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Original Research Article

A Comparative Study Between the Carpet of Prominent Figures or Mashahir Carpet Woven in the Carpet Workshop of Mousavi Sirat and the Milani Factory of Kerman by Applying Discourse Analysis (DA)

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Abstract

In contemporary times, many artworks from the Qajar era are being regenerated in various art fields, including carpet weaving. The carpet of Mashahir (the figure of famous people) woven in the Milani factory is another example of artwork from the Qajar era, which was designed and woven again by Mousavi Sirat after the Islamic Revolution of Iran. Considering the changes in the reproduction of the carpet and pointing to the research objectives, which deal with the differences between the two carpets according to the common signs and discourse of each time, this study aims to: 1. address the possible differences and similarities between these two carpets, and 2. evaluate the influence of different signs and textures in these carpets on the interpretation of the carpet in two different discourses.

This study is a descriptive-analytical and comparative research method based on library data. The research findings indicate that the signs and symbols used in the carpet of the Milani factory represent the identity of individuals, and they are considered the main elements of the artwork rather than merely decoration items. In the contemporary era, it is difficult to identify famous figures if these symbols are removed or replaced. Given that the carpet of the Milani factory was created with respect to political-cultural considerations, the identification of each figure in the carpet is of great importance. In addition, to accurately represent the physical characteristics of people, some symbols have been used to introduce them better. In the contemporary carpet, it seems that according to the discourse of neo-Qajarism, the aim of weaving the second work was to regenerate merely a work of the Qajar era, as targeting the identity of the individuals was not very significant.

Keywords: *Qajar Era, Mousavi Sirat, Carpet of Mashahir (famous people), Milani factory, Discourse Analysis.*

Introduction

Pictorial carpets are among the common artworks of the Qajar era. Most of the figures in these works represent ancient and historical kings, lyrical and

mythological narratives, real European personalities, and other similar characteristics. Among the carpets that were reproduced on a large scale in this time the Mashahir carpets can be mentioned which were woven based on the famous figures and the great

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people of the world. On these carpets, the images of world-famous personalities from Prophet Moses to Napoleon can be seen. Kerman was one of the cities in Iran, where these carpets were created, in the Milani factory. In this place, two carpets were woven. One had a verbal text in French and Persian languages (Sakhai, 2008, 106) and the other one had a text woven just in the Persian language. Mousavi Sirat, one of the carpet designers, was inspired by this carpet as a background to create a new carpet with some changes in the appearance and style of the figures and faces.

Considering some signs and symbols have been removed or altered in this recreation, this research aims to address the following questions: 1. What is the difference and similarity between these two carpets? and 2. What effect has these differences in signs and textures had on the interpretation of the carpet in two different discourses?

The purpose of the research is to interpret Mashahir Carpets based on the symbols and signs in the carpets and the possible differences and similarities between these two works. Therefore, by comparing these two carpets and considering the alterations and the role of signs in creating meaning, and addressing the common discourse in two eras, it would be possible to explain the origin of these changes.

Research Method

The methodology of the research is based on a descriptive-comparative analysis and the research data has been collected relying on the library research method which aims to analyze two carpets woven in two different historical times. In this research, the focus is on differences and similarities, as it deals with the difference in discourses and the role of Mashahir carpet in the two mentioned times. Since the discourse analysis method has been applied for analyzing data, special attention has been paid to the textual and hypertextual contexts to achieve the desired outcome.

To perform textual analysis, the verbal and visual texts of two carpets were initially described and compared, and then to study the hypertextual aspect of case studies the discourse of the two eras was compared.

Research Background

There are some studies on pictorial carpets focusing on the carpets of Mashahir (great people or scholars), in this research these type of carpets have been more focused. In this field, Erfanmanesh and Kazem Nejadi (2023), in the article entitled “An Investigation of the Role of Prophets in World-leader Carpet Woven during the Qajar Era in Milani’s Factory in Kerman”, have analyzed the carpet woven in the Milani factory. Among the two carpets woven in the Milani factory, the carpet with two verbal texts in Persian and English has been selected. In their article, the role of religion in the carpet has been considered one of the essential elements of this work.

Erfanmanesh, Amani & Amani (2022) in the article “The Analysis of the Celebrities Carpet Safeguarded in the Niavaran Palace; Emphasizing on The Position of Prophet Muhammad (PBUH) and Prophet Jesus (PBUH) Based on Janet Wolff’s Opinions” have reviewed one of the Mashahir carpets available in the Niavaran Palace woven during the Qajar era. They believe removing the image of the Holy Prophet of Islam, Muhammad (PBUH) from the carpets is arising from the discourse of archaism.

Ahani, Khazaei, and Abdellahifard, (2021) in research entitled “An Analysis of signs of power in the pictorial carpets of the Qajar era” have reviewed one of the Mashahir Carpets and indicated that the carpet was woven mostly for giving legitimacy to the king in the society.

Tikdari-Nejad (2014), in his thesis titled “Comparative study of pictorial Carpets of Kerman and Kashan in Terms of Form and Content (late Qajar to late Pahlavi)”, has compared three carpets of the two regions in Kerman and reviewed three examples of

Mshahir Carpets; His analysis was mostly based on artistic style and form. Sabeti (2013), in a research thesis “Effect of European Archimyth on the Qajar Carpets”, analyzed the Mashahir Carpets with the legend approach and believed these carpets are influenced by the folklore of western culture.

Arefpour (2011), in a study entitled “The only myth in the Sultans’ carpet” analyzed one of the Mashahir Carpets and pointed to the presence of Ahmad Shah Qajar besides the mythological kings in the carpet for a specific reason to represent him in the society as a mythical king. Lassikova (2007) reviewed two examples of Mashahir carpets in the article “Portrait carpets of Kerman as a propaganda tool of Sultan Ahmad Shah Qajar”. He considered the discourse of archaism as one of the influential discourses in the spread of these carpets. According to the background research, it can be mentioned that comprehensive research is available on Mashahir carpets, but their influence on the contemporary era and their similarity with the examples generated in the post-Qajar era have not been discussed. Therefore, to study contemporary pictorial carpets, it is required to have knowledge of the Mashahir carpet of Mousavi Sirat and compare it with the works woven in the Qajar era to analyze the discourse of these eras.

Discourse Analysis

To achieve the desired outcome and know the reason for our different perceptions of these two carpets, it is required to adopt an approach that can reveal this significant issue. Therefore, knowing the influence of discourses on the creation of works and considering that the pictures of kings and the great people are not represented in these mentioned carpets, the discourse analysis based on Foucault’s views is a proper approach due to the significance of power in this type of analysis. It can be said ‘Discourse’ has multiple meanings and is similar to concepts like communication, interaction, language, and culture are related to kind of ambiguity (Van Dijk, 2003, 29-

15).

The concept of discourse has a special place in Foucault’s view as he believes discourse is among the systems which are governed by power. Based on a historical view of scientific discourse, he explains the fundamental rules of discourse and relates its production and propagation to broader political and social processes. He was trying to address this issue that what conditions each time cause a certain form of discourse and ignore another one (Hassanifar & Amiri Pariyan, 2014, 53).

Discourse analysis has entered from the linguistics area to the field of social, cultural, and political studies through the attempts of thinkers like Michel Foucault, and has taken a critical form.

According to Foucault, discourses do not determine and define the identity of the subjects, but rather create situations and hide the interventions (Hadi, 2005, 37). To him, the discourse was a form of discipline, that leads the audiences to power as his main. From his point of view, discourses give order to the way of thinking and acting of subjects (Rose, 2017, 259).

Foucault declares that the reason for the dominance of certain discourses is not arising from power institutions, but also it is because the discourses are a kind of absolute truth (Foucault, 1977, 76-77). In this research, to analyze data, the texts were initially described and adapted, and then the discourses of the two eras are compared with each other.

Description of the Work Woven in Kerman Milani Factory (Case Study A)

Mashahir carpet is woven in Kerman city. The designer of the carpet is Hassan Shahrokhi and the weaver is Ali Kermani. However, there is no certainty about the people who are assigned to these positions. The carpet was woven around 1290 A.H., with dimensions of 280 x 167 cm², which is kept in a private collection (Malool & Amirkhani, 2006, 136). The work contains 58 figures of kings, religious

leaders, explorers, and scholars. It has two Torre (The narrow width that is placed on both sides of the small margin of carpet) and a border. There are 54 rosette shapes or Shamseh (means related to Sun) in the margin of the carpet and a number is attributed to each figure, which is picturized with the same numbers in the context of the carpet. Three figures in the picture have no number and are attributed to Prophet Moses and two other European persons on the left side of the carpet (Sabeti, 2013, 106). The figures of Mashahir start with Moses and end with Napoleon. The carpet is divided into four main parts and a border, which together form five distinct areas. The name “Kerman-e Milani” is woven in the outer part of Torre, which points to the name of the factory where the carpet is woven. The next part is a border, which contains 54 Shamseh with octagonal shapes, and an eight-petal flower with a circle at its most central part; inside the circle, the names of famous figures have been drawn. A number is also allocated to each Shamseh, which can be said each represents a personality. The context of the work is divided into the inner and outer spaces of a temple. In the outer space at the pediment section (Santoori) (Fig. 1. B, Plan 1), the following statement is written in Persian language: “May the life of the living in the world be blessed and long live the great people of the world”. In another part of the work (Fig. 1. B, plan 2) from left to right there are the following people according to the verbal text of the margin and the attributed numbers: two European unknown personalities with no number, Moses (PBUH), Solomon (PBUH), Jesus (PBUH), Prophet Muhammad (PBUH), Omar, Harun Al-Rashid (Hārūn al-Rashīd), Timūr Gurkānī (Tamerlan), and Khosrow Anūshirvan. Moreover, no number has been assigned to Jesus (PBUH) in the margin (Fig. 1. B, Plan 3). From left to right other great world figures have been placed: Marcus Aemilius Lepidus, Pericles, Romulus, Julius Caesar, Tiglath-Pileser III, Hannibal, Trajan, Constantine the Great, Genghis Khan, Confucius, and in the bottom

row of the work the following figures are placed: Frederick II, Holy Roman Emperor, Pope Sixtus V, Pope Julius II, Louis X of France, Christopher Columbus, Vasco da Gama, Ferdinand V, Gonzalo Fernández de Córdoba, known as “El Gran Capitán” (“The Great Captain”), Saladin, Abd al-Rahman I. From left to right: Charles XII, Charles the Bold, William Tell, Jean-Baptiste Colbert, Gustav I of Sweden, Anonymous figure, Cyrus of Persia, Alexander the Great, Edward III of England, Richard I of England, William the Conqueror, Louis IX of France, Clovis I, Charlemagne, Themistocles, and in the last row: George Washington, James Cook, Oliver Cromwell, Peter the Great, Louis XIV, Henry IV of France, Marshal Turenne, Francis I of France, and Napoleon.

Description of the Work Woven in Mousavi Sirat Mini-factory or Workshop (Case Study B)

The Mashahir Carpet was woven in the dimensions of 156 x 280 cm² in Tehran in the workshop of Mousavi Sirat (Fig. 2A). Counting carpet knots shows that 90 Knots and 3500 mixed colors are used in it. The work was completed in 24 months, however, a fixed completion date is not specified in the related books or any other resources. Khoshknabi indicates that this work has introduced a masterpiece to the treasure of handicrafts worlds with presenting a high quality (Khoshknabi, 1999, 116). This carpet, which seems to have been inspired by the carpet of the Milani factory, has 58 figures of world great people in its context. The figure of Jesus and two European personalities in the first row has no name in the margin. The border of the carpet consists of 54 Shamseh, in which the names of 54 famous people from Moses to Napoleon are woven. The motif of Shamseh has a red color and the names of great people have been woven inside it in yellow color. The phrase ‘Tehran, Mousavi’ is woven in the outer part of the Torre, which represents Mousavi Sirat’s workshop in Tehran. The two huge differences between the two carpets are in

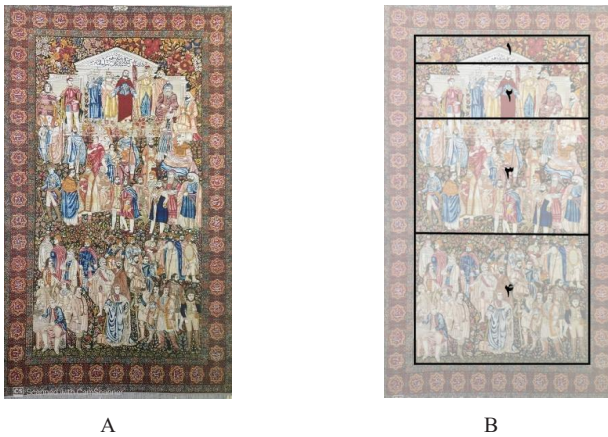


Fig. 1. Mashahir carpet, Kerman, 1290 AH, 10,000 knots per square meter, 280 x 156 cm². Source: Malool & Amirkhani, 2006, 137.



Fig. 2. Mashahir Carpet. woven in Mousavi Sirat workshop, Tehran. Source: Koshknabi, 1999, 117.

the first plan. In the first plan (Fig. 2B) two angels are placed in a space full of western flowers. The angels are depicted in bare hands and feet and are dressed in red with blue robes. In the pediment part of the temple, a phrase in Persian words is placed which means: 'May the life of the living in the world be blessed and May the great people of the world have a long life'. The names woven inside the carpet in the next plans are the same as the previous carpet, with the only difference that the mirror image of the original carpet is woven in the Mousavi carpet, which means, the plan woven on the left side of this work is placed on the right side of the carpet of the Milani factory.

Comparing the Carpets Woven in the Two Factories of Milani and Mousavi Sirat

The carpet woven in the workshop of Mousavi Sirat seems to have been woven from the plan of the Milani carpet due to their high similarity. However, some changes have been made to the appearance of the work. In the signature part of the carpet, the name of the target place where the work has been woven is placed in Torreh in both carpets. The carpet woven in the Milani factory has more patterns compared to the carpet woven in Mousavi Sirat, which has scattered motifs. In reproducing the carpet by Mousavi Sirat, the motif of Shamseh around the flower has been removed and the written texts are in yellow instead of white color in the Milani carpet (Table 1, Sample 1). In the first plan, along with the color change of the temple's pediment, the flowers have also totally changed, and two angels have also been added on both sides of the pediment (Table 1, Sample 2). The angels are half-naked with some similarity to angels found on the building portals that were built in the Qajar era and to some angels on tombstones (Figs. 3 & 4).

The role of an angel, which is usually placed at the portal of buildings, entrances, and above the heads of Imams, could be a reference to the salvation and prosperity offered to humans by angels (Khodadad, Safikhani & Ahmad Panah, 2017, 90-91). In other plans of carpet, some changes have been made in the appearance of people. The general shape of figures is the same, but the hair color, the look, and the shadow used have changed, which, in some characters, these alterations have changed the main characteristic of the figures. The icons and symbols used for many personalities are not available in contemporary work, and the wrinkles on the clothes have decreased. All the written texts in the context, other than one placed on the pediment part of the temple, have been changed, as sometimes are not legible.

In the second plan, besides sharpening color and fewer wrinkles in the texture of clothes, the excessive

Table 1. The comparison of two carpets woven in 1. Workshop of Mousavi Sirat and 2. Factory of Milani at four plan. Source: Authors.




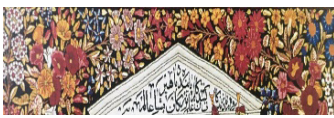






Carpet Sections	The components of Sirat Workshop	The Components of Milani Factory
Carpet border & Torreh		
1 st Plan		
2 nd Plan		
3 rd Plan		
4 th Plan		



Fig. 3. Painting on a tile, Tekiye Moaven Al Molk, Kermanshah. Source: Safarzadeh & Ahmadi, 2014, 54.

bending in Jesus figure has given him a different look compared to the Milani carpet. On the carpet of the Milan factory, the 'Ten Commandments of Moses' are written in Hebrew on the tablet in his hand, but on the carpet of Mousavi Sirat, the numbers related







to the commands are written in Latin words from one to ten. On the carpet of the Milani, the Holy Prophet has a sword on his waist, and the image of the moon has been picturized on his clothes and flag, but, on the carpet of Mousavi Sirat, the Prophet's sword and the moon on the clothes have been removed, as the moon above the flag is also not fully clear due to its color used. In addition to the moon on the Prophet's clothes and flag, there is also a moon on the top of the turban of Omar and Harun al-Rashid, in the Milani carpet. However, no object can be seen on the top of the turban of the mentioned people on the carpet of Mousavi Sirat (Table 2).

According to what was said earlier, in the first plan, in the hand of Prophet Moses there is the Tablet of Ten Commandments; It is stated in the Torah



Fig. 4. The historical cemetery of Takht-e Foulad, Isfahan, tombstone. Source: Khodadad, Safikhani & Ahmad Panah, 2017, 87.

Table 2. The differences in iconic symbols used in the characters appeared in the first plan of the carpet. Source: Authors.

The Characters	Carpet of Mousavi Sirat	Carpet of Milani Factory
Prophet Moses (PBUH)		
Prophet Muhammad (PBUH)		
Omar and Harun Al-Rashid		

that after the departure of the people of Bani Israel (Banī Isrā'īl), by God's command, Prophet Moses (PBUH) went to Mount Sinai and received two tablets on which the ten commandments were written (*The book of Exodus*, n.d.) and these commandments are known as one of the principles of the Jewish

religion (Soleimani, 2002, 204). The Tablet of Ten Commandments besides representing the character of Moses as a prophet of the Jewish religion has some notifications regarding its place at the highest part of the image, which addresses the viewers and can help us to perceive the concept behind it. In the case of

Latin numbers from one to ten, although it has an implicit reference to ten commands, it does not have such an effect on the audience. However, the Latin numbers from one to ten, although implicitly pointing to ten commands, has less impact on the audience.

Seeing the “crescent” moon on the clothes and flag of Prophet Muhammad (PBUH), and on the top of the Omar and Harun Al-Rashid, can be a symbol of the lunar month, which represents the Prophet’s migration from Mecca to Medina and the beginning of Muslims calendar. The sign of the crescent moon in western documents dates back to the Ayyubid Empire and it is considered to be one of the manifestations of Islam religion, as it can be seen on the flag of this time. It is also stated that a metal crescent was placed on the tip of the flag- during the Seljuk era, which could be related to Islam religion (Arjah, 1996, V. 1, 2695), it is the reason for placing a sign of the moon only on the clothes of these three figures. In the third plan, the changes in the figures have moved them away from their real personality and identity, which here in this study only a few cases are mentioned. Pericles and Lápidas have a Roman helmet, spear, shield, and mace in the Milani carpet, while in the Mousavi carpet, the appearance of their hats, clothes, and armaments has changed.





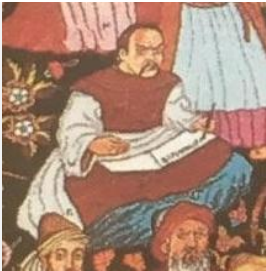

Pericles was one of the Greek politicians and statesmen who, during his time, Athens was regarded as the superior navy and sea emperor (Dandamayev, 2002, 313-313). Lapidus was also one of the prominent Roman statesmen (Sakhai, 2008, 164). On the carpet of the Milani factory, the clothing of Pericles and Lapidus, and the tools in their hands refer to their being Roman and Athenian statesmen, but on the carpet of Mousavi Sirat change in helmet and clothing of Pericles has made her look like the Persian soldiers. Among other characteristics of the Milani carpet, a cross on the hat of a figure is noticeable whose name, according to the written text, is Pope Julius II. However, this cross and the embroidery around his cloak have been removed from

the contemporary woven carpet. Since Julius II was the Pope (ibid., 164), therefore, his clothes indicate his position on the carpet and refer to his Christian religion. In this plan, Confucius is depicted writing the ‘Five Virtues of Confucianism’ on the carpet of the Milani factory, while on the carpet of Mousavi Sirat, there are some illegible words similar to the Chinese script in a short phrase (Table 3).

In the final scene of the carpet, like other plans, there are some changes in clothes and symbols, two of which are mentioned here. On the carpet of the Milani factory, the figure of Themistocles is equipped with war tools and a shield decorated with a special sign that is a part of the animal’s body, while on the carpet of Mousavi Sirat, only the image of the shield has been woven among his other tools, and the pattern on the shield also shows a frame of shamseh (Table 4). Given the role of Themistocles as one of the generals and statesmen who caused the Greeks to win the Battle of Salamis (Bengtson, 2008, 96), showing his war tool indicates that he was a warrior. In the past time, the presence of a symbol and totem icons on the shield was representative of nationality and personality, as by removing these items and replacing them with other icons, identifying the personality of figures would be rather difficult.

At the bottom of the Milani carpet, in the same plan, George Washington has been depicted with gray hair and there is a map under his hand. On the carpet of Mousavi Sirat, this character has changed into a person with brown hair and a mustache, and instead of a map, a frame with an Eslimi motif (a set of herbal shapes with curved stems), has been placed under his hand. George Washington was the first American president, who was a military leader of the ‘American War of Independence’, and was able to bring the colonies under the united flag of the United States (Wyatt, 2015, 27-38). Since the unity of these states was of special significance during his time, it seems that in addition to his clothing, the map was also woven to express his identity on the carpet

Table 3. The difference of signs used in the characters of the first plan. Source: Authors.

The Characters	The Carpet of Mousavi Sirat	The Carpet of Milani Factory
Pericles and Lapidus		
Pope Julius II		
Confucius		





of the Milani factory. In reproducing this carpet in contemporary times, the Eslimi pattern that is under the figure of Washington's hand does not represent his real personality. Moreover, the change in his hair color does not show his real character, and due to the removal of symbols that were iconic to him, his personality cannot be identified in this carpet. By removing the symbols and signs, and just keeping the general pattern of the figure, the carpet designer was unable to represent the identity of the personalities similar to its original work which was woven in the Qajar era.

The effect of the dominant discourse on two target carpets in removing and replacing the iconic symbols based on Foucault's discourse analysis

There is also another carpet from the Milani factory,

in which the verbal text is written in both languages of Persian and French. Moreover, since the last figure represents Napoleon as the great and influential person in the final scene, so it seems this work was influenced by the diplomatic and mutual relationship between the two countries of Iran and France. At that time, France was among the countries that had a constant and effective cultural presence in Iran during the Qajar era (Bozorgmehri, 2004, 74). French language schools in Iran played an important role in familiarizing Iranians with French culture. Also, the high educational quality standards of the Alliance French Language 1 in Tehran and its other branches, along with the support of Iran's statesmen at the time, had an essential influence in this field (Nategh, 1996, 81-114). Therefore, during this time, the weaving of carpets with French texts in their context increased. The diplomatic relation between

Table 4. The difference between iconic signs and symbols used in the characters of the first plan. Source: Authors.

The Characters	The Carpet of Mousavi Sirat	The Carpet of Milani Factory
Themistocles		
George Washington		

Iran and France in the Qajar time dates back to the year 1796; In this regard, Napoleon was among the characters who suggested the establishment of mutual relations between the two countries during the reign of Fath Ali Shah Qajar (Alibabaei, 2007, 131); These mutual relations continued until the next Qajar dynasty, which highly influenced the cultural relations between the two countries (Ghaffari, 1989, 81).

Since the French language was taught in Iranian schools, people were rather familiar with this language and culture, which points to the mutual relations between these two countries, the presence of Napoleon in the final scene on the carpets as a great man is justified. This presence could motivate France to be a supporter, and so, there is the possibility of awarding the carpet as a gift to France according to the mentioned discourse. It appears that since the carpet was not merely a cultural product, but a political role item in the relations between the two countries, it was necessary to portray the personality of the great characters. Therefore, to precisely represent the power and reputation of these people, the iconic symbols and

signs related to them were required to be shown, as it seems that extensive studies must have been done to design this carpet to represent the supremacy of these characters. According to the research studies done, in line with the reproduction of images related to the Qajar era, several exhibitions have been held in contemporary times in many places including in the 'Aga Khan Museum of Toronto', 'Museum of Islamic Art in Doha' and an exhibition in Paris with the following title "The Rose Empire: Masterpieces of 19th-century Persian Art", which all placed the art of the Qajar time in the center of attention, as terms like "neo-Qajarism" which was initially coined by Amani for the mass production of these masterpieces became customary (Amani, 2022, 7-11).

Artists like Seyyed Ali Tabatabaei, Ardeshtir Mohassess, Ali-Akbar Sadeghi, Aydin Aghdashloo, Hojatollah Shakiba, Sadegh Tabrizi, Vahid Chamani, and many other artists have interpreted the art of Qajar era in terms of technique, content, and form with different views (Zangi, 2014, 173-174). The extensive and various images of the Qajar era, mostly

with realistic tendencies, representative of the initiation of the modern era, attracted many artists; According to Amani, the influence from the Qajar era is not limited to visual arts but also comprises other categories of art, as this reproduction has become a genre.

In addition to this, some investors used to exploit this genre for their reputation, as the owners of art galleries and collectors also enforced this expansion and reproduction to flourish the market (Amani, 2022, 7-5); Similarly, people like Mousavi Sirat, were influenced by this dominant discourse, and for regenerating the works of European celebrities, probably for being recognized more, decided to reproduce one of the prominent works of the Qajar era, as it seems this carpet has been woven just to represent a work of the Qajar time, without considering the real personality and character of the depicted people based on reliable documents and research.

Conclusion

The production of Mashahir Carpets flourished in the Qajar era, due to the establishment of mutual relations between Iran and France. The presence of some examples of these carpets in French texts, brings to mind the idea that they were woven for the French government as a gift, not simply as a commercial product, and since there was a political reason behind it, much care has been taken in drawing the figures to represent the real personality of characters.

The iconic symbols, clothing items and coloring used for representing these characters were not decorative to permit carpet weavers or designers to make basic changes. Therefore, most of the carpets reproduced in the Qajar area had some minor changes in colors with constant signs and symbols. It is mainly because any change in symbols could represent different identity, as it seems the figures were drawn based on extensive research, which could able to manifest a high level of similarity to the real persons; beyond this, since the carpet was a political-cultural product and a representative of mutual relations between these two countries, any changes required to be based on reliable sources and detailed design.

However, in the contemporary era, since the carpet has no place in the power discourse and relations between these two countries, the only dominant discourse here is the representation of a work related to neo-Qajarism and thereby, its significance is merely due to the representation of a work of the Qajar era, so no careful attention has been paid to the special signs and symbols. The carpet designer in the second work without paying attention to the signs removed some icons and replaced them with other signs of the Qajar era. As a result of such a change, the figures are not representative of a specific personality similar to what has been manifested in the work produced in the Qajar era, so they do not represent a unique identity.

Therefore, it can be supposed that the signs and colors used in the work of the Qajar era were expressive, as the essential composing elements, as their removal and change have affected the identity of the work, however, the counterparts of these iconic symbols in the contemporary work are rather decorative, so they do not target any specific figure or personality.

Endnotes

1. Following Naser al-Din Shah Qajar journey to Europe, the World Jewish Union asked him to consider the situation of Iranian Jews. They could obtain permission to establish the Alliance school (Sahim, 1996, 60).

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