

Original Research Article

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تأملی بر ماندگاری نقوش کهن در قالی‌های ذهنی‌باف (مطالعه موردی عشایر ساکن منطقه حفاظت‌شده بهرام گور در شرق نیریز و قشقایی در استان فارس)

A Reflection on the Permanence of Ancient Motifs in Mentally Woven Carpets (Case Study: Nomads Living in the Protected Area of Bahram Gur in the East of Neyriz and Qashqai in Fars Province)

Abstract

Problem Definition: Carpet motifs, like other motifs, are full of mystery, structural complexity, and symbolic meanings. Some of these motifs have changed over time, and some of them have survived in climate, culture, or societies with a specific culture throughout history and are still connected to their origins. According to what has been said, the reason for the permanence and continuity of these motifs during historical periods in various contexts is a question that will be answered by a case study of nomadic carpets in Bahram Gur of Neyriz and Qashqai regions in Fars province.

Objective: This research aims to recognize the reasons for the continuity of nomadic carpet patterns in different historical periods.

Research Method: The approach of this research is qualitative, and its findings are presented in a historical analytical way using library and field sources as well as visual evidence.

Results: Social and lifestyle alterations are one influential factor in artistic changes. Despite the independence of nomadic communities from urban communities for many centuries, the need of urban societies for nomadic carpets has caused occasional interference in the motifs of some nomadic carpets throughout history. The other reason for motif alterations has been various exchanges and communication or cultural encounters; however, the stability of the material facilities and no change in the lifestyle of the nomadic community over many centuries has caused some of the carpet motifs of the nomadic community to be more stable throughout the historical periods.

Keywords

Mentally-Woven Carpets, Motif, Nomadic Community, Urban Community, Public Art, Private Art

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Introduction

In the process of producing a carpet, on the one hand, the weaver is just a worker who weaves the artistic intentions of the designer or the customer (Carpets woven from a design that has already been done by someone else and are usually done at the request of the market and the urban community that expresses the tastes of others or, in other words, the art of public). On the other hand, regarding non-customized and self-made carpets, the weaver decides on the pattern and design of the carpet, often called «mentally woven carpets». At least, in this type of carpet, an essential part of the cultural and artistic capabilities of the weaving community is defined. Typically, and before the influence of today's motifs and designs in mental weaving motifs, which occurred at least as a result of the progress of visual communication in the last half century, the weaver often used the designs and motifs that were present in his native carpets and made the patterns based on the design of the traditional carpets of his place, however, with authority over choosing the motif and coloring; because the scope of the collection of selected motifs was not beyond the samples of his life environment. Moreover, the independent lives of the nomads and, to a large extent, the lives in the villages were detached from the cultural developments of the contemporary urban community over time, which rarely caused the handwoven patterns to be influenced by other communities. In the meantime, the trends and social and historical developments caused the weaving of these weavers to change from time to time, and patterns found their way into these carpets, some of which remain permanent throughout the centuries. In this regard, it can be said that many ideas have been presented about handwoven carpets, primarily related to the nomads of Fars Province, which often refer to their designs and patterns and sometimes to their historical aspects; however, regarding the historical aspect, an important issue has been mentioned less. This issue tells about the relationship between the social and class characteristics of the weaving community and the production and design methods of such handwoven. Perhaps if this subject is addressed more, a more realistic evaluation of the artistic developments of carpet weaving can be obtained. Therefore, according to the written evidence, the procedure based on which these ancient motifs emerged and persisted is discussed in the present research. It should be mentioned that the sample discussed in this research was observed in the villages of the protected area of Bahram Gur in Neyriz City; however, in the North of the province, in the cities of Abadeh, Eqlid, and Marvdasht, among the Qashqai motifs, ancient motifs such as «Swastika» are used, which have been discussed in detail in written sources about the antiquity of this motif. For this reason, in the field research, these areas and the behavior of some of their weavers have been explored regarding the selection of motifs. The weavers who were interviewed and whose works were reviewed were also randomly selected.

Research Method

The method of the present research is descriptive-analytical in terms of composition approach. It also falls in the category of fundamental studies, and it was conducted based on the examination of library documents and field observations, according to the opinions of sociologists that deal with the relationship between art and the changes and characteristics of social classes which were somehow related to the framework of this research. In this research, three items have been investigated: the first is the proof of the existence of mythological motifs among some carpets, which was obtained by comparing the motifs of a particular carpet with the image of the motifs presented by the author in the written source. The second is to recognize the social and class characteristics of the nomadic

community and their effects on the purposes of carpet weaving and designing, which were also investigated in written sources and the field community. The third is the behavior of weavers in choosing carpet designs and motifs, and in this regard, published research has been evaluated along with field research.

Research Background

There are many sources available regarding the existence of ancient motifs in mental handwovens, especially nomadic ones. Also, there are enough documents to explain the impressibility of carpet motifs outside the weaving community. In a closer relationship with the topic of the present research, the book entitled «Nomadic and Rural Handwovens of Fars», authored by «Parham» (1992) in two volumes can be mentioned. In this book, the author has discussed in detail the existence of historical motifs among some carpets, and in the introduction of the first volume, he has also discussed the social and class situation that is dominant and influential in this process. Further, it confirms the mythological origin of the two-headed bird or goat mentioned in the carpet of this research. Also, in a part of the book entitled «Black Tents», «Kiani» (2009) discussed the impressibility of Qashqai handwovens from other ethnic groups during their historical movement and settlement in the region of Fars Province. It means that the carpets of the Fars nomads did not have a prejudice in not being cultured from other homogeneous communities that had carpet weaving; communities that have been connected with Fars nomads in various ways throughout history. In the article entitled «Analysis of the» Lattice (Lozenge-Band) «Pattern as a Common Design in the Zand Era Rugs», «Kakavand» (2022) refers to a repetitious motif of the combination of flowers and a lozenge-shaped frame; a motif that covers the entire carpet and is an example of the dominant visual culture of the Zand era influenced by the arrival of the Indo-Kashmir style of the Afsharid period, which can also be seen in the architecture of this era. The case to be mentioned is samples of museum carpets with the same design but a very primitive shape, which is most likely the product of the weaver's mind. According to the author's reference to the nomadic origin of the Zand dynasty, it is very likely that these carpets were woven outside the framework of urban carpets. Among the Qashqai nomads, the Herati or Honeycomb design, a repetitious design, has been prevalent; a motif that has reached the nomadic community from the urban culture. In this regard, concerning the change and impressibility of other motifs in rural and nomadic carpets that are closely related to the sample and the region studied in the current research, in addition to the book «Nomadic and Rural Handwovens» by «Parham», the following studies can be mentioned: «Effective Factors in the Creation of Abstract Motifs» by «Afrough, Javani, Chitsazian, and Qashqaei» (2016), in which it is pointed out that generally, the weavers did not have a prejudice in not being innovative and using other motifs available to them; however, this does not mean that the weaver can or wants to innovate efficiently. According to this perception, it can be said that the permanence of some motifs up to this point in history was due to the lack of continuous cultural encounters and the stability of the nomadic community until recently, several decades ago. Also, in the article entitled «A Study of the Design, Pattern, Color, and Weaving Characteristics of Arab Khamseh Nomadic Carpets Settled in the Villages of Sarchehan», «Rahmani, Moghanipour, and Tafakori» (2021) concluded that the commonly used motifs of rural and nomadic carpets are abstract, plant, and animal, and the nomination of abstract motifs is related to the elements in the life around the weaver, not to the things that were unrelated to the realities of his life. Accordingly, no research has been found that deals with the reasons for

the emergence and permanence of ancient motifs and their analysis, and the subject of the current study has been unprecedented up until now.

An Ancient Motif in the Middle of the Carpet

In line with the aim of the present study, a sample of contemporary weavings that contains a mythological motif is mentioned: In Fig. 1, a carpet woven in the protected area of Bahram Gur, in the east of Fars Province, adjacent to Kerman Province, can be seen. The picture of this carpet was taken by the author in 1999. According to its weaver, this carpet was woven in the early 1360s A.D. (1981s). In those days, the only visual source for designing carpets was the samples of previous weavers of the same village, and the carpet weaver had no other visual source. The design of this carpet is known as «Hourise of Forest» and is shared among the weavers of Afshar of Kerman and Neyriz area in the East of Fars Province. All the carpet motifs combine animal (birds) and plant motifs. Based on the principles of the psychology of drawing, all motifs have the characteristic of «conventional representation». «Hochberg» has used the term «conventional form» to describe the angle of view of the object with a general purpose and in which the object is easily recognizable. For example, a conventional representation of a house or a human face is usually its front view and a conventional representation of a car or a fish is its side view. The conventional viewing angle of an object is the best angle to reflect structural information related to that object» (Thomas & Silk, 2010, 116). In this carpet, the weaver has used the most common and straightforward favorite subjects pertaining to his life. Some animal motifs are elementary, and some are decorated with colors and patterns, and in any case, they are subjects that can have external and natural meanings. In the meantime, a case that is opposite to the conceptual realism of motifs in the area of carpets is the image of «a two-headed goat» (Fig 1), which has a vase or bunch of plants on its back. When the weaver was asked, «Why does this image have two heads?», he answered: «It's beautiful ... it's in our carpets, so we weave it».

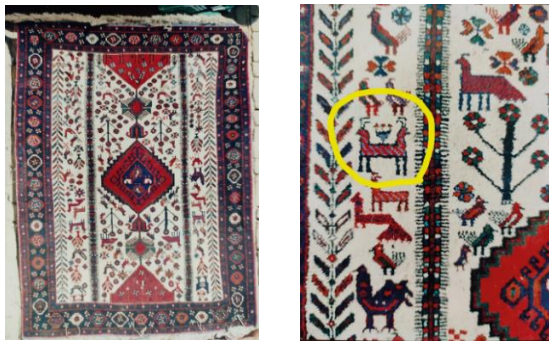


Fig 1. Pre-Achaemenid motif of a two-headed goat or gazelle in the background of Neyriz Forest carpet. Source: Author.

This motif of a two-headed bird or goat is also found in abundance in the carpets of the Khamseh Arab tribe of Fars Province. In the description of the interpretation of the topic and the nature of this motif, we read: «It is remarkable in this carpet that for the first time, we come across a complete example of two-headed birds (Fig 2), which have a high status in the carpet weaving of some clans of Arab tribes. The origin of these two-headed birds can be traced to animals that have two heads (Fig 3). Since ancient times (2nd millennium B.C.) and over many, it has had a prominent meaning in the lexicon of codes and symbols of Middle Eastern civilizations, and they were a sign of the course of celestial bodies in the

sky, one of the oldest samples of which was from the pre-Achaemenid period» (Parham, 1992, 239). It must be accepted that due to the similarity of the motifs of the carpet in Fig 1 and Fig 3, it is improbable that this painting is the result of the imagination of the weaver and his ancestors because although there are many abstract motifs among the carpets, the weavers are realistic and do not manipulate and make the images look strange. Suppose a meaningful image, such as a bird, is distorted or unnatural. In that case, it results from the limitation of weaving, lack of skill in representation or abstraction, and abstraction of motifs over time due to weavers' lack of precision over generations or their aesthetic tastes. In this regard, «Afrough et al.» have pointed out that «the nomadic weaver is aware of this feature in a completely uneducated and unschooled way, and his goal is to take a simple and handy form and transform it into the benefit of dynamic and active visual forces. Suppose he seeks to convey a message in this abstraction. In that case, according to Collingwood, his message is of the same creative expression of feeling, and not a specific predetermined feeling that we find in magic art and entertainment art» (Afrough, Javani, Chitsazian, & Qashqaifar, 2016). Although in the present research, we are discussing mentally woven carpets, it must be acknowledged that in all the visited areas, no weaver who designed a motif by himself was observed, and almost all of them used motifs that were present in other handwovens in their region. Meanwhile, they either kept that pattern and wove it or looked at the pattern of other carpets for weaving; however, the weavers were independent in placing motifs in the carpet and changing the color and arrangement of motifs. In any case, the author intends that the weaver follows and adapts his traditions in designing carpets.

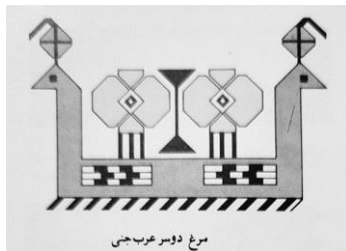


Fig 2. Two-headed bird, Arab Jinni. Source: Parham, 1992, 239.



Fig 3. Bronze base, two-headed goat or gazelle, pre-Achaemenid. Source: Parham, 1992, 239.

In any case, these motifs have been included in handwovens for many years and have remained up to now; however, the problem is that considering the developments of hundreds of years and even thousands of years of civilization (Iran and especially Fars Province and neighboring regions), how these motifs appeared in rural and nomadic carpets and have remained stable up to now. Considering that in the following quote, by asking the current weavers who still live in nomadic societies, it has been assessed that they do not have a general prejudice in not being innovative in the subject and the form of representation of motifs, weavers now also have access to non-native motifs, which are usually designed on carpet maps for ease of weaving. This quote mentions that the weavers were asked if they preferred to weave from a map and pattern or weave mentally and by imagination and why the author was faced with remarkable and reflective answers. The present weavers were divided into three groups in response to this question: The first group (13 Weavers) was more interested in weaving mentally and by imagination, and the second group (10 weavers) liked weaving from the map more. There was a third group (7 People) who did not care about how to weave and the shape of the motifs, and they emphasized the quality of the weaving for the buyer's interest and simply for better and more sales. In addition, all three groups were more interested in realistic or natural motifs than abstract ones» (Afrough et

al., 2016). According to the above quote, the fact is that if such a motif can be seen in a carpet like that in Fig 1, it is because during the generations, until several decades ago, there were no various visual facilities provided in the storage of carpet and rug designs in the weaving community that can replace such motifs over time. Even with the current possibilities in inventing new patterns for using new motifs, in the field of carpets, most of the weavers still stick to mental weaving, which is actually the traditional motifs. It should be noted that the changes that are currently observed in the subject or the form of the current handwoven motifs are due to the communication between non-urban communities and urban manifestations for several decades. At least in these recent decades, the relationship between the nomadic or rural people and the urban community has increased. As a result, other designs and motifs not in the textures can be seen in these handwovens; motifs often have specific themes and are understandable to the viewer. Despite this, up to now, although many designs and motifs have disappeared from the carpet area, those that remain have still preserved their identity. In Fig 4, an image of a woven carpet and a map that was used in the carpet weaving can be seen. The mentioned carpet is a Qashqai carpet woven in Abadeh County in the North of Fars Province. In this map, several common and traditional motifs can be seen, especially the medallion's central motif, known as the «Haybetlou» carpet. On the other hand, two motifs of a cat in the middle and a vase with asymmetric flowers on the left can be seen, which was not common in traditional samples before (adapted from images outside traditional carpet motifs). Therefore, before the changes of these few decades, the use and permanence of most motifs in carpets did not have a reason to change, and on the other hand, traditions did not accept changes simply and without explanation. Also, until a few decades ago, the market trend did not fully follow the fundamental changes in the local mentally woven handwovens (in the Fars Province). For this reason, the course of change and evolution in motifs has not been a daily work. To explain the reason for the existence of ancient motifs among the background motifs of some mentally woven carpets, before the mentioned changes in the contemporary era, it is necessary to point out the variables that cause this long stagnation. Also, the reason for the non-transformation and persistence of motifs in the weaving community should be investigated. In this regard, several factors can be considered:

1. Nomadic carpet is a legacy of primitive and non-class life: Mentally woven motifs usually existed in two rural and nomadic groups in Iranian communities; communities in which production relations are simple and the production method is independent of the history of changing class relations within the urban community. What is the meaning of being simple and primitive, and how can it be extended to non-urban and primarily nomadic societies? «Charbonnier», a famous French anthropologist and sociologist, says the following about the characteristics of class-based and primitive classless communities, giving an example of the operation of two types of industrial machines: «Mechanical machines use the energies that are built into them from the beginning, and if they are well made, there is no friction, and they do not heat up, they can theoretically run on the same energy forever; but thermodynamic machines, such as steam engines, work based on the temperature difference that exists between two of their constituent components, i.e., boiler and condenser. These machines can do great things, but they waste their energy» (Charbonnier, 1993, 24). By machines without mechanical friction, Charbonnier means societies whose production method and structure are not class-based, such as primitive societies, and by thermodynamic machines, he means class-based societies which, although large and complex, in any case, will experience a crisis or changes in class differences, from



Fig 4. The use of new maps and motifs in nomadic carpets of Abadeh County, Fars Province. Source: Author.

within themselves or from outside. Therefore, this famous anthropologist categorizes the class characteristic of civilization into the community (the place of work and life of the opposing classes of capital owners and labor classes) and culture (the positive achievements of the contradiction, which are in the form of various forms of technological progress, civilization, and art that sometimes help to justify and facilitate the maintenance of class relations). He believes that this contradiction is the engine of civilization. Still, in any case, contradictions, both in the form of losses and in the direction of progress, show themselves in the body of the community, which is usually crystallized in cities; from different types of governments to religions, culture, and art. In other words, the events that occur in class-based communities, such as progress and regression, revolution and wars, change of government, and cultural and artistic changes, are manifestations of conflict in civilized communities that some work to facilitate contradictions within the community and some work to erode it; however, the primitive community is free from these internal contradictions, and if there is no intervention, it will last for years and centuries. Here, the nomadic community can be considered a primitive and non-class community regarding production methods. «Persian carpet weaving is mainly organized without the presence, interference, and domination of employers and capitalists, and human exploitation, and the nomadic or rural community weaves most of their handwovens for themselves and of their own free will and independence, while their main motivation is not commercialism; although trade includes an important part of the production» (Azadi & Parham, 1991, 45).

2. The survival of the nomadic community next to the urban community of Iran: The second factor of the permanence of the ancient motifs in mentally woven carpets and the existence of probable and well-established samples up to this time is the survival of this type of community until this time, and that was the need of the traditional community of Iranian cities for the nomadic community. In industrial societies, agricultural and protein production is mechanized, and producers are not far from urban communities in terms of social and cultural connections, even though the production environment is outside the city. Therefore, in terms of culture, art, and tastes, they do not have significant differences with urban culture and are generally a part of it. However, in the Iranian community, especially since the spread of Islam, when eating pork was forbidden, the most crucial supply of protein and meat, except for chickens and cows, has been from sheep and goat herds, and the most economical and cheapest preparation of this food item has been the responsibility of merely the nomadic community; communities that have had the same way of life for centuries. At least until the beginning of the 20th century and until the start of the Pahlavi regime, most importantly, the dominant method of protein production for all the inhabitants of the Iranian plateau was the breeding and grazing of sheep in the pastures of warm-season dwellings (Yaylaq) and cold-season dwellings (Qishlaq). Until several decades ago, the shelter of the herders was the same as the black tents of the pastoral period, and the survival of some nomadic communities was the result of this event.

3. The non-class characteristic of the nomadic community: The nomads have had to migrate to produce protein, often included in raising sheep and its derivatives. Also, the primary source of raw materials for carpet production is sheep fibers (wool); therefore, according to the size and facilities of pastures, the movement of nomads from one place to another has been obligatory. For this reason, the nomadic community, despite being defined in the form of tribes, lived in a scattered manner. Production in the nomadic community did not coincide with the formation of large human groups. This feature has made the livestock breeder the owner of the production or sheep, which is the most important source of protein

in the urban community. In fact, the urban community, with all the changes it has faced from inside and outside, has not interfered in the form of relations and culture of rural and nomadic people because of its requirements; because the characteristic of nomadic life has been to obtain the cheapest form of fodder and animal feed, without the need of other production tools. The characteristics of the remaining nomadic and nomadic life are an essential part of the country's protein market. However, unlike before, they use vehicles instead of hiking to warm-season dwellings (Yaylaq) and cold-season dwellings (Qishlaq). For this reason, the nomadic community has remained self-employed, and the family economy lasted until a few decades ago, in the shadow of Ilkhanate support without class relations that caused social ups and downs because it did not enable centralized control by the tribal chiefs. The main power of the tribal chiefs was also in taking the ownership share of lands and pastures, although they also had cattle that were kept by a few shepherds at most; however, the majority of their wealth was from the ownership share in the formation of a percentage of the nomadic cattle and their products. Tribal chiefs could not have all the flocks and herds, the primary source of wealth, because it was impossible to collect and control them in large herds. «The class difference in a tribe is noticeable, but it is not painful, and this difference does not cause rebellion because the people of the upper class have a series of moral qualities, and at the same time, the wealth of the tribe heads is not such that create a kind of deep jealousy. There are many people among the common people of the tribe whose wealth is more than that of the tribal chief. In addition, there is no capitalism in tribe regarding the situation seen in the cities» (Kiani, 2009, 84). Here, the meaning of class difference is the distinction in the number of assets of the members of the tribe and not the class relationship; therefore, despite the close relationship between stockbreeder and the urban community, the independent form of production and life of the nomadic community has made their living conditions last for thousands of years; a feature that discusses non-class self-employment and the allotment of all life affairs in the form of division of labor within the family and not directly exploiting one class over another, which is characteristic of the primitive community. The most important reason for the unity of clans as a tribe has been creating solidarity to protect against other people and groups. For example, in the history of the Qashqai tribe, there is no indication of the oppression of tribal chiefs on the nomads because the mentioned heads were in harmony with the lifestyle of the nomads and were a part of it. Although in their vicinity, in the tribe of Khamseh, the history of oppression of tribal chiefs is observed outside the principles of the tribe, that was due to the imposition of state and non-tribal rulers on this population during the Qajar period. Also, until the beginning of the Pahlavi era, the nomads were not mainly settled. Accordingly, their life, culture, and art remained unchanged because there were no grounds or reasons to manipulate them, and they were almost far away from frequent cultural confrontations and changes. For this reason, this independent form has independent and permanent cultural derivatives. However, this does not mean a complete cultural disconnection. It is logical if it is based on relationships with other communities; for example, once an image on cloth or handwoven and the like entered the tribal community and was also included in the motifs of carpets.

4. The assumption of the introduction of urban motifs in nomadic motifs: As we know and the historical documents confirm, since thousands of years ago, at some point, the urban community has had a very significant carpet weaving. «Carpet weaving has been an old and strong tradition in the Iranian Empire. «Xenophon» wrote that during the Achaemenid period, the ancient city of Sardis, which the Iranians occupied at that time, was proud of its

carpets. Exclusive reports of the Sardis knotted carpets were written by Antonius Neocratisi (around 190-230 A.D.) in his book entitled «The Banquet of the Scholars». He also described an «Iranian carpet with a well-formed margin and figures of men and strange shapes of the legendary Griffin of Iran and other such animals» (Ferrier, 1995, 118). «Arab geographers have mentioned in their works that Mazandaran state, located on the coast of the Caspian Sea, was one of the important centers of carpet weaving in the 3rd century A.H., and Bukhara became its rival in the 4th century A.H. Since then, the states of Khuzestan and Fars have achieved the fame of being the center of carpet weaving. After describing the exquisite silk curtains of Timur's court in Samarkand, Ruy Clavijo (sent by the King of Spain to the court of Amir Timur in Samarkand), in his travelogue (808 A.H.), adds, «... and everywhere the land was furnished with carpets and mats»» (Ferrier, 1995, 118 & 119). Although historical documents at different times discuss the existence of urban carpet weaving in the history of Iranian civilization, the existence of the urban carpet weaving guild or urban carpet weaving has not been permanent. As the history of at least five hundred years in Iran shows, the peak of urban carpet weaving can be seen only in the Safavid period and after that, from the second half of the 18th century to the end of the Qajar period. It was the reacquaintance of the European community with Iranian carpets that caused urban carpet weaving to rise once again in some cities of Iran, including Tabriz, Isfahan, Kerman, Sultanabad (Arak), and once again, urban carpet weaving rise and continue until the great economic crisis of the 20th century in America and the decline of the import of Eastern carpets to the West. It can be supposed that this long history of carpet weaving has enabled the influence of nomadic and rural carpets from ancient motifs throughout history. However, unlike the transformations of urban carpet weaving, almost permanently, the situation of carpet weaving continued with fluctuations in the rural and nomadic societies of Iran, while the need of the urban community has been one of the main reasons for this life. This two-way communication has sometimes led to finding motifs desired by the urban community or properties in the rural and nomadic community (Public Art). However, in these cases, the ruling principle in the designs and motifs has been the traditional native motifs, although it was mixed with the inevitable influences of the urban community and its culture during different times. From around the beginning of the years after the Islamic Revolution, the last wave of infiltration of the taste of urban and Western communities (Private art) in Iranian carpet weaving, especially in Fars Province, began with the «Gabbah weaving» trend. It covered almost the entire carpet weaving ground of the province, but this trend also gradually lost its intensity and did not cause the local motifs to disappear completely (Fig 5).

5. Cultural exchanges: According to the available documents, for example, about Fars nomads, especially Qashqai nomads, this tribe has changed its location several times over several centuries or more until it reached Fars Province and its neighboring region; perhaps, in this change of places, it has had a confrontation and impressibility with other cultures. «From the original and traditional designs of the Qashqai tribe, as far as they remain intact, some are similar to the designs of the Caucasus and Asia Minor, like weavings of the Shekarlu tribe and some paintings are adapted from Khalaj, Kurd and Lur, like Yalameh and Joshghani, and some of them are taken from the motifs of their place of residence, i.e., Fars» (Kiani, 2009, 94). Of course, the Qashqai tribe does not have a homogeneous race, and, over the centuries, it has been formed from clans with different races in terms of social issues. According to the quote that was mentioned, it can be concluded that maybe other groups in this tribe have dealt with different cultures during the centuries and even several



Fig 5. A traditional Qashqai carpet store in Firouzabad, Fars. Source: Author.

centuries during the movements of the tribe. Accordingly, we can infer a form of mutual interference of motifs in mental carpet weaving. Of course, this issue does not only include the Qashqai tribe; the same cases are also observed in other clans and tribes, like the Arab tribes of Fars. «The Arab nomads, unlike the Turkish ones, had no carpet weaving before coming to Fars. Considering this historical fact that the Arabs migrated to Fars centuries before the Turks, the weavers of the Arab tribe, like the Persian-speaking weavers of Neyriz, Bavanat, Ghonghori, Sarhad-e Chardangeh, and the Lur and Basseri tribes, should be considered the inheritors of the oldest traditions of carpet weaving of Fars. For this reason, many lost and broken links in the development and evolution of ancient motifs should be found among the Arab handwovens» (Parham, 1992, 200). It should be noted that the motif shown in Fig 1, which is the basis for the problem of the present research, was observed in the settlement areas of a part of the Arab tribes of Fars. Therefore, at least in this way, it is possible to justify emerging other motifs within the motifs of nomadic communities based on the form of occasional cultural encounters and, on the other hand, the non-transformation of the nomadic community and its art over a long period can be considered as the reason for the permanence of the motifs.

Conclusion

According to the analysis provided by the famous anthropologist Charbonnier concerning the historical characteristics of social classes and their evolution throughout history, which causes social and cultural changes, art, especially visual arts, will change the concepts and forms of representation. It means that the positive and negative developments in every community and its changes are due to class contradiction, and the characteristics of this contradiction are the creation of social and economic, and as a result, culture and art changes. However, with not changing the relations and cultural practices of simple and uncomplicated rural and mainly nomadic communities, over time and lasting for hundreds of years, it was found that the permanence of motifs in Iranian mental handwovens is due to the long-term stability of the non-urban weavers' lifestyle and the absence of complete and permanent manipulation by the dominant governmental and urban communities in their economic and cultural relations. Throughout history, the rise of managed urban carpet weaving has been observed many times, and most likely, the patterns of urban carpets emerged within the trend of non-urban weavings due to the inevitable connection of this community (as its examples are apparent in the present era) and some motifs have remained in it. Since this connection was not permanent and sometimes happened with fluctuations over several hundred years, it was not a durable movement; however, in some areas, they have completely replaced the local motifs.

Suggestions for further research

Considering the changes that have occurred in the nomadic communities so that they can no longer be regarded as an independent community from the urban society, it is necessary to find out the reasons for the production of nomadic carpets, especially in Fars, which is still somewhat prevalent. Further investigation is required regarding the reasons for this production and the criteria which the designing frameworks in these handwovens follow.

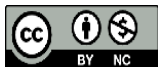
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