

Original Research Article

The Position of Traditional Clothing in the Development of Cultural Tourism in Iran

Parvaneh Ghasemian Dastjerdi^{1*}, Kouros Shahpouri²

1. Assistant Professor, Faculty Member of the Faculty of Art and Architecture, University of Science and Culture, Tehran, Iran.

2. Master of Tourism, College of Management and Tourism, Institute of Higher Education, Allameh Ghazvini University, Qazvin, Iran.

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Abstract | Tourism is one of the most dynamic economic activities of the current era, which plays an important role in sustainable local development. This industry, on the one hand, provides leisure time, and on the other hand, leads to the development and growth of less developed areas and the spread of culture and religion in different regions. Cultural tourism, as one of the types of tourism, plays a significant role in the dissemination of the indigenous and national cultures of different lands and cultures. One of the cultural attractions in the world is the traditional clothing of different nations, which reflects the national and cultural identity, rituals, and customs, and shows the ways they can be distinguished from those in other nations of the world. This article aims to examine the position of traditional clothing, which is one of the most important factors affecting the tourism industry. For this purpose, it analyzes the traditional clothing of Iranian ethnic groups and scrutinizes its cultural and artistic impact on attracting tourists. The present study seeks to answer the question of how the traditional clothing of Iranian ethnic groups can contribute to the development of cultural tourism in Iran? This research is applied and uses the descriptive-analytical-survey method. The data collection methods included library and field research. Data from the field was collected through interviews with 40 researchers and experts in the field of tourism. The validity and reliability of the study were established through Cronbach's test and snowball sampling. The research hypothesis was based on the positive effect of traditional Iranian clothing in various dimensions and methods on cultural tourism. Analysis of the opinions of experts and researchers shows that the traditional clothing of Iranian ethnic groups is an important element in defining cultural identity in five sections: cultural relations, international tourism cooperation, introduction and supply of traditional clothing, advertising and dissemination of indigenous culture, can be identified and expanded as one of the most effective cultural attractions in the cultural tourism industry in Iran.

Keywords | *Cultural tourism, Identity, Traditional clothing, Iran.*

Introduction | Intercultural communication and the transmission of messages between cultures have many effects on the cognitive and behavioral ability of individuals in society and facilitate intercultural interactions in the future. Phenomena such as tourism play an important role in creating the desired situation and strengthening the common characteristics of people

in society. The development of tourism as a cultural phenomenon creates a sufficient opportunity for cultural exchange between the tourist and the host community. On this basis, they can better understand each other and have more respect for culture (Taghvaei & Safarabadi, 2012, 61).

Clothing is one of the most important ethnic manifestations and the most prominent cultural symbols

* Corresponding author: ghasemian@usc.ac.ir, +989123078664

of any land and ethnicity, which is rapidly affected by the cultural phenomena of different societies, so much so that some believe that cultural domination is first achieved through clothing. By changing the clothes of the people of a society, their way of life and production methods can be changed. What is important today among anthropological and sociological thinkers is to pay attention to the messages and secrets of different types of clothing in different eras and among different nations. Perhaps, semiotic scholars' attempts to decipher these symbolic messages made the new term "clothing language" popular (Dehghani Ashkazari & Rahimi Zarchi, 2011, 1). Clothing culture in different societies has different bases, but in a general and comparative study between the clothing in traditional cultures and clothing in modern cultures, we can understand the existence of two principles: The principle of "stability" in traditional clothing and the principle of "instability" in modern clothing. Clothes in traditional cultures, despite the diversity of social groups, have defined principles that they do not deviate from. Clothing in modern cultures, on the other hand, is a phenomenon influenced by the capitalist system that arose from the Industrial Revolution in Europe and is based on the principle of constant change and diversity of social and societal norms (Yasini, 2016, 55).

This article aims to examine the position of traditional clothing as one of the most important factors affecting the tourism industry. For this purpose, it analyzes the traditional clothing of Iranian ethnic groups and its cultural and artistic impact on attracting tourists. It also seeks to understand how the diverse clothing of Iranian ethnic groups can be effective as an important element in disseminating Iranian culture and customs in the development of the tourism industry.

Research background

Literature exists on tourism as well as traditional clothing backgrounds were found, but no research has directly focused on the role of clothing in the development of the tourism industry. In the available literature, there are some discussions on the role and importance of historical monuments in Iranian cities such as Isfahan, Soltanieh, and Turkmen Sahara and their famous and historical monuments. Also, the role of local community culture in attracting tourists has been analyzed. However, the role of traditional Iranian clothing as one of the influential factors in Iranian culture and its impact on attracting domestic and foreign tourists has not been evaluated and analyzed. Some of the mentioned backgrounds are as follows:

In the article "Local clothing is a symbol of culture and national identity (Case study: Gilan province)",

Rahnamaei (2014) examined the role and importance of local clothing as the most prominent cultural symbol and the most important and distinct ethnic manifestation and cultural symbol. In this article, the importance, and necessity of reviving local clothes and updating these clothes for the use of men and women in different communities and analyzed the local clothes of Gilan that are compatible with the nature and type of life and climate of the northern region. The result of the research indicates that the local clothing of Gilan is one of the best types of local clothing in Iran due to the variety of colors and types of clothing, which should be preserved as one of the symbols of national identity and cultural heritage.

In their article entitled "Analysis of cultural tourism development strategies in Isfahan using the combined SWOT-QSPM model", Jalilian, Chafajerdi, Fotoohi & Etebari Gohar Rizi (2018) addressed the issues of cultural tourism in Isfahan. According to the findings the city of Isfahan has many capabilities for the development of cultural tourism. Hataminejad, Rezaeinia & Zarei (2014) dealt with factors such as the weakness of the country's cultural tourism and the weakness of recreational and infrastructure facilities in Soltanieh in the article entitled "Analysis of Factors Affecting the Cultural Tourism Market from the Perspective of Tourists (Case Study: Soltanieh City)". The most important policy of Tourism was reported to be ecotourism and sports tourism in the city along with cultural tourism. They added that implementing such a policy requires the creation of infrastructure facilities such as the construction of hotels and accommodation centers and recreational facilities.

In their article entitled "The role of local community culture in attracting low-speed tourists (Case study: Turkmen Sahara region)", Kazemifard, Hashemi and Parchkani (2021) investigated the role of local community culture in attracting low-speed tourists, concluded that the culture of the local community in terms of music, food, clothing, customs, and language, has a direct impact on attracting low-speed tourists to the Turkmen Sahara region. In the study of "Cultural tourism in Ohrid as a form of tourism development", Koronowski and Marinowski (2012) showed that cultural tourism is a complex set of tourism activities and the participation of local people and the government is essential for the development of areas.

Yasini (2016), in the article entitled "Traditional women's clothing in the cultural geography of Iran", attempted to identify the characteristics of original Iranian women's clothing. For this purpose, traditional women's clothing items in four countries were examined and analyzed by inductive and deductive methods based on the views of researchers on fashion, and tradition. The research

findings were characterized by the characteristics of generalism and cultural specificity in women's clothing as well as the single principles in the design and structure of their clothing.

Cultural tourism

Over the past decade, interest in rural areas has increased due to declining agriculture. Migration outside the city for various economic reasons, livelihoods, urban pollution, etc., has led to the development of cultural tourism and entrepreneurship in indigenous and rural areas in many European countries. What is needed is an environment that enables the development of responsible entrepreneurship in rural areas. Basically, the role of tourism in rural economic development is to help maintain and improve the quality of life and stability of the situation in rural areas. Cultural tourism is one of the types of tourism whose development brings a revival of rural and indigenous areas (Lordkipanidze, Han Brezet & Backman, 2005, 788). As culture plays an important role in the reconstruction of the economy and urban identity, a growing literature on culture-based regeneration emerges in developed cities. Culture acts as a catalyst for the reconstruction process so much so that the role of culture as the center of regeneration projects in both urban and rural areas can be quite vital. The importance of rural and local spaces, the protection of indigenous identities, the reconstruction of deprived areas, and many other things, are done properly through the application of culture (Gezici & Kerimoglu, 2010, 253). Travel has always had a special place in the culture, civilization, and religions of different countries in the world, especially Iran. Cultural tourism pays special attention to the cultural attractions of each nation and country, and visiting cultural attractions, activities, and ceremonies are among the goals of cultural tourism. According to the World Tourism Organization, 37% of international tourism is motivated by cultural and heritage tourism, art tourism, and indigenous tourism, which are part of cultural tourism. (Khalilvand & Rostami, 2015). Pilgrimage trips were the primary form of cultural tourism at the beginning of the emergence of tourism when the church was the main and most important cultural active part of society and used to be the provider and organizer of travel. In the nineteenth century, a group of young English people with the motivation and motivation to identify and visit the European continent, to complete scientific education, which was the basis for the beginning of cultural tourism in the world (Abbaszadegan, 2011, 78).

Cultural attractions

The tourism industry pursues goals beyond economic

and political development. Tourism is the best tool for cultivating national human identity, friendship, and national solidarity on a national and regional scale, and the best tool for cultural development, dialogue of civilizations, friendship of nations, and world peace on an international scale. Considering the broad concept of tourism and its various spatial dimensions, different sectors can be named tourist attractions, each of which in turn can help promote this industry:

1. Cultural, historical, and archeological sites that include national and cultural monuments and historical monuments, important religious buildings, and places of occurrence of important historical events.
2. Distinctive cultural patterns and traditional ways of life include customs, clothes, rituals, and religious beliefs.
3. Handicrafts, displaying different forms of art, music, such as painting, sculpture, are considered important attractions.
4. Economic activities such as planting tea, farms and using traditional techniques of agriculture and fishing, and bringing new plants.
5. Urban attractions, such as various architectural styles in large cities, shopping malls, restaurants, parks, and public buildings such as traditional markets and hotels that are attractive to tourists.
6. Cultural facilities such as museums that are internationally renowned, such as the Metropolitan Museum, the Louvre, and the British Museum.
7. Cultural festivals and various festivals that are related to local art and traditions and cultural, ritual, and religious ceremonies.
8. Compassion of local residents, which, although not measurable, is one of the real attractions for many tourists. Friendship and love, hospitality and temperamental characteristics, and the hospitality of local residents from the presence of tourists who visit their environment (Shoja Noori, 2014, 2), (Fig. 1).

Cultural identity

Identity means individual characteristics and behavioral characteristics by which an individual is recognized as a member of a social group and is distinguished from others (Amid, 2010, 1265). One of the new sociological views on the identity of Richard Jenkins's¹ view is 3. In his book, Social Identity, Jenkins states that personal identity reflects those aspects of defining one's "self" that are related to personality traits, physical characteristics, personal styles, and the like (Azadarmaki & Bazzyar, 2009, 52, 51). Identity is classified into seven types: individual, family, social, religious, national, civilized, and cultural (Bakhtiari Aq Masjed, 2016, 19).

Today, important questions about identity are more



Fig. 1. Important components in a tourist attraction. Source: Authors.

about culture. These questions want to see a sign of culture everywhere, to find an identity for everyone, and to present cultural crises as identity crises (Cuche, 2002, 141). For example, every social group faces a lot of identity challenges in the face of modern change. One of these challenges is in cases that are exacerbated on some trips, especially the ones abroad. Because people on these trips do not have different sources to redefine their identities, they inevitably turn to people from the same social class to evaluate themselves. As a result, new consumer values are imposed on the individual to regain their identity (Imani Khoshkhoo & Korani, 2021, 14). Despite all these issues, there is a difference between culture and cultural identity and they cannot be easily used instead of each other, because culture can exist without awareness of identity. While identity strategies can manipulate and even change a culture that now has little in common with its past. While culture is more concerned with unconscious processes, identity is associated with norms of belonging that are necessarily conscious because they are based on symbolic contradictions (Cuche, 2002, 142). Cultural

identity shows the result of various interactions that take place between a person and his far and close social environment. There is a close relationship between the perception of culture and that of cultural identity. The approach that considers cultural identity to be immutable has an inflexible conceptualization of culture and considers it as a kind of second nature that individuals inherit. In this approach, identity is thought of as data that imagines a person to be made once and for all (Kalhor, 2010, 71). The most obvious difference between individual identity and collective identity is that individual identity emphasizes difference and collective identity emphasizes similarity. Individual identity is self-embodied and meaningless apart from others. Individuals are different, but the self is created in society, that is, in the processes of social interaction in which individuals define and redefine “themselves” and others throughout their lives (Azadarmaki & Bazayr, 2009, 53). “Undoubtedly, culture should be considered the most important and richest source of identity. Individuals and groups are always identified by resorting to different cultural components and elements because

these components and elements have a significant ability to meet the human needs to be differentiated and integrated into the community. In other words, culture is both differentiating and cohesive, in that each person, when organizing his or her life in a particular way, actually places himself or herself in the context of a world that is separated from other worlds by cultural boundaries and differences.” (Golmohammadi, 2002, 239). Important indicators of cultural identity include general rituals and traditions, celebrations and festivals, traditional values, clothing, the architecture of buildings and places, customs and traditions, and national and indigenous arts (Varjavand, 1999, 66-67). One of the common aspects of collective identity in different Iranian ethnic groups is the performance of group dances. The dances of the ethnic groups living in Iran, despite their large number and variety of themes, have common aspects that somehow connect them. Some of these common features are: categorization and being a group that shows the value of collective identity instead of individual identity, the circular shape of collective movements, the rhythmic aspect, and colorful clothes (Mahfouz, 2009, 181).

Traditional clothing

Despite linguistic and even racial differences, Iranians have had a common historical experience for most of the last 3,000 years, have a common religion (Zoroastrianism-Islam), and have common customs. Iranian rituals are rituals that have Iranian historical roots and have reached from ancient times to the present day. Some of these rituals are more or less alive. The range of known rituals today is a remnant of ancient Iranian rituals and rituals. Examining the ceremonies and the time of their holding reveals common features among all of them (Jian Bagheri, 2012, 7-9). In other words, they have gone through a common historical experience and have reached common and relatively stable methods and beliefs in life. Common national and local ceremonies in Iran are rooted in the ancient history of this ancient land and instill the national, ethnic, and indigenous identity of the people of this land. Therefore, it can be said that the reason for the emergence of these rituals is influenced by the beliefs and experiences of Iranian tribes during different historical periods and is related to mythical stories, along with symbols and belief symbols over time, which have taken on a specific identity and nature (ibid., 2). One of the most important parts of traditional rituals and ceremonies in Iran is the traditional clothing of different ethnic groups. The history of traditional clothing cannot be separated from the history of human thought, because the change in the type of clothing in different human eras is directly

related to the ontological perspective of man and is considered the manifestation of his view of his place in the world. On this basis, the clothing of each ethnic group defines what and who that ethnicity is and therefore is considered an important component of identity and culture. Individual, collective or national identity is itself an integral part of human cultures, and in other words, one of the most important aspects of national identity is its cultural aspect (Yasini, 2016, 54). In many previous cultures, clothing first defined social identity and then individual identity. Today, of course, clothing and social identity are not completely unrelated, and clothing is still a symbolic preparation that shows gender, class status, and professional status (Jenkins, 2002, 25). Therefore, the type of clothing that Individuals wear will be effective both in defining individual identity from an internal perspective and in explaining collective identity from an external perspective. If we consider clothing in terms of its symbolic functions, we can imagine the importance of its place as a cultural phenomenon in individual and collective identification, an identity influenced by the globalization of cultures in the shadow of the dominance of new media knowledge and communication have undergone constant change and evolution (ibid., 57).

Iranian civilization in different historical periods has had a style of clothing that even today, despite being influenced by various non-native styles, still retains its distinctive character. The oldest documents related to clothing in Gilan province have been obtained from archeological findings in Marlik hill (Cheraghali hill) of Rudbar. In this discovery, there is a design by a lady from Gilan that these signs can still be found in the clothes of Gilan women today, especially in the foothills of East Gilan. These fringes show the types of embellishments that were used on skirts, shirts, and headbands (Rahnamaei, 2014, 6). In today's clothing of Gilan women, despite the passage of several thousand years, traces of ancient clothing are evident (Fig. 2).

Patterns of clothing in Iran are based on culture, art, worldview, ecology, and relations of this land with other cultures and civilizations and always include a theme that identifies them as Iranian clothing (Babaei & Akbari, 2014, 9). Some scientists consider clothing and jewelry to have such an important role that even the single definition of man, without considering his clothes, is purely subjective. That is why the connection of clothing with art, literature, and religion, as well as the economy, class, or even social identity, cannot be ignored. Meaningful rules that govern the dress of traditional societies, lead to the formation of norms that are directly linked to the values of society in such a way that any change in the rules is considered as breaking the norm and leaving the value frameworks of society.



Fig. 2. Women's clothing in northern Iran. Source: www.eligasht.com/travelguide.

This causes the change in the clothing of traditional societies to take place gradually (*ibid.*, 10). Many components have affected the form and composition of clothing throughout the history of Iran. Factors such as climatic and geographical conditions, ways of living and production, religious and belief systems, types of government, and wars, as well as the effects of other nations, have influenced the change and evolution of Iranian clothing (*ibid.*, 13). Iran is a multi-ethnic country, and its unity and integrity are due to the coexistence of different ethnic groups. Therefore, recognizing the social commonalities of the tribes, especially the characteristics that facilitate their coexistence and convergence, has always been of fundamental importance. Hence, ethnicity is also a socio-cultural phenomenon, and its boundaries are determined by cultural and social symbols (Yousefi, 2001, 200-202). In the meantime, clothes, such as language, determine the ethnic, social, and geographical identity, trade union, and religious affiliations, as well as the social and economic dignity of the people. To understand the social and cultural function of clothing in identifying members of society and the role of clothing in building the social and cultural identity of the individual and the community in various tribal-nomadic, rural and urban communities, it is necessary to identify people's clothing as a set of signs. Examine and analyze material language (Yarshater, 2002,

20). The boundaries of different cultures and coverings in different regions of Iran have caused the local cover of women at the same time with dignity and beauty to show the ancient beliefs and culture of this region (Fig. 3).

Looking at the type of clothing for men and women in Iran, we also find that among different ethnic groups, the durability and longevity of traditional clothing as a value and symbol of their traditional culture to this day, retain its luster and change in the onslaught of cultural exchanges. And has not undergone any particular transformation (Mohammadi Seif & Yarmohammad Tuski, 2018, 114).

Research methodology

The present study is applied in terms of purpose because the findings of this study can be effective in promoting tourism. The research method is a descriptive-analytical survey. The data was collected through library and field research methods. Data from the field was collected through interviews with experts and researchers in the field of tourism and traditional clothing. The statistical population of all researchers in the two mentioned fields has been used for the snowball sampling method. In this method, during several stages, some prominent experts and researchers were identified and after receiving information, they were asked to introduce other prominent people and experts, and thus 40 researchers



Fig. 3. Qashqai women's clothing. Source: www.namnak.com.

and specialists were selected. In the first stage of the research method, based on the results of library studies on the theoretical foundations and research background, the initial conceptual framework on cultural tourism, cultural identity, and also the role of traditional clothing as one of the effective cultural factors was extracted. After that, according to the interviews, important factors were extracted and a questionnaire was organized. Questionnaire questions were prepared in line with the opinions of researchers and experts. The validity and reliability of the questionnaire were also confirmed by three researchers.

Research variables

The research data show that the traditional clothing of different Iranian ethnic groups, which is one of the important factors influencing the spread of culture, traditions, and national identity of each land, as independent variables, factors such as culture, cultural identity as mediating variables and tourism industry under the influence of these factors can grow and develop, is considered as a dependent variable of research (Fig. 4).

Research findings

According to the research question and by reviewing the research background and library studies, effective factors in tourism development were identified and extracted. Data from the field was collected through interviews

with experts, and researchers. Based on the summary of opinions and opinions, finally, five categories of common and influential factors were approved by all researchers and experts. These factors can be divided into the following sections:

- Cultural Communication: The results showed that tourism by increasing cultural interactions through training courses, specialized meetings, training workshops, and sewing traditional clothing, makes tourists familiar with the culture of local and traditional clothing in different parts of the country. It also stimulates local people to provide goods related to local clothing and textiles, thereby helping the rural business flourish. Cultural connections with different nations, through familiarity with traditional clothing, transfer commonalities between similar cultures, and the values and beliefs of former peoples are better identified.

- International cooperation: Findings show that tourism can be implemented through the guidelines and executive regulations of international organizations related to tourism and cultural heritage and by using them to rate tourism centers and through the use of traditional clothing in tourism facilities, To provide the ground for offering traditional clothing and identifying the culture of different Iranian ethnic groups to tourists and to play an effective role in promoting cultural tourism. The presence of representatives and activists with original and national coverage of different ethnic groups in international

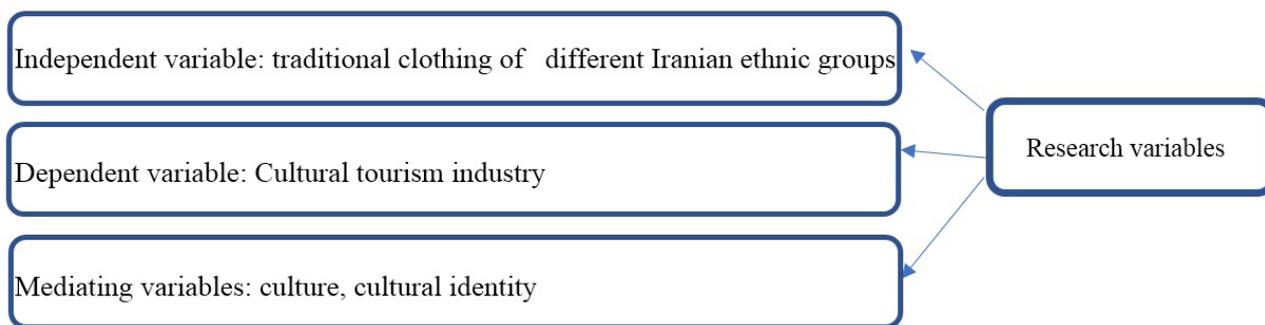


Fig. 4. Conceptual model (research variables). Source: Authors.

conferences and exchanges is an important step that adds to the cultural value and credibility.

- Supply of traditional ethnic clothing: The results showed that the supply and display of traditional ethnic clothing in tourist centers as well as in ecotourism cottages in the same areas, helps a lot in terms of culture and identity, as well as informing tourists. The presence of tourists in indigenous areas and the use of clothing in those areas during their stay can create a new experience for tourists in relation to local culture and traditions.

- Effective advertising: Research findings showed that advertising plays a colorful role in spreading culture in all aspects. Advertising can be done widely through the media, but in the meantime, advertisements such as advertising brochures at airports and exhibitions along with sales advertisements for clothing and cultural products are widely effective in cultural tourism, and brochures introducing traditional clothing. They can be effective in introducing and identifying and thus attracting tourists.

- Dissemination of indigenous culture: The results showed that if the necessary training and skills are created for traditional clothing manufacturers to improve the quality of their products and attract tourists to buy quality indigenous products, will achieve a desirable result in disseminating indigenous culture. According to the history of traditional Iranian clothing, these garments have always been made and sewn from natural, quality, and nature-friendly textiles, which today have lost their true value due to the use of low-quality and cheap synthetic textiles. Poor quality causes great damage to the originality and cultural identity of traditional clothing. Therefore, awareness and specialized training help to spread the original indigenous culture (Table 1).

Discussion and conclusion

This study examines the role and position of traditional clothing in the spread of Iranian culture and identity and its effect on attracting tourists, seeking to answer the question of how traditional clothing of Iranian ethnic groups can be effective in the development of

tourism in Iran? The research hypothesis was based on the positive effect of traditional Iranian clothing (in different dimensions and methods of presentation) on the development of cultural tourism.

According to the backgrounds obtained in the research, the cultural effects, including historical monuments in different cities such as Isfahan and Soltanieh, on the development of cultural tourism, have been fully proven. Library research was conducted on the subject of research and the role and importance of traditional ethnic clothing and various factors were extracted. Then, through interviews with experts and researchers in the field of tourism, the effective factors in the role and position of traditional clothing in promoting cultural tourism were identified and categorized. According to the consensus of experts and researchers, the final questions were approved and then a questionnaire was prepared.

According to interviews with experts, researchers, and experts in the field of tourism, especially cultural tourism, the research findings showed that influential factors such as traditional clothing that reflects the culture and

Table 1. Factors affecting cultural tourism through the presentation of traditional clothing. Source: Authors.

No.	Factors
1	Cultural communication: Training courses, specialized meetings, workshops introducing the stages of weaving and sewing traditional clothes and performing rituals and local dances
2	International cooperation: including the Association for the Protection of Cultural Heritage and the International Commission of Museums
3	Supply of traditional ethnic clothing: in ecotourism cottages in the same areas and tourist seasons
4	Effective advertising: Providing advertising brochures at airports and exhibitions along with sales advertising for clothing
5	Dissemination of indigenous culture: Creating the necessary training and skills for traditional clothing manufacturers to improve the quality of their products to attract tourists

religion of different ethnic groups, in different parts of attracting tourists to Tourism centers can help the development of this industry in Iran. Other effective factors in spreading culture in tourism centers are holding traditional clothing exhibitions, workshops, and specialized courses to familiarize tourists with culture, art, and local identity. Cooperation with international organizations, including the Association for the Protection of Cultural Heritage and the International Commission of Museums, and other active tourism associations, also facilitates effective coordination and communication in international relations. Preparing and arranging brochures at airports and international exhibitions, along with sales advertisements for traditional clothing, is another thing that tourists can get acquainted with tourist centers and cultural and exhibition events upon arrival in the country. Finally, the classification was done in five sections, which are: cultural relations, international tourism cooperation, the supply of traditional clothing, advertising, and dissemination of indigenous culture, which according to experts can identify and expand the tourism industry as the most effective cultural attractions. Become cultural in Iran.

Recommendations and strategies

To promote the cultural tourism industry through traditional clothing, suggestions, and solutions were

proposed by experts, which can be referred to as the main items: supply and display of traditional clothing of different ethnic groups in ecotourism cottages in different tourist areas, so that tourists can get closer to the culture of the region during their stay. In addition to being present in the indigenous areas by using local clothing. Holding cultural exhibitions for tourists in which traditional clothing is introduced along with the customs of the tribes. One of these customs includes local celebrations, traditional and indigenous dances that have special antiquity and place among the traditional Iranian tribes and are considered important attractions of cultural tourism. The history of different Iranian ethnic groups shows that each ethnic group has its local dances, and in addition to the beautiful performance of a combination of dance art and beautiful local clothing, it shows the rich and enduring Iranian culture. Providing local handmade jewelry that can be used to decorate clothing, as well as holding training classes and skills training for traditional clothing and jewelry manufacturers to improve the quality of their products, including proper sewing, use of natural materials and fabrics, and dyeing. A plant that attracts more tourists to buy quality, organic and nature-friendly products. It is hoped that the solutions presented in this study, through interviews with experts and researchers, will take a small step in advancing the goals in various sectors of tourism development and cultural heritage.

Endnote

1. Jenkins is a sociologist in the tradition of interactionism who has been theorizing about social identity since the 1980s.

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