



## Development of Female in Private and in Public Headgear of the Qajar Era Based on Cultural Psychology

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### Abstract

The present study aimed investigating the development of female headgear of the Qajar era in the in-private and in-public based on cultural psychology. The research universe consisted of all cultural psychology and historical texts on female headgear in the Qajar era. Study sample purposively embraced all types of female headgear of the Qajar era such as Taj, Taj Kolah, Sarband, Araqchin, Lachak, Charqad, Chador, Chador-e Godar, Rubandeh, and Picheh. The study was conducted using a qualitative descriptive-analytical method. The data was collected via library method through taking notes and assessing images from the existing cultural psychology and historical sources. The results showed that through the course of the Qajar Dynasty, the in-private female headgear of the upper class changed from Taj and Taj Kolah to Charqad and Lachak, while the in-public headgears remained relatively the same. That means, while in-private headgears had gradually become more complete but less complicated, the in-public headgears, namely Chador, Rubndeh, and Picheh, stood nearly loyal to their traditional form with very little changes, such as replacement of fabric-made Pichesh with horse-hair-woven ones. Generally, it could be concluded that despite diversity and changes in the form and material of in-private female headgears during the Qajar era, the in-public headgears remained limited and unchanged.



## Extended abstract

**Introduction:** Based on the cultural psychology approach, women have always been exposed to the fashion and taste of their time. This has affected their social and psychological identity. Iranian women's adherence to religion in the post-Islamic periods made them pay attention to covering and maintaining their hijab. Such cultural conditions also appeared among women in the Qajar era. According to the psychology of women, who are interested in beauty and fashion in every period of time, clothing and fashion were the focus of women in the Qajar era. Cultural factors have influenced the change of women's in-private and in-public clothing. Of course, clothing based on the culture and psychology of women in the Qajar era, with a dignified clothing style faithful to previous traditions, was a perfect example of the theme of modesty and beauty. Also, clothing has played an essential role in covering parts of the body that must be preserved and remain sacred in the details of private and family life. The Qajar ruled Iran for almost one hundred and thirty years. Of this long epoch, usually changes in female clothing, especially during the Naseri era, have drawn attention of researchers. As it is clearly stated in this regard, "Although Biruni (outer quarters) clothing is the same for all Iranian women in terms of shape and color, this should not be assumed to be the case about Andaruni (inner quarters) clothing." Several sources on female clothing of the Qajar era have studied the overall clothing of this period only from the perspective of historical changes of women's use of clothes, including Iranian Female Clothing from the 13th/ 19th Century to Today. An 8000- Year History of Persian Costume is another example, which has assigned a chapter to discussing Qajar era clothing and especially the female in-public clothing in detail: "The main clothing of Qajar women in-public was in fact Chador. Black or purple cotton-rooted Chador, which were woven in Yazd, were the most durable and high-quality types." In recent years, other studies have been published on all forms of clothing of this era that have discussed them in terms of male and female clothing and with a holistic view. In contrast the present study aimed investigating the development of female headgear of the Qajar era in-private and in-public, leaving aside a broad view of all the components of women's clothing or a dogmatic attitude towards the era of a particular king. On the other hand, the significance of this study was in its in-depth look into the details of this type of clothing in terms of textiles, which was achieved by referring to historical sources, i.e. travelogues, and comparing them with illustrated documents. This is an aspect that most of the previous studies have overlooked for putting too much focus on the form and shape of clothing. Therefore the present study aimed investigating the development of female headgear of the Qajar era in the in-private and in-public based on cultural psychology.

**Methods:** The present study was a qualitative descriptive-analytical study. The research universe consisted of all cultural psychology and historical texts on female headgear of the Qajar era. Study sample purposively embraced all types of female headgear of the Qajar era such as Taj, Taj Kolah, Sarband, Araqchin, Lachak, Charqad, Chador, Chador-e Godar, Rubandeh, and Picheh. The data was collected via library through taking notes and assessing images from the cultural psychology and existing historical sources, including nearly forty travelogues and illustrated documents on tangible examples of textiles, photographs, and paintings.

**Results:** During the long history of Qajar rule and pre-Qajar history women of the upper



class started using hats, female headgear used in private included Taj, Taj Kolah, Nim Taj, Sarband, Araqchin, Charqad, Lachak, and Chador-e Godar. While in the advent of Qajar rule, namely the reigns of Agha Mohammad Khan and Fathali Shah, the court women used Taj and Taj Kolah, in the middle of Naser al-Din Shah's reign, Charqad and Lachk became common among all women. This had lasted until the last years of the dynasty, indicating that despite mentions of nudity resulting from Naser al-Din Shah's travels to Europe, the society had taken the opposite direction towards more covering. Women headgears were made of different materials such as cotton, linen, silk and even wool, with various types of fabric such as brocade, velvet, and shawl, complete with embroidery. However, towards the end of Naser al-Din Shah's rule until the end of Qajar era, Charqads became more simple and patterned fabrics gave way to simple and plain textiles. Chador-e Goldar (flowered veils) were also used in private, especially in the presence of guests. These Chadors were made of silk in their more luxurious forms and of cotton in their more ordinary ones and were usually designed with plant or geometric shapes or made of checkered or striped fabrics.

**Conclusion:** Among the historical periods in which women in Iranian society experienced a special type of clothing was the Qajar period. From the ancient era to the Qajar era, women have always had a special role and position in showing religious, cultural and psychological symbols. Therefore, in the Qajar era, their clothes were important because they showed different symbols of social, economic, cultural and religious class. During this period, women always wore hijab and appeared in gatherings with tents that were used with veils. In contrast to the diversity of in-private headgear of the Qajar era, the in-public headgears remained Chador and Rubandeh for the entirety of this period. While, in the course of time, Rubandeh gave way to Picheh, which was made from the hair of the horse's mane, one can say Chador and Rubandeh were the dominant headgear; the former usually being in dark colors such as dark blue, purple, and black, while the latter was in white color. Generally, it could be concluded that despite diversity and changes in the form and material of inn-private female headgears during the Qajar era, the Biruni headgears remained limited and unchanged. In general, cultural, political, economic and psychological factors have had an effect on the currents of the society.

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