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An Inter-Textual Reading and Interpretation of Pomegranate Motif in Contemporary Jewelry of Iran Based on Archeological Pretexts*

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Abstract

Problem Statement: The imitation or inspiration from the ancient artworks has a long history in the making of new and innovative works. Similarly, the art of Iranian jewelry as one of Iran's richest arts is no exception. In the present research pomegranate motif has been chosen, due to the importance of pomegranate motifs in Iranian culture, the repetition of this motif in the context of ancient artifacts of different periods, the repetition and rejoinder of this motif in recent decades in contemporary body of numerous kinds of art.

Purpose: The aim of this article is to study the relationship between represented pomegranate forms in contemporary jewels and the historical texts about ancient jewelry inspired by pomegranate motif. The present paper seeks to answer the question of how the connection of contemporary jewelry with its ancient text is explained; and, in the process of adapting these works, what changes are made in the process of adopting these works as ancient jewelry inspired from the motif, pomegranate.

Research hypothesis: This research is based on a descriptive and adaptive approach, which has been carried out with the help of the method of Trans textuality and the Hyper textuality approach.

Conclusion: Contemporary artists has proceeded by preserving the form of pomegranate, disrupting symmetry, using negative and positive spaces, combining various materials with jewelry to represent the shape of pomegranate in contemporary jewelry. The relationship between previous and future texts in jewelry in different spreads of incorporation, assertion and derivation has taken place in two categories of change and imitation.

Keywords: *Jewelry, Motif, Pomegranate, Transtextuality, Hypertextuality.*

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Introduction

The desire to display beauty and splendor in mankind has made him make every piece of handmade item decorated and beautiful from the very beginning. The use of jewels in the narrative of the works of the oldest signs of human life, in addition to the response to the creation of anathema, has been expressed with magical expression and content (Gheibi, 2012, 18). The jewelry, regardless of its capital concept, is always considered as a tool for reflection of the cultural identity of societies and plays a significant role in the rituals of a community, people's beliefs, their interests in the past and recognition of their thoughts. By studying the jewelry works, the cultural evolution of the society could be traced (Givghasab, 2013, 13). The use of jewelry is a of quality of life. Clothing and jewelry are symbolic expressions of the concepts existing in society. The art of Iranian jewelry as one of the artistic texts which have taken its components, motifs, and forms from the ancient jewelry texts has not been an exception and has been greatly influenced by the ancient intertextuality. The imitation and inspiration in contrast to creativity and innovation is one of the most important issues in art research and consequently is special to the art of jewelry. No work of art can be found without the influence of our pre-existing texts and artistic background of a craft and culture (Namvarmotlagh, 2017, 41). One of the important issues in the field of creating artworks is the deep understanding of the extent of their reflection of past works and changes based on innovation in design. Undoubtedly, in order to adapt and evaluate the impact of contemporary jewels on the pomegranate motifs from persian historic jewelery needs a functional and comparative approach. One of the theoretical approaches in research and applied research, based on comparisons, is Intertextuality. Intertextuality refers to the relevance of any text with another text and somehow expresses that "The art is an imitation of art" (Chandler, 2008, 298). The term intertextuality for the first time have been applied in the late sixties, in the studies of Julia Kristeva, after an examination of ideas and ideas Mikhail Bakhtin, and specifically in his discussion of "Dialogical imagination." Kristeva

proposed the term "intertextuality" for any kind of communication between different texts (Rezaei Dasht Arjaneh, 2008, 32). Kristeva proposed the word, intertextuality for any kind of relationship between various texts (Bida Khoveidi & Heidari, 2015, 67).

The theory of intertextuality is based on this view that any text is formed based on its previous texts and no text can be created independently (Ahmadi, 2014a, 320). In the statement, no text is created without intertextual relationships. Nevertheless, among the opinions and theorists of the field of intertextuality, two distinct groups can be examined: 1. The first group that deems a text as an adaptation of other texts but believes the search for references creating the precedent texts useless, such as Kristeva and Roland Bart, 2. The second group is the theorists who deem the trace and effect of old texts on new texts undeniable and try to find these adapted effects and elements in the modern text. Michael Riffaterre, Laurent Genny, and Gerard Genet can be considered as a group of these later theorists (Namvarmotlagh & Kangarani, 1988, 79) with the development of Kristeva's studies and by studying works of Jenny, named the systematic relationship between the differences existing in various texts that was named with the new term called Transstextuality, and divided it into five categories. Intertextuality is one of the five categories. Other categories are: Arcitextuality, Paratextuality, Metatextuality, and Hypertextuality; each of these categories is divided into other classes. intertextualityand hypertextuality deal with the relationship between two artistic texts (Namvarmotlagh, 2017, 24 - 29). Therefore, the present article is conducted considering the subject from the viewpoint of genette transtextualitytheory and his classification with emphasis on hypertextuality. The art of Iranian jewelry as one of Iran's richest arts is no exception which borrows its components, forms and figures from ancient jewelry texts. The art of Iranian jewelry as an artistic text which has taken its components, motifs, and forms from the ancient jewelry texts has not been an exception to the principle of influence and intertextuality. The lack of attention to intertextuality in the field of the framing of jewelry and in the field of motifs and arrays used in these works is one of the

issues that highlight the importance of this research. In most research that have been shaped by the concept of intertextual evolution in different texts, less attention has been paid to how the course of transformation has been shaped. In fact, most scholars find that there is a change or transformation; however, the issue of how and why, in what areas and mechanisms, how and why, changes are usually ignored. Is taken.

In this research, due to the importance and repetition of of pomegranate motifs in Iranian culture, and context of ancient jewels in different historical periods, the repetition, and of this motif in recent decades in contemporary jewelry pomegranate motif has been selected This research tries to analyze contemporary jewelry inspired by the pomegranate motif using comparison and adaptation strategies in the historical pretext of Iranian jewelry, and in represented forms of pomegranate motif by the help of transtextuality approach apparent in contemporary jewels.

The present study seeks to compare and adapt to the historical prefaces of Persian jewelry by examining contemporary jewelry samples inspired by pomegranate motifs. The present research attempts to answer the question whether there is a meaningful relationship between the text of contemporary jewelry and the old texts of jewels inspired by pomegranate motifs. Does the new text defines its existence in conjunction with the preceding text and goes in the direction of it, or it denies the existence of texts before itself and refutes them in the later text?

Literature review

It would be very surprising that no studies have ever been done on the development of contemporary jewelry motifs. The Iranian jewelry is referred to as handicrafts, and it deals only with the types of shapes used and the creation of new species according to the contemporary system. In the field of jewelry design and the presentation of a vast history of the rich diamonds of the Iranian tribes and itswe have been reffered to Phyllis Ackerman and Pope's books under titles of "Masterpieces of Persian Art" published in 1960 akd also we should reffer about persian jewelery and motif to the book "Ancient Archeology" by Louise Vanden

Berghe published 1958. Jalil Ziapour in his book named "Iranian women's ornaments from ancient times to present", has compiled all the jewelry works of Iran from different ethnic groups, explaining their features. Nasser Khalili, in a joint work with Marien Wanzel, in one of her several collections has studied the relationship between Islamic arts and rings popular in those times. In his book published in 2006, he has also studied the characteristics of the forms used in the rings. More recently, a book titled "35,000 years of Iranian diamonds history" has been published by Mehrasa Gheibi, which examines the evolution of Iranian jewelry until the present.

In the field of transtextuality, fewer research have been done under this subject. Often, the following articles are the concept of intertextuality, and in the text, the term "Transtextuality" is also mentioned. The most specific book in terms of transtextuality is Genet's book In the book "Introduction to Aчитextuality" published in 1979," Palimpsests" published in 1982, and "Seuils" in 1987, he directly addressed transtextuality and typology of it. In the field of Intertextuality, extensive research have been made and published in the form of a book, the most prominent of which is the book by Alan Graham, "Intertextuality", in 2000, translated by Payam Yazdanjo as " Intertextuality" in 2002 and published at Tehran's Center of Publications. "The review on the Intertextuality of theories and applications" by Dr. Bahman Namvar Motlagh in 2015 is the first English textbook in the field of Intertextuality, which explains the ideas of intertextuality and transtextuality from a specialist's point of view.

Research carried out in the field of Iranian motifs are very general and sometimes collected at the level of mythological studies in different cultures, including the "Encyclopedia of world myths", under the supervision of Rex Warner translated by Ismailpour, the book "The Iranian myths" by John Russell Hills translated by Dr. Amozegar abd Tafazoli. The most relevant book on the field of symbology in close relation with the subject of my research is the book titled "The illustrated dictionary of Iranian symbols" by Namvar Motlagh and Kangrani in 2015. In this book, Iranian symbols are presented with full details and pictures.

The only rich source and valuable reference to Iranian jewels based on archeological findings of Vashneh Cave with emphasis on pomegranate motifs can be found in Ph.D. thesis of Natasha Bagherpour Kashani at the University of Bosch in Germany on 2011. Although many studies have been carried out in symbolism and intertextuality of various fields of jewelry, a comprehensive study that examines the interconnectivity of the motifs used in jewelry has not yet been done.

research methodology

This research in the first step to deal with the analysis of contemporary jewelry text inspired by pomegranate motif with descriptive and comparative method based on Gérard Genet transtextuality theory emphasizing its hypertextuality. In addition to hypertextuality ratios, semiotic knowledge is used to analyze works.

This qualitative and fundamental research attempts to clearly express the origin and evolution of more popular motif such as pomegranate motif specifically in Iranian jewelry and propose a new perspective for creating new works in the area of jewelry. This research is qualitative in terms of data type. Since its main focus is on pomegranate motif, the research is classified as a case study. In order to investigate the origin of the application of this motif in the field of contemporary jewels, it seems inevitably necessary to study the presence of this motif in the jewelry of ancient Persian civilizations which implies the use of this motif. Visual data are based on collective field research and the photos of contemporary jewelry taken by the researcher from gold and jewelry market. Source of presented images are mainly from the Internet, books of Arthur Pop, Jalil Ziapour, Reza Abbassi and other museums. Textual data are also collected with documentation, indexing and interview of authors with contemporary jewelry designers inspired by the motif, pomegranate. The purposeful selection of samples approve the evolution and hypertextuality of the application of the motifs present in contemporary jewelry.

Semiotics

Semiotics is a knowledge that recognizes and analyzes

the meanings of signs and symbols whether they are spoken or written or those that have non-biblical forms, including physiological, biological, semantic, value systems, systems symbolic, different worldviews and even all forms of movement, consciousness or unconsciousness, tactical, strategic, thought or non-consciousness (Bart, 2004, 299 – 300). Saussure, as a pioneer of semiotics, certify that the sign is a physical object and, at the same time, meaningful. From his point of view, sign is the combination of the signifier and the signified and conceptual idea implied by the signifier which is called signification. The structural relationship between the sign and the signifier process implies that this relationship is essentially arbitrary rather than natural.

Unlike the Saussure pattern, American philosopher Pierce, in his projection of semiotic theory, did not present the sign in an self sufficient pairform and provided a triple pattern: “The sign (in the form of a representation) is something that is directed at a particular person over something else, in some ways (Chandler, 2008, 60 – 61). The sign refers to someone, meaning that in the mind of that person, a sign is equivalent to, or perhaps an enlarged sign, which is called the interpretation of the first sign, indicating something indicating the same thing. In his design scheme, Pierce divided the signs into three categories: icon, index, symbol. Symbolic symbols are based on the similarity of the sign with the subject and have a more symbolic character. The indexes are based on the type of internal and existential relation of the form of semantic conjugation between the subject and the sign. Symbolic symbols are based on semiotic conventions; implicit implications play an important role in symbolic signs. In these signs, although the semantic semantics are recognizable, the limits of interpretation are not known and measurable (Sojodi, 2014, 28 – 31). In his later studies, Pierce pointed to the icon and symbol, he believes that the icon is a sign that in itself has all the attributes of meaningfulness, even if there is no object for it. This point explicitly states that the life of the icon is not related to the life of the object. Shaeri believes that some of the icons have been stabilized through cultures for continuous use over time so that nobody doubts them.

The same icons have become symbolic because of the cultural application (Shaeri, 2013, 200 – 204). Pierce also believed that the hypo-icon that the hypo-icon is an icon that is in the lower position than the icon and is not yet at the stage of the icon, An icon that is only for itself, without having been found equal to it, means having an independent presence on the other hand, an icon that is meaningful only because of its qualitative presence is a hypo-icon. Hyper icon is another word used by Pierce for an iconic sign that crosses the icon and goes up to the boundary of the metaphor but still retains its iconic character in many cases. In the hyper icon, the sign extends from the outer and inner objects to the boundary of metaphor (Ibid, 207 – 210). Intertextuality is a semiotic point of view, first proposed by Kristeva, and deals with various connections in form and content that links each text to other texts. Among the interlocutors of the first group, such as Kristeva, they disagreed with the intertextuality and more theoretically. The second category of intertextuality, which is considered to be just this category, has used intertextuality as a tool and method for studying the relationships of texts. The intertextuality that Kristeva intended, was part of the five divisions of Genet's transtextuality. On the basis of this, the termination of any relationship that a text can have with non-owning is included.

Genette transtextuality From the perspective of Genet, Transtextuality shows the relation between a text and other texts, whether it is a verbal, visual and non-verbal text (Graham, 1993, 97). Genet in his book, entitled "Rewritten Tablets" explicitly chose the name transtextuality for his collection of works, categorized in 5 groups already. What has distinguished Genet's intertextuality from other theorists in the area of intertextuality and in particular Kristeva is an emphasis on the search for relationships, an effect of texts on each other which is especially emphasized in intertextuality and hypertextuality relationships (Namvarmotlagh, 2007, 85). To be more focused on the subject of this research, which emphasizes the impact of texts on each other, explaining Genette's hypertextuality and its relationship with the creation of motifs in jewelry is deemed sufficient.

Hypertextuality

Genet has proposed hypertextuality in his book titled "Palimpsests" hyper textuality explains how mass reproduction of texts takes place in human societies (Mirenayat & Sofastaei, 2015, 534). Hyper textuality is the method of reproduction, distribution, and repetition of a text (Pretext) or in the mother texts of other texts (Para text) or in resulting texts (Namvarmotlagh, 2012, 141). Hypertextuality like intertextuality studies the relationships between two artistic kinds of art while the only difference is that the relationship is not because of coexistence but based on the influence of a text on other texts (Namvarmotlagh, 2005, 94).

Hypertextuality typology is divided into two categories based on function and style. Meant to Functions are ludic, satiric and serious function. Among all these functions, the ludic function is very important from the perspective of Genet and is more diverse (Namvarmotlagh, 2012, 141 - 143). Undoubtedly, the extent and the impact of a text from other texts can be somewhat different. Any type of creation, takes place based on two factors 1. Similarity (imitation), 2. Evolution (change). This division returns more to the category of the style. Because the issue of style is very important in the artworks. The purpose in the typology of hypertextuality based on imitation is the preservation of original pretext. What distinguishes "change" from "imitation" is the purposefulness of change and its degree. The goal of imitation is not a change and its amount will also not be significant. Contrary to imitation, in evolution, the artist is consciously changing the style and here the emphasis is on the para text. As it was considered, evolution is based on the relationship of the para text with the pretext, provided that it takes place with the goal of transformation and in terms of change it can be classified into 3 types: reductive, increasing and displacement. In formation of a text based on previous text, one of the types of this change could be reduction, this means that the second text is made smaller compared to the initial text and the rule of this analysis takes place based on the rule of reduction or deletion while reduction itself is 3 types: trimming, dressing and being express. Cutting includes a state that takes place with the goal of preservation of the style of

the work and deletion of the theme. The second type of reduction is dressing. In dressing, we witness deletion in stylistic and aesthetic and not thematic terms. The last form which is named being express takes place with deletion and reduction both in style and in the theme of the work. In the process of increasing, the goal is the development of para text towards the pretext and it includes three classes, development, addition and growth. In terms of development same as trimming the goal is related to the theme and addition to the theme takes place. In the second type of increase, the emphasis is on the style of artistic and literary work. In fact, the main goal is increasing textual style. Finally, some type of increase that considers thematic and stylistic development is named growth. from the viewpoint of Genet , most of the gains are spread (Namvarmotlagh, 2005, 10-11).

Genet believes that the reduction and increase take place at the same time in many cases; therefore, substitution has also taken place. Here we witness outstanding changes in para text while getting more distant from the pretext. Genet has divided his Hyper textuality into six types from typology point of view of similarity and change based on amount of change in style and function, summarized in Table. 1.

Function of Form in Jewelry

Design of jewelry is not something separate from creation of a form and visual qualities of the design are considered as basic issues (Ilstedt Hjelm, 2002, 2). The combination of the substance and the product's existence, as well as the interpretation drawn from its appearance, can be called a form (. The main concept in the interpretation of the form of the handcraft (jewelry) is the attention to its gestalt. Gestalt is a psychology that recognizes the form and form that has been introduced since 1920 among German psychologists (Ettihad Mohkam; Nazeri; Sobhanifard & Faramarzi, 2017, 74). Gestalt of a product determines its identity (Soleimani & Halimi, 2011, 83) including its form, material, method, color, light, distance and etc. Relationships between gestalt elements lead to creation of gestalt structure (symmetry, conflict, complexity, ...). The Gestalt theory has a role in criticism and analysis of

the form of jewelry. Gestalt expresses the totality of a form and return to form. And, it has an overall and brief look at the totality of the work. Creativity is expressed in the framework of gestalt (Jagtap & Jagtap, 2007, 3-7). Gestalt elements are themselves divided into two classes, micro and macro. Macro elements are elements that are understood in the course of understanding immediately and often consciously and completely expressive and specify totality of a product. Micro elements are elements that aren't perceived quickly in the course of understanding. But, they are in general effective in effects arising out of Gestalt of products (Choopankareh, 2002, 11-14).

Plant motif, pomegranate

Motif in most Persian literary translations is mentioned as the equivalent of theme, thematic and role for it (Taghavi & Dehghan, 2009, 7). Theme is a specific character or pattern that is repeated in diverse forms of art (Soleimani, 1991, 47). Theme is construed as a popular element in another definition presented by Parsanasab that gains a specific meaning through repetition in the text. Thematic perhaps becomes evident in a specific work of an artist or all his works and emphasizes analysis of meaning and style (Parsanasab, 2009, 10). Motif in visual and applied arts has two specific and distinct meanings. 1) It is the subject and main idea of the artwork 2. It is the visual element or a combination of them that is used in a combination.

Plants and trees from ancient times have enjoyed particular significance in the civilization and culture of Iran, always interwoven with humans' living environment (Karimi, 2002, 20-28). Among these, a group of plants based on qualities such as beauty, greenness, fertility or even fruitlessness are infused with certain specific concepts in the Iranian culture and have transformed into motif or theme (Kafshchian Moghadam & Yahaghi, 2011, 70). Pomegranate is derived from the Greek language and it means apple with many seeds (Adelzadeh & Pashaeifakhri, 2014, 363). Pomegranate flower and its fruit are among popular motifs in Iranian art. They have emerged in addition to jewelry in the

areas of literary, cinema, theater arts (Soleimani, 1991, 93). A broad spectrum of formal diversity and persistence of presence of this feature undoubtedly entails the issue of analysis of origin and overview of its formal transformation (Keshmiri, 2015, 12). The considerable presence of pomegranate in miscellaneous artistic realms perhaps has led to the formation of ideas with regard to attribution of the origin of this theme to the pre-Islamic period (Soltaninejad; Farahmandbrojeni & Jolleh, 2014, 50-53). Perhaps it can be said that the first presentation of these plant themes was in the Elamite ancient civilizations and then in the Achaemenid dynasty, Iranian form found a consistent form and plant symbols in the arts of those eras emerge largely considering the teachings and beliefs that originate from Zoroastrian teachings (Moosazadeh, 2011, 784-785). The Sassanid who also knew themselves to be indebted to the government and art of the Achaemenid also used this plant theme (Mobini & Shafei, 2015, 49).

Pomegranate in Iranian mythology has always been a mystical and sacred fruit. Pomegranate was construed as the symbol of love and reproduction for the antecedents. And, the seeds inside of it were reminders of blessing and abundance. In the Zoroastrian matrimonial ritual, the newlywed couple is given pomegranate in the hope of their fertility and bearing children, placing pomegranate as a sign of strong matrimonial relationship on the marriage table (Adelzadeh & Pashaeifakhri, 2008, 96-100).

There is the trace of pomegranate in literary texts as well as lyrical texts. The relationship of pomegranate with Esfandiar and Shahnameh is its outstanding example (Ahmadi, 2014 b, 26-30). According to the narration in "Zoroaster's Letter" borrowing its narration from an older reference, Zoroaster, the prophet gave 4 baptismal materials to four bodies. Each has a specific blessing. He gives wine to Gashtasb, the scent of a flower to Jamasb, pomegranate to Esfandiar and Milk to Pashootan. Mole, the Polish-French Iranologist knows the mentioned materials to be expressive of fourfold classes in the ancient Persia. Wine represents the profession of the kingdom, scent represents the profession of the clergyman, and pomegranate is the symbol of being

a warrior and milk represents agriculture and animal husbandry (Adelzadeh & Pashaeifakhri, 2014, 369).

Pre texts of the pomegranate motif in ancient jewelry Pomegranate in addition to emerging in the area of fine arts has also had an exceptional presence in the area of jewelry and is creatively repeated in our time, suggesting its extracted from pre-text. In order for a subject to be able to be analyzed in the area of hypertextuality typology, it must meet three conditions: 1. Textuality of the subject, 2. Having two or more than two texts 3. Deeming relationship between hypertext and pretext (Namvarmotlagh, 2012, 143-141). In design of contemporary jewelry inspired by the pomegranate motif, there are three hyper textual typological conditions.

As mentioned earlier, the most important discussion of the theorem in relation to form's characteristics is to talk about the gestalt elements of ancient ornaments. The pomegranate's form in jewelry used in the ancient world is often in the form of a three-dimensional, solid volume and in the form of a macro element in the original figure of jewelry, and only in a few samples taken in the Lorestan bricks and the remains of the Achaemenes period (Pasargad), The pomegranate form appears as a micro element in the main body. Pomegranate in the context of ancient jewelry with the approach of Pearce, in its symbolic role, has been implicated in ancient mythological concepts such as birth, fertility and symbolism.

Hypertextuality of pomegranate in contemporary jewelry text

The first step in examining any type of works is the classification and then analysis; because, systematic study of typology necessitates this approach. Receipt, studying and finally creation of new works will become impossible without classification and typology (Namvarmotlagh, 2012, 114) contemporary jewelry inspired by the pomegranate motif has been studied by hypertext typology.. As it was mentioned earlier, hypertextual typology is classified into 6 groups based on change in style and function into two types, transformation (change) and similarity (imitation) (Ibid, 142). The research subject is opened in detail for

preventing prolongation of the text.

Pastiche: Pastiche has found its way from visual arts to the territory of hypertextual studies. The pretext style in this method is imitated consciously. Concentration and emphasis are on preserving pretext style, which is often done with different subjects. Pastiche function is ludic and it is done with little change in the pretext (Namvarmotlagh, 2012, 148). In these examples, the pomegranate contains the designs of the metal marker line, which is a heart-wrapper and vegetative elements. Here is the pomegranate artist as an element in the absence of love. Pomegranate has become a symbol of love. In the example of the left-hand side we are faced with an anonymity that is irrefutable, but while the pomegranate is used as a storage space for a memorial, it has become an object that has succeeded that person's memories and somehow turned into a metaphor of presence. And it is a hyper-icon. The pomegranates have become an icon for a cultural symbol, referring to the ancient world (in the concept of love); (Fig. 1).

Charge: The lexical meaning of charge is exaggeration. In this sample, exaggeration leads to creation of some type of satire. The style of the work in charge is preserved, but alteration has been happened in hypertext tend to criticize the pretext. Caricature is the best example for charge. The most outstanding peculiarity of charge is that the hypertextual picture must be assertively recognizable and the exaggerated object must be clearly recognizable (Namvarmotlagh, 2012, 149). In this realm, maybe the only found sample is the sample of pomegranate designed by Kia Gallery (Fig. 2). The seeds of pomegranate are enlarged through exaggeration and reduced to a single seed. The value object that is intended here is the preservation of cultural values. Considering the use of pomegranates at the Yalda night celebration, the designer of this sample emphasized the preservation of the Iranian cultural narrative as a value that has been replaced in recent years with the belief in Persian narratives. Therefore, by insisting on preserving the value of the pomegranate seed, it has become a symbol of the authentic and valuable identity of Iranian narratives.

Forgery: Forgery is serious imitation of the pretext that takes place in a specific format which intends to

continue and preserve pretext style. Function of pretext here is completely serious and it takes place with the aim of mass production of a text in line with its continuance. No sample was found in the research studies to be accounted for in this typology (Ibid).

Parody: Parody appertains to the second class of jannete's hypertextuality, transformation. The most important peculiarity of parody is in changing the style of the hypertext towards the pretext. A ludic function governs parody, that is the author intends to joke with the pretext in some way and create a new work. Parody is not formed with the aim of destruction and change of the pretext. But, it is aimed at amendment, criticism and recreation of a new style (Ibid). In Fig. 3, we see more samples of the parodic contemporary jewels inspired by pomegranate motifs. In Fig. 3, the right-hand side of the pomegranate artist is executed on a surface and in combination with Pahlavi's coins. The use of old coins in the heart of the earrings has added to the craftsmanship. The artist's emphasis in this work is on Pahlavi's ancient aristocracy and a hint of the modern world in Iran. Modern humans still love ancient and mythical themes in their jewelry. In this image on the succession axis, coins are the successor to valuable pomegranate seeds. Coins can be described as a metaphor of the value of the contents of the pomegranate, and on the other hand, a coin is placed in place of a large number of pomegranate seeds that emphasize the value of money. In this sample, the pomegranate is found in three dimensional flat and two dimensional shapes, which indicate light change. Here, the pomegranate is the symbol of the symbol, and the pomegranate icon has the same fruit role with valuable seeds.

In Fig. 3, the left sample, the artist has not even depicted the form of pomegranate, and the change in style is very clear. Here is the success of the pomegranate form. In the pre-Islamic era, Shamsa was the symbol of the hole through which the light of the divinity flowed. With the advent of Islam, divinity is the symbol of light and unity, in many religious sources, divinity it is also the symbol of the Prophet Muhammad. The artist has given it a sacred form by converting pomegranate to shaman form, and displaying pomegranates in Qur'an, except

Table . 1. ancient jewelry pretexts inspired by themotif, pomegranate. Source: author's.



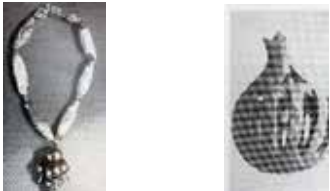


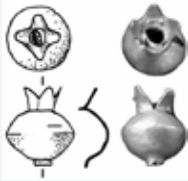

Row	Picture of Pomegranate in Ancient Jewelry	Function/ Historical Era	Gestalt Micro/ Macro	3d/ 2d
1		Brooch/ Lorestan	micro	2d
2		Earring/ Eastern Hassanloo hill	macro	3d
3		Earring/ Marlik (Roštamabad, Amarloo)	macro	3d
4		Brooch, Pomegranate pendant/ Achaemenid era	macro	Both 3d and 2d
5		Necklace/ Selukid era attributed to Parthians	micro	3d
6		Pendant/ Sassanid dynasty	macro	3d
7		Earring/ Afsharian dynasty	macro	3d



Fig. 1. The samples of pastiche pomegranate in jewelry. Source: Instagram.



Fig. 2. Charge sample of pomegranate jewelry. Source: www.kiagallery.com.

paradise fruits, in a holy form. Here pomegranate readings in religious discourse have made pomegranates developed from the iconic border into hypericon and it is also converted to a holy and religious metaphor .

In Fig. 4, Right, Sanaz Shafi placed the pomegranate on the companion axis next to the bird. Considering the romantic themes of pomegranate and placing it next to the bird, there is a reference to a dual romance that emphasizes the theme of love and the direction of the bird's eye toward pomegranate seed. The pomegranate is also seen in this specimen. In describing his work, Shafie emphasizes that the use of these symbolic concepts emphasizes the traditional cultural elements of Iran in contrast to Western art. her goal is to display common themes such as: love, the narration of friendship in contemporary jewelry discourse based on the role of Iranian artifacts. Here the pomegranate is

also extended from the icons border to the hypericon because it is in a role of beloved one and the metaphor of a person who is not present. In the image on the left, which is the effect of Takmat Fazel and Bahram Dashtinejad, pomegranates have become an interactive and discursive atmosphere. Pomegranate is no longer a simple fruit, but it has become a narrative of a garden in which one-to-one garden elements are present. The narrator's bird in the pattern, facing upward. The role of the bird at the highest point is a symbol of paradise. On the other hand, the bird is a female element in the works "Persian Garden Ornaments". On the margins of the trees there is a survey that emphasizes paradise and in the works of this couple is a symbol of the male presence of the author of the works. In the crown of the pomegranate, we see the window elements we see in Iranian garden architecture. All the elements come

together in their hearts, now that their elements are unique narratives and myths. The artistic discourse of Iranian garden artifacts in the Paradic quagmire is the loss of the idealist atmosphere in the life of contemporary age. In the sample of the work, the pair of elements such as pomegranate, bird, cedar, window are each one and each of them has a metaphor in the succession of axis that has made them hyper icons (Fig.4).

Travestissement: The second type of transformation is travestissement. Along with changing style it consciously deals with destruction and humiliation of the pretext. Gender transformation and change is the main essence of travestissement (Namvarmotlagh, 2012, 150). Therefore, the satirical function of the work is in line with destroying the pretext. No sample was found in line with this fact in the corpus of the present research studies.

Transposition: The last type of Jannet's transformation is transposition. It very seriously deals with changing style and reproduction of the work. Transposition is the most common sample of hypertextuality and the most diverse kind of it. Types of reproduction are based on intertextuality and inter-media in the area of gestalt. Inter-art adaptations are often of this type (Ibid). In searching for works in the corpus of studies, 4 works were found in this kind of hypertextuality.

In Fig. 5, the designer, using the poetry of "wish people had the seeds of their hearts", is an exclamation of Sohrab Sepehri's poem "simple color", and its combination with pomegranate in the text of jewels, also in sarcastic way analogize people's behavior to pomegranate, Which is full of duality. In this way, through poetry media of poetry, designer joked with the preface. Changing the style here is obvious because the pomegranates have come from a volumetric and three-dimensional form in a linear and linear fashion, adding a colored stone seed as a symbol of the numerous pomegranate seeds emphasized the cute and funky function. Moving from volume to line and negative spaces in some samples and combining with other works represents a change in the style of the effect. Maryam Khazali, in describing her work, emphasizes that because of the pomegranate jewelry which is applied in the Yalda night is more emphasized, Therefore, it is a good place to refer to



Fig. 3. Samples of parody left picture by lalipart jewelry, right picture unknown. Source: Instagram.

the discourses that are so common in today's Iranian society that they are in crisis and are less concerned with arts such as jewelry. The use of the writing in this pomegranate has made it a new medium. In addition to the aesthetic use of the media, it has become a worthwhile object to recall the problems of society. The emphasis on Iranian Pomegranate Buddhism has been multiplied by the use of Farsi Persian .

In Fig. 6, we see a new combination of pomegranate. On the one side of the earring, we see the pomegranate, the bird, the slalom, and the red stone, and on the other side, you see the poetry of the Fereydoun Moshiri poet alley; "Without a moonlight, I passed it through the alley". In this sample, pomegranate has become a romantic

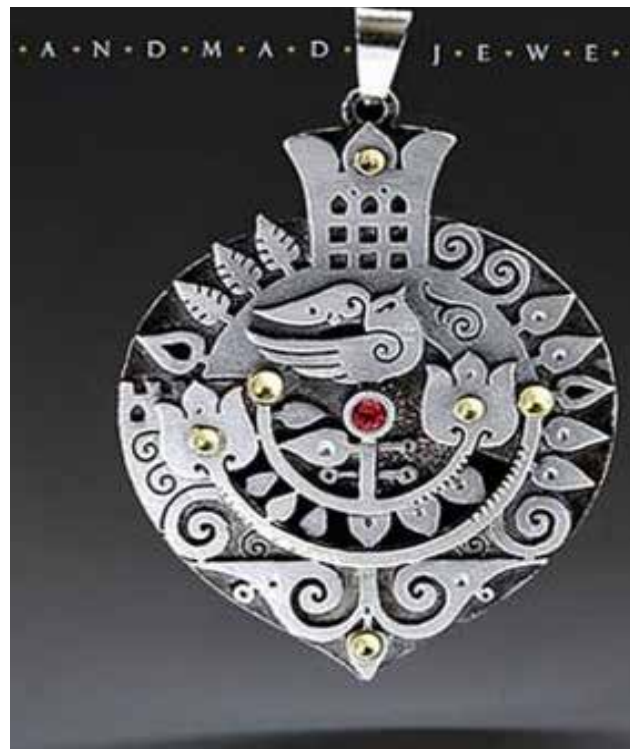


Fig. 4 . Parody samples of pomegranate jewelry, left one by Persian garden jewelry, right one by Maryam Khazali. Source: Instagram.



Fig. 5. Transposition pomegranate by Maryam Khazali. Source: artists' personal page on Instagram.

narrative of jewelry. The text is fixed and familiar to the audience. Writing is a form of presence action in which presence has taken place with all its formation process. In this sample, the jewelry article has become a familiar phenomenon for the audience. This sample refers to a romance familiar to the audience. Bird, pomegranate, and slavic elements in the succession, the metaphor of a popular presence that is absent and called in this

work. By using the lyric text and the new typographic combination of jewelry, the artist transforms his message into the media.

Findings of the research

Typology is one of the inevitable fundamentals of artistic studies because it is the necessity for a cohesive study. Creating, receiving and studying other works is



Fig. 6. Transposition pomegranate samples, unknown designer. Source: author's.

difficult without understanding this classification and structure. After passing through typology stages, one can present formal and essential peculiarities in summary for formal analysis, comparison and adaptation of ancient and contemporary jewelry inspired by the motif, pomegranate which are: (Table 2)

Investigating the jewelry all sorts of hypertextual typologies in contemporary jewelry are considered with attention to their pretexts. Each of these samples has characteristics and peculiarities which are incorporated in this typology. Therefore, peculiarities that lead to their separation under hypertextuality typology can be observed in summary in Tables 3 & 4.

The results of the survey indicate that jewelry designers, reflecting the limitations of gold and contemporary space, reflect the impact of earlier texts on their work. The explicit reference to the pretexts is different in these examples, which distinguishes a different face in the classification of imitation and transformation. The recognition of elements which are borrowing from pre texts in a change typology is, in some instances, combined with verbal systems with an image that can be seen in the form of permutation, because in interpolated and interpolated adaptations, change is inevitable. In paradigmatic samples that have the largest volume

in the typology of variation studies, the fundamental changes in the style of increasing the distance between the text and previous texts increase the effective impact and attractiveness on the audience. In the study of contemporary diamonds, in which the pomegranate array has been very repetitive, it can be concluded that the focus of the designers on the fermented gestalt of the product is flexible:

In these samples, the vibrations of pomegranate move from three-dimensional surfaces to two-dimensional surfaces, sometimes line, point and surface. The adherence of ancient artists to preserve symmetry in the display of pomegranate in modern jewelry has been eliminated. Asymmetry in the pomegranate display has become an innovative and alternative form of contemporary jewelry. In contemporary jewelry, the artist's tendency to display pomegranates with the seeds of the artist has led to the use of micro elements in design and decor.

Another noteworthy point in the overview of hypertextuality of the works is the movement of macro elements in ancient pomegranate jewelry to the micro elements in contemporary jewelry. This attention to details in the works of the past is less evident.

The pomegranate form is presented in a realistic manner in the ancient adornments. Formal creativity over contemporary jewelry texts has changed the pomegranate's stereotype functional nature from the main thing in ancient era to the motif in contemporary jewelry. Because the common roles of the main thing and motif are in the nature of repetition and the distinction between them in the type of this repetition. Repeating pomegranates in contemporary texts is completely new to representing a new form.

Conclusion

As it mentioned before, with application of hypertextuality we can explain how texts can be expanded and altered in human world.. Despite the long passage from the development of intertextual studies in the world, a few research in Iran have been devoted to this method, and most of the native studies have been done in the traditional arts. with the reminders of this itme that texts are influenced by each other, with the

Table 2. comparison of pomegranate in ancient jewelry and pomegranate in contemporary jewelry contexts. Source: author's.

Sample	Form Characteristics	Essential Characteristics
Pomegranate in ancient jewelry	In the context of these samples, pomegranate is a macro component without any Exquisite outfits and is rarely seen as a microelement, and the pomegranate form is symmetric. Pomegranate is not associated with other elements in ancient works, and its form is completely naturalistic and unyielding	The essence of pomegranate in these works is a clear nature with mythological meanings of medicine, fertility and abundance. Pomegranate in these works, contains mythical themes, remains motif Pomegranate has a symbolic character in ancient jewelry, but it has not crossed the iconic border
Pomegranate in contemporary jewelry	Pomegranates have become linear in the context of contemporary jewelry, more than 3D and solid in volume. The attention of artists is to display works as micro-elements. A remarkable point in the examples of the present age is the pomegranate companion with other symbolic elements. Another point is the change of the pomegranate's shape from the natural nature to the perfectly creative minds of the artist	The peculiar and obscure nature of pomegranates in new samples, the transfer of semantics with the combination of other media such as poetry and writing, pomegranates in less contemporary jewelry, in terms of mythological meanings and more, to express the problems of the day and the problems of the community

Table 3. sameness heypertextuality relationships in contemporary jewelry inspired by the motif, pomegranate. Source: author's.

Relation Typology of hypertextuality	Pretext imitation rate				Function of Para text		
	Style perseverance		Theme alteration		Funny	Ludic	Serious
	Somehow	much	Somehow	much			
(Pastiche)	Image 1	--	--	--			
(Charge)	Image 2	--		--		--	

Table 4. transformation hypertextuality relationships in contemporary jewelry inspired by the motif, pomegranate. Source: author's.

Relation Between Samples little	Style alteration rate		Type of Para text alteration				Rate of para text function			
	much	Subtractive		Additive		placement	Ludic	Serious	funny	
		Modifying	Apparel squeezing	Developing	addition				Expanding	Somehow
Parody	Image 3	--	--							--
	Image 4	--				--				--
Transposition	Image 5		--	--				--		
	Image 6			--				--		

transition from ancient texts of ancient jewelry inspired by the pomegranate motif and the study of hypertext relations, various dimensions of this role were found in the figure of the jewelry. More pearl jewelry texts inspired by the pomegranate motif are a mix of artists creativity and pomegranate themes that are presented in the form of pomegranate forms of creative presentation. The nature of the pomegranate role in the ancient world to contemporary ones it look like that contemporary jewelries are combinations of symbols which are reminded symbol of myth and narratives of birth, creation, plurality and fertility, in contemporary discourse pomegranate, with typographic compositions, it is transformed into a combination of visual - written signs. In the present day, the use of applied art such as jewelry to warn human beings and community problems is one of the solution that have led to the development of a pomegranate sign from an aesthetic phenomenon to a cultural concept. By passing ancient pomegranate jewelry to contemporary jewelry, it seems that contemporary jewelry has a set of symbolic codes for delivering deep messages of great cultural, mythical, and social identity meaning.

In designing and implementing motifs on the jewelry, visual cues have helped to form effective communication between the audience and the artwork. Contemporary pomegranate jewelry helps to attract the audience and transmit the message to various instruments and even different media. Therefore, jewelry has transformed to the medium of informing about the deep themes of human crisis and narratives of life such as love the crisis of separation, the crisis of relations Human. The jewelry media in its relationship with culture, not only the communication path, which goes beyond the message principle, is a message that seeks to change cultural structures and establish a kind of intellectual and behavioral approximation in different aspects of the lifestyle of individuals in the community. "Media" turns the message into an object and presents it to the audience. Objecting; It gives this potential to the media to determine how to describe the message and choose the transfer tool. The pomegranate has been transformed semiotic role and it have been turned to hyper-icon

which transmits its message in a metaphorical concepts to the audience. Perhaps the power of pomegranate media in jewelry is not encouraging in this process of meaningfulness and culturalism. The pomegranate media has become a symbol of Iranian culture and its use in addition to the abovementioned themes emphasizes the same concept of Iranian identity that gives the audience an independent identity.

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