

Study of Symbolic Aspects of Animal Designs in Jiroft Civilization

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Abstract

So far, few theoretical studies and art reviews have been conducted on animal designs, and no such research has been done on Jiroft's civilization. The reason for choosing this civilization is its importance in pre-Iranian art, as well as the health and availability of the works of this civilization period. This study tried to study motifs, to recognize the origin and meaning of them, to trace the cultural influences of their respective civilizations, and to analyze their symbolic aspects. The main question of this research is what kind of symbols and signs within the field of animal drawings are used in the works of Jiroft civilization, and what concepts and themes they represent. The purpose of this study is to achieve a more cognitive understanding of the symbolic aspects of animal designs of the works of Jiroft civilization. This study was conducted descriptively and analytically using library resources. In this study, ten works found in Jiroft civilization were investigated, and the results showed that in Jiroft containers, motifs represent a man of war with the hard nature of southeastern Iran. In these designs, the notion of duality, or dualism, and dual composition are very evident, which are signs of dual similarities and an opposite duality. These two-dimensional repetitions with the same materials represent an emphasis on a symbolic concept such as power or importance to them.

Keywords: Jiroft Civilization; Artifacts; Animal Design; Decorations; Symbolic Faces

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1. Introduction

Of the objects found in the civilization of Jiroft, about half of them are decorated with high-quality, painted, or painted engravings, the role of which of their ornaments is animal, human, plant, geometric and combination Forms (Majidzadeh, 2004: 13). Every object or image created by man comes from one intention that may be due to a vital need or emotional and spiritual needs, and a cognitive approach can be found, and it is possible to investigate the roots of these motifs with a closer examination.

Civilizations have identified the myths and symbols of their way of life for the transmission of their inner message, and when they transcend themselves and around them, the natural forces also have symbols and characteristics. So far, research on this civilization has not been carried out especially in terms of the symbolic aspects of motifs, and thus the origin and origin of the designs of this civilization have not been identified. While the works obtained from this region, especially the stone works and pottery are considered as an ancient treasure in the world. Hence, in this research, the Jiroft civilizations have been studied using symbolic visual analysis.

2. Research Background

Zainab Asadi (2013) studied the graphic structure of Jiroft civilization objects in "Reviewing the graphic structure in the designs of the objects of Jiroft civilization". He concludes that the motifs have a mythic aspect and a less functional aspect, in the designs of these dishes, in many cases; artists have been very loyal to nature in describing the structure of domestic animals.

Elaheh Feyzi Moghadam (2013) compares the designs of these two civilizations in terms of visual values and the relation between their designs and their contemporary civilizations in the "visual examination and comparative comparison of the motifs of Jiroft civilization and the motifs of Ilam civilization".

Mohammad Etehadi Nia (2013), in a comparative study of artwork in the civilization of Shahre-e Sokhte and Jiroft, concluded that both Shahre-e Sokhte and Jiroft civilizations in the production of works of art used similar materials, such as species close to pottery and rock. The thought and attitudes of these civilizations was also examined and concluded that the thinking and worldly thoughts and attitudes toward the post-death world might have been crystallized in the production and design of the works.

Halimeh Ahmad Yousefi (2013), in "Investigating the remnant pottery works of the Hellirud (Jiroft) civilization" some of the most important role of mythological foundations and seals of Mesopotamian civilization, such as "animal trapper" and "plant of immortality", which was inspired by Gil's traditions, was used at least a thousand years earlier in Jiroft civilization.

Golara Hallabian (2013), explores the abstract mode of Jiroft's civilization and uses it in the design and construction of jewels in "investigating the abstraction method of Jiroft's civilization patterns and their usage in the design and manufacture of jewelery". He concludes that all of Jiroft's designs are usable in making jewelery and the masonry technique and the combination of it with metal have not hampered the creation of works and led to the creation of new works in the field of jewelery.

2.1. Animal Designs of Jiroft Civilization

One of the most beautiful manifestations of the advent of human creativity in the field of Jiroft art is the design and construction of animal forms. Animal designs were once separated and used

simultaneously with other designs such as plant, geometric, and human. In addition to displaying the surrounding wildlife animals, these designs embody the profound concepts of the artistic moods of their creators, and provide reliable news of the many beliefs, literature, science, and their way of thinking of the universe. The association of these motifs with literary concepts is in tune with human designs and, as time goes by the form of abstract writing has been formed on the basis of literary stories, religious adventures and beliefs (Kiani, 2000: 76).

Jiroft's great writing is important because it is the bearer of the message and the creator of a non-written language. These representations may in part provide insights into the subjects of interest to the people, such as their mental appetites, their way of thinking, their habits and traditions, and their aesthetic sense. Scenes and subjects that were scattered around the plateau were taken from the perspectives of Iran's plateau, architecture, plants, animals, fantasies and beliefs of the people of this region (Peru, 1999: 289).

The main theme of Jiroft's art is its collective and universal significance, which is notable for it, and is more important than its special historical or narrative meaning. Out of the thousands of recyclable pens, about three hundred pens are decorated with precious and sometimes embossed designs for shrimp. The role of their decorative objects includes certain types of animals, monstrous and legendary creatures, human beings, as well as many species of plants and the outcrop of cities around them. In Jiroft containers, almost all eyes, whether human or animal, are stones.

In this stones, the eyes are rounded in wild and carnivorous animals (eagle, snake, leopard and lion), and in eagles and vegetarians (goat, cow, and human). The stone in the eyes is marble or white or turquoise. In the samples, the white color of the panther's eyes is made of rocks and black and turquoise. Perhaps the presence of precious stones in some parts of the body or clothing and the presence of a necklace embroidered with turquoise had a decorative or magical aspect in a geometric way and was used as a spell to protect humans in controlling snakes and overthrowing leopards; because this work is still done among the people of the Jiroft region (Majidzadeh, 2004: 2-3). The image of Jiroft's art is important if it is considered by the perspective of the world of ancient Iran. Thus, in decorative arts, the role of animal and plant materials is of cultural, economic, and religious significance. Moreover, they are manifestations of the attributes and blessings of life expressed in the form of visual metaphors (Curtis, 2010: 115).

3. Study and Analyses of Works

At present, rocky objects (chlorite) and other objects found in the Jiroft area are kept in museums of the interior and international and only a few of them have been published and archaeologists have examined them. About all of these works (except for a few special cases) there are no archaeological studies (due to being seized). There is also no documentation and symbology, and only some of these objects have been investigated. The current information collection about these objects describes the role, physical characteristics, and archeological features. Hence, in this section, which is in fact a revenues for the identification of the works of Jiroft, given the available photos, published reviews of some examples of studies, information about a number of these works is being discussed.

3.1. A Stone Dish with a Human Face like Dew

This stone vessel is one of the most important pieces of Jiroft's archetypal objects, the human-animal symbols show that humans can create the characteristics of each part of the body of other

animals and rule it as a creature that dominates the earth. The meaning of Scorpio's role in many works may be a symbol of contempt and insubordination, but here it is more about the power and the divine aspect. The human combination of like dew in this work has dominated cheetahs. The man's waistband, leg-waist shawl, and a human-like skirt with claw-like claws that shrinks from the spittoon, and the exaggerated image of the scorpion in this picture give it a different look. The human body is depicted face to face. In this image, different curves and straight lines are used to create different tissues, as well as circles that have been used instead of cheetah nests, have a decorative effect.



Fig 1 Cup with man like dew (Source; Author)



Fig 2 Flat cup with man like dew (Source; Author)

Table 1 Describes the stone dish with human beings like dew (Source; Author)

Work title	A stone dish with human like dew
Date and place of maintenance	Museum of Jiroft – 2500 BC
Main features	Man-Dave, Leopard
Theme of the motifs	Power, ruler over nature
Materials and size	Soap rock – 36 cm high

3.2. Conical Container with two dead Lion and Cow near the Tree

The following is shown in the image below the conical dish with the role of two lions, one of the most important objects of Jiroft's civilization. Two pairs of lion and cow, in the middle part of the dish, are located on one side, they are made in the form of mature lion and cow next to a tree. The artwork of the artist shows the engraving technique. The robustness of this artistic work, especially in explaining clearly the surfaces, the strong and strong lines of anatomy, is apparent in the small but extremely sensitive parts of the head. Two lions, two goddesses or clerks on the tree of life, or perhaps tribal tufts of the people and a symbol of power as guardians. Under the tree, the cow is the symbol of the sacrifice for a vegetarian god or tree of life that, in mythology, sacrificing it prevents the anger of the gods and increases blessing and fertility. Perhaps this is a symbol of the land goddess in the Egyptian mythology (Majidzadeh, 2004: 40). The symbol of lion and cow are also ancient signs that have been repeated in ancient Iranian civilizations. For example, in Persepolis, this role is seen as a conflict between lion and cow which is a symbol of the duality of nature and the interaction and contradiction between the forces of nature. But here is a pair of lion and cow that is depicted with greater authority and calm.



Fig 3 Soap cup carved with two lion and tree image (Majidzadeh, 2004: 41)

Table 2 Description of two lions and trees

Work title	A dish with two lions and cows dead near the tree
Date and place of maintenance	Museum of Jiroft – 2400 BC
Main features	Lion-cow-tree
Theme of the motifs	Guard
Materials and size	Soap stone – 18 cm

3.3. Cassidy with Scorpion

In many homogeneous and harmonious combinations of harmonics, there is a kind of harmony in the combination of elements and indications that seems to have a couple of consecutive and consistent rhymes. Undoubtedly, some of the role of Jiroft's motifs has mythical implications, and some of these representations confirm this assumption. Almost all dishes are obtained from graves. Perhaps these things are part of the ritual of burial, and the role of motifs on the containers embodies the concepts of post-mortem life (Derakhshani, 2007: 52). The meanings of the Scorpio symbolism are related to concepts such as fire, insult, madness, marital relationship, humiliation, suffering, evil, torture, lust, torment, misconduct and incompatibility (Jobs, 1991: 84). The combination of the scorpions with the exception of decorative efficiency emphasizes the coherence of a magic power or power.



Fig 4 Scorpion on soap stone (Source; www.chn.com)

Table 3 Description of scorpion on soap stone (Source: Author)

Work title	A dish with scorpion around the dish
Date and place of maintenance	Museum of Jiroft – 2500 BC
Main features	Scorpio-Decorative spiral symbols
Theme of the motifs	Protection and danger
Materials and size	Soap stone – 20 cm high

3.4. Cup with Tree, Bushes, Goat and a Ram

The male goat symbolizes the male nature, the abundance of life force, the energy of the creator and the goat, the female reproductive and reproductive power and abundance (Cooper, 2000: 57). Goat was once seen as an embodiment of the fertility of humans and herds of cattle and sheep, and the mountain goat in general was a symbol of male sexual power (Hall, 2008: 35). Mountain goat and horned animals are the allegory of the horoscope of life and food (Kambakhsh Fard, 2001: 67). This role is sometimes a symbol of agility and sometimes a sign of the artist's insistence on his individual method of decorating. (Warner, 2007: 516). The ram is one of the animal worshippers who were worshiped as gods dependent on fertility in the Middle East, Greece, and ancient Egypt. Together with the male goat as one of the twelve mainstream Chinese horses, it is a happy birthday symbol (Hall, 2008: 79). A local style is seen in the works of Jiroft civilization, and especially in this work. Although some of the motifs are from the near and contemporary civilizations of Jiroft, these effects have become native and have a special identity. The local style is in the carving on the stone and the local style of painting on pottery is from this category, which is said to have found several examples in Jiroft and in fact, a piece of pottery was so darned there (Karami, 2002: 94).

**Fig 5** Stone cup with goats and rams

Table 4 Description of the stone cup with goat and rams (Source; Author)

Work title	A stone cup with goats and rams
Date and place of maintenance	Museum of Jiroft – 2300 BC
Main features	Goat, ram, tree and bushes
Theme of the motifs	Blessing, fertility and reproduction
Materials and size	Soap stone – 15 cm

3.5. Stone weight with Two Intertwined Snakes

The snake is a religious symbol with a wide variety of concepts. It seemed to rejuvenate with its periodic dressing, like the sun, and a symbol of death and rebirth. However, because the snake was naturally earth dependent, an underground god and enemy of the sun of God, and as a scorpion, could have caused injury and death. The cylindrical seals of the late 4th century AD in Mesopotamia showed a pair of complex snakes, which apparently implied it has mating. This picture apparently implies that those creatures were essentially terrestrial and a divine source of fertility (Hall, 2008: 68). The conflict between the two beasts is a demonstration of the double-sided powers of the snake, the beneficial and destructive forces of Sa'd and Nahs. The two snakes interspersed in the first place are the symbol of the equilibrium of opposites in the two poles of life and death (Duobukur, 1994: 68). The snake in Egypt was considered a guard and constable. This creature represents the solar arrays, the course of the sun, the lightning and the waters of the waters, and the sign of all the goddesses of the river. This animal represents knowledge, talisman, force, cunning, cunning, darkness, evil, corruption and seduction. The symbol of the soul penetrates into everything and represents the inner nature of man and alertness (Cooper, 2000: 33). The role of the snake in Jiroft is due to several factors. Belief in this creature, the natural abundance and the dangers of this animal in the region are among the most important factors in representing it at the level of dishes and we can even say that the image of the creatures such as the snake and the scorpion has been to eliminate evil or attract the attention of these creatures, which is the result of a psychological approach to the subject (Mohammadifar, 2004: 84).

**Fig 6** Rocky weight with two intertwined snakes

Table 5 Description of intertwined snakes (Source; Author)

Work title	Rocky weight with two intertwined snakes
Date and place of maintenance	Tabriz Museum – 2600 BC
Main features	Local style, snake, rocky weight
Theme of the motifs	Revitalization of nature
Materials and size	Soap stone – 17 cm high

3.6. Stone Scorpio-Man

Human scorpion is one of the roles of the combination that is seen in the decorating of Jiroft's stone dishes (Fig 7). There is no doubt about its mythology; because with this creature, in the legendary, was in the role of guardian of the gates of the sacred mountains, the gate which had to pass through to enter the city of darkness (Majidzadeh, 2004: 7). As previously mentioned, similarities between the arts and myths of Iranian prehistoric civilizations and Mesopotamian civilization can be seen as one of these similarities. This sample was originally a dash that, over time, the decorative stones used on it were stamped and destroyed.

Table 6 Description of Stone-Scorpio man (Source; Author)

Work title	Rocky weight with two intertwined snakes
Date and place of maintenance	Jiroft Museum
Main features	Existing combination of scorpio man
Theme of the motifs	Guardian
Materials and size	Soap stone – 17 cm

**Fig 7** Stone-Scorpio man (Source; Wikipedia)

3.7. Man-cow with Ornamental stones

Man-cow is a legendary creature with human cattle and man. The human beast can handle the leopard. There seems to be a series of supernatural powers and at the top of them, the human is a sweet, symbol of resistance, boil and death, and also a symbol of dynamism, hardness and battle and only he can defeat the scorpion. (McKenzie, 1990: 22) The human-beast symbol is a protective god, which is usually shown with the body of bull and head of man and sometimes it is combined with the body of lion and eagle. This role was usually used at the gates of the city and played the role of protecting the city (Hall, 2008: 120).



Fig 8 Human beast with ornamental stones (Source; www.weare.ir)

Table 7 Description of Man-cow with Ornamental stones (Source; Author)

Work title	Man-cow with ornamental stones
Date and place of maintenance	Museum of Ancient Iran – 2400 BC
Main features	Existing man-cow combination
Theme of the motifs	The guard of king's property
Materials and size	Achaemenid art. Soap stone – 21 cm high

3.8. Man with two Legs with Leopard Body

A man with a lower limb like a leopard is another hybrid being that is usually fighting the image and a symbol of power. Leopard is a symbol of cruelty and fright and, in combination with man, passes these features to man (Fig 8). It is a very powerful two-dimensional image, and at the same time it is fighting with several powerful existing ones.



Fig 9 Two-head man with leopard body (Source; Jiroft Museum)

Table 8 Description of two head man with leopard body (Source; Author)

Work title	Two-head man with Leopard body
Date and place of maintenance	Tabriz Museum – 2300 BC
Main features	Man with two head and leopard body
Theme of the motifs	Power and violence
Materials and size	Soap stone – 16 cm high

3.9. Lion-Man destroying Man-Scorpion

Another famous and beautiful piece of Jiroft's civilization is a container with the combined role of lion-man and scorpion-man. This container is one of the works that is healthy and not damaged by its entirety and designs. This work has been kept at the Museum of Ancient Iran and has been trusted by Jiroft Museum for a limited time. The use of this device has been a ritual for special occasions (Ehsani, 1989: 121). There seems to be a series of supernatural powers, and at the top of them there is the human being who only succeeds in defeating the scorpion man (McKenzie, 1990: 22). The lion's man in ancient times was the symbol of the king's power and majesty. In fact, the combination of symbols, the combination of different powers is available, and it has the message that this creature, often quoted from the ruler or king, has all the power. The symbol of the lion-man refers to the positive aspect of power and the symbol of the scorpion-man to the negative aspect of power (Karami, 2002: 49). In the battle between these two existing compounds, the lion's man, who is the symbol of the power, defeats the scorpion.



Fig 10 Man with the body of lion destructing the scorpion-man (Source; Author)

Table 9 Description of lion-man destroying man-scorpion (Source; Author)

Work title	Lion-man destroying man-scorpion
Date and place of maintenance	Museum of Ancient Iran – 2250 BC
Main features	Synthetic and mythological designs
Theme of the motifs	Battle for survival-power-seeking
Materials and size	Soap stone – 12 cm diameter

3.10. Weight with an Eagle that takes two Snakes

Among other famous works of Jiroft is a beautiful weight that has a very elegant design. The weight that a grid of motifs created on it may have been used commercially. The Eagle or the Hawk is a symbol that belongs to the gods of the earth and the sky, and is an old symbol of ancient times. The Eagle and the Snake are fighting, a symbol of the struggle between the gods of heaven and earth (Hall, 2008: 68). The flying eagle in the clouds could have been linked to a stormy storm (Warner, 2007: 514). It's not unusual to see an eagle that finds a snake in its clutches in areas where this short bird and claw can be found. This image is the symbol of the struggle of the powers of heaven with the infernal powers and the contradiction between day and night, the heavens and the earth and good and evil. Hawk is a symbol of courage, power, victory and courage and is associated with the gods of the sun (Duobukur, 1994: 58).






Fig 11 Eagle that took snake into the fork (Source; Jiroft Museum)






Table 10 Description of snake taking two snakes (Source; Author)

Work title	Eagle that takes snakes into fork
Date and place of maintenance	Jiroft Museum
Main features	Local style – the role of eagle and snake
Materials and size	Soap stone – 16 cm

At the end of the introduction and analysis of the selected works of Jiroft civilization, by comparing the works that have been introduced to this point, we try to reach a more general scale than the dimensions of this art. In this regard, the works are compared in a table in terms of role, subject, and visual characteristics. Then, they will look at the similarities, differences, and characteristics of these works.

Table 11 Comparison of motifs, themes and visual features of Jiroft's works

Work title	Work photo	Role	Theme	Visual features
Cup with Dave like human role		Man-Dave Leopard	Power, ruler over nature	Symbolic composition, animal and combination designs
Cup with two lions		Lion-cow- tree	Guard and guard	Symbolic composition – rhythm
Container with the scorpion		Scorpio - decorative spiral symbols	Protection and danger	Rhythmic role of duplicate and repetitive
Cup with goats		Goat- -tree and bush	Blessing - fertility and reproduction	Non-symmetric composition - Elementary Perspectives - Expansive Volume
Stone weight with the role of two snakes		Local style - snake- weightlifting	Revitalization of nature	Symmetric composition

The rocky man-scorpion		Existing combination of scorpion man	Guardian, Guardian	Rhythm-tissue asymmetric	-
man cow		Existing human-cow combination	The guard of the king's property	Symmetric composition	
A man with a leopard body		Man with two heads with a leopard body	Power and violence	Asymmetric composition - full-time and accurate motifs	
Battle of man – lion with scorpion man		The lion man is destroying the scorpion man	Combined and mythological motifs - the battle for survival-power-seeking	Asymmetric and irregular composition	
Snake took in the eagle fork		The eagle that took snakes - the local style - the role of the eagle and the snake	The battle of two natural powers-the struggle for survival	Symbolic composition - prolific work - visual focus	

Regarding the analysis of the works, it seems that animal and animal designs perfectly reflect on the stone works of civilization of Jiroft. All motifs are either animals or hybrids. The cause of this issue will be further analyzed, the role of the snake, eagle and scorpion in these works is abundantly found, which can be due to the high presence of these animals in the nature of the time of the region as well as the mythical meaning of these animals. In general, the symbols used in the works of Jiroft civilization refer to the concept of power, the struggle for survival, protection and rule, the dominance of nature, and fertility and blessing. Also, the composition of these works is often in symbiotic form and depicts full-fledged, detailed visuals. However, some exceptions show the use

of different visual elements. In Jiroft works, different curves and straight lines are used to create different textures. The artwork of the engraving artist is precise and skillful. The high precision of this artistic work also reveals the artist's skill in explaining clearly the levels, the strong lines of anatomy. In many homogeneous and harmonious combinations of harmonics, there is a kind of harmony in the combination of elements and indications that seems to have a couple of consecutive and consistent rhymes. Undoubtedly, some of the role of Jiroft's motifs has mythical implications, and some of these representations confirm this assumption. Almost all of these containers come from graves. Probably these are part of the funeral procession and the role of motifs on containers is the concept of life after death. By studying the table below we can conclude that the symbols used in the works of Jiroft civilization are all related to nature and power and in a way emphasize concepts such as fertility, power, monarchy and protection.

Table 12 Meanings and themes of symbols (Source; Author)

Theme	Symbols related and point able
Cow	The symbol of power and reproductive power - related to the sun - the gods and the sky - the manifestation of fertility - the cow breed as an animal and victim, a symbol of selflessness - a symbol of fertility and abundance and blessing - the horn was the manifestation of power and power, especially the bulls' horns and material and ram
Scorpion	Symbol of resistance, welding, exodus and death - a symbol of dynamism, hardness and battle - the symbol of fire, insult, madness, marriage, humiliation, suffering, evil, torture, lust, torment, misconduct and incompatibility.
Goat	Male goat symbolizes male nature, abundance of life force, energy generator - female goat representing female reproductive force and fertility and abundance - the manifestation of fertility of humans and cattle herds - the symbol of male sexuality - mountain goat and horned animals, the analogy of the horoscope of life and food - sometimes a symbol of agility and sometimes a sign of the persistence of perceptive strangeness on a particular individual approach.
Ram	Worshiped as devoted and fertile gods - with a male goat as one of the twelve crowns of the Chinese calendar - the noble retirement symbol
Leopard	Symbol of cruelty, passion, aggression and favor - since the mole on the body of the leopard is similar to the eye, it is known as the Great Guardian, the Egyptian goddess who calls on him as the destroyer of snakes and scorpions. They had the shape of a leopard.
Lion	It is related to the worship of the sun-God-the lions were the symbolic guardians of the temples and palaces and tombs, and ancient men thought that their predilection would eliminate harmful influences-the symbol of the power of fire, the spectacle, the rudeness, the sun's rays , Victory, summer, theft, bravery, spirit of life, fortune, kingdom of animals, reverence, thought, power, divine and soul, solar heat, care, care, supernatural and subhuman energy - a sign of the fertility of the earth- The head of the milk is a manifestation of power as a sign of his vigilance and his later limbs. Long tail drawing for lion or cats is a sign of greater authority. There is a series of supernatural powers, and at the top of them there is a human being who alone can destroy evil.
Eagle and Hawk	Depending on the gods of the earth and the sky, the eagle and the battle snake are the symbol of the conflict between the gods of heaven and earth - the flight of the eagle in the clouds could also be associated with a stormy storm - the symbol of the battle of the powers of the infernal powers and the contradiction between day and night, the sky And the earth is good and evil. - The hawk is a symbol of boldness, power and bravery and is associated with the gods of the sun.
Snake	The serpent is a religious symbol with a wide variety of concepts - it revives itself with its periodic circulation, such as the sun, and represents the symbol of death and rebirth-since it was naturally dependent on the earth, an underground god and enemy of the sun-God. And as a scorpion, it could have caused injury and death. - The Divine Source of Fertility - The Battle of Two Creatures is a demonstration of the dictatorship of the snake, the beneficial and harmful force of Sa'd and Nebula. The two snakes interspersed in the first place, the symbol of the equilibrium of opposites in two poles of life and death. - The snake was thought to be Egypt's

	guardian and constabulary. - The manifestation of the solar radiation, the course of the sun, the lightning and the water, and the sign of all the goddesses. The river is a sign of knowledge, talisman, force, cunning, cunning, darkness, evil, corruption and seduction. A symbol of the soul that penetrates into everything and embodies the inner nature of man and consciousness - is to portray the role of beings, such as the snake and the scorpion, in order to eliminate evil or attract the attention of these beings.
Man-lion	A symbol of power and kingdom
Man-cow	A symbol of the usefulness of a person for himself and his community. The cow-man is usually a guard who protects the centre or treasure or gate. Avoid evil and repel evil.
Man-scorpion	There is no doubt about its myth, because with this creature, in the legendary epic of Gil, as a guardian of the gates of the mountains, the gate which had to pass through to the city of darkness, we encounter it.
Man-leopard	A man with a two head like a leopard is another hybrid being that is usually fighting the image and a symbol of power.

4. Conclusion

In the Jiroft works, the communication disciplines of symbols are tangible with reality and nature. Artists have, in some cases, exaggerated in their natural attributes and the combination of various features, and in others, they have achieved only a simple role of form for symbolic motifs, which, in addition to their appearance, show realities. Drawings and symbols used cannot be the simple and everyday attitude of the peoples of that land, but in addition to the decorative aspect, symbol and sign of beliefs, beliefs, myths of the people and the historical and natural events of that era and cultural, mythological, religious, decorative and artistic naturalistic aspects are mixed together. These animal designs, in accordance with well-known symbolic concepts, include the following types. The cow (a symbol of bliss and fertility), a goat, and ram (symbol of fertility, blessing and agility), the eagle (symbolizes the power of the sky) Scorpio (the symbol of humiliation and insubordination), snake (the symbol of life and death), lion is the symbol of power and guardian and combination beings (man-scorpion, man-milk, man-leopard and men-cow) which in Jiroft only expresses the deep sense of man in insisting on mastering other creatures and gaining the dimensions of the horde. These images in Jiroft containers represent the man-made war with the hard nature of southeastern Iran. In this motif, the concept of duality, or dualism, and dualism can be seen, that is a sign of twofold similarities and an opposite duality.

These two-dimensional repetitions with the same materials represent an emphasis on symbolic concepts such as power or importance to them. In the end, given that the newly discovered civilization has a rich and beautiful art in Jiroft, and there is not enough research work on it, to continue research on this topic, it is suggested that scholars interested in the art of civilization in Jiroft consider the same title with a larger number of case studies. Do the same thing with the analogy of two similar examples, to study the designs of Jiroft's pottery and compare these designs with stone motifs, to study the comparative study of motifs during different periods of Jiroft's civilization, study the effects of Jiroft's art on his subsequent civilizations and examine the impact and influence of Jiroft's art on contemporary and adjacent civilizations.

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