

Semiology of Dual Contrasts of Animal Symbols in Marlik and Jiroft Artifacts with a Structuralist Approach

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ABSTRACT

Animal motifs are one of the main motifs used on the works of art of ancient Iran. These motifs in the two civilizations of Marlik and Jiroft, have been considered by the artists of this land conceptually, visually and structurally. On the other hand, one of the basic concepts in semiotics is the dual contrasts that are rooted in human mythological, cultural and geographical beliefs. Dual opposition as one of the main components of structuralism has examined the system of signs and motifs based on positive and negative poles. This research tries to analyze and study the dual contrasts in the animal motifs of Marlik and Jiroft works from a semiotic point of view, with a structuralist approach. This research is fundamental in terms of purpose and through descriptive-analytical method, has selected eight works of animal motifs of these two civilizations and has collected the required data with the help of library tools and Internet sites. Then, by studying case examples, it was found that four types of personality confrontation, spatial confrontation, temporal confrontation and symptomatic confrontation can be identified and categorized in these motifs. In the studied motifs, these four types of contrasts are closely related to each other, and it seems that these contrasts were related to the artist's concerns about issues such as fertility and drought in Marlik and Jiroft regions, which in The shapes of the animals are displayed opposite each other and against the natural elements.

Keywords: Marlik, Jiroft, animal motifs, structuralism, dual contrasts

Introduction

Among the periods of Iranian civilization, the art of Marlik civilization and the art of Jiroft civilization had special features and had deep, decorative and structural concepts and signs, which "are a sign of the culture and beliefs of the ancient Iranians". (Arab, 2006, 46) In ancient motifs, goddesses are seen along with symbols, including animal symbols such as: lion, leopard, snake, fish, goat, cow, mouflon and bird, that is, at one time, these symbols replaced the symbol of the goddess, and at another time, these symbols also coexisted with the goddess, and induced different meanings. (Monaghan, 2010, pp. 1-351)

The depiction of animal motifs in the artifacts of Marlik and Jiroft shows the importance of these creatures in the lives of the people of those two civilizations. It seems that the dominant beliefs in ancient society, such as the sanctity of animals and their role in human life, were essential in the formation of these artifacts. Marlik is the name of a hill in the Gohar Rood valley of Rudbar city of Gilan province. This valley enjoys soil fertility, mild climate, and moisture and rainfall. "Marlik excavations were discovered under the supervision of Dr. Ezatullah Neghaban. Marlik discoveries are related to three issues: war, agricultural economics and cosmetic ornaments". (Hamrang, 2006: 73)

Jiroft is located in the south of Kerman province, at a distance of 234 km from Kerman city. In June, August and September, the rainfall in this region reaches zero and the peak of drought usually continues from June to November. "The discovery of the ancient civilization of Arat was done in Jiroft with a team of archaeologists led by Dr. Majidzadeh, and during studies and excavations, artifacts were discovered that are found in the Halil Rood basin, which are divided in terms of nature into five categories of metal objects, pottery, stone objects, drawings, seals". (Razali, Emami, Isfahani, 2009: 37)

The importance of Marlik and Jiroft motifs is that it can be said that the creators of some of them, in ancient times, have tried to depict their natural environment and thus in a way, show their natural environment. By drawing animal motifs, in addition to their skill and artistry, they pursued other goals. (Shadjoo, 2007: 37)

The motifs and symbols used cannot be a simple and everyday attitude of those lands, but in addition to the decorative aspect, they are symbols and signs of beliefs and myths of the people and historical and natural events of that time, and cultural, mythological, religious, decorative and naturalistic aspects of art are intertwined, which due to the common use of more of animal motifs in artifacts of art of Marlik and Jiroft, its importance is in recognizing part of the people's thinking and geographical location of these lands. The history of dual contrasts goes back to early humans who used contradictory concepts to understand the nature and the world. (Sojudi, 2003: 27) The dual contrasts form the infrastructure of culture and myth, which is seen in different beliefs and cultures between good/bad, light/darkness, good/evil, and so on. Accordingly, one of the basic functions of the human mind is the creation of contrasts, and actions arise from these contrasts (Bertens, 2005: 77). In the present study, we analyzed the signs, and then we examined and applied the signs in the dual contrast of the Marlik and Jiroft civilizations.

Theoretical foundations of research

Definition of signs

Chandler defines a sign as follows: "A sign is a meaningful unit that is interpreted as a 'signifier' of something other than itself. Signs don't have an intrinsic and internal meaning, and become signs only when the users give meaning to them by referring to a code". (Chandler, 2008: 342) The Swiss linguist Ferdinand de Saussure considers the semiotic pattern to be two-dimensional cardinal oppositions: signifier/signified, parole/langue, form/matter (substance), paradigmatic/syntagmatic and synchrony/diachrony. Therefore, it is a general sign due to the connection between signifier and signified. (Saussure, 1999: 96)

Structuralist signs

In structuralist analysis, the emphasis is on structural relationships that have a practical aspect and play a role at every historical moment, within a signifying system. (Sojudi: 27) Structuralism, in a broad sense, is a way of searching for reality in the relationships of individual objects. Structuralism uses methods and techniques to provide a scientific perspective on how to achieve meaning. Structuralists seek to take over the existing system and decipher it. "Structuralism should not be considered as a field of study, but is a way to systematize human experience that is used in many fields of study". (Tyson, 2008: 336 and Nabi Loo, 2010) Structuralists have done research in various literary fields, but most of their efforts have been spent on research and study on fiction and narrative. "Propp used the term to describe anecdotes based on their constituent units and the relationship of these units to each other and to the whole anecdote". (Ahmadi, 2003: 144).

Dual contrasts

"Dual contrasts are the most important basis of structuralist theory". (Ahmadi, 1992: 398) "The history of Dual contrasts goes back to early humans, who used conflicting concepts to understand nature and the world". (Sojudi, 2003: 27) Dual contrasts form the foundation of culture and myth, which is seen in the various beliefs and cultures between good/bad, light/darkness, good/evil, and etc. Accordingly, "one of the fundamental functions of the human mind is to create contrasts... and our action derives from these contrasts". (Bertens, 2005: 77) Man, at least since the classical period, has realized the importance of dual contrasts. For example, Aristotle in metaphysics declares the fundamental contrasts as follows: form-matter, natural-unnatural, active-passive, whole-part, unity - plurality, before - after and existence - nonexistence. "Of course, these contrasts are expressed not only individually, but also in their composition in relation to other contrasts. Aristotle mentioned in the book of Physics the four elements of earth, air, fire and water, which form a contrast mutually". (Chandler, 2008: 158)

Research Method

In this study, the scientific research of reliefs has been done based on basic research and the basic information about the Marlik and Jiroft civilizations and the artifacts obtained from them have been collected through books and articles in a library method, and then the animal motifs of the artifacts were descriptively analyzed and then with the help of the articles about dual contrasts and the book of semiotics, they were examined in the tables. In this research, in order to study and analyze the semiotics of dual contrasts, four artifacts of the Marlik civilization and four artifacts of the Jiroft civilization have been considered; among the remnants of these civilizations, a golden cup decorated with wild goats in Marlik, a silver cup decorated with a Sardar and a leopard in Marlik, a golden cup decorated with design of rams and eagle in Marlik, a golden cup decorated with winged cows in Marlik and a soapstone cup decorated with cow, moon, stars and mountains in Jiroft, the stone cup decorated with goats in Jiroft, the soapstone bag decorated with eagle and snake in Jiroft and a cylindrical container decorated with a leopard and a snake in Jiroft have been chosen. Then, to identify animal motifs and their symbolic aspects, four types of contrasts including personality contrasts, spatial contrasts, temporal contrasts, and symbolic contrasts were examined in the motifs.

In personality contrasts, the intrinsic and social characteristics of mutual animal characters in the artifacts of Marlik and Jiroft were examined. Just as structuralists examine the deep structure and superstructure texts in relation to each other in their analysis, in this study, the superstructure relation of dual contrasts with deep structure was discussed in expressing the mutual personality contrasts and three other types of contrasts. In spatial contrast, the mutual places in the motifs of the artifacts were examined, despite the implication of the images, and by expressing the positive and negative aspects and identifying each of them, we will find out the events, needs and problems of those areas. In temporal contrast, the motifs that imply the concept of time and were presented as a binary system were examined. This ideology, in addition to presenting the artist's ideas, ultimately crosses the boundaries of time in terms of the concepts of motifs in dual contrast. Just as different signs were interpreted in the contrast of a sign, this study examines the various signs of animal motifs, which are more related to the views of Saussure and Roland Barthes.

Analysis of structuralist semiotics in dual contrasts

Despite the fact that structuralists have not specified certain categories and types of this theory, we will examine four types of contrasts in the animal symbols of Marlik and Jiroft: 1) personality contrasts 2) spatial contrasts 3) Temporal contrasts 4) Signal contrasts.

1) Personality contrasts

There are many characters in the mood of animals; from good to bad, the artist portrays many of these characters in contrast of each other.

1- Lust and lack of lust

Research has shown that when a goat is displayed next to nature and plants, it is a symbol of lust. (Chevalier, Jean, 2005: 98) One of the characters used in Marlik's artifacts as dual contrasts is lust and lack of lust, that in the golden cup with the motif of goat, the artist depicts a goat's ear as a plant. It seems that the artist analyzes the goat that has lust as lack of lust because his ear is a symbol of the plant. Also, in the stone base cup, with the motif of the grazing goats, which was obtained in Jiroft, the artist placed a goat on a tree branch or next to a tree, which is itself a symbol of fertility, which next to a tree shows lust.

2- Strong and weak

In the silver cup with the motif of Sardar (captain) and the leopard which is obtained from Marlik, the artist refers to the strong and weak dual contrasts. In this artifact, the artist shows Sardar (human) with strong muscles and thighs and leg muscles that show strength and Sardar's face lines that show the inner and outer strength of this person, and given the power, Sardar has restrained the leopards, and this is where the leopard, despite its predatory personality traits, is portrayed as weak against humans.

3- Supporter, supported

In the motif of the eagle and the ram in Marlik gold vessel, we can achieve supporter and supported contrasts from a personality point of view. The artist depicts the eagle with open wings, and because the open wings are a sign of support and a sign of agriculture, and the rams are placed on either side of the wings, which are supported by the eagle, and the tree of life, which is a sign of life and continuity of life, is displayed among the rams.

4-Fight and peace

The image of a leopard (leopardess) holding a snake, in a cylindrical vessel from Jiroft, analyzes the contrast between fight and peace. It seems that by conducting research and symbolizing both animals separately and placing them opposite each other and in the area where these objects were obtained, in addition to the contrast of fight (war) and peace, each of these signs also have an internal contrast with themselves. Thus, the leopard is a symbol of power, the sun and sexual power and is associated with the goddess, and snakes are also a symbol of water and rain and fertility. From the artist's point of view, since one of the symbols of the leopard is sexual power and the snake is a sign of fertility too, it is possible that the leopard (leopardess) as the goddess and the snake as the fertility force and the union and marriage of the two opposites, achieving unity, are rainfall and fertility.

2) Spatial contrasts

Contrasting places in the animal motifs of Marlik and Jiroft are the religious institutions of its time, which are:

1- Spirituality and materiality

In the image of the soapstone cup with a cow motif, from a personal point of view, mutual spiritual and material contrasts can be achieved. Given that most of the symbols attributed to the cow represent a religious and sacred place and "in Aryan thought, the bull is sacred and represents power and strength". (Yahaghi, 1996: 361) By showing images of the moon, the sun and the mountains, the artist refers to the divine spirituality, and while he shows the cow on the ground in the Jiroft region, it seems that this region, due to the drought, puts the sacred cow in front of the mountains, the sun and the moon to ask for rain and save the area from drought.

2- Heaven and earth

In the soapstone bag from Jiroft, the eagle holding the snake has been a symbol of the struggle between the gods of heaven and earth. (Hall, 2008: 68) Because the eagle is related the gods of heaven and earth from ancient times, this image is a symbol of "the struggle of celestial powers with the powers of hell, heaven and earth". (De Beaucorps, 1994: 58) Also, the snake is a religious symbol with a wide variety of

meanings. The artist's meaning of the eagle was not only a "bird that flies in the air and a reptile that crawls in the holes of the ground, and was considered the fight and struggle of the opposing forces of the world. (Warner, 2007: 514) Rather, the eagle is essential to the water and fertility of the snake on earth.

3- The upper world and the lower world

In the image of golden cup with winged cows in Marlik, the artist seems to be referring to the dual contrast of the upper world and the lower world, because it includes both ascent and terrestrial specimens. In studying the contrasting places existing in the motif of the cup with winged cow, what attracts attention is the existence of a dual contrast between the upper world and the lower world. In expressing this contrast, they build a bridge from the lower world to the upper world.

In fact, in the contrast of the upper world and the lower world, artist (craftsman) pays attention to and emphasizes the superior pole. The artist does not explicitly mention the name of the upper and lower worlds and uses more symbols to express these two contrasting places. He shows the upper world as a cow looking towards the lotus which is sacred and a sign of purity, and shows the lower world as a flower that grows from the ground and the feet of the cow that are on the ground.

3) Temporal contrasts

1- Mutual times

The contrast of day and night has also been used as animal symbols of eagle and snake in the motifs of Jiroft. These mutual times are sometimes also characterized by attributes such as heaven and earth and good and evil and.... In this temporal contrast, the artist seems to prefer the pole of the day to the pole of the night. In this image, because the position of the eagle is a bird in the sky and is the light, and the snake is underground and in the heart of darkness and is a symbol of water. In this time contrast, it is not clear which side of the contrast is ultimately superior from the artist's point of view.

In this motif, the eagle is a force of celestial powers and deals with light, but the snake, which is an earthly force, refers to nature, and because the plant, without the use of light, cannot be fertilized and continue to grow, therefore, by observing the drought in the Jiroft region, the artist longs for light and water to meet the people's hopes and aspirations and the earthly needs of that region. In this artifact, the artist prefers night to day, because the snake, which is in the heart of darkness and underground, is a symbol of night and in addition, it is a symbol of water and fertility. In this artifact, the artist may have a similar base day and night. In this way, the eagle and the snake are interdependent. That is, day signifies night and night signifies day.

4) Signal contrasts

The images we discuss here as signs are close to the views of structuralist semioticians. Bart believes that structuralism is entirely concerned with the activity of the mind. In this way, the meaning of each element, instead of belonging to itself, belongs to its relation to other elements and has no meaning alone" (Masoudi, 2016: 48)

1- Fertility system

Goat and their belongings, such as rain, sun, sexuality, etc., belong to the fertility system. These signs are very closely related to the artist's goals and ideas. So, in other words, the reproductive system includes both (negative) signs of lust and (popular) characters. In terms of fertility, this system is even more scalable and should be considered in relation to the artist's favorite places.






2- Drought system

The artist, who considers life in the nature to be popular and considers the goat as a symbol of fertility, has shown man to be strong against the leopard, so that he can control the leopard and that the goat is not harmed. Therefore, the drought system and the fertility system are in contrast, and this stems in large part from the artist's living and social space.

3- Spiritual system

In ancient Iran, the winged cow is a symbol of sanctity that the artist refers to in connection with the lotus flower, which is a spiritual sign associated with the characters. The artist's view is that the hated characters of these artifacts in their true sense should be positive and acceptable, but in the image, it is shown as an animal character and there is a dichotomy between the acquired character and the character in the real sense. Here the signs can be considered the upper world and the lower world, and on the other hand, the end of their use is the sign of blessing and the subsistence, which are themselves signs related to the spiritual system.

Table 1: Characteristics of artifacts in Marlik animal symbols (Source: Author)

Pictures of artifacts	material	Patterns	Representation method	Composition	Symbols of motifs
	Metal (Gold)	Golden cup with the motif of a mountain goat	The goat is embossed in a natural and side view manner, but decorative motifs are used on the animal's body.	Mountain goat is in two rows up and down consecutively	Goat is a symbol of sun, rain, birth, fertility and sexuality.
 	Metal (Gold)	Winged Cow Cup	It tends to be abstract, because the animal's body is in side view manner and the head is facing away. And the wing has been added to the cow, which adds to the abstraction. It is rectangular in shape.	The motif in the middle of the cup is the tree of life, and on either side of the tree are two winged cows climbing the tree, which are asymmetrical.	The cow is a symbol of fertility and a symbol of the earth and the power and gods of the heaven, and because wings are added to it, it is a sign of support. The tree of life, which means lotus flower, is a symbol of sanctity.
 	Metal (Gold)	Container with the motif of eagle and ram	It tends to nature. The eagle is facing away and the ram is in the side view manner, and the head of the ram protruding from the cup is shown facing.	The motif in the middle of the container is the eagle with open wings and on both sides, the ram is placed asymmetrically. Among the rams is a decorative tree.	The eagle is a symbol of the gods of heaven, sun, power and victory. And the ram is a symbol sharpness and fertility. The tree is a symbol of life.

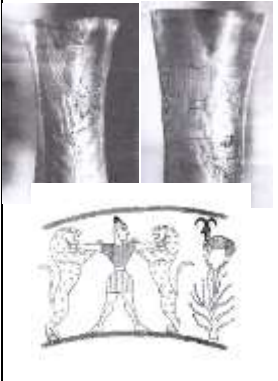
	<p>Metal (Gold)</p>	<p>Cup with the motif of Sardar and leopard</p>	<p>Sardar (human) body from the face and head position from side view, leopards are completely from the side view and tend to abstraction.</p>	<p>Sardar is in the middle and the leopard is on either side of Sardar, and on the other side of the cup there is a tree on which there is a goat.</p>	<p>The leopard is a symbol of power and warfare and sexual power. And the goat is a symbol of life, fertility, lust, sexuality desires and the sun. The tree is a symbol of continuity in life.</p>
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Table 2: Characteristics of artifacts in Jiroft animal symbols (Source: Author)

Pictures of artifacts	material	Patterns	Representation method	Composition	Symbols of motifs
	<p>Stone</p>	<p>Standing cup with the motif of grazing goats</p>	<p>The tendency to nature. The goat is in side view with three legs on the ground and one leg bent and the head is moving towards the tree, the crescent goat's horn is toward down and the other goats heads are backwards and are grazing.</p>	<p>In the middle is the tree of life, and on either side of the tree are the goats that the artist has tried to draw somewhat symmetrically.</p>	<p>The goat is a symbol of the sun and a symbol of rain and a symbol of abundance and life, and nature, and tree are a symbol of life and because they are connected with the earth, they are connected with water.</p>
	<p>Soapstone</p>	<p>Cup with the motif of cow, moon, stars and mountains</p>	<p>The tendency to abstraction. Cows are in side view, but horns are full-faced. Cow horns are attached to the mountain.</p>	<p>A human is sitting in the middle of two cows, and the two cows are somewhat symmetrical, and the moon, stars, and mountains are seen at the top consecutively.</p>	<p>The cow is a symbol of life and fertility and a representation of power and strength and a symbol of the earth and a moist force and a symbol of fertility and blessing, and mountain and sun and moon are a symbol of the sky and the weather.</p>
	<p>Soapstone</p>	<p>A stone bag with the motif of an eagle holding a snake</p>	<p>The eagle has open wings in the front view, but the movement of the head is in side view, and the snakes are shown in side view.</p>	<p>The eagle is in the middle of two snakes, and the wings movement is crescent-shaped upwards, and the artist has tried to imagine the snakes somewhat symmetrically.</p>	<p>The eagle is a symbol of victory and power and light, and it has solar power, and the snake is a symbol of water and fertility. It is a sign of light reaching fertility.</p>

	<p>Soapstone</p>	<p>A cylindrical dish with the motif of a leopard holding a snake's neck with one hand</p>	<p>Tendency to nature. The movement of the leopard is side view and the snake is also seen in side view.</p>	<p>Patterns are seen asymmetrically and consecutively.</p>	<p>The leopard is a symbol of the monarchy, a warrior and a predator, and, at the same time is a skill and power, a great guardian and goddess. The snake is a symbol of water and fertility and life and heroism and immortality. And it can be a guardian against fertility.</p>
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Table 3: Semiotic analysis of artifacts found in Marlik based on dual contrasts (Source: Author)

Marlik's artifacts	Langue	parole	Signifier	signified	Negative pole	positive pole	dual contrasts	Contrast Type	system type	Semiotic interpretation
Golden cup with the motif of a mountain goat	Animal	Goat	Goat	Sexual desires	Lust	Fertility	Lust and lack of lust	Personality contrast	fertility system	Goat, which is a sign of lust, in this cup, because the goat's ear is shown as a leaf and has not used the plant for fertility, it seems that the sign of fertility is the animal itself and its lying state indicates the fertility of the animal. Thus, here, lust has become fertility. Therefore, it is possible to achieve lack of lust, unlike the character of lust itself.
	Animal	Goat	Goat ears	Plant	Animal ears	Nature				
Golden cup with the motif of a winged cow	Animal	cow	cow	Man	Animal	Other world (sanctity)	The upper world and the lower world	Personality contrast	Spiritual system	Despite adding wings to the cow, it seems that it is liberation from the concupiscence and lust, and man is guided to a degree of perfection, and according to the lotus flower, it is a sign of blessing and the subsistence that brings to earthly life.
	Plant	Lotus	Lotus	Sanctity	growing in marsh and swamp and muddy water	purity				

Table 4: Semiotic analysis of artifacts found in Marlik based on dual contrasts (Source: Author)

Marlik's artifacts	Langue	parole	Signifier	signified	Negative pole	positive pole	dual contrasts	Contrast Type	system type	Semiotic interpretation
Gold dish with the motif of eagle and ram	Animal	Eagle	Eagle	Guard	predatory bird	Guard	Supporter and supported	Personality contrast	Fertility system	The eagle, unlike its hated character, is a symbol of support for rams in this image. Rams, which are a symbol of fertility, can continue to reproduce according to the tree and gives continuation to life.
	Animal	Ram	Ram	Reproduction	he ram is a rough animal	Fertilize				
	Plant	Tree	Tree	Life	to get hurt	Reviving the continuity of life				
Silver cup with the motif of Sardar and leopard	Man	Man	Sardar	Supporter	A weak creature	powerful	Strong and weak	Personality contrast	Drought system	Man, in contrast to his weak personality in the face of a powerful animal and a predatory temperament of the leopard, is shown to stand strong against the leopard to revive and maintain life and fertility to improve the drought. In this image, man is shown strong but the leopard is shown weak.
	Animal	Leopard	Leopard	Terminator A	predatory animal	Weak				
	Plant	Tree	dry tree	Drought	Dehydration	Revival and continuation of revival				
	Animal	Goat	Goat	Breeding water	A weak animal	Fertility and productivity				

Table 5: Semiotic analysis of artifacts found in Jiroft based on dual contrasts (Source: Author)

Jiroft's artifacts	Langue	parole	Signifier	signified	Negative pole	positive pole	dual contrasts	Contrast Type	system type	Semiotic interpretation
Stand cup with the motif of a grazing goats	Animal	Goat	Goat	Man	lust	Fertility	Lust and lack of lust	Personality contrast	System fertility	In this image, it seems that it refers to man, which means that man needs fertility for his life and continuity of life, and as it was said, the goat is a symbol of lust, so goats have been used to
	Plant	life Tree	Tree	Life	Destroy the tree	Fertility				

										portray fertility, which man achieves from lust and sexual desire to fertility, and because he is in front of the tree of life, shows the correctness of the concept.
Soapstone Cup with the motif of cow, moon and stars and mountains	Animal	cow	cow	God of heaven	Animal mood	Sanctity	Spirituality and materiality	Spatial contrasts	Drought system	Man, by means of the cow, which is sacred, uses the mountain and the star and the moon, which are a sign of rain, and asks for rain to save the Jiroft region from drought. And the moon is in the sky, the cow and the man are on the earth, and it makes sense according to the place.
	Man	Man	Man	Breeding	Terminator	Fertility request				
	Nature	Moon, stars and mountains	Moon, stars and mountains	Rain	Bad weather	Fertility				

Table 6: Semiotic analysis of artifacts found in Jiroft based on dual contrasts (Source: Author)

Jiroft's artifacts	Langue	parole	Signifier	signified	Negative pole	positive pole	dual contrasts	Contrast Type	system type	Semiotic interpretation
An eagle holding a snake	Animal	Eagle	Eagle	sky	Invader Hunter	Rain	Heaven and earth, day and night	Spatial and temporal contrasts	Fertility system	As the eagle is the symbol of the sky, in this image it is sign of the rain. It seems that rain is a factor in the creation of nature, and the snake, which is a symbol of water, refers
	Animal	Snake	Snake	Land and water	Destruction and dangerous	Fertility water				

										to fertility and productivity for plant breeding, and in fact, the eagle and the snake together symbolize heaven and earth, day and night, and they include, therefore, both spatial and temporal contrasts.
A cylindrical soapstone dish with the motif of a leopard holding the snake's neck with one hand	Animal	Leopard	Leopard	Sun	Predator and fierce	Goddess	War (fight) and peace	Personality contrast	Fertility system	It seems that the leopard, which is a symbol of the sun, together with the goddess and the snake, which is a symbol of water, represent fertility, which also refers to fertility with union and unity. Contrary to the notion of war, we find marriage, unity and peace between these two animals to achieve fertility.
	Animal	Snake	Snake	Fertility water	Destruction and dangerous	Fertility				

Common patterns in the artifacts of Marlik and Jiroft

Artists from both civilizations have come up with the most beautiful way to create and display designs in their artifacts. Artists show the natural and normal states of animal movements as well as they are in nature. Mobility, dynamism and life are other similarities between the motifs of the two civilizations. The motifs in the artifacts of both emboss the carvings with elegance. The motif of plants in the motifs of both civilizations is seen in different ways, and certainly the use of plants in the motifs of these artifacts is directly related to the environment and natural blanket. In both civilizations, fertility and productivity have been important goals of the artist and the image of the tree of life can be seen in the artifacts of both civilizations. The motifs of the goat in both civilizations is a sign of fertility, which is depicted in the image of a goat in Marlik, the ear of an animal with leaves, and a goat in Jiroft is grazing. Two images of two civilizations refer to the plant. The eagle is depicted in two artifacts of the Marlik and Jiroft civilizations with open wings in the middle, between two animals. Although, in both artifacts, the eagle is in front of

different animals, and these handicrafts were each by artists from the different region, but in both artifacts, the artists paying attention to the geographical location and culture of their regions, reaches to a common purpose, that is, fertility.

Visual and symbolic differences

Comparing the designs of the artifacts in the two civilizations of Marlik and Jiroft is not possible without matching the patterns. In this part, all kinds of visual and symbolic differences and dual contrasts are presented in the form of tables in order to achieve structuralist signs by comparing and matching them with each other and by analyzing the patterns. These motifs have been analyzed based on a structuralist approach, trying to isolate and express differences and similarities. "Concepts are not defined positively and in terms of their content, but are valued negatively through contrast to other components. What characterizes each sign is the precise expression of what other signs are not". (Saussure, 2003: 115)

Table 7: Table of matching visual and symbolic similarities and differences in the artifacts of Marlik and Jiroft (Source: Author)





artifacts of Marlik and Jiroft	Visual similarities	Symbolic similarities	Visual differences	Symbolic differences
	<p>Goats are used in both artifacts. In both artifacts, the goat is in side view.</p>	<p>In both artifacts, they have used the fertility system and personality contrast.</p>	<p>Marlik artifact is made of gold, while Jiroft artifact is made of soapstone. In Marlik artifact, goat is lying down, but in Jiroft artifact, goat is in standing and moving positions. In Marlik artifact, there are the details worked but Jiroft artifact is very simple. The plant is not shown in Marlik, but it is quite visible in Jiroft.</p>	<p>In Marlik, it seems to refer to the nature fertility. But in Jiroft, reference has been made to human fertility.</p>
	<p>In both, they have used the cows.</p>	<p>In both artifacts, cow is sacred and both refer to some requests from the higher world.</p>	<p>Marlik (artifact) is made of gold, but Jiroft is made of soapstone. Marlik Cup is more beautiful than Jiroft Stone Cup. In the Marlik Cup, the lotus flower is seen, but in the Jiroft Cup, man, mountain, moon and star are seen.</p>	<p>It seems that in Jiroft, there is a reference to drought, but in Marlik, there is a reference to liberation from self and lust. In Marlik, there is a reference to the spiritual system, and in Jiroft, there is a reference to the drought system. Marlik has used personality contrast and Jiroft has used spatial contrast.</p>

Table 8: Table of matching visual and symbolic similarities and differences in the artifacts of Marlik and Jiroft (Source: Author)

artifacts of Marlik and Jiroft	Visual similarities	Symbolic similarities	Visual differences	Symbolic differences
	<p>In both artifacts, the eagle's body is in front view and is located in the middle between two animals.</p>	<p>In both artifacts, the fertility system is mentioned and in both, personality contrasts are used.</p>	<p>In Marlik artifact, eagle head is in the front view, but in Jiroft artifact, eagle head is in the side view. The details of the eagle's body are natural in Marlik, but abstract in Jiroft. The two animals on either side of the Marlik eagle are rams, but the animal on either side of the Jiroft eagle are snakes.</p>	<p>In Marlik, there is a personality contrast, but in Jiroft, there is a spatial and temporal contrast. In Marlik, the eagle has the role of supporting fertility, but in Jiroft, the eagle causes fertility.</p>
	<p>In both images, the leopard's body is shown in side view, and in both artifacts, the leopard is shown as an attacker.</p>	<p>Both artifacts refer to personality contrasts. In both artifacts, the goat and the snake are symbols of fertility.</p>	<p>In Marlik, leopard is shown in front of humans, but in Jiroft in front of snake. In Marlik, man restrained the leopard, but in Jiroft, the leopard grabbed the snake's neck.</p>	<p>In Marlik the drought system is mentioned and in Jiroft the fertility system. In Marlik, leopards have a destructive role, but in Jiroft, leopards play the role of unity, fertility and peace.</p>

In ancient Iran, common animal symbols, especially in the Marlik and Jiroft civilizations, along with different elements and in different regions, have been used according to geographical location, which express the same or different concepts. Structuralists believe that finding dual contrasts is a factor in achieving meaning, and this method was used in the works of animal symbols Marlik and Jiroft. In structuralist analysis, the relationship between the elements is more important, meaning that animals alone cannot find meaning and become a sign. Therefore, in order to turn a symbol into a sign, the reference of the signifier to the signified is in the realm of sensory and direct life experiences. In the artifacts discovered from Marlik and Jiroft, animals such as rams, cows, eagles, and leopards have been studied in the field of dual contrasts. In this research, the types of contrasts in Marlik and Jiroft artifacts are defined into four types, which are: personality, spatial, temporal and symbolic contrasts. Based on these contrasts, the research results can be enumerated as follows. Among the contrasts studied in both civilizations, they have a higher frequency than the other contrasts, which can be seen in the table below.

Table 9: Approximate percentage of contrasts

Row	Types of contrast	Frequency	Percentage
1	Signal contrast	8	100%
2	Personality contrast	6	75%
3	Spatial contrast	2	25%
4	Temporal contrast	1	12.5%
5	Total	17	100%

Signal contrast includes more characters. According to this, for the artist, personality contrast is more important than other contrasts. In fact, the artist tries to emphasize personality contrast by using more symbolic contrasts. Therefore, the contrast of the characters is of special importance compared to the rest of the contrasts.

Just as structuralist theorists, in defining dual contrasts, believed that the two poles of positive and negative were interdependent at the same time as the contrast between them, thus the desired result is achieved. This theory is true about the dual contrasts studied in Marlik and Jiroft artifacts. The social and geographical structure of those areas with respect to animals such as goats, eagles, snakes, leopards, ... in personality, spatial and symbolic contrasts with each other, are related and the temporal contrast is less considered, but in some cases the artist uses temporal contrast and at the same time does not specify the day-to-night or night-to-day survey. They are interconnected, and in addition, there is a greater connection between personality contrasts and other contrasts.

The artifacts obtained from these two civilizations are shown in the artistic structure of beauty and are part of the masterpiece of art in those periods and also have an aesthetic aspect, so that the audience can easily see the designs on the roads and dishes obtained, and by studying the contrasts achieve the meaning. All these significations arise from the mind of the artist, who conveys the problems and events of those civilizations to the audience, which is studied in Marlik artifacts in the dual contrasts of lust and non-lust, the upper world and the lower world, supporter and supported, powerful and weak, and in Jiroft, in lust and lack of lust, spirituality and materiality, heaven and earth, day and night, war and peace. In the artifacts of Marlik and Jiroft, the dual contrasts recount the ideas or the descriptions of space and climatic and geographical conditions or the problems and events of those civilizations. These animal motifs have arisen and been portrayed from the artist's critical, animal-friendly and positive spirit. He tries to show the demands of the people of his community at that time, by depicting animals and problem solving solutions.

In most contrasts, the two opposite poles of the animal motifs occur contrary to their characteristics a result of which a deconstruction occurs, and this deconstruction is transmitted to the audience from the realm of the language of the image. In matching the sign between the artifact of Marlik and Jiroft, it seems that the motif of the goat in Marlik refers to the fertility of nature and in Jiroft refers to the fertility of humans. The motif of cows in Jiroft indicates drought, but in Marlik, it indicates liberation from sensuality and lust. The eagle has a role in supporting fertility in motifs of Marlik artifacts, but in Jiroft it causes fertility. In Marlik, there is a personality contrast, but in Jiroft, it is a spatial and temporal contrast. The leopard also refers to the drought system in Marlik and the fertility system in Jiroft. In Marlik, the leopard plays a destructive role, but in Jiroft, it plays the role of unity, fertility and peace. In both Marlik and Jiroft regions, the fertility and drought systems have been emphasized, and this can indicate the drought of some months of the year in Jiroft and the heavy rainfall in Marlik, which caused the loss of fertility, and this was a factor for placing animal motifs in front of each other and the environment and other elements, which convey concepts to the audience.

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