



The Implications of Forms in Kurdish Women's Fashion Designs

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Abstract

This study, titled "*The Implications of the Forms Implemented in Kurdish Women's Fashion Designs*", explores the symbolic and aesthetic dimensions of Kurdish costume designs as expressions of cultural identity and nationalism. Characterized by their brilliance, harmonious color schemes, and distinctive craftsmanship, Kurdish women's costumes stand out among global traditional garments. The research adopts a descriptive-analytical approach and is structured into four chapters: (1) the methodological framework, establishing the research problem, significance, aims, and scope; (2) a theoretical examination of the connotations of shapes in Kurdish fashion and their operational mechanisms, informed by semiotic theories of Saussure and Peirce; (3) an analysis of design data, highlighting historical and cultural influences on fashion forms; and (4) findings, conclusions, and recommendations. Results reveal that Kurdish designers utilize colors and forms to convey national, folkloric, and heritage-related meanings while preserving aesthetic integrity. Furthermore, the study underscores the psychological need for expressive colors in contemporary life as a counterbalance to industrial and material dominance. The research concludes that Kurdish women's fashion is not only a medium of personal adornment but also a visual language reflecting socio-political, cultural, and ideological values.

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Introduction

The research, titled "The Implications of the Forms Implemented in Kurdish Women's Fashion Designs," examines Kurdish costume designs that symbolize Kurdish nationalism and are characterized by their diverse and harmonious colors, making them the center of attention. They are characterized by their brilliance, shine, and bold colors that capture the attention of the viewer, even from far away. The fabric is crafted according to specific specifications, making Kurdish costumes unique among all other popular costumes known to the peoples of the world. The research comprises four chapters. The first chapter focuses on the methodological framework represented by the research problem, which focuses on the nature of the connotations of the shapes implemented in Kurdish women's fashion designs and their mechanisms to reveal the diversity and innovation we see in the design forms. It also highlights the importance and need for the research, as well as its objective, entitled "Understanding the Connotations of the Shapes Implemented in Kurdish Women's Fashion Designs." The second chapter covers the connotations of shapes in Kurdish women's fashion art and its operational mechanisms. The third chapter is titled "Design Data in Women's Fashion." The fourth chapter presents the research results, the most important of which are:

1. The Kurdish designer used color to impart national, popular, and heritage connotations with pure aesthetic values.

The conclusions, the most important of which are:

2. In modern times, people's psychological need for colors that speak to their souls amidst the tyranny of machines and the

dominance of matter.

Concluding with suggestions and recommendations.

Chapter One

Methodological Framework

First: The Research Problem:

As a result of the development of human life and the growth of intellectual development and sensory perceptions, fashion has become an integral part of life in general. This is because it emerged as knowledge and practice that took on multi-purpose communicative directions. As an applied art shared by the arts, fashion represents a clear image of the inherited aesthetic and cultural values of a people. This is achieved through social practices that attempt to approach the essential reality of existence, reflected in the life present within society's products, replete with realistic or symbolic forms in atmospheres and forms with ideological and social characteristics. Fashion has been, and continues to be, a means of expressing various human emotions. It has been an integral part of human life since its earliest beginnings, taking on different phases. Initially, it was functional and practical, protecting against various environments. Then, it took on a magical, mythological, or religious character. Later, it evolved to take on a socially functional character, then an aesthetically purposeful one. Over its long history, it has ranged from being symbolic, abstract, or realistic. Therefore, we find the designer in any era striving to transform visual or imaginary scenes into symbols and forms that vary in their imitation of reality. In doing so, he expresses his desire to demonstrate his artistic abilities and document the most prominent features of the stage in which he lives in his society.

one of the designer's innovation is that he made the fabrics of the clothes backgrounds for many topics that deal with cultural heritage and daily life, until they became an important factor from the social, economic, political, ideological and aesthetic aspects, which prompted the researcher to study the connotations of the shapes implemented in Kurdish women's fashion designs, starting from defining the research problem that ended with the following question: What are the connotations of the shapes implemented in Kurdish women's fashion designs?

Second: The importance and need for the research:

1. It sheds light on an important aspect of the ideological thought prevalent in Kurdish society.
2. It explores the intellectual dimensions of the fashion industry in the Kurdistan Region and the extent of its impact on Kurdish society by examining artistic (formal) formulations at both the formal and substantive levels.
3. The research represents an attempt to crystallize a reading of the shapes and their connotations in Kurdish art in general, and those implemented on its fashion fabrics in particular.

Third: The aim of the research:

The current research aims to: Identify the connotations of the shapes implemented in Kurdish women's fashion designs.

Fourth: Research Limits:

1. Temporal Limits: 2000-2010.
2. Spatial Limits: The Kurdistan Region.
3. Thematic Limits: The research is determined by studying the connotations of the shapes implemented in Kurdish

women's fashion designs.

Fifth: Defining Research Terms:

1- Semantics: Linguistically: to indicate, to indicate, to guide, to show the way (Ayashi, 1996, p. 25).

Technically: It is a thing or meaning that denotes a word or symbol, such as the connotation of a word or sentence (Madkour, 1979, p. 84).

2- Form: Linguistically: (Shakl), with the fat-ha, means resemblance and likeness, and the plural is Ashkal and Shakul (Ibn Manzur, 1956, p. 356).

Technically: The term "form" is derived from the Latin word "form," meaning "shape," "organization," or "structure."

Form in an artwork is its form, the essence embodied in its raw material. Whether it be words, movements, dances, colors, or sculptures, every artwork has a form and content (Abdul Ghani, 1984, p. 123). Connotations of Forms:

Procedurally: It is the use of symbols, signs, and icons that highlight shapes through their relationships with each other according to a specific pattern for a specific purpose that appears through the costume.

Chapter Two

Theoretical Framework

Section One: The Concept of the Sign

Visual systems are the primary factor in a work of art, enabling the recipient to understand certain structural units as signs that carry meaning and are interpreted according to the recipient's culture, place, and time. The visual forms in a work of art are subject to conscious and unconscious standards determined by the artwork, the nature of the relationship with the recipient, and their reading effectiveness. Most works of art throughout history contain many human values, and are often laden with spiritual, aesthetic, and intellectual connotations. Significance is the intermediate zone that arises between the expresser and the signified. If a text is a collection of signs and a system of relationships, then the signification is inseparable from the text, but rather lies behind its signs through the reciprocal relationships between the signs. The act of reading is what brings them into existence (Mustafa, 2012, p. 157).

The concept of meaning is a central concept around which human activity is organized with a semiotic approach in its entirety. Rather, it can be said that monitoring the conditions for the production of meaning is monitoring the culture that works as laws upon which all facts are interpreted. If we assume that the content refers to a material quantity that is formless and prior to articulation, then meaning is the pure product of this material and its realized form. It is a process of producing meaning and transforming it into content forms that are perceived within diverse contexts, but it is not separated from the semantic field rich with concepts that all refer to the nature of this process and the patterns of its existence (Mustafa, 2012, p. 269).

The semantic appearance is a complex product of the semantic content, and is suggested by the relationships formed by the elements and units in a work of art. This means that there are rules for communicating the significant form and the meaning (signified) (Pierre Giroux, 1994, p. 37). Saussure views semiotics as the study of codes, i.e., the systems that enable human beings to understand certain events or units as signs that carry meaning. These are themselves parts of human cultures, although they are subject

to change. Codes change with the presence of different systems, as they involve both a producer and a recipient (Schulz, 1994, pp. 13-15). This means that there is a common understanding between the sender and the receiver, and scientific codes do not bear more than one interpretation, as they are essentially single-meaning and are free from stylistic and suggestive changes. In contrast to artistic codes, which bear more than one interpretation according to their receiver, the painter deals with the painting through impressionistic, abstract and realistic codes, and as a result of the multiplicity of codes, the signals are multiple (Giroux, 1986, p. 60).

The visual artist creates his own (semiology) and establishes his formations through the selection and coordination of lines and colors to which he gives meaning. Visual art is nothing but a work in which the visual artist, by his very existence, broadcasts contradictions that he controls absolutely without waiting for an answer or trying to eliminate contradictions. The form is subject to conscious or unconscious standards that the artwork embodies and becomes a witness to. Rather, the colors form a ladder whose basic degrees can be allocated by naming them. They are designated and referred to, but they do not refer to anything outside of them, nor do they suggest anything fixed, known, or specific (Siza Qasim, 1986, p. 184).

Fashion design is not merely a reflection of the artist's psyche, but rather a description of his or her feelings. It is an expressive symbol with meaning, as well as a relationship between a subject and its referent. The pictorial units in a work of art are signs and represent a type of visual text. This makes it a set of relationships that form a formal or informal message, depending on the nature of the text. These relationships can be decomposed into smaller units of meaning within limited systems through which the full meaning of the message is formed and constructed (Ziad Jalal, 1992, p. 23). From Saussure's perspective, the relationship that clarifies the difference between formation and the visual form embodied in a work of art or literature is explained as follows:

1. Shifting focus from the visual to the form is crucial in art criticism, and Saussure's insistence on the primacy of "system" (*) redirects the critic's perception, expressing a search for system behind artworks.

2. The description provided by visual art inspires the critic in light of "system" in a way that makes criticism a scientific field of knowledge (S., Ravindran, 2002, pp. 35-37).

Saussure shows that the context of visual formation is not limited to the evolutionary view, and that the history of any sensory form does not display its current meaning. The basic sign that falls within the scope of formation is the identity of the sign and the meaning. It is natural that the group of meanings composes a system based on a rule of distinctions and contrasts, and composes a simultaneous system. The sign that links the visual form to the concept it denotes is less than the relationships that link this concept to its definition or content, despite the presence of symbolism that sometimes accompanies the visual sign, in the (Saussurean) sense of a similar relationship between the symbol and the symbolized, and despite the fact that the visual form does not appear at all optional for the viewer himself (Piaget, 1985, p. 64). And the series of significant forms that call up a mental image in the mind of the recipient is the signified. If we assume that the signifier in the artwork is the lines, colors, and other elements, it is possible to say that these elements in their

composition constitute visual noise, because it is a composition that falls outside of art and does not constitute a recognized mental image. And the generation of significance in the artwork is not done by the same mental system, and the signified in the artwork is completely different from the formal signified and depends on shaking the sensory-based assumptions, basically. So the problem of the signified is the basic task to determine the nature of the sign in the visual arts (Zuhair Sahib, 2003, p. 273).

The significance shows that forms and concepts do not exist independently, but rather that their signifiers and connotations are relational entities resulting from systems of differences. Thus, semiotics can provide an analytical branch that brings together, in a comprehensive perspective, a large series of phenomena, and responds to treatment in a joint manner through the interpretation and analysis of signs (Claire 1998, pp. 79-85). Confining the processes of generating meaning to a psychological and mental scope shows Saussure's assumption that the process of meaning takes place between the concept and the image, and in the artwork it is not like this, because art museums and contemporary paintings must rely in their interpretation on the mental image and its emotional connections for the viewer. On this basis, we must establish rules for the meanings of colors, i.e., artistic elements (Zuhair Saheb, 2003, p. 117).

The basic concept of Peirce's semiotics is the process by which something functions as a sign. This process contains three factors: image, subject, and interpreter. His basic task is to analyze the functioning of the sign in the individual use of the process as having a communicative semantic function. This function is an essential characteristic of the artistic form, determined by the laws of composition and the foundations of organization (Dascal, 1987, pp. 19-20). From a rationalist point of view, we find that Peirce's tripartite division of the sign is close to the types of significations among the Arabs. His division of semiotics is close to the tripartite structure of the sign: (mathol), i.e. the signifier; (material), i.e. the external matter; and (expression), i.e. the mental image emanating from the expresser. The sign, i.e. the sign, is a tripartite relationship between three aspects (Fakhoy, 1994, p. 13). The connotations of colors, i.e. artistic elements (Zuhair Sahib, 2003, p. 117).

According to Peirce, the sign is divided into (witness/indicator), (icon), and (symbol). This division is close to the types of meanings among the Arabs, as it resembles the three types of meanings (mental, natural, and situational). There is also more than one aspect of convergence between the theory of meaning among the Arabs and semiotics according to Peirce (Dulodal, 1988, p. 120). This convergence is represented in three different levels: the sign, the relationship with the representative (figures/pictures), the relationship with its subject, and the relationship with the sign of the interpreter. In other words, the relationship with the signs in which the recipient places (the image/figure) so that it can refer to the subject. The third level assumes, through recovery, the existence of the second and first times. Peirce subjected each of these elements to its division into a qualitative sign, a single sign, and a legal sign. The second three are based on the relationship between the sign and the interpreter. It is a relationship based on probabilistic matters, a relationship based on realistic matters, and a relationship based on rational matters (Hooks, 1986, pp.

115-118).

The third is based on the relationship between the signifier (picture/shape) and the signified, as follows:

1. The icon (*): The basis of this sign is the similarity between (the signifier and the signified), and any similarity between the sign and what it refers to is sufficient to establish an (iconic) relationship. This is a reasoned relationship, not arbitrary, as in photographs, diagrams, metaphors, and most classical and realistic forms. Anything can be an icon for anything else, whether that thing is a quality, an entity, or a law, simply by resembling that thing and using it as a sign. It can be more effective if it is flexible when the similarity (the signifier and the signified) is not completely identical (Ziad Jalal, 1992, pp. 34-35).

2. The indicator: It is a sign that refers to its subject through its existential connection to the subject, for example, the frequent use of the color yellow on people's faces in drawings of the poor or the sick. The sign here refers to the thing it refers to by virtue of this thing occurring upon it in reality, and it is linked to its cause and of the sequential type, such as the sign of smoke indicating fire. 3. The symbol: In contrast to the icon, the relationship between the signifier and the signified is arbitrary and unexplained, as there is no resemblance between the sign and the thing it refers to (Siza Qasim, 1977, p. 90). The sign acquires its significance from the iconic social nature or from the historical context of the human mind, such as (smoke, fire, etc.), or from a specific environmental context, such as white for joy in one society and sadness in another. These signs are attributed to their iconic and indicative stage, and can be dealt with within the artwork on the basis of their compositional movement, i.e., the symbolic stage of the sign, according to (Pierce). The interpretation of these signs is a collection of details found in all literary and artistic fields, from painting, poetry, novels, theater, cinema, and others. For example, the horse's head is found in visual artists such as Picasso, Jawad Saleem, Faiq Hassan, and Kazim Haider, as well as poets such as Imru' al-Qais (Zuhair Sahib, 2003). p. 275).

The diversity of semantic research is a diversity of philosophical aspects that increase understanding of existences, and the communication that occurs in it is a communication between the existing existence between the system and the function, between the meaning and the context, between the matter and the essence, as well as between the moral act and the productive act. The path of meaning is the path of the cognitive and critical sequence that corresponds to contemplation and the interpretive system, and semantic analysis according to (Saussure) and (Peirce) is a statement of a network of relationships that aims to study the aspects of human activities and events in their significant manifestations and possible meanings, past, present and future, and aims to know how semantic systems work. Therefore, the different critical groups and schools have become independent in different ways to use semiotic analysis between a semiotic analysis of communication and another of meaning (Hanun Mubarak, 1987, p. 100). Chapter Two: Fashion between Past and Present

Fashion is a facet of civilization and a form of intellectual and social expression that reflects diverse environmental climates, such as individual, social, and psychological tendencies, and the beliefs of individuals and groups. The interaction between fashion and the dynamics of life has created a dialectical relationship characterized by evolution,

renewal, and diversity. It has become an aesthetic perception open to contemplation and study, in addition to its value as an applied art that draws its vitality from life and derives its elements from neighboring arts, such as design, calligraphy, drawing, and decoration (Al-Jader, 1979, p. 63). It varied and took on forms with multiple meanings, and was considered one of the artistic sources that provided designers with new ideas of various kinds. In the Sumerian civilization, fashions diversified as a result of the multiplicity of social classes and genders (Judy, 1997, p. 34). Decoration was limited to the clothing of the women of the royal family and the close entourage, while the common people's clothing was somewhat devoid of decoration. It is noted that geometric decorative units appeared in slanted shapes in the clothing found in the Eagle Stele, and also appeared textile decorative units in the form of strips with longitudinal linear ends that were pointed, curved, or arched at their ends. It is also noted that they used cuneiform letters that were formulated according to circular rotational movements (Barrow, 1978, p. 265 Fashion throughout the eras and places. In the lands of the Tigris and Euphrates Valley, the artist was concerned with designing fashion).

The Akkadian civilization was an extension of the Sumerian civilization, demonstrating ingenuity in design while fully preserving its heritage. The artist-designer was able to develop these values and formulate them within a new framework that responded to the objective circumstances of its historical period. There is a cultural fabric that links Akkadian art to the arts that preceded it, especially Sumerian art. This is evident in many sculptures. This is evident in the long, wavy folds of fabric, which created a flowing, vibrant movement in the stone mass, surpassing that of the Sumerians (Shams al-Din Faris, 1980, p. 56). The aesthetic value of royal women's fashion designs was embodied in the fringed ribbons or tassels with knotted ends, which were either single or double (Mortkart, 1975, p. 166).

The Assyrian civilization introduced new innovations in fashion, especially in decorating the edges of clothes that included symbolic meanings with religious, mythological and social connotations. These were represented by plant decorative units that included the sacred tree, also called the Tree of Life, used in religious rituals among the Assyrians. They appeared in different formations, either alone or with the presence of human figures and decorative or natural animals (Al-Jader, 1998, p. 22). The Egyptian lotus flower was used by the Assyrians in its open and closed form, and the Assyrian pearl primrose was widely employed in decorating clothes and jewelry, in addition to human forms that were represented by mythological figures used with the Tree of Life in most cases, as in Figure (1) (Al-Jader, 1998, p. 22). As for the animal decorative units, they included winged bulls, which are animals composed of human heads and animal bodies that symbolize wisdom, strength, and toughness. They were used in the same form with the addition of wings to them, as in Figure (2). Deer and goats also appeared individually and in various forms. Other geometric shapes were used in women's clothing fashions in that period, and they were represented by rounded and star-shaped shapes, in addition to the various fringes that decorated the bottom of the design (Al-Jader, 1972, p. 257).

The Babylonian era was characterized by its fashions with an appearance of grandeur and magnificence, and was not limited to one class or another. The apron that covered the

body to the feet, while leaving the right arm bare, continued for both sexes, and the cloak was added to men as in Figure (3). The difference appeared in some pieces of fashion, as geometric decorations were used, which were represented by squares that included circular shapes made up of ribbon paths on the edges of the sleeves and the middle of the area of the costume. In this period, women wore a vest made of wide strips of cloth crossed in an oblique manner that covered the upper part of the body and the edges with geometric shapes on the edge of the sash, as well as the fringes ending in spirals. It is noted that they wore a short cloak that was wrapped at one end around the neck and the other end was draped over the body (Mortkart, 1975, p. 275).

When we move to urban civilization, we find that these people were not satisfied with covering their bodies with the necessary clothing to cover them and protect them from weather fluctuations. Rather, the purpose was aesthetic, characterized by color harmony and coordination in the coordination of their details. The style of embroidering or embroidery also appeared, and was executed in the form of two long strips containing two types of plant decorative forms, represented by foliage or embroidering. Its decorative units consisted of repeating vine leaves and grape clusters twisted or vertically along the decorative strip, as well as acanthus leaves and geometric motifs. They were crafted in the form of small circles, which could be buttons, discs, or pearls, arranged to form the sides of regular diamonds executed in rows, with each diamond having a disc perforated in the middle (Al-Khairi, 1972, p. 32). The decoration with four- and six-leaf motifs borrowed from the Assyrians was used. It consists of four or six leaves that meet to form something resembling a rose. It is geometric despite being attached to the plant. These decorative units can be obtained from the intersection of circles with each other (Al-Shamsi, 1988, p. 345).

The diversity of fashion is influenced by several factors, including the social, cultural, and political situation. It is also closely related to social life, as it provides us with valuable information about society in a specific era. The traditional elements used in clothing reflect the image of civilization in the environment in which it lives, and are a living means of communication in conveying intellectual connotations stemming from the nature of society in that period. They can be subjected to the philosophical standards prevailing in those societies, such as the Islamic fashions that appeared in Iraq, which expressed religious, ideological, or symbolic motives. The written sciences, with their plasticity and ability to integrate, and other elements, also influenced the emergence of creative products that blended into the formal structure of Iraqi fashion (Al-Awadi, 1996, p. 29). The political factor: It is considered one of the important factors. If the positive political factor is available, it will determine the spontaneous direction of that effect, and this is reflected in fashion design. At the same time, it is an awareness and presence that represents the human being's expression of himself, his belonging and his privileges, not in an isolated manner from nations, but rather by establishing human ties higher and broader than the national bond. Thus, the character of humanity becomes clear and distinguished through freedom of opinion and expression, and this appears through fashion (Al-Awady 1996, p. 194).

As for the economic factor: It is known that nations rise by their strength. If we examine the secret of nations'

civilizational progress and artistic value, we will find it to be an economic factor. Although there are other general factors that are closely related to the life of man and society, each of which seeks to confirm its continuity in life, there is a great organic relationship between the level of income and the type of clothing and the decorations that go into it. As for those with a low income, their financial ability is limited and they cannot imitate the latest materials. Therefore, the natural variation necessitated the production of different types of inexpensive cotton materials, which increased the diversity of fashions, especially after the invention of devices and machines that suit this purpose and provide the feature of reducing effort, speed of work, efficiency of performance and low cost (Al-Khattat, 1990, p. 11).

The Cultural Factor: The cultural factor is of fundamental importance in design. Culture is a mirror that reflects the state of society, and the artist's work is influenced by material factors. The value of the environment and cultural traditions then influence peoples' rich intellectual production, first and foremost, and material production, secondarily. It is an expressive symbolic language and a reflection of creative life in our culture (Al-Ansari, 630 AH, p. 16).

It is essential for the designer to understand the culture of his time and the meaning of public taste, because human taste is a subjective feeling and an ideal aesthetic system that can be considered one of the aesthetic secrets of humanity. An individual's taste largely contains mental moments and appropriate systems related to influence rather than pretense, which makes judgments based on the culture of that society. Therefore, taste has a strong relationship with the culture of that society. It is noted that taste is the result of the following:

1. Viewing things from an aesthetic perspective.
2. The extent of experience, educational level, and social status.
3. The individual's personal values and attitudes.

Tastes are usually defined by cultural or social factors, and taste allows us to reject certain styles and accept others (Ismail, 1999, p. 40). The researcher believes that culture and awareness play a significant and prominent role in the development of fashion, from fabric preparation to fashion design and presentation to society.

The psychological factor: This factor has a powerful impact, leading to an individual's compliance or aversion, depending on the sensory influence associated with their perception. This factor varies depending on the environment and is influenced by prevailing external factors, including the cultural and aesthetic aspects of the individual or group. Accordingly, this influence is a means of moving the individual's innermost being and powerfully capturing all of the psyche's capabilities. This can only be achieved if the art is genuine, honest, and in harmony with its intended audience. Creative design is not measured solely by its subject matter, but also by the aesthetic emotions it evokes, which achieve psychological satisfaction (Lewis, 1966, p. 175). The role of this factor is highlighted by the internal feelings fashion evokes in the individual: feelings of joy, activity, and vitality, as in wearing clothes for holidays and special occasions, in addition to a sense of independence, as it attracts attention and influence for the individual and strengthens the connection between them and others (Imad, 1995, p. 108). The ideological and environmental factor: We find that the impact of the environment, customs, traditions

and beliefs all appear clearly, although these factors are external and affect the designer and the individual alike, because the artist remains a son of his environment, as all of this has its pressure on human thought. The environment, with its various cultural, social and political types, forms symbols with an intellectual meaning that symbolizes fertility, growth and continuity. There are symbols or decorative units used in fashion design, including wheat ears and the sacred tree, which are still employed to this day. If we contemplate the design vocabulary used in fashion design, we see that man was inspired by those vocabulary that were close to him, such as flowers and geometric shapes (Imad, 1995, p. 110).

Kurdish fashion designers have relied, and continue to do so, on the intellectual and social heritage in choosing their artistic themes for their fashion design work, which has made them open to human thought that expresses the strength of the social fabric of the region, which, despite its renewal with each era, has not been separated from its origin. A good designer is one who has the ability to reformulate forms and come up with new and sound aesthetic formations arising from his complete knowledge of his past and in a way that is compatible with his present, as in Figure (4-5) (Ahmed Othman, 1978, p. 161). Each region has its own recognized costumes that constitute its identity that does not need an introduction. In Kurdistan, there are two recognized costumes: the first is in the Bahdinan region, which includes Dohuk Governorate with all its districts and sub-districts, and the second is in the Soran region, which includes Erbil and Sulaymaniyah Governorates. There is a clear difference in the designs of the clothes in both regions, with the presence of similarities that cannot be overlooked in the general design. The Kurdish costume is one of the folkloric costumes that its people still boast about wearing, despite the manifestations of civilization and the markets being full of modern clothes. Its predominant feature is the brilliance of its colors and its decoration with flowers, miniatures, and shiny threads, as in Figure (6) (women's clothing in Kurdistan with information and pictures, website).

Chapter Three

Research Procedures

First: Research Community

Based on what was collected from photographs published in books and art magazines, as well as the Internet.

Second: Research Sample

The researcher intentionally selected (4) artworks from Kurdish fashion design productions, based on the following justifications:

1. The popularity and spread of the selected works.
2. Selection of models with different designs and materials.

Third: Research Tool

The researcher relied on the indicators of the theoretical framework as guidelines for the sample analysis process.

Fourth: Sample Analysis (Units of Analysis).

Sample (1)



This Kurdish women's costume consists of a long, white, wide, and loose-fitting dress that extends to cover the Kurdish woman's feet. It has wide sleeves that end at the middle of the woman's arms with a wide slit, allowing her to move freely and perform her daily chores in the fields or at home. A transparent piece of green and yellow colored cloth is tied around the middle of this wide dress, flowing over the front of the white dress and ending at its front edge. It is only tied to the dress at the top, where it is fastened by a black cloth belt decorated with colored dots similar to the colors of the shawl that covers the woman's head. This black belt is decorated with wide white and red lines interspersed with black dots and patterns. The shawl is decorated at the top with two gold chains: the upper, narrow, and small, decorated with red ribbons, while the lower, wide, chain is composed of gold liras, which hang in two arcs on either side of the woman's face, meeting at the top of her forehead.

This Kurdish costume is based on the idea of simple artistic design inspired by artistic traditions inherited across generations, which follows simplified artistic formulations based on multiple structural elements within a single costume, and multiple color elements within a single space. Basically, the color white covers the largest area of it, and it is composed of wide visual spaces with twists and turns that follow the shape of the female body covered by bright areas of white embroidered with internal embroidery and plant decorative shapes that take on less luminous color degrees, giving the radiant areas internal aesthetic dimensions and varying light values. Meanwhile, the designer resorts to creating a large amount of color contrasts between the dress and the head coverings colored in black on one side and the

part flowing on the front of the robe from the front colored in light green with longitudinal gold bands. He seeks to find points of connection and connection by introducing color blocks of white within black on one side and within green on the other, in order to achieve the necessary cohesion between the parts of the design structure of the costume and to ensure that there is no sense of disintegration of the artwork. The fragmentation of its parts, and the gold jewelry surrounding the woman's head play a role in creating the desired connection between the top and bottom of the work through the repetition of the golden color in bands extending along the green fabric, which has an important structural relationship with the golden bracelets that rest on the woman's left wrist, while the woman places on her right wrist a belt of brown woven threads studded with various types of red and fragmentary colored beads, which indicates a structural relationship with the red color in the head covering, and is also linked to the brown color in the belt wrapped around the waist. This artistic design shows the works of traditional Kurdish artistic crafts, such as the knitting represented in the waist belt tightened around the white robe, as well as the bracelet wrapped around the woman's wrist, which is part of the folkloric and aesthetic heritage linked to the social environment of the Kurdish people and their ancient artistic traditions. The designer exploited the connotations of colors found in nature to highlight its aesthetic side, in terms of using the color of snow falling on the peaks of the mountains of Kurdistan, the color of green grass that symbolizes growth, and the black that wraps the city at night to reveal its lights. It shows the beauty of contrasting colors, in creating a harmonious design unit.

Sample (2)



The costume consists of a headdress decorated with gold coins. It is in the shape of a hat, with a transparent white shawl hanging from its right and left sides. Its outer edges are decorated with white lace motifs. This shawl flows over the woman's shoulders, which are covered by a long black bodice (sayya) embroidered with white plant motifs. It is open at the front and lined on the inside with shiny white fabric. It closes at the waist with a gold belt tied at the waist. The black bodice has wide, upturned sleeves decorated with edges of shiny silver satin fabric. It opens at the top and bottom to reveal a wide orange gown decorated with gold patterns in the form

of intertwined bands, ending at the helm of the long gown, forming a gold band that frames the lower edge of the gown. Women's fashion designs, in the artistic and aesthetic tradition of Kurdish society, are subject to a pattern of customization and creative distinction linked to the social status of Kurdish women. The more complex the clothing, the more it reflects the woman's high status. These extremely loose, layered outfits are suitable for a life of luxury, wealth, and dance parties. They are subject to precise design studies and follow a deep understanding of color relationships, body shape divisions, and how to cover up the flaws that some people have with clothing, as well as the way of organizing decorative shapes, their directions, and the studied color treatments. Gold jewelry in its various shapes and sizes represents a central part of these artistic designs, as women from wealthy families deliberately decorate their dresses with gold belts that are more than ten centimeters wide, which are made specifically for their outfits and at somewhat exorbitant prices. They are tied around the waist to further enhance excitement and reveal charms. They also serve as constructive artistic solutions that designers resort to in order to connect or isolate parts of the design in an aesthetic manner. Innovative, some wealthy women or girls express their wealth by wearing hats embroidered with liras attached to a thick gold chain hanging from their foreheads, in addition to a long gold chain worn as a belt or belt tied around the woman's waist from which gold liras hang. Less wealthy women resort to replacing the gold belts and hats embroidered with liras with similar ones made of cheaper metals that imitate gold, or some accessories colored in bright colors such as silver and gold. Women in Kurdistan may also wear thick silk belts in attractive colors instead of gold belts. Kurdish women's clothing in general is a mixture of beautiful colors that come together in one outfit, which Kurdish women are keen to wear on social occasions and holidays, especially the Kurdish New Year (Nowruz) which falls on March 21 of each year. It is currently popular at weddings and school graduation occasions. Kurdish women's clothing is also the fixed style of decorating the bride at her wedding in Kurdish society, and here the social significance that shows the status of a woman through her wearing a certain outfit becomes clear.

Sample (3)

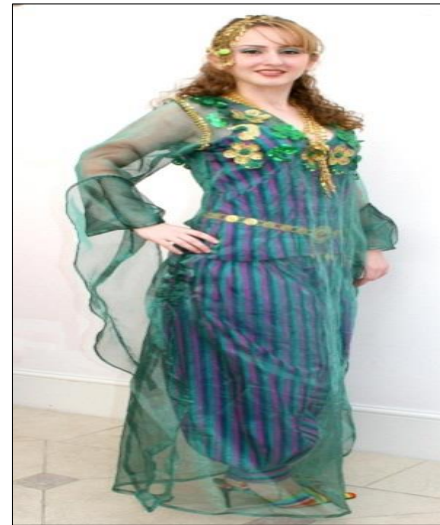


This model is a wide, long, red dress that covers the woman's feet, with a circular opening at the chest. It is covered by a three-piece vest (sayya) in the same color as the dress. The left and right pieces cover the sides of the dress and are identical in size and area, while the back piece covers the back from top to bottom. It is open at the front, and its left and right sides are connected by a wide, gold-plated belt that closes at the front. Wide, intertwined gold chains hang from it in the shape of triangles, ending in shiny gold liras. The red vest is embroidered with intertwined plant motifs that extend in longitudinal strips that spread over the shoulders and wide sleeves, ending in long tails that intertwine and tie at the back of the dress, called (fiqyana) in Kurdish.

This Kurdish women's costume is designed based on the idea of using a single color, which is the pole of the artwork and its aesthetic essence, and which works as a collector and link for the rest of the details and parts of the costume and its complementary elements, whether at the level of color or material. The golden elements formed on the red area are structural additions distributed according to a precise design study that benefits from the dominant color and light energy of red in the viewer's visual reception area. The golden parts added to it are closer to constructive collage operations that take specific paths on the red surface. They flow vertically with the flow of the woman's body, and descend horizontally with the slope of her shoulders in a formative structure that can be described as following the shape of the human body in a state of standing vertically and extending its arms horizontally on its sides, which represents the meeting of two intersecting lines in the middle of the robe, where the golden belt represents the point of connection and artistic connection between the two sides of the artistic design, while the golden plant decorations embroidered over the red color represent a pattern of internal formation that gives the work the energy of movement and the internal effectiveness of the rhythms resulting from the repetition of plant shapes. The design is based on a single decorative motif consisting of a large flower with three upward-opening petals resting on a branch from which two petals branch out, surrounding the flower from below. This decorative motif is repeated in vertical patterns extending along the side and back parts of the costume, and flows along the sides of the sleeves attached to the costume from the right and left sides. This design reflects a more open and developed modern spirit of traditional folk costumes, bringing them closer to the world of contemporary visual arts, while the designer is keen to preserve the identity of the traditional Kurdish costume passed down through generations. By contrasting the well-known and common characteristic of color diversity in the heritage of ancient Kurdish fashion, he seeks to build his artwork according to the concept of diversity within the limits of comprehensive unity based on the value of the central red color that unites the parts of the design structure, while benefiting from other formative elements with influential values such as decorations, movement, direction, and the difference in visually perceptible textures between silk, embroidery, and added metals as values with modern formative concepts that the artist harnesses according to a creative thought that does not stop at the limits of the traditional, stereotypical employment of the Kurdish artistic heritage, but rather seeks to modernize it and expand the scope of its psychological and sensory impact on the recipient who feels the presence of a great deal of visual diversity within the limits of the aesthetic

scene with the scarcity of formative elements and the clear color asceticism followed in formulating and producing the artwork. However, the significance of the glowing orange color gives a carnivalesque, festive character that arouses enthusiasm and optimism.

Sample (4)



This Kurdish women's costume consists of a long, sheer gown embroidered with a collection of green and gold roses. The upper arms are lined with gold lace, while the sleeves extend to the feet, sometimes tied at the back. The girl is adorned with a gold necklace that hangs from her chest and is girded with a belt that wraps around her waist with gold liras. A large flower hangs from it, from which several chains dangle, moving with the girl's movements. The shirt complements the upper inner portion of the design, concealing the upper part of the trousers, which are made of the same material. The fabric is colored blue with vertical purple lines. The trousers are loose and tight at the top of the feet. A golden cap covers the sides of her head, giving her a dazzling appearance. This costume takes its colors from nature, with its golden ears of corn, clear blue skies, and green trees, to bring vitality and life to the otherwise rigid piece of fabric. This costume expresses a dynamism far removed from monotony, despite the color and linear repetitions, which proceed in a regular rhythm to demonstrate complete harmony and cohesion. The obvious with the natural, and this is what shows the unity in the general composition of the design and the semantic appearance with its content through the selectivity of the style adopted by the designer, as the signs in the design acquired their connotations from the social nature rooted in the context of Kurdish history.

Costume was a form of intellectual and social expression, reflecting the environmental, social, psychological, and ideological climate, forming a dialectical relationship characterized by diversity and renewal as an aesthetic perception open to contemplation, reflecting the image of civilization within the environment in which it lived.

This costume highlighted the economic aspect of Kurdish women's lives, in terms of the use of gold as a head covering, as well as necklaces and belts. This demonstrated the luxury of living and the comfort of a life of luxury, as such adornments were difficult for those with limited incomes to acquire or wear. This outfit, created by Dila Murad, can

express the human self, its belonging and privileges, as well as the political factor, as simplicity and diversity represent the positive political aspect that is reflected through the freedom of self-expression in all areas of life, including fashion with its renewal and diversity to keep pace with the continuous development of life and the innovation of adornment methods and the production of materials, which indicate the presence of advanced machines for their production. This indicates the stability of the political and social situation in the region. The design also reflects the cultural aspect of society in general and women in particular. In this outfit, the designer realized the culture of her era and was influenced by it, and demonstrated the extent of the experience she had acquired to show it in this way.

Chapter Four:

Results and Discussion:

1. Formal significance is linked to Kurdish women's fashion designs, based on the structural data of the executed objects and their aesthetic diversity.
2. Kurdish women's fashion designs are characterized by the effectiveness of the aesthetic significance of the elements specific to the designed form.
3. The consumer aspect plays an important role in strengthening the functional relationship that links Kurdish women's fashion to design data that achieve utilitarian standards.
4. The symbolic significance of the shapes executed in Kurdish women's fashion involves an iconographic act that mimics nature and the spatial and geographical environment.
5. Geometric, botanical, and composite symbols vary in Kurdish women's fashion designs, depending on the nature of the semantic function of the executed images.
6. The social environment plays a prominent role in revealing the semantic characteristics of the type of shape and its references in Kurdish women's fashion design, based on the motives of social influence and the concepts associated with it.
7. The color choices applied to women's fashions in the research sample models are influenced by the general climate of the Kurdish environment. The direct relationship between the natural colors of the environment and the colors used influences the type and form of the design.
8. There is a festive-carnival psychological character that influences the images and patterns of the designs applied to Kurdish women's fashion designs. This is evident in the shapes, colors, and symbols in the research sample models.
9. The Kurdish designer used color to impart national, popular, and heritage connotations with pure aesthetic values.
10. The idea of semantic design stems from the product of intellectual activity and its interaction with the environment. Formal organization is the reality of the projections reflected from the designer's interaction with reality.
11. Fashion reflects the political, economic, and cultural situation and security stability. It also reflects beliefs and the extent to which the principles of democracy and individual freedom are applied in the country.

Conclusions:

1. In modern times, people's psychological need for colors that speak to their souls is rife with the tyranny of machines and the dominance of matter.
2. The elements and foundations of artistic design are linked to the artist's experience, personality, and the direction or school he follows. They find their place within the overall unity and occupy the space that enables them to perform their function optimally, through the designer's reliance on his senses and insight to activate and exploit their latent energies.
2. The design process does not merely mean creating a form and establishing its characteristics, but rather establishing the active and dominant forces within it, which constitute a result that links one situation to another and achieves a relationship that defines itself through the act of linking as an effective mediating capacity in the design process. Thus, the organization possesses this expressive energy, whose effect is projected from its initial structuring to perform an apparent action represented by the design component.
3. The creative designer is able to benefit from the use of the expressive potential of color and project what is within the soul symbolically within an aesthetic system that clarifies the meaning and concept in the design.
4. The designer draws the components of Kurdish heritage, important events, situations and history from his surroundings, but not randomly. Rather, he controls their selection and the inevitability of their actual value being retained, which he borrows, as they are effective emotional influences on the recipient's psyche.

Recommendations:

1. Adopting innovative, original, and expressive ideas (in design in general and fashion design in particular). Designs must have functional, expressive, and aesthetic dimensions, achieving visual unity.
2. Emphasizing the unity of design ideas, i.e., the interconnection of all design process units within a single idea of expression and integration. This must also emphasize the unity of style and approach.
3. The need to hold seminars and artistic meetings on the intellectual and aesthetic foundations of traditional and folk fashion art and to showcase its artistic output.
4. The need to publish books and periodicals devoted to folk and heritage arts.

Suggestions:

The researcher proposes conducting the following studies:
 - The intellectual and aesthetic dimensions of Kurdish fashion art in Iraqi Kurdistan and Iran (a comparative study).

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