became popular and common, some brides selected dresses that had more applications and could be used after the wedding ceremony, and since the wedding dress was largely made (tailored) according to the fashion of the time, it could be prepared for wearing again only with little changes.

2.5 An old belief about different colors of wedding dresses

An old poem about how the color of a wedding dress affects one's future says: "Marrying in a white dress means you have selected very well and correctly; Marriage in gray means you will go a long way; Marriage in black means you will wish to return; Marrying in red means you will wish for death; Marrying in blue means you will always be pure, persistent, and honest; Marrying in green means you are ashamed to be seen; Marriage in yellow means you are ashamed of your man; Marrying in brown color means you will live outside the city and marrying in pink color means that your soul will drown [4].

2.6 The effect of World War on wedding dresses

In all periods, brides try to dress in a way that suits their social status and is proportionate to fashion as much as possible and the most beautiful, the best, and the most expensive materials they can afford are used to prepare them. The amount and quality of materials used in sewing a wedding dress is a reflection of the bride's wealth and social status. During the period of Edward VII, the fashions and models of clothing became more luxurious

and expensive, but this trend stopped and the style of clothes became simpler as the disaster of the First World War began. In addition, the skirts of dresses became shorter as the role of women in society changed [1].

Coco Chanel was a powerful force in changing women's fashion and was the first to officially introduce the short wedding dress in the 1920s. The dress was a white knee-length shirt with a long train. This white cement color was considered as the public and universal color of wedding dresses. During World War II, many brides felt that it was not right to get married in fancy dress, so they chose simple dresses for their wedding ceremony. During the Second World War, women found it as their duty to abandon the traditional marriage ceremony. Most brides might get married just a few weeks or even days after their engagement ceremony; Consequently, they did not have enough time to find a suitable wedding dress, so they selected their best dress for this ceremony. If the bride wanted to certainly have a white wedding dress, then she could borrow or rent it for the ceremony. If the bride and groom both participated in the war, Figure 3 shows then they would get married in their military uniforms [2]. After the World War, a booming and prosperous period began and this was also reflected in the wedding dresses. Formal white long dresses became popular again and backed in fashion. The white hues such as cream, very pale yellow, and ivory were all acceptable as wedding dress colors, and bright colors such as blue, green, or pink were used less. Marrying in a black dress was a sign of misfortune and bad luck (ibid).



Figure 3. Wedding dress during the war

2.7 The influence of Western culture

In the Middle Ages and a little later, marriage was not only a bond between two people, but a union of two families, two businesses, or even two countries. Many marriages, especially among the aristocracy and the upper classes of society, were mostly based on political goals rather than love. Therefore, the bride did not only represent herself but she should dress in a way that reflected her family and social status. Brides from rich families often wore clothes with sharp colors and special materials, and the use of happy colors and fabrics made of fur, velvet, and silk was considered normal among them. The most expensive supplies and raw materials were provided to sew the wedding dresses in the style of state-of-the-art models depending on the family's wealth. The poorest brides wore their best church clothes on their wedding day. The amount and price of the raw materials of a wedding dress showed the social status of the bride and brought out the wealth of the family to the guests.

The first recorded example of a princely white wedding dress belongs to Philippa, Princess of England, who married Eric, Prince of Pomerania, in 1460. Her wedding dress was a tunic with a cape of white silk and edges with fur. Although white color was the color of French queens' mourning clothes at that time, Mary, Queen of

Scots wore a white wedding dress in 1559 when she married her first husband, Francis, the eldest son of the King of France because he was interested in this color [3].

But still wearing a white wedding dress was not popular among the people: before the Victorian era, the bride was allowed to wear any color she wanted. Black color was very popular in Scandinavia but white color became popular in 1840 and after the marriage of Queen Victoria with Albert Sachsburg. Queen Victoria wore a white dress with lace in her wedding ceremony and some pictures of this ceremony were spread among people, which made many brides select the white color like the queen. Until long after that period, wedding dresses were offered in the same color and newer styles. In the early 1990s, a lot of decorations such as lace and ribbons specific to the edge were added to dresses, and wedding dresses used these decorations as well. For example, the front part of the wedding dress was shorter and the tail was longer in the 1920s and it was worn along with a sticky (adhesive) cloche-like cap made of lace. The tendency to follow the fashion of the day continued until the late 1960s when wedding dresses with long skirts and back and front of the same size became popular again, like in the Victorian era [2].

Nowadays, Western bridal dresses are mostly white, but the white color has varieties such as egg white, ecru white, and ivory white. Later, people hypothesized that this white model was a symbol of virginity; But at first, it was not like that. The blue color was considered to represent purity, piety, faith, and the Holy Mary in the past.

2.8 Influence of Eastern culture

Many wedding dresses in China, India (bridal sari), Pakistan (trousers and shirt with lots of embroidery, or lehenga), and Vietnam (traditional Audai uniform) are in red, which has been a symbol of good luck and auspiciousness in ancient culture. Nowadays, eastern women use other colors for their wedding dresses as well. In modern weddings in mainland China, the bride wears a Western-style dress in her favorite color and wears a traditional dress during the formal tea-drinking ceremony. In modern Taiwanese weddings, the bride usually wears a red (according to Chinese tradition) or white (Western) silk dress, but most people choose the traditional red model for the post-wedding reception when choosing a wedding dress.

According to the old customs, the father of the bride hosts the special ceremony of the bride's relatives and is responsible for preparing the drinks (shi jiu) for the party of the relatives of both parties. In Taiwan, the wedding ceremony itself is organized according to the couple's taste, but the banquets afterward are for "thanks or appreciation" to those who raised the bride and groom (e.g. grandparents, uncles, and aunts) or those who will help them in the future. For this reason, the wedding banquet is held formally and traditionally to respect the elders [5].

The red wedding sari is the traditional dress of brides in Indian culture. The material of the traditional sari is silk, but its color and material have varied over time. Nowadays, saris are made of crepe, georgette, charmeuse, and satin and are available in colors such as gold, pink, orange, tan, brown, and yellow.

Indian brides in Western countries wear a sari during their wedding and then they wear traditional Indian clothes (such as lehenga, choli, etc.). Japanese wedding dress is a simple traditional white kimono that is worn in official ceremonies and is a symbol of purity and virginity. The bride wears a red kimono in the following ceremonies as a sign of auspiciousness.

Indonesian Javanese have a wedding dress called kebaya, which is a traditional blouse with a pattern drawn on it. There are special types of "Barut Saya" (traditional Filipino dress) in white for the bride and "Barong Tagalog" for the groom in the Philippines. Different tribes and Muslims wear other forms of traditional clothes in their ceremonies [2].

2.9 Wedding dress in the northern tribes of Iran

Our country, Iran, has a variety of ethnic groups in its four corners; Tribes that each have their tradition, culture, ceremonies, rituals, and local clothes. The local clothes of Iran are so diverse that we probably do not know some of them and do not know which city or region they belong to. Clothing and coverage (hijab) are among the prominent symbols in the field of understanding ethnic culture [6].

Traditional clothes also play an important role in showing the wedding ceremony of different ethnic groups. Currently, in a few parts of the country, colored clothes are used in the old way for wedding ceremonies in Iranian tribes and you can see these examples in the Turkmen, Qashqai, Baluch, and people of the south of the country. White color gradually became popular for wedding dresses since the Qajar era because our country's relationship with Russia increased in the late Safavid and early Qajar era. During this period, immigrants and orientalist introduced white color as a wedding dress in our country. The use of red color was used because it was a sign of blessing and good fortune. Zoroastrian tribes used the green color for wedding dresses because this color was a sign of blessing and abundance, and meant women and childbirth in terms of mythology. Their basis for selecting the green color was freshness, fertility, and imitation of nature [7].

The women of northern Iran also wear pleated skirts and headbands in bright and shiny colors. Figure 5 shows the clothing of this region was generally prepared with handwoven fabrics and traditional sewing. In the north of Iran, the coverage (veil) of Guilanis, Maznis, and Turkmen is more prominent than others. Figure 4 shows the common feature of all the local costumes of this region, which are inspired by the greenery and freshness of nature, is the unrelenting presence of colors [6].



Figure 4. Mazandaran local dress

2.10 Bridal veil in the tribes of Gilan

The design of the clothes of the people of these regions also gives a special social status to the wedding dress based on the relationship of the people. Moreover, the variety of clothes of different regions is a special sign of the introduction of different ethnic groups, the material, color, and shape of the clothes, ornaments, and accessories. In addition to the aspects of display and beauty, ornaments also have economic and financial reasons for family savings [8].

Happy colors and various patterns used in local clothes bring mental and emotional peace to a person besides the aesthetic aspects. The people of each region have worn their clothes since ancient times. Guilani women's clothing has three styles: Ghasemabadi, Taleshi, and Rosoukhi, one common feature of Guilani women's is that they are one of the most lively local clothes in Iran, and can be seen in all three types of pleated, long, colorful skirts, sequined vests, and long shirts with embroidery and slits on both sides and a white scarf and headscarf (Figure 5). Color is less present in men's clothing than in women's. Vests, Charvehdari suits (which have tight slippers in the west of Guilan and straight slippers in the east), caps, and hats are the main parts of men's clothing in Guilan [5].



Figure 5. Guilani women's clothes

2.11 Bridal veil in tribes of Mazandaran

One of the most obvious secrets and symbols of the ancient Mazandaran women was a two-meter-wide white scarf called Charqad. Figure 6 shows Charqad. At first, the material to make the scarf was linen, later, silk was available. Mazandaran women used a very thin and delicate thread which was hung under the chin on either side of the head by a metal clip, sometimes with a beautiful silver chain with a beam pattern. Of course, this cluster seems to have been a symbol of wheat. The whiteness of the scarf is a sign of purity, honesty, and cleanliness. It is believed that the white cloth was a collarless white shirt even for men and this is rooted in the ancient Zoroastrian religion. [9].



Figure 6. Mazandarani wedding ceremony

A long red shirt called Set Seri (Sartasari or through) covering the whole body with only two buttons under the throat, was worn on the wedding day in ancient times in some regions. one button formed a large coin and the necklace appeared on this set seri. This set was considered a symbol of life because red has been a symbol of life, meaning that red was a symbol of love and solidarity in ancient Iranian culture. Red color formed a part of the color of Iran's flag based on the agate gem, which was red, during the Parthian and Sassanid periods. In the common sense, red color and red dress for a woman means that no one can ask her to marry because she is already married to someone else. Later, the red dress changed to brown. Usually, on the night before the wedding, the last night of the bride's single life, when the Hana Bandān ceremony was held, the green clothes were worn. On the day of the celebration, the bride wore a red silk shirt (Jammeh), which was a sign of marriage, with slits on the bottom of the shirt on both sides. The length of the Jammeh was up to the back of the knee, and it was made of linen, hand-woven by women. In some areas, the bride wore a vest made of red or yellow velvet, decorated with coins and old money called a chest-covering vest in the area of Hezar Jarib (Figure 7) [5].



Figure 7. Red velvet collar vest decorated with coins

Shaliteh or rotating pants is a short- pleated skirt made of silk fabric and fine linen of the same color, which is usually decorated with a black stripe around the bottom edge, and it is called a soak. There is a woman with a long shale and a half-short shirt in the statues obtained from the Parthian period. Figure 8 shows Shaliteh is used in local celebrations and dances today. (ibid).



Figure 8. Shalite of Mazandaran

3.11 Mazandaran local ornaments

One of the characteristics that makes jewelry so appreciated and noticed is the use of natural raw materials such as stone, metal, wood and plant. Some of the ornaments of the Kojour and Candelooos region of Mazandaran are:

Qaldoon or necklace, including Mirka, nightingale-eye Gabri, amber, agate, and jade, which were cut into geometric and irregular shapes. Gharafel or guarantor is a type of plant that is used as a necklace due to its pleasant smell and healing properties. Aventurine was cut in the shape of a heart and it had a luster due to the presence of pure crystal. Anklet or Suski was also a ring of silver bells used around the ankle. Cheshmchin, which is in earthen bead materials, was used to cure eye voodoo (injury caused by an evil eye) and misfortunes [8].

2.12 Bridal Veil in Turkmens

Most Turkmen women still wear red clothes and special needlework of this region. Warsaw jewelry, which was made of gold and silver in the past, still plays an important role in the clothing of brides in this region. On the day of the bride's celebration, they wear simple, long, and straight shirts with edges on the cuffs and the lower edge of the dress, which contain traditional Turkmen sewing in happy colors, along with a large traditional Turkmen scarf. The use of red color is also very common among Turkmen women. They call the red silk shirt "Qirmiz Konik" which is embroidered on the collar and cuffs. This shirt is worn with pants that are embroidered from the leg to the bottom. Among the Turkmens, the bride's net (veil) is a checkered red cloth with which the bride covers her face. Also, in some cultures, they believe that covering the face with a net protects the bride from evil spirits. It was customary for the groom not to see the bride's face until the formal marriage in many cultures in the past. For this reason, they used long nets to cover the bride's face. In ancient Rome, the bridal net was yellow and wrapped around the bride's body and was a symbol of female virginity. Also, the white net was a symbol of the bride's loyalty to her husband in Europe [10]. Today, the bridal net is no longer used in the old sense. Figure 9 shows that the bridal net (veil) is one of the necessary accessories for brides. In other words, it is a symbol of becoming a bride.



Figure 9. The ceremony of placing Alijeh scarf on the bride's head and carrying her with a special scarf

"Anne" ring is another ritual that is placed on the bride's head and under her veil after the espouse and it is a sign of marriage and the height of the ring increases according to the duration of the marriage.

3. Results and discussion

3.1 The symbolic meaning of color in the wedding dress of the northern tribes of Iran

In the traditional wedding (espouse) ritual in the Caspian regions of Iran, the wedding dress and all the necessities related to the wedding tablecloth are white, including a sugar-grinding net, backrest, bridal mattress, etc. According to the natives of the northern regions of Iran, the green color should be used in the wedding dress so that the bride will be (green) lucky. Similar customs can be seen in Zoroastrian marriage rituals. In the ceremony and ritual of transferring the groom's gifts to the bride's house, a green cloth is used for the suitcase and the khunchehs (a typical small table) and groom's family take the gifts to the bride's house with dancing and singing. Green is the symbol of plants and vegetables. A green gift brings luck, especially in the morning. They throw greens on the way to the new month so that the month will be green and blessed. The greens that grow are blessed due to the water, which is the source of life, and it is believed that green affects death due to the transmission of living energy [2]. The green color is the color of the village, trees, and meadows. It is the calmest color among the colors. Since green is the color of nature as a result of its time, it is the color of reproduction and, consequently, the color of lovers [11].

Hana Bandān ceremony is considered very important and valuable in all regions of northern Iran. The application of henna on hands and feet during celebrations is a way of coloring hands and feet, found in other cultures with different shapes and portraits. Bright red is the centrifugal sun that stimulates alchemical action daily. Bright red is a symbol of sharpness, beauty, movement-generating power, generosity, youth, health, etc. It seems that green flexibility and red power are good complements for any beginning, including the beginning of marital life, and this can be clearly observed during a wedding ceremony in the Caspian region of northern Iran. Green is the color of hope, strength, and long life, in the meantime, it is related to its opposite i.e. sourness. Green is the color of eternity. That is why green branches are a symbol of immortality all over the world [2].

The use of the red color can be a symbol of love and passion for life. "Luscher" believes that red represents the physical conditions of using energy, quickens the pulse, raises blood pressure, and increases breathing. Red represents vital force, nervous and glandular activity, and therefore has the meaning of desire and all forms of desire and passion. Red means the necessity to achieve the desired results and to attain prosperity. This color expresses a strong desire for all the things that have the intensity of life and the perfection of experience in their cover [12]. Red is a symbol of life and an effective factor in building and intensifying the germination of plants, and expresses the excitement of rebellion. Orange-red is a passionate radiance of love, and purple-red signifies spiritual love. Spiritual and non-spiritual (worldly) powers are together in purple [13]. The culture of using red color is also observed among young women in East Asian countries. In Japan, red is worn only by women. Red is a symbol of intimacy and happiness. According to some schools of Shinto, red is a sign of harmony and expansion [2]. According to the Chinese people, red color is a symbol of life and happiness. Hindus also used the red color in marriage celebrations. In China, a girl, who is due to get married, wears a red dress, because red is a symbol of a new life and a good and happy future for the Chinese [11]. Among Indians, red is the color of life, birth, and reproduction [2].

Hana Bandān (applying henna) ceremony is considered very important and valuable in all Caspian regions and southern regions of Iran. Apart from the coolness of the henna plant and its benefits, Hana Bandān means making red and coloring the hands and feet, which has been customary in Hormozgan (Province) on the occasion of celebration and happiness in official Hana Bandān ceremony, espouse, and weddings. The symbolic role of red in these rituals is love, life, and joy resulted from it. From Cooper's viewpoint, red is the peak of colors, the embodiment of the sun and all the gods of war, the original red is masculine, active, sun fire, royalty, love, pleasure, celebration, suffering, passion, energy, predatory, sexual seducement, wedding fire or torch, health, power, blood, lust for blood, bloody guilt, anger, revenge, martyrdom, fortitude, faith, self-esteem. It is also the color of poverty and misery. Applying the red paint or leaving a red stain is a sign of rebirth [14]. De

Beaucorps expresses the symbolic role of red: Red is the most important color and is associated with passion and seriousness of life, i.e. strength and power. The brilliance of red has made it a universal symbol of the origin of life. The attractiveness and charisma of the red color are caused by the duality and ambiguity of the red color. Bright red is a symbol of passion, severity, and excitement. It is warming, motivating, and stimulating, just as the red color of the flag and its awl arouses the warriors like a military song. The red color of advertising illuminated signs attracts the attention of masses of people [15]. Red enhances strength and courage, overcoming weakness of the heart and spiritual and spiritual skepticism. [11].

The bright red is often diluted with vegetable oils, which adds to its life-giving (resuscitative) power. In black Africa, women and girls rub this bright red mixture on their body and face to remove taboo during their first menstrual period, after marriage or after the birth of their first child. Additionally, young American Indian boys and girls decorate themselves with red paint diluted with oil. They believe that this color is a stimulant and awakens lust. In addition, this color has medical properties and is necessary for making medicine and elixir. It is based on this concept that the red color is associated with all public holidays, especially spring holidays and marriage celebrations in countless traditions from Russia to China and Japan. It is often said about a boy or a girl that he/she is red, which means that he/she is beautiful [2]. This color makes us feel more energetic, purposeful and prepared obviously to walk the way ahead.

Wearing red clothes may indicate that we want to appear enthusiastic, strong, and energetic with strong emotions. People who, are interested in conflict and excitement, want to wear clothes of this color. Wearing red clothes can also be a sign of strong sexual power [16].

Luscher compares green and red in the psychology of colors in this way: Green makes the will flexible. This flexibility allows a person to stand up to problems. It is through this resistance that people can accomplish something and thus gain more respect for themselves. Red creates the power of will, which demands action and efficiency, which, in turn, leads to satisfaction. Red means the propellant of the will to win and all forms of passion for life and power- from sexual desires (eroticism) to revolutionary transformation. It is a motivation for intense activity, sport, struggle, competition, sexual lust, and reckless fertility. Red means "influence of will" or "power of will" while green color represents "flexibility of will" [12]. The wedding dress is green one night and red the other night (used alternately) in the wedding ceremony of the North Sea regions of Iran, for Hana Bandān, marriage, and wedding. We know that green and red are two complementary colors and are opposite each other in the color wheel. Complementary colors leave a perfect impression, for they combine and provide balanced energy. The onset of the ascent of life is red and blossoms in green. Red is the male color and green is the female color. All the bride's clothing, including her shirt, pants, vest, slippers or shoes, even her backrest, mat, and the henna tray decorations are red or green on the night of Hana Bandān. However, it seems that green flexibility and red power are good complements for any beginning, including the beginning of marital life, and this can be seen well in the marriage ceremony of the Caspian and southern regions of Iran. Red henna is painted on the hands and feet of the green-dressed bride in the Hana Bandān ceremony. Green is the color of water, just as red is that of fire, and this is how humans have always instinctively considered the relationship between these two colors (green and red) to be similar to something of their essence and existence. Green is the color of hope, power, and long life, in the meantime, it is related to its opposite, sourness! Green is the color of eternity. That is why green branches are a symbol of immortality all over the world [2].

4. Conclusion

It is not possible to know the culture of a society without knowing and studying its morals and traditions. However, it is possible to know its lifestyle, climatic conditions, beliefs and customs, religious and political trends, as well as the economic condition of that society by knowing the dress of an ethnic group. Traditional Iranian clothing make up a large part of the original, indigenous and spiritual culture of Iran, and are precious treasures that each people and nation must preserve, and pass on to their families and future generations. Iranian

ethnic groups have primarily adhered to the efficiency of their clothing and religious principles in veil and select it according to their weather and climate conditions. The material of the clothes and their color show this issue. Iranian ethnic groups use the arts and crafts of the women of each tribe to decorate the clothes. The perfection of the traditional dress, its comfort and beauty, as well as the appropriate use of traditional embroidery in the finishing of the garment, is appropriate to the culture of the society as well as to the climatic conditions and geography, which further increase its importance. There are countless cultures around the world. The traditional wedding dress is very different from what the contemporary and Western concept has presented from what a wedding dress should be. Many women throughout the world select a white shirt as their wedding dress and many men select a suit as their groom's clothes, but the wedding dress has been very different in different historical periods and different parts of the world traditionally.

The clothing of the tribes of northern Iran and the change of the wedding dress in Iran were investigated in this research. It was concluded that the wedding dress was the same as the others wore in the general custom of the tribes, but with the difference that they sewed a new dress and utilized brighter and happier colors and rarely used the white color for the wedding dresses. For example, Turkish ethnics used the red color mostly and later, the colors changed. Because our country's relationship with Russia increased and stabilized in the late Safavid and early Qajar periods, the white color gradually became popular for wedding dresses from the Qajar period. During this period, immigrants and orientalist introduced white color as a wedding dress in our country. The red color was used because it was a sign of blessing and good fortune. However, Zoroastrian tribes used the green color for wedding dresses because this color was a sign of blessing and abundance, and meant women and childbirth in terms of mythology. Their basis for selecting the green color was freshness, fertility, and imitation of nature. The Iranian tribes were interested in covered dresses in the past but the trend towards open wedding dresses has increased, now. Unfortunately, we did not maintain our culture in this regard and we have had a pathological imitation of journals. Currently, our brides' makeup is mostly in Western style and the clothes are in the western style, which has created a strange appearance and the choices do not usually have a correct logic.

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