

The Pathology of Fars's Nomadic Carpet Production with an Emphasis on Consumed Fibers

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Received: 11/12/2023

Accepted: 09/02/2024

Introduction

Developing the culture of using indigenous arts can reproduce cultural concepts and have an aesthetic impact on people's lives. The creation and consumption of indigenous artworks depict artistic identity and cultural legacy. That is why carpet production is the most important nomadic art for sustaining authenticity, local culture, and customs in some areas. The craft of carpet weaving in each region of Iran is a part of cultural heritage and ancestral and traditional culture. Fars's nomadic carpets are among Iran's most important nomadic items, representing nomads' identity, culture, and indigenous, practical arts. In recent years, the influence of market's tastes and standards has had a considerable impact on Fars's nomadic carpet-production process. The main concern in this study is the separation of Fars's nomadic carpets from their cultural and indigenous characteristics as a result of market situation, and its main objective is to identify the factors affecting the persona and cultural changes in the consumed fibers of these nomadic carpets.

Research Method

The present study used a descriptive-analytical approach. The information gathered through library sources and qualitative interviews with key informants. The research's statistical population consists of 50 carpet samples woven in the nomadic geography of Fars province. These carpets were picked in a targeted manner with maximum available sampling and investigated by the research topics. The planned selection of samples was motivated by the desire to observe the effects of marketing elements on the raw materials of carpets. The specimens were chosen according to comprehensive field investigations conducted in Fars province at carpet-weaving workshops, nomadic carpet weaving sites, and carpet sales markets. Qualitative research interviews were carried out with key respondents and Persian nomadic carpet experts. The research's statistical population comprised the carpets made based on the market's taste, criteria, and order. The provision of consumed fibers was also determined based on the employer's and producer's tastes.

Research Findings

In the present research the critical approach of the Frankfurt school was used to focus on the marketing of Fars's nomadic carpets and investigate its submission to consumers' needs and to the requirements of mass production in choosing the type and quality of consumables for carpets. To this end, marketization was discussed. The impact of power and industrial society on the creation of nomadic carpets was researched and identified using a critical theory method. With the forced relocation of nomads in recent decades, carpet weaving seems to become an economic necessity for the nomads. To increase their profits and incomes, nomad carpet manufacturers have taken on a new shape aimed at commercial production. The nomadic productions were affected by factors

such as the capitalist system, the spread of consumerism, the commercialization of nomadic products, and the connection to the city. These situations caused the nomads to prioritize the taste of audience the needs of market. Thus, the carpet texture began to adopt a new style. With changes in the nomads' lifestyle in the form of settlement and neighborhoods with cities as well as with the influence of industrial, market, and commercial factors, significant results emerged in the elements and components of the region's nomadic carpet products. To earn money, weavers ultimately shifted to producing carpets oriented towards client's preferences and market-friendly criteria. This shift led to the commercialization of nomadic handicrafts. With the settlement of the nomads and the low cost of ready-made factory and machine skeins, they swiftly replaced industrial fibers with hand-spun wool. In recent decades, nomadic weavers have frequently produced carpets from industrial wool. Among the issues that caused the introduction of industrial fibers into nomadic carpet weaving, one can name the difficulty of acquiring hand-spun wool (which was typically involved a lot of cost and work for the nomads). He emphasized the duration of the spinning process as well as the impact of industrial and urban society components on nomadic carpet production. The nomad weavers employed cotton Beam yarn in the creation of carpets. The alteration in nomadic carpet manufacturing methods was resulted as an outcome of the nomads' interaction with the urban setting, their monitoring of urban productions, and the preferences of their producers. Silk thread is commonly utilized in the weaving of nomadic carpets. Silk carpet manufacture is seen as a major source of revenue among households in the countryside. Most of it is produced for the market rather than for personal consumption. According to what is expected, economic factors influence the choice of carpets and the incomes of countryside weavers.

Conclusion

Merchandising the products of Fars's nomadic carpets had severe implications. The use of automated fibers, as a blend of different types of silk fibers and low-quality wool tanned, was to meet the market's demands for delicate, exquisite, and skillfully woven carpets. The weavers of these carpets eschewed traditional production processes. It created carpets with a nicely woven and marketable pattern. Such alterations in carpet technical components were raised as a result of nomadic carpet commercialization and marketing. With the entrance of technology through spinning factories and the manufacture of industrial fibers into the domain of nomadic carpet weaving, the convenience of using factory fibers and machine fibers instead of hand-spun threads boosted the weaver's speed. Weavers were less likely to employ natural fibers and hand-spun yarns due to the time-consuming process of spinning and the difficulty in preparing hand-spun wool, mostly connected with tremendous expense and issues for nomads. As expected, producers adopted and utilized factory fibers to speed up the carpet weaving process, complete the carpet, collect wages, and take orders. Such developments in the technical components of Fars's nomadic carpets are the result of industrial society and the commercialization of nomadic carpets, which, in turn, have diminished carpet quality. The capitalist structure, with the support of the field of culture, attempts to degrade cultural and creative products to the status of commodities, producing them simply for distribution and capital acquisition. When the capitalist system transforms everything into products, artworks with different cultural backgrounds and features are not excluded from the commodification and marketization process. As a result, in the realm where everything under market logic is considered a commodity, areas such as indigenous regional arts, and nomadic carpet products derive their cultural identity and artistic components from being given and considered commodities for consumption.

Keywords: nomadic carpets, Fars province, fibers, marketing, cultural studies.