

The Myth of Human-Animal in Jiroft Artifacts

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Abstract: The Hallil Rood Basin exploring activities in 2001 (1382 Solar), announced the discovery of a civilization that could be the cradle of civilization of the East. This region in the early third millennium BC has been one of the largest commercial and industrial centers of ancient East regarding the production and export of manufactured goods such as various types of soapstone, marble and bronze to other centers of civilization including Mesopotamia. There is one of the motifs which have been discovered on the containers of Jiroft civilization which is the man-animal hybrid motif that is shaped differently and numerous and visualize some of the people's beliefs and mythology. Due to the inability to read the inscriptions found in the excavations in Jiroft and the shortage and lack of resources of literary in this history field in the third millennium BC, the reading of these motifs is extremely important. The main objective of this study is the reason for using of hybrid man-animal motifs in Jiroft's works and plans to answer some questions such as the relation between this motif and the historical and geographical conditions, indigenous status origin and influence of other civilizations and even the effectiveness of these motifs in other civilizations. The research method of this study is descriptive-analytic and for data gathering, the library method is used. Results of this study indicate that man-animal hybrid in Hallil Rood, the same as other civilization basins have common roots of the concepts as a result of active imagination and symbolic dichotomy of the man spirit and thus, man totalitarianism.

Key words: Motif, man-animal hybrid, soapstone, Hallil Rood, Jiroft, origin

INTRODUCTION

In late of the years 1379, a number of residents in Hallil basin and in particular Jiroft in Southeastern of Iran in Kerman Province, excavated illegally in cemeteries belonging to the third millennium BC (late Neolithic, entry to the threshold of Bronze period). But the excavations of Hallil Rood Basin began from 2001 (1382, Solar) and announced the discovery of a civilization which could be the cradle of civilization of the East. Since, that time, the oldest known civilization was the Sumerian civilization in Mesopotamia but exploration of Hallil Rood antiquities, takes the history of civilization beyond that which previously considered.

Information obtained in the range of recovered objects found in the archaeological excavations suggests that these objects are consisted of some handicrafts of clay, metal, stone, inscriptions of clay and some architectural made and among them, there are some typical chlorite stone articles with respect to number and motif's quality which have motifs such as man, animal, hybrid creatures, plants, etc.

According to the analysis of the meaning, concept, content and nature of the motifs drawn on the explored containers and objects in Jiroft, the reasons and causes of

living ancient people in Hallil Rood Basin and their living method, customs, traditions, invocation method and religious beliefs, symbolic and cultural values, business and culture communication, myths and other features of their lives could be understood. These shapes-full of figures and pictures-indicates that these motifs have both, the art and decorative values and also, religious and beliefs values.

Man-animal hybrid is amongst motifs which are drawn on chlorite containers of this region in the shape of man-lion, homan-bull and man-scorpion that in terms of performance and technique, diversity issues and a variety of themes, materials and in terms of language and artistic expression is unique in its kind.

By studying and reading of this motif (man-animal hybrid), many of questions such as the relation of this motif with historical and geographical conditions, the native-born situation origin of genesis samples and the influence of other civilizations and even the influence of this motif on other civilizations will be answered.

History: Exploration of Hallil Rood historical basin is less than a decade ago and although, the recovery of the region is abundant but knowledge about them is slight and little. Our knowledge of the beliefs, values and way of

life of the people is so low that we cannot interpret fully the handmade and motifs on them and dealing with the meaning and content of this historical basin's art is more according to conjecture and opinion. Research conducted about this historical basin has been more on field of archeology and is based on the discoveries and their descriptions. Dr. Youseph Madjidzadeh in "Jiroft oldest civilization of the East" Book in 1382 refers to these motifs and recognize them as the king of animals group. Jean Perrot Director of Research Department of the French National Center for Scientific Studies, also, in addition to the introduction of hybrid motif, presents them as representations of hierarchical power in his study, "The image identification of Jiroft" in 1387. Ali Abbasi mentions the battle between man-bull and man-scorpion as a battle between good and evil and knows the repeating of man-bull as a sign of power and immorality. Holly Pittman, Professor at the University of Pennsylvania in the paper "Bronze age art in Iran: a new chapter with next sandals" 1392 mentions that natural animals are super natural heroes which control natural and super natural powers. Bahram Ajourloo and Asma Saeed in the study "Survey the source of man-scorpion motifs in Bronze age art in Iran plateau" in 1392 while introducing this motif and surveying it in other cultures of Mian Roodan Basin realizes that man-scorpion in the Southeast of Iran plateau is emerged from beliefs and cultures of people belong to the Bronze age of the same Hallil Rood Basin and there is not necessarily any causal relationship between this and Scorpion motifs on Copper-Stone age of Iran plateau and/or hot and dry climates.

MATERIALS AND METHODS

Existing research type is fundamental and its writing method is descriptive-analytical type and information gathering is done by library method. Samples of discussion have been categorized by receiving common and usual visual characteristics, therefore, after introducing man-animal motifs in Hallil Rood Basin, other types of these motifs in the other prehistoric basins of Iran, Mian Roodan, India, etc., have been introduced and finally have shown a general analyses of these motifs.

Reading motifs: Facing with one or a set of motifs, usually this question arises that "what is its subject and content" and also, facing with artworks this question arise that "why this artwork is created" or more precisely "why this artwork is created so". In dealing with an artwork because of the meaning of elements and number of its messages, we are facing with an extended range of readings. An artwork analyses in a historic basin, not only

studied formal and superficial characters but also, a link is established between an artwork and literature, philosophy, theology, political system, social system and other cultural systems which was existed at that time. But this question arises that if all of the historical and archeological works and their motifs are created as an artwork, Archeologist and Anthropologist's researches show that they had never this purpose, rather these works were a type of ritual object and/or people of that period used them in their everyday life. This issue is of a type that some of the new art historians believe that the events before the renaissance should be mentioned as "Prior Art" and it is the events after renaissance which could be mentioned as "Art Era" (Ana'al, 2006).

We must know of those people's background of cultural, political, theological and social in general, reading of images is related to identifying beliefs that in ancient culture caused to establish agreements for conveying implications (Mehran and Bahar, 2012) reading man-animal images of Hallil Rood Basin, we accept a message conveying which must be encoded in production stage and should be decoded in reading stage. To understand the meaning of these images, you need to recognize the symbolic elements which at that time such as speaking language had a specific meaning in ancient cultures and were a type of representation of mythical beliefs.

Introducing the region: Jiroft city with a basin of about 18000 km² is situated in Kerman Province in the Southeast of Iran. This city is restricted to Sistan and Baluchestan province in the East, Baft and Sirjan cities in the West, Barez mountains region and Sarduieh and Bam City, respectively in the North and Northeast and Hormozgan province in the South. This city is situated in the coast of Hallil Rood and the Southern slopes of Barez Mountains and through very fertile lands is called little India and Sabzevaran. Hallil Rood is one of permanent rivers in Iran of the length of 40 km which its origin is from Hezar and Lalehzar mountains and finally down to the Jazmoryan Marshy lake.

More than 80 important ancient places, along the Hallil Rood, about 40 km from Jiroft are signed which most of them belong to millennium. The archeologists believe that climate, vegetation, animal environment and soil fertility in 5000 years ago has been very similar to the present day.

Hallil Rood historical Basin: Excavation in Hallil Rood Basin in recent years, introduced Jiroft as the most ancient civilizations of East. Madjidzadh believes that along the Hallil Rood Valley there was ancient kingdom of

art and brilliant civilization called “Art” which not only acts as a cultural corridor but in the formation of the most ancient civilizations of Mesopotamia which is attributed to the Sumerians had an important role and perhaps, it was its origin. Madjidzadeh claims that ceramics and soapstone discovered in Jiroft about 3000 BC or late fourth millennium BC to the first half of the third millennium. The date has been confirmed by Perrot. Serge Cleuziou raised the issue whether this long history is correct or the newer date or even the Acadian date is better? Pittman generally accepted millennium and Andrew Lawler quoting an unnamed source, reports since, about 2500 BC. Also, recently Amit rejected old history date by Madjidzadeh and believes that the late third millennium of history is correct (Oscar, 2007). However, Hallil Rood Basin civilization as a major center of civilization in ancient east from the beginning of the third millennium BC an important part of industrial needs, temples and royal palaces of ancient East, supplied in the form of export manufactured goods or raw materials. Distribution of chlorite stone dishes throughout the Middle East from the Euphrates to Samarkand can be considered as a sign of communication radius between this civilization and other civilizations during the first half of the second millennium (Jalaledin and Mehran, 2013).

Works and motifs: Of the approximately one thousand items recovered object Rud historical area of about three hundred items are containers decorated with stone high relief and sometimes carving for the formation inlay. Many of the newfound in the Hallil Rood Basin are relevant to gray stone works of chlorite known as soapstone, containing various geometric motifs, animal and plant. Their decorative motifs of certain types of animals, mythical creatures, monster, man and also several species of plants such as palm, fortification view of cities and buildings within it encompasses.

Other things being about equal is divided between the other kinds of artworks which they are: marble protome and statues of humans and animals; human and animals figures of soapstone; the bronze sculptures of humans and animals or part of a more complex decorative objects in addition to the dishes, many species of different objects of the same stone as stools (Probably very similar to the view of the temple with many similarities to findings from Shadadeh excavations) painted pottery or simple pottery similar to potteries painted from shahdad Yahya in Kerman.

The rest of these objects are nearly equally divided between other works of art including: marble proteomes and statues of man and animals, statues of man-animals made of soapstone, statues of man-animal made of bronze

or as part of some more complicated decorative objects in addition to containers, numerous kinds of different objects made of the same rock such as stools (probably as facade of temples closely similar to identical findings from Shahdad excavations), engraved or simple pottery similar to those found in Shahdad, Yahya in Kerman and the Shahr-e Sukhteh in Sistan dating back to the late third and fourth millenniums AH, various small pieces of azure objects such as flat or cylindrical beads with motifs including man, lion with human body, eagle and geometric engravings along with man-animal hybrids and finally simple containers, cylindrical beads and diverse marble hybrids.

Wild animals are ranked based on their significance and number of engravings: snakes, birds of prey, scorpions, lions, foxes, bears and other animals (Jean, 2007). Jiroft images are unique in terms of technique and practice, diversity of themes and contexts, materials and artistic expression.

The researchers and samples found in Jiroft are to a great extent realistic and concrete compared to the more abstract and geometric works of Susa, Sialk and other areas. On the other hand there is more emphasis on realistic miniatures in the works of Jiroft in the process of transformation of styles and in the midst of increase, decrease or removal of elements and components and creation of balanced combinations in the arts of ancient Iran while the work of a Susa or Sialk miniaturist is distinctive from the art of Jiroft due to its peculiar geometric method in spite of retaining its distinction and preserving the individual features of the work (Habib, 2007).

RESULTS AND DISCUSSION

Man-animal motif in the historic basin of Halil Rud: In his introduction to man-animal motif in the history of Halil Rud, Yousef Majidzadeh mentions three motifs of man-bull, man-lion and man-scorpion: the decorative motif of the king of animals is not only frequently found on Jiroft’s containers but the king and the master appear in form of man-bull hybrid in one container and man-lion hybrid in another stone container as this is recognizable from the claws, paws and its long and thick tail. These human or monster creatures comprise diverse species of wild animals including leopards, snakes, man and scorpions (Shadju, 2007).

Hybrids are always referred to as the king of animals in all the conducted interpretations and analyses. In some cases, a potency superior to that of the ordinary man is found in these images which is illustrated as human hybrids. The man in such a myth possesses the type



Fig. 1: Man-lion in soapstone works of Jiroft while in combat with snake, scorpion and leopard

of potency and power that reflects its human aspect. A man-bull may battle with a leopard (Jean, 2007). Although, the motif of king of animals is found on the cylindrical beads of Susa and Aruk in the fourth millennium AH, the quality of work and dexterity and skill used in crafting of Jiroft containers and the recovered objects in general show that the commencement of stone engraving in the South East of Iran and especially in Jiroft must date back to a few centuries ago (Shadju, 2007). Formation of hybrid images is based on particular rules and ideological beliefs or due to a certain deed. In most images the lower part consists of human body with the upper section consisting of an animal. This is not a random and pointless thing since the upper part of body is more dignified and precious than the lower one. The image of head of sacred or possibly totem animals, instead of that of a man may indicate a very important cultural and moral issue (Mohammadreza, 2004, 2005). Sometimes these hybrids represent the religious beliefs of those times as ancient humans of Paleolithic ages called the Magdalenianes would draw unreal images of animals such as man-horse or man-bull as they represent animals with amalgamated human and animal features. Each of these motifs are discussed later.

Man-lion: Feline-man hybrid (Fig. 1) has been illustrated in two forms: claws of this animal in one of these images is ostensible underneath a skirt-like clothing while in another, the lower body is completely similar to that of a lion with a shaggy and hirsute tail of a lion. The lion-man through its potency and rigor is able to overcome the scorpion-man which is the symbol evil. These images are have been illustrated on small cylindrical containers in form of parallel images and in opposite directions or as impressive face to face scenes against each other on the lateral edges of containers in form of handbags (Jean, 2007).

The oldest of man-lion hybrids were crafted by the Egyptians in mid third millennium These hybrids depicted Pharaoh in form of a bearded man with lion's body which was indicative of super-human powers. These statues are



Fig. 2: Man-bull in soapstone works of Jiroft while battling with two leopards

still without wings but in some cases wings have been engraved as attached to the body. Man-lion is also found in myths of India as it is mostly transformed into a semi-human creature similar to a lion to attack and kill a diabolic creature called the golden armored. This creature is a hybrid of the anthropocentric and king of animals. The creator having crafted this hybrid form may have sought to illustrate the leadership, kingdom and power of Vishnu (Mansour, 2004a, b).

Man-bull: There are two human creatures found on an elegant goblet each of which are holding a leopard by tail and lifted them in the air. One of them is wearing a long skirt while the other is seen with spotted skin similar to that of a male bull (Fig. 2).

This motif which is undoubtedly a man-bull is wearing a shawl around the waist as well as wristbands on both wrists and ankles. Wristbands and bracelets of this man-bull and the human bracelets on the other side of the container are in fact engravings most of which have obliterated. In addition the striped skirt of man in on this container had originally been engraved with one or several colors all of which have been obliterated (Shadju, 2007).

A mythological creature with entwined human heads and bull feet that is holding two leopards upside down by

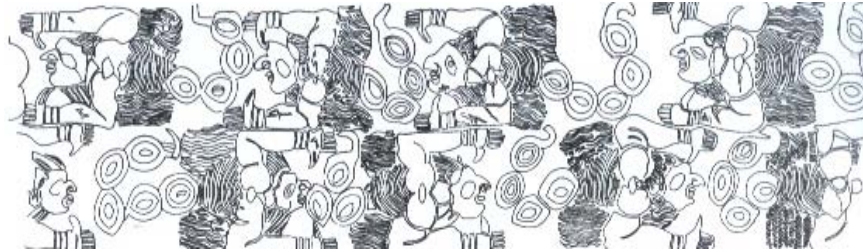


Fig. 3: Man-scorpion on the soapstone works of Jiroft (Hybrid motif)



Fig. 4: Man-scorpion on the soapstone works of Jiroft

their tails has been engraved inside a grey soapstone goblet. Bull is one of the most important totems in Iranian myths due to its numerous benefits for mankind and many myths are based on bulls. One of these myths which is related to man-bull hybrid is the “Gobed Shah” as it is among the immortals according to selections of Denkart, Zadspram and others. Gobed Shah the son of Oqrires is in Iranvich in the country of Khoneireh. A mythical body has been illustrated for him. From toe to half-body in form of a bull while the upper body is human. He sits on the beach and praises the lord and then sprinkles poison into the sea so that the predator marine animals may be killed (Ahmad, 1975). The first indications of a man-bull in Iranian myths pertain to a creature who protects the celestial bull. Man was not able to travel from one country to another except for riding a celestial bull called Harishuk or Hoda Vash. Serishuk is carefully protected by Shedu (a man-bull being half human, half bull). This bull is the last animal to be victimized in Farshgerd (Russel, 2010).

Man-scorpion: The legendary hybrid motif of man scorpion from the cultural horizons of bronze age of Iran plateau has been discovered and reported in two forms of

male-scorpion and female scorpion according to the archaeological evidence in the ancient areas of Jiroft located in the basin of Halil Rud (Bahram and Asma, 2013). Although, there is little known about the significance and concept of this hybrid and monstrous creature, yet, there is no doubt in its being mythical (Fig. 3 and 4) since this creature is also found the epical myths of Gilgamesh in form of guard protecting the gate to Mishu mountains, a gateway which is an entrance to the city of darkness (Yousef, 2003). Since, Gilgamesh, the Mesopotamian epic has illustrated the man-scorpion similar to the one found on one of the rock vases of Jiroft, archaeologists believe that some of the stories of Gilgamesh had taken place in Jiroft and that this region might have been the initial origin of this epic (Richard, 2004)

Man-scorpion in the epic of Babylon is the creation of one of the creatures who appears on the judgment day. Man-scorpion motif which was first found during the Susa discoveries in Khuzestan is observed in a religious scene on a cylindrical clay signet pertaining to ancient Elmite era (2500 AH) in the art of bronze age of Iran as man-scorpion is seen along with deities and goddesses.

Man-scorpion is a motif frequently appearing as adornment of stone containers of Jiroft civilization or as a statue of human body with cavities (Fig. 5) and may be indicative of warriors and guards whose magical power was believed to repel the potency of subversives. This suggests that mythical characters and religious thoughts and beliefs have played a major role in the private and public lives of people in this region. People in these regions used to create superhuman creatures out of their imaginations and illusions in order to find answers to the unknown in dealing with philosophical issues such as the origin of human creation, good and evil, beneficence and vice as well as life and death.

Interpretation of man-animal hybrid myth

Definitions: Man-animal hybrid refers to various names such as sphinx, Shedu, Harpy and Griffin. According to definition of Dehkhoda:” Sphinx is a Latin and Greek proper noun and it is the name of a mythical creature



Fig. 5: Man-scorpion in form of a statue in Jiroft

visualized in ancient Egypt and Greece with different figures. In Egypt, Sphinx would be illustrated as a lion with its head in shape of a girl. These figures were probably set up for the purpose of worship and praise as it was the goddess of knowledge and wisdom to the Egyptians. In the debris from the ancient land of Egypt, there many Sphinx that can be found. Sphinx were initially observed on the cylindrical Assyrian seals (11-13th century AH) and became more widespread as the protective statues of temples and palaces in the 9th century. Their usual features are adapted from Egypt but wings are also supplemented to them. Another legendary creature with human head and lion body called Manticore existed in Iranian myths. This word has a Greek origin as it became prevalent in Europe (Din, 2012). Kotsias the Greek physician of Achaemenid Court describes Marticore in his book of Indica: it is a creature with face of human, a skin as red as vermillion and a body like lion. It has three row of teeth with blue eyes. Its tail is similar to that of scorpion and a fang so long that it would leave a fatal wound (Andrew, 2011).

Dehkhoda defines Harpy as: "It is the name of three winged mythical creature. Its face resembles a female; its body is like a vulture. Its nails are twisted and it is a reminder of fatality and intense struggle". Sphinxes are the guards of temples and were considered as Gods in ancient world. Harpies are hybrids of human head and bird body that took the souls of the deceased from the ancient world to another. Sheddu is a hybrid of lion, bull, bird with human head and griffin is a motif with lion body

and head of an eagle which are the ancient themes used in the artworks of the East since, third millennium Sheddu is a winged mythical creature with body of a bull or lion and head of human (Ahmad, 1975). It seems that the very first samples of this sketches were crafted by Egyptians followed by the people of Mesopotamia, Elmite and Eastern Iran to apply this as a motif in their works of art. Eagle, human, lion and bull each were gifted with magical forces and dominated their own territories. When mingled they would turn into invincible protectors of temples. Application of this symbol as an amazing sign of superior force became prevalent under different names and descriptions in Egypt, Mesopotamia, Iran, Anatolia, Greece and India and transformed into a significant myth in the art and culture of these lands (Din, 2012). There are Sheddu's with Persian faces as glorious guardians of gateways in the architectures of Persian Achaemenids while griffins carry the giant columns of palaces on their shoulders and there are Sheddu's engraved against the tree of life. There are rows of formidable Sheddu's guarding the Apadana palace in Susa (Din, 2012). According to Greek myths, a creature called Minotore with bull head and human body was preserved by Minus the King of Crete in a Labyrinthine monument. The motif of Tsius and Minitore battle may be found on many Greek potteries of 7th century AD (Din, 2012). Greeks used to call Griffin as Griffus. Griffin is a legendary creature with lion body, eagle head (Dal in Persian) and ear of horse. Lion is the king of predators and eagle was the king of birds of prey and amalgamation of these two in Griffin motif would demonstrate it as regal and formidable. It was regarded as the guardian to the treasuries. Some researchers relate the word Griffin to the Hebrew term "Cherbibim" while some Persian epigraphs have regarded it as Beshkuch.

Samples of hybrid motifs have also been illustrated on the potteries of ancient Iran among which the motif of winged bull in Sialk of Kashan and winged horse on the painted potteries of cemetery hill of Qazvin may be mentioned. It is noteworthy that rare samples of statues and hybrid motifs have been derived in the metal works belonging to the later periods of this era the most prominent of which are the winged goats in the bronze works of Lorestan and winged bulls on the golden goblet discovered in Marlik (Hashem, 2012). It seems that an immense evolution took place in application of hybrid motifs following the commencement of historical periods in Iran and the various types of hybrid motifs have been applied in architecture and metal working. Numerous examples of these motifs are found in form of Sphinx and Griffin in various sections of Persepolis palaces and metal works such as Achaemenid Rhytons and bracelets as well as Sassanid plates.

Man-animal as a common symbol: The historical and geographical study of man-animal motif in the historical basin of Halil Rud and other concurrent civilizations suggests this motif as the common one among all of them. “Jean Peruv, the renowned French archaeologist states that: “the conclusion to make from the thinking method of crafters of these objects is interesting in that even in those days, i.e., third millennium BC people would illustrate divinity not with human figures but in form of creatures superior to human the examples of which are hybrids creatures with two heads or paintings of horned humans. Indeed, these people would attempt to apply symbols to depict the divine superiority in the back of their minds. But the reason for this may have be more complicated. In fact, issues such as religion, art, calligraphy and painting are all related and take place concurrently in all the communities from same periods (Shadju, 2007). The image of man-animal hybrid may represent a divine or diabolic creature. In the first example the man-animal hybrid represents some of the faith of ancient people in god. God in their imagination is a creature similar to human beings, however a distinctive one with a higher station. They have illustrated god or metaphysical creatures as man-animal hybrid images in order to visualize their opinions (Mohammadreza and Akram, 2009). Kasirer, the philosopher and historian, believes that taking into account the development in worship trend of primitives suggests that human beings praised animals at one stage and considered them as sacred such as worshiping of various objects they encountered in the environment only to refer to them as instantaneous gods. This approach to functional gods is gradually oriented towards their interests and benefits in life (Ernest, 2011). Thus animals are praised and considered sacred due to their numerous benefits in relation to nutrition, clothing, tools on the one hand and on the other hand because of being intimidated by their ferocity and mortal attributes on the other hand. But over time human beings perception of themselves improved and they would consider themselves in form of animals only to replace them later on (Mehran and Bahar, 2012).

Myth of man-animal hybrid and religions: Animism, fetishism and totemism are among the religions that have undoubtedly played important roles in significance and frequency of man-animal hybrids. Animism is the religion of granting existence to all the creatures holding the belief that all the existing inanimate objects in the universe have senses and characters. Trees, mountains, rocks and the like were believed to have souls and characters in primitive communities and they believed that these souls have to either be satisfied or enticed (Hamilton and

Raskin, 2001). Fetishism is the charm, object or creature such as trees which according to the primitive races was bestowed with soul and deserved praise as it would bring blessing and beneficence for the believers and worshippers (Hamilton and Raskin, 2001). Totemism reflects upon a system of ideologies and deeds that visualize the concepts related to “traditional or devotional relationship” among the members of a social group (usually same descents) and a bundle of objects (a plant or animal species) (Julius and William, 2005). Through animistic framework man considers all the objects and creatures of universe enjoying the same level of senses and characters similar to those of his own (Mansour, 2004 a, b). According to this opinion, the motions in nature are caused by evils and ghosts. These ghosts are sometimes malevolent and sometimes benevolent. On the other hand, it explores human beings and the secret and magic of the underlying potentials of objects and affairs while trying to overcome the latent, indomitable and unavailable forces and with the help of fetishistic beliefs, i.e., praising objects such as idols and mascots accepts their soul and adorableness due to their benevolence and blessing. And as a result, man establishes a kind of holy and profoundly significant relation with objects (Mansour, 2004a, b). Totemism is the particular evolution of a more general relationship of man and natural species. It is part of a structural system that not only organizes the relationships of people with each other but also that of human beings with the environment. Examples of this relationship may take different forms including the commands on reverence and respect or taboos such as prohibition on killing or consuming any type of animal from a specific species or touching any type of plant from the revered species. Mythical human being analyzes and creates hybrid creature based on these religions and the contact with animals, plants, nature and other human beings. Behavior of these creatures is a combination of man and animals as some are diabolic and some are divine.

CONCLUSION

Although, there are numerous objects recovered along the Halil Rud but there are still few and little data on them and more time is required to acquire knowledge about them. According to this study, it may be concluded that the images engraved on the containers discovered from the astonishing civilization of Halil Rud are not merely decorative but that they also incorporate some part of religious, cultural and mythical beliefs of the founders of this civilization. The decorations and paintings on Jiroft’s containers evoke the views of people who lived 5000 years ago in the Southern plateau of Iran about their

position in the universe. Study of these images along with Iranian, Mesopotamian, Sumerian myths and those of other ancient civilizations would pave the way for further deciphering of the unknown aspects of civilization which in addition to archaeological discoveries may contribute to more precise recognition of such civilizations. Man-animal hybrid is one of the common mythical themes among the ethnics and nations of the world the scope of which has no limits. These motifs start from the pre-creation as they extend in the existence and creation of gods, deities and evils, animals, plants, inanimate objects and human beings and ends to the life after death. Man-animal hybrid is undoubtedly the mythical interpretation of nature and surroundings by Halil Rud citizens. Human beings residing in this region starts to analyze and create hybrid creatures based on their own rites and beliefs and in contact with animals, plants, nature and even other human beings. These creatures have behavior which is a combination of man and animals some of which are diabolic and others are divine. But whether this motif is created in the face of a certain language and rite would undoubtedly call for spending further time and discovering more findings in this region.

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