

Original Research Article

Ritual-Narrative Illustration of the Mythology of the Gods in Prehistoric Iranian Paintings

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Abstract

Some of the parts of Iranian ancient arts are constituted of pictures stamped on various tools. The historical analysis shows that this art is related to prehistoric times and ancient people. There are some particular pictures of which, some have been drawn based on special thoughts to show specific cultural contents. These drawings show simulated figures, which are performing a kind of meaningful rhythmic movements. Careful consideration of the maps, pictorial elements, simulated figures, and the actions performed in these paintings reflects the important fact that these works require scientific and artistic study to be read. They also have a deep culture. This study attempts to address this important point. According to these studies and in an in-depth interpretation, the mentioned figures are performing dance-like, superhuman, and mythical movements, and on this basis, these manuscripts are called illustration drawings. It is remembered with the dance of the gods. Accordingly, the present study, reads the historical-artistic and semiotic reading of the illustrated images of human beings, according to its mission, in the state of performing special rhythmic movements, called the dance of the gods, as a cultural-artistic text. The main question in this study will be how the production and cultural-artistic permanence of such paintings can be justified in prehistoric Iranian visual arts? The main purpose of this study is to assess some parts of Iranian culture and art, relying on historical-artistic documents and adopting the new scientific methods. The results of this paper will show that these pictures are profoundly related to symbols, beliefs, and religious-cultural symbols of those days. The present study, which is qualitative in nature, employs historical genealogy and a semiotic approach to the phenomena. The method of this study is analytical-interpretive and data collection were based on the bibliographic method.

Keywords: *Symbolic-mythical illustration, Ritual-belief movements, Mythology of the gods, Prehistoric Iranian painting, Dance of the gods.*

Introduction

Appropriate study tools are necessary for ancient

phenomena studies. The best study tools in this way are the leftover documents of ancient cultures. Wells (1972, 248 & 249), believes that "Generally, the ancient nations tried to express their intentions by the

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use of uneven patterns and lines. For example, Egyptians indicated their meanings with conventional signs. They used a dove picture to show friendship or showed enmity by the use of snake's pictures. Also, the pictures of tigers and leopards, sheep and deer, and dancing man and woman were used to show enmity, peace, and joy, respectively". In his opinion, "Calligraphy invention was the most important event that is happened in the fifty or sixty centuries of human progress. History began in its way with handwriting for man. Before that, in prehistoric eras, the phenomenon of imagery served as a line. Prehistoric humans understood each other's thoughts by drawing the role of things or some signs and some lines and dots" (Ravandi, 1978, 58-61); quoting (Wells, 1972, 248 & 249). The goal in this way is to read the special paintings that depicted the mythical religion of gods; So, some relevant information was prepared from the Najd people of prehistoric Iran documents; Today, some of these Accordingly, if we consider the origin of the historical stage of Iran as the invention of the line attributed to Iran in the Achaemenid period, the period before it must be defined before history in this land. In this case, the fundamental question will be whether the issue raised by scholars such as Wales about the indigenous peoples of ancient Iran, as defined by the prehistoric peoples of Iran, is also true? The present article will provide scientifically substantiated documents and arguments in this field that are gathered from the cultural and artistic relics of these people which answers the question of the present study. The most prominent documents can be considered as cultural-artistic works of ancient Iran. Painted crafts have a special place, among these. Most of these motifs should be considered as symbolic images. This is evident from the reading of the symbolic elements illustrated in these works of art. Accordingly, reading cultural symbols of myth-cultural texts can help us to analyze these documents. To achieve this goal, it is necessary to go beyond the re-reading of social-religious mirrors and explore the visual elements of these works in the process of "culturalization" and "mythology". So, the present article seeks to analyze

a part of the prehistoric visual arts of Najd Iran, called the engraved drawings of the ritual movements of the myths of the gods. This analysis will provide a scientific interpretation of the mentioned paintings as cultural-artistic texts left from prehistoric Iran. This purpose will be achieved by adopting this approach in reading the symbolism of images and by relying on the accepted mythological-cultural components of the period of creation and formation of texts in prehistoric Iranian culture. In this way, the present study is presented in two main parts, (A & B). The first part introduces these works. The other section will try to provide a proper scientific interpretation of those artworks as a cultural-artistic phenomenon in the culture of ancient Iran by reading mythology and cultural, social, religious analysis and the meaning of the images of well-known paintings.

Significance and background of research

A review of the existing literature shows that there is no significant study about this topic. So, this subject would be considered innovative. Orientalists have not studied Iran as they have studied the Mesopotamian region. To study the practical concepts of symbols in Eastern culture, with the same shortcoming, to the research of J.C. Cooper (1978), Julian Reade (1997), James Hall (2001), the lexicography of East and West symbols, and the illustrated culture of traditional J.C. Cooper (2000), should be mentioned. Although ancient cultures are more noticed in recent years, this lack of attention is also seen in the research of domestic researchers. In this regard, the study of Mobini and Hakimi (2014) should be noted as a descriptive-analytical study that has studied the various motifs and symbols of the sun in the art of Mesopotamian civilization. Therefore, the studies of archaeologists over the years should not be deviated from in the process of studying different areas of ancient Iran, because these excavations and their findings provide good scientific and visual information about anthropology, culture and the field of art of ancient Iran is also provided to researchers in these fields of study. These studies were conducted from the earliest stages

by international researchers (Ghirshman, 1938), (Smith, 1975), (Cariton, 1952), (Hull, 1977), (Bridwood, 1960), and others. Internal commentators in this field; Masoumi (1970), Negahban (1979), Alizadeh (1995), Shahmirzadi (1995), Kambakhsh-Fard (2013) and others, were spread and considered for better reading, now as a scientific document of the bioculture of these people, it is available for study and conveys in-depth information. Of course, and fortunately, in the meantime and with the support of these studies, articles in the field close to the current discussion and the field of culture and art of ancient Iran can be proposed in the efforts of modern researchers, especially in recent years. It is appropriate to refer to the articles of Shamili & Ghafouriefar (2009), and Najafi (2020). In the first article, classification of the form and types of images left from the culture of Susa, by applying the science of semiotics, to find the connection of those images with the symbol of water, and in the second article, lithographs of goats in the ancient region of Khorasan are studied relying on field studies. This study claims that the paintings left from that culture represent a life based on animal husbandry and hunting in Paleolithic man. Accordingly, he has tried to adhere to his claim in a descriptive-analytical manner. The investigation of the animal motifs on various instruments can be followed in other researches of researchers such as Sedghi & Razani (2020). In this study, the study of goats in the Bronze Age is the subject and research topic. Similarly, pre-Islamic pottery fish motifs have been studied in a study by Heidarinejad & Hosseinabadi (2020.). The study of decorative and animal motifs is another case in point. This is a noteworthy article in a recent study by Piperno and Salvador (1983). To use the images of animals and nature, this research has done a good study in the pottery on the cup discovered from the burnt city, as the first moving drawings (designing the movements of goats moving shrubs Eating is shown by turning the cup; the association of modern animations has been the focus of researchers). In this regard, there are several articles to study the animal motifs, which have analyzed the existence of goat motifs in pottery as well as petroglyphs

of ancient Iran, among them, Sarhadi articles (2013), Moradi, Sarhaddi-Dadian, Soltani, Nik Abul Rahman & Chang (2013), Sarhadi Dadian et al. (2015), Shirazi (2016) and Khosrowzadeh et al. (2017) are significant. It should also be noted that the study of prehistoric Iranian art paintings in these studies is not enough.

A- Ritual Paintings on which the ritual movements of the myth of the gods are painted

Among the Ritual Paintings in this article, we should mention the human-centered paintings that depict human beings transforming and identifying human data. In these paintings, man symbolically transforms his face and body with symbolic elements in the form and image of his gods and performs rhythmic ritual movements in the same way. In a general definition, it would not be wrong to attribute these images to a ritual for the gods by performing the special mythological rites of the respective deities and calling these images religious images of the myths of the gods. In all of these documents, deformed human (Table 1 A) dancing can be seen. The mentioned documents, as the case may be, can be presented and identified as follows:





1. Shamani painting with bird cover and mask

The images carved on a stone seal, which have been discovered in the excavations of archaeologists around Kerman and show a special rhythmic ritual, are considered to be the first illustrated document of the present study. The images depict performers performing rhythmic movements with special masks wearing special masks. The approximate date of this document dates back to the second millennium BC.

2. Painting of the mythical narration of a goat and a tree of life

Another Drawing is a part of the documents of performing the ritual with rhythmic symbolic movements and mythological-religious narrative before the history of Iran. This painting has been discovered on a torn pottery from Herzfeld archeological excavations, which according to Zoka (1978/ 2357, 2), belongs to the first half of the second millennium BC and to the people

Table 1. Images of the mythical manifestations of the gods (engraved with rituals and symbolic rhythmic movements). Source: authors.

Description	Signage	Available document
<p>Stone seal of "Yahya Hill" cylinders Dancing with samaacheh; Shamanic dance with bird mask and mask .Estimated date: 2500 BC. - 3000 BC .Source: Afshar, 2009, 73</p>	<p>Engraved on a stone seal Dancing with Samaacheh</p>	 <p>A</p>
<p>The first half of the second millennium BC The man of Tel Bacon is dancing near Persepolis while wearing a mask Copy of pottery discovered in Tel Bacon means Tale Boghs; Tale Gods</p>	<p>Mythical dance of antelope and tree of life Dancing with Samacheh (Azhand et al., 1398, 51-37) Source: Behnam, 1972, 6</p>	 <p>B</p>
<p>Images engraved on a stone seal Exploration of archeological excavations Around Kerman Second millennium BC Shamani's religious-religious symbol movement with Samaacheh</p>	<p>Engraved on A stone seal Source: Zoka, 1978, 4</p>	 <p>C</p>
<p>Dancing with Samaacheh Ritual motion and theatrical symbols of the gods, on the bronze flag of Lorestan pre-historic Source: Zoka, 1978, 7</p>	<p>Symbolic and ritual-religious maps depicting gods performing rituals with rhythmic movements Hands clasped Bronze ornamental brooch head painting Document on religious- movement symbols With the religious-religious application of time Estimated date Based on speculation Around the seventh century BC</p>	 <p>D</p>

who settled in the plains of Marvdasht, The current Persepolis and on the sidelines of their social-religious celebrations came together and celebrated and prayed in this vast plain (ibid., 1963, 56 & 55), should be attributed and related (Table 1 B). In this painting, two humans are depicted with animal goat Sammaacheh, holding bushes

in their hands or the middle of each other and performing rhythmic movements.

3. Painting of ritual rhythmic movements of birds with Sammaacheh

In this work, as well as the dance picture with the Mountain goat (antelope goat), the figures of dancers

are depicted, who, using their simulation masks, try to simulate birds to dance (Table 1 C).

4. The doctrinal image of the rhythmic movements of the gods

The illustrated bronze left from the culture of the people of Lorestan before history should be considered as another illustrated document of the mythological narrative of the gods (Table 1 D).

B- Explaining the cultural phenomenology of the illustrated symbolized myths

1. Shamanic painting with bird cover and mask

Ontological analysis, quality, and symbolic analysis of such works require proof of the relevant symbolism. According to the images in this work, two humans have been seen in the form of birds, performing rhythmic movements. The closeness of the images in this painting is undeniable with the establishment of the rituals of totemism and shamanism, which are considered to be the traditional beliefs of the primitive people. To understand this important issue, one must refer to their historical, cultural, religious, worldview, and related sources. In this process, religion has elements with a sacred and mysterious nature that can be analyzed according to the interpretation of the primitive mentality of the cosmology of each nation and culture. Religion in these interpretations has been prepared in a religious way based on human communication operations with symbolic, mysterious, and transcendental forces, which to achieve it, one must have a story, know or accept them. This process in shaman religion can also be analyzed.

The generalities of the doctrinal and operational components of this ritual, as the subject of the purification attributed to this ritual, have not appeared at once. It would be impossible to achieve the proper lineage of such rituals without seeking the relation of their fundamental beliefs. Anasori (1979, 3 & 4), argues with some images painted on the cave wall during the cave-dwelling period, to realize this connection. He referred to a scene from a cave painting that shows a dancer dancing on deerskin. He also stated that “Our

knowledge of ancient societies and research in religious sociology also noted that such dances are not a hobby but surrounded by mysteries, mysteries, and metaphors. The presence of such dancers on the stage is the presence of a force as a human interface with the supernatural. Here, the dancer-wizard uses a corner of a magical ritual to capture prey by hunters. He is a dancer who believes that with every movement, tenderness attracts mysterious forces. Accordingly, there is a religious, mystical, and religious rite here.

On the other hand, in the various rituals of human religion, one should never neglect the tendency to the afterlife through the groups of magic and the tendency of witchcraft. Gordon Childe (1948b, 47; 1948a, 56 - 55), considering this communication process, while looking for evidence of the primitive rituals of human beings, considered the magical practices of these people and acknowledged that Primary witchcraft has been used to change mental and objective realities. The explanation of these matters is related to the lived experience of this man, in the sense that carrying out this enchanted operation, “makes a man confident, hopeful and courageous, eases the difficulties in his sight, and practically captures him of objective reality, it provoked”(ibid.). The latter case itself contains a mental psychological concept for external pragmatic functioning because this human being “temporarily neglects external reality to be sufficiently prepared to return to external reality by changing internal reality” (ibid.). This believable certainty can also be traced to the mythological beliefs of fetishism and shamanism with the help of the forces of spirits, magic, supremacy, and transcendence. In the latter case, which is closely related to the image being read, man is confronted with a ritual phenomenon in which, with rhythmic movements resembling animals, especially birds, he seeks healing from the unseen world (Eliade, 1997b, 401).

In shamanism, with the same belief in the tendency of totemism, a man in the form of animals, especially birds, has followed the same formal and structural process by relying on certain rhythmic movements and symbolically.

From this discourse, the connection and role of rhythmic movements and mythological-magical imitation are revealed more optimally. Thus, in shamanism, the shaman, who is considered to have a special power to communicate with the other world, is depicted with the symbolic image of a bird and as a mythical mediator of the gods, with fast, fast, and circular rhythmic symbolic movements. While the mediator (patient) is placed in the middle of the circle, he dances to the point of ecstasy between himself and the patient. The shaman, who rides on the power and wings of a bird, uses supernatural powers and dancing to defeat evil spirits (Eliade, 1997 a, 113).

Thus, in prehistoric times, human beings, based on their beliefs and practical applications, established rituals to make a profit for their lives. It seems that they have, in relative terms, used the mythical ideas and most of the relevant doctrinal and myth-oriented worldviews of their time in these rituals. According to existing literature, sometimes the members of the elementary group, according to the faces of their totemic or fetish creatures or mythical creatures, made bodies, adorned themselves, simulated or arranged masks for themselves. They got tattoos and then danced with their masks around transcendental beings (Arianpour, 1975, 52 & 53). These symbolic activities and actions, along with rhythmic movements and activities, are an integral part of the collective rituals of prehistoric and primitive human beings. According to various reports of people with primitive biocultures, the generality of these tendencies and behaviors does not differ much between different cultures. In a sense, the Najd people of ancient Iran should not be considered an exception to this rule. Therefore, the aforementioned evidence shows that the people of the Iranian plateau and its central part, before the history of Iran, extended their religious myths to the art fields and, according to Barthes, these myths found their way into imitative cultural-social mirrors (Ma'rknejad, 2014, 58). These people, according to the Orientalist worldview, have depicted and displayed the manifestations of mythological-religious heroes in their

symbolic form. According to the documents presented and the above analysis. It is not a misinterpretation that in these cultures, arts as well as artistic tools and practices in the field of ritual culture - myths have had a wide entry and presence. The various arts have such an important role in the belief-social system of these people that it can be boldly said that in their absence, their culture could have been as it was. Of course, this relationship should be considered two-way. Based on scientific analysis, it is clear that the image in question, while depicting and disseminating the creed with visual-artistic elements, was influenced by the beliefs of the time, as well as, in the same case, the belief in myth. Reveals the myth of the gods. Also, the decoding of other paintings confirms this claim.

2. Mythical illustration of the goat and the tree of life

In prehistoric Iran, many artistic-human phenomena can be identified, and by studying them, the use of symbols in their structure is evident. Among these artistic phenomena, the art of illustration on pottery should be mentioned (Amirandoost et al., 2020, 5). The semiotic decoding of the pictorial elements of this image shows how religious myths with a mythological theme are directly portrayed. The important issue of showing and displaying should be left to other studies (Ibid.). Here we will try to decipher the mythological pictorial symbols by reading the semiotics. As the evidence shows, the pottery painting in this part of the article shows some of the rituals of the socio-religious worship festival.

(1) - Doctrinal decipherment of the image of two mountain goats (Pazan)

In different cultures, some animals have a special place. These symbolisms are often rooted in ancient and traditional prehistoric cultures in religious beliefs such as witchcraft, animism, fetishism, totems, and the tendency of totemism and shamanism (Azhand, Aghaei & Amirandoost 2019, 45-48). According to these beliefs, in any culture, a particular animal is symbolically worthy of sanctification, praise, and even worship, and accordingly, it was given a divine status. From the

repetition and continuation of this belief, these symbolic animals played a mythical role. Among these animals in the plateau of Iran are goats and especially mountain goats. Such symbolism and religious beliefs have been common in prehistoric Eastern civilizations. Respect for this animal on the plateau, even in Mesopotamian culture, has a long history. Evidence of this discourse is the abundant religious documents with mountain goat motifs with very long, crescent-shaped, and circular symbolic branches (male goat, pagan, mountain goat) that these people have left behind (Fig.1).

In different eras and across the plateau of Iran, this animal and its symbol of branches have been known and symbolized by the symbolic symbols of myth. From the very ancient times when the sun and the moon were their great gods to the age of the mother empire which symbolized femininity and female offspring as a female, and in the patriarchal era, which symbolized the fertility of the goat, this animal was used as a symbol-myth of gods are mentioned in this culture.

In the field of symbolism and its various domains in primitive cultures, Cooper's research should be considered. In his view, in such a culture, "goat: deception; abundant life; male creative power, symbolically replaces itself with the goat gazelle. Since the goat lives above the heights, it is also a sign of superiority. The female goat is the reason for the creative power of the female. It is fertility and abundance (Cooper, 2013, 59-60). In Sumerian-Semitic cultures and influenced and dependent cultures, such as the people of the Iranian plateau, this animal is represented in a view of the myth - Gods E A and Marduk; Thus, A. Ovans, a mountain goat, the ocean of "Froudein world" and "Abso mountain goat", "Creation Mountain goat", will be among the symbolic myths of this culture's belief in the order of this animal (*ibid.*).

According to Ghirshman (1970, 8 & 9), the plateau of Iran entered the drought phase from ten to fifteen thousand years BC. This has been a good reason for the residents of these areas to pay much attention to water. On the other hand, the influence of the prehistoric

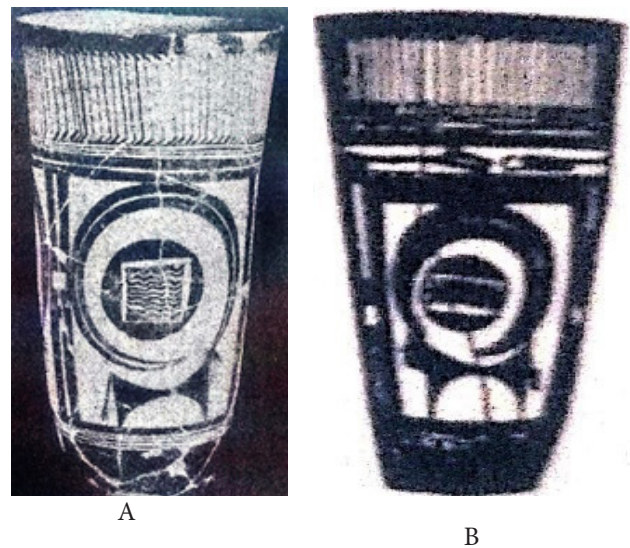


Fig. 1. A & B: Symbolic drawings of a goat and its branches on Engraved pottery Discovered from the prehistoric Iranian plateau The symbol of the goat and its branches along with the symbols of the sun, circle and moon.

Source A: Kambakhsh Fard, 2013,76.

Source B: Etemad-e-Muqaddam, 1963, 7.

belief of ancient Iran on the Mesopotamian civilization should not be overlooked. This influence is also related to the myths of the gods. Saunders (2003, 14 & 15), in his research. Confirms that in the Babylonian creation system, the main god is the goddess or mother goddess named Tiamat who nourishes the whole universe and is considered the ruler of all gods and freshwater. He has a wife, Apsu, who is considered the ruler of the waters. Equivalent to this pair of gods, An Ninto (Ki) and Ano (An), are counted in Sumerian culture. This rule is also in line with the matriarchal bio-patriarchy of prehistoric peoples. According to these beliefs, in these cultures, narrations, myths, gods, and mysterious rituals with a great meaning of water have always been spread in the worldview and related culture; Based on Cooper (2013, 15-17), acknowledgments, "In Semitic-Sumerian cultures, life-giving, deadly, separating, and linking institutions are often composites, monsters or dragons, snakes, eagles, lions, and They were crocodiles and whales, and while the power of feeding and fertilizing water was symbolized in the form of cattle, gazelles, and especially fish" (*ibid.*).

Goats had replaced some of the mythical animals in

prehistoric Iran. This included male and female goats. The worldview and beliefs of these people caused this to happen. In this regard, it is noteworthy to refer to the myth of the death of Tammuz and the efforts and impatience of his beloved - Ishtar - and his decision to travel to the land of the dead, the underworld, to return his consolation:

“But because Ishtar was the goddess of nature’s reproduction when she left the earth, all living things stopped giving birth (Arianpour, 2001, 129).

This anecdote of myth-belief is one of the examples that conveyed the understanding and importance of these people to the waters, and beyond that, the myths of the gods of belief and their significance also had the opportunity to appear in the context of culture and cultural myths. Through this presence, through the application of art and culture, the gods and goddesses of water, such as Apsu and Tammuz and others, were transformed into different symbols and manifestations, often terrestrial and more believable animals. According to the same Babylonian legend, Tammuz was killed by a boar (ibid., 127-128) and his lover, Ishtar, makes every effort to bring him back to the world of the living, to the whole world to return the cosmic order to the universe. In studies of the continuation of this culturalization in the Aryan-Iranian culture, Apo is the symbolic symbol of the myth of the First Sea and thus implicitly makes sense with the subject of water, in the sense that both solar force and force It is related to the moon (Cooper, 2013, 17). Therefore, the symbolic analysis is more appropriate than the mountain goat branches, if a myth is referred to an animal such as the German goat.

2. Decoding the symbolism of tree-like branches

In this image, the branches of the trees are a sign of belief that can be deciphered by considering the age of the work, social status, and changes in the region. Humans have been experiencing the age of agriculture for millennia and have gone through the stages of respect, praise and worship to the protection of land, water, and plants. At this stage of life, human beings, recognizing

the resulting rotation of the seasons, have realized its effect on plant fertility and fertility and optimization of life. In this chapter of rural life, the farmer naturally tends to be more totemic towards plants and plants. Plant totemism, which caused the great dignity of plants and trees in humans (Arianpour, 2001, 124), before this period was considered a popular trend among the people of the Iranian plateau and the people of Mesopotamia (Durant, 1964, Vol., 1 94).

To get closer to the reading of plant elements in the mentioned document, it is necessary to study the signs and codes of plants in the plateau of Iran in the relevant period. These belief elements can be read in the following cases and Table 2.

A-The tree is the main symbol of femininity; Symbol of maternal support

B. The “tree in the middle” connects the three worlds; heaven, earth, and water

C- Holy tree, tree of life; Cosmic Revival





D- Tree of life; Tree of knowledge; History of Sumerian-Akkadian narration of Adam and Eve

To further explain the issue, it is necessary to study the genealogy of narrations influenced by mythological beliefs in the tree of life and knowledge among the Sumerians and Akkadians, as influencers of belief on the Najd people of Iran, from the semiotic point of view of cultural-religious mythology.

The tree of life, the tree of knowledge, the history of the Sumerian-Akkadian narrative of Adam and Eve

It is noteworthy that the narration of the eating of the forbidden fruit by Eve, which, by persuading the temptation (snake), from a tree in paradise (the tree of life), before any appearance in the various religions among the prehistoric people of Mesopotamia, to it has been popular as a pre-text. The clay and stone inscriptions and paintings discovered from this civilization show that this subject was narrated among the Sumerians and Akkadians and later reached the Chaldeans and Assyrians. Among the surviving works of this narration

Table 2. Signs and cryptocurrencies of plants in Eastern civilization and culture / Source: (Cooper, 2013, 155 and 156, 151-153 and 57). Source: Authors.

Row	Signs and cryptocurrencies of plants	Description
A	 <p>A</p> <p>Tree</p> <p>The main symbol of Mading</p> <p>An aspect of great mother support</p> <p>(Zoka, 1963,63)</p>	<p>Leaves in different cultures and religions have signs of fertility, growth and revitalization, and therefore, concepts such as hope, revival and revitalization have been symbolized by the symbolic use of green leaves. She is the mother of the goddess, whose symbolism is encoded by the tree. Slate (stone height), with the symbolism of static, solidity; static life and tree; dynamic life, because the tree all over the world has a combination of sky, water and earth.</p>
B	 <p>B</p> <p>“Tree in the middle”</p> <p>Connecting the three worlds; heaven, earth and water</p> <p>(Zoka, 1963,55)</p>	<p>In this case, the tree is considered an omphalous or universal center, through which all the worlds come together; in a way, the whole world comes from him; he becomes the whole world; by interpretation, the whole world They ascend; he also ascends to the whole universe.</p>
C	 <p>C</p> <p>The sacred tree, the tree of life</p> <p>Cosmic Revival</p> <p>(Zoka, 1963,55)</p>	<p>In Sumerian-Sami culture, the tree of life, which is a tree with seven branches, and each branch symbolizes a planet in the sky, and according to the beliefs and symbolic sanctification of numbers, represents the symbol of the seven planets in the sky., Pomegranate, cypress should be counted. For the Babylonians, life was shaped by the rotation in the universe, the tree of life and its rotation with “branches of azure” and “wonderful fruits” continued this life-giving cosmic rotation. To the Babylonians, the vine was considered a sacred tree for the Babylonian cedar and the palm tree. For the Phrygian religion, the sacred plant was pine. The tree of life of the Chaldeans and Phoenicians was the palm, and the mad Akkadian willow is sacred to Zeus Akkadian.</p> <p>The tree of life of the Assyrians was the vine.</p> <p>- The tree of life in the middle and in the sense of rebirth and return to coma (the first is the cosmic axis and unity that goes beyond good and evil).</p>
D	 <p>D</p> <p>The tree of life; the tree of knowledge</p> <p>(Spour, 2004,40)</p>	<p>Immortality; tree of life, evergreen tree, tree of knowledge, tree of paradise</p> <p>In Sumerian, Hindu, Chinese, and Japanese cultures, trees are attributed to paradise, their fruits are flowers or fruits made of precious stones, and immortality; eternal life and the immortal soul in different cultures with the “evergreen tree.” “Green” could be manifested.</p> <p>- The tree of life and the tree of knowledge go to heaven; immortality; It is obtained either by eating the fruit of the tree of life like the immortal peach in the middle of the western Taoist-Buddhist paradise, or by drinking a drink made from a tree like the Persian heoma.</p>

from the mentioned cultures, an example of this narration in the illustrated painting should be mentioned, on which the figure of two human beings (Adam and Eve; the first human beings; the first human beings in heaven) should be mentioned., Which are around a tree (tree of life or knowledge), engaged in rhythmic ritual movements (the tree in the middle and they dance in a circle in its center), is recognized. The visual reading of this work narrates certain symbolic meanings. These similarities are undoubtedly generalizable, at least from the point of view of the origin of the belief, to the image discovered on Persepolis, and the dance of two men imitating goats and the branches in between. Other examples of this use of symbolic and ritual-mythological narrative can be found in museums; Ravandi (1978,78), refers to an unearthed stone inscription attributed to those peoples and eras kept in the British Museum, on which Layard, an English orientalist, has studied.

So, the theory of scholars such as Olmstead (1961, 4 & 5), can be sought in the same mythological subjects and narratives. Based on this theory "The real man was first found in the Near East". According to the Javan (1961, 103), this narration has entered the origin of beliefs, religious intellectual foundations, and myths of the people before the history of Mesopotamian culture, and later in religious books, such as the Torah. According to this narration, Adam and Eve were prohibited from eating the fruit of the two trees of knowledge and life in heaven, so that the serpent of Eve was deceived, and by eating the forbidden fruit and eating the same fruit to Adam, they both gained knowledge of good and evil. Because God did not want them to be immortal by eating the fruit of the tree of life, He expelled them from Paradise (Book of the Torah, Genesis, Chapter 3; Javan, 1961, 103).

3. Decoding the image of the image as the text of the prayers and beliefs narrative

The existing image explains that the image narrates or (represents) the ritual of the religious festivals; Accordingly, it seems that the performers of the mentioned

ritual, along with the celebration of Nowruz and with symbolic use and symbolic rhythmic movements, when the trees and plants are green, the ancient religious story of the mountain goat and the tree of life (Table 2 A & B), which It has long been known as the mythical story of the gods and is considered as a visual-visual narrative (Zoka, 1963, 55; Beizai, 2000, 28). Hinels mentions Nowruz as the biggest celebration of rebirth and spring in the world (Hinels, 2004, 477). Lexicological studies show that the term, which today means Eid, Eish, Kamrani, and Majlis Neshat and parties, "Jashn (Vaizd), comes from the root of Yaz, Yasin, Yasht, and Yashti, which in Avesta means praise" (Oshidari, 2004, 234). Accordingly, holding important material and spiritual celebrations of social, religious-belief spring prayers such as Nowruz could have provided a suitable capacity for the performance of myth-cultural rituals. On the other hand, according to mythologists in these cultures, "every 'myth' refers to an event that took place at the time of the primordial creation of the universe, and each myth expresses how an aspect of reality has come to the aid of supernatural beings" (Bagheri, 2013, 24). The connection between myth, religiosity, and religion becomes more apparent in these cultures, here. In these cultures, the themes of the myths are of special importance and are expressed allegorically and symbolically, because the themes of these myths refer to the hadith of creation and at the same time tell how the world and objects appear and everything natural and transcendental. At the same time, by expressing their allegory, they try to strengthen the moral foundations in the society or sanctify the traditions of the society (Eliadeh, 1963, 115 & 116; Eliade, 2005). Accordingly, in the face of any artistic phenomenon in these cultures, especially artworks which have left from prehistoric Iran, the content-thematic and religious-mythological-cultural relations and cultural and social allegories should not be ignored. It is because this negligence can lead to incorrect readings and interpretations which are far from the truth by unscientific people and. According to these analyses, it is not a misinterpretation that this resemblance of

goats in the painting discovered from Moghan hills was considered by the mythical gods of the people of ancient Iran to have shown the story of the gods with the tree of life and immortality in their rituals (Table 2 D).

A genealogical study of the relations of ancient spring festivals in the plateau of Iran and Mesopotamia is suggested, to scientifically explain and correct the interpretation of the above-mentioned propositions. Benveniste study and official notes (2014, 101 and 102), (Dangin, 1921, 127-154), (Pallis, 1926, 252; 1956; Molé, 1963, 25-36) and also (Gaffari, 1984, 58-65; Nazerzadeh Kermani, 2003) is a suitable field of study.

Picture of ritual rhythmic movements of birds with Sammaacheh

Also, the studies on the existing document of prehistoric peoples in Najd, Iran, which is known as a work of art engraving on stone, confirm the analysis (see Table 1 C). The engraved version of this document also depicts another example of ritual and religious rhythmic movements with Sammaacheh, in which the role of the gods is performed. Therefore, this image should be considered as one of the cultural-artistic depictions of the rituals of Totemism and Shamanism. According to the previous allusions, Totemism is one of the cults of primitive human beings. According to the ancient tradition of human ancestors, which began in the ancient Stone Age (Jenson, 2000, 24) and through it, every human community and tribe, animal or plant to its totem and chose it as the source of blessing and power or he considered it a pity for himself and his tribe.

Accordingly, in Eastern culture, the tribal totem was a manifestation of the tribal deities. Apart from the sanctities and worships attributed to this religious tendency, numerous and special mythological and magical ceremonies should be held with the appearance of tribal totems and symbolic imitative dances, whether for worship or communication or even honoring or possessing transcendental forces. He considered it a part of the rituals of this ritual. According to many documents, this tendency and its related rituals have been common

in Najd, Iran (Arianpour, 1951, 13 & 16). In the study of the surviving pottery painting of the “Harapā”¹ culture, it is clear that the four female figures who have imitated themselves as deer are engaged in a group dance with a deer (Fig. 2). This illustrated document shows that the people chose this deer culture as a totem and one of the symbols of their god-mythology and held special rituals and ceremonies accordingly, and as the evidence shows, the people of the Iranian plateau, goat (according to the rule of totemism). And they chose the birds (according to shamanism) as a symbol of their God-mythology.¹

The doctrinal image of the rhythmic movements of the gods

Evidence shows that on the bronze object, discovered from the regions of ancient Lorestan, another image was found that was based on the mythical belief of the gods in the culture of the ancient people of Iran (see Table 1 D). Observations and appearances, estimated year and place of exploration, and application of available scientific information about those people, their culture, and the type of beliefs they had, show that the houses inhabited near Lorestan in the Bronze Age, have symbolic and ritual-religious designs., Engraved on this bronze object, which depicts the gods performing a ritual with rhythmic movements. This artwork also depicts a religious ritual with the presence of religious gods. Considering the principles of thought, worldview, and beliefs of the time and culture of these people, the visual symbols of this ritual - belief image - myth, which is attributed to the dance of the gods in the sky, are very brief and can be distinguished in the following order:

A – Three types of gods; apparently the one in the middle is male, the two sides of his left and right hands are female; all three are engaged in dancing.

B - A large fountain in the middle and under the feet of the male god Small fountain under the feet of the female dancing gods; God of the gods, male god.

C – Lion shape; lion animal of the totem tribe; totem tribe in the service of the main god; the symbol of the animal, God.



Fig. 2. Human carvings with deer antlers on the side Totem deer are engaged in ritual carols Visual elements of the sun symbol Along with rhythmic ritual symbols and the totem of the tribe. Symbolic drawing Dancers are dancing in groups The middle of the third millennium Sindh Valley. (About 2, 300 BC). Source: Zoka, 1978, 6.

D - Vertical, horizontal lines around the work; the world of the work; the world of man and the universe; the whole world.

E - The flowers of the dome-shaped indexes; the symbol of the circle; the symbol of the sun; the manifestation of God, myth.

F- The ritual symbol of religious belief movement; ritual narration of mythical gods.

G- Humans simulated with horned Sammaacheh; Symbolic symbol of mythical gods; Myth of the Gods; God myth.

H- Two animal horns; the symbol of power; domination; superiority; deity; Gods myth; Mythical gods.

Appropriate scientific interpretation of each of the symbolic elements of the image should be sought from reading the belief symbols of the culture. This is the process that the article followed.

Conclusion

Visual-symbolic and symbolic documents can be identified, in the Plateau of Iran, as a culturally illustrated artistic text, from the culture of the natives of ancient Iran and related to different millennia BC. The mythical application of practical symbols of these documents is revealed by reading these. Some of these works are related to various paintings from that period,

which from a paleontological point of view are related to the displayed thematic-human and mixed patterns. Human images and the situation of depicting human beings in these documents are worth considering and need special decoding because the role of human beings in works of art as a traditional functional symbol has always been considered. Therefore, a combination of symbolic motifs and human beings performing rhythmic actions are worth considering. For example, in some of these works of art, it is shown that humans dance in a special way by changing their appearance. Reading this mysterious situation was part of the purpose of this article. The reading of practical symbols in these works showed that how mythical narratives were reproduced into symbolic cultural elements and eventually used in works of art. Studies of these documents will provide important findings from different aspects. The analysis of the mentioned documents contained in-depth scientific information in the fields of Iranian culture and art in addition to revealing a part of the social and religious history of the people of the Iranian plateau. Also, the study of these works is the most important subject in the cultural-social field of prayer performance and art festivals. In the field of art studies, these paintings are defined in the field of visual, pictorial arts, prehistoric Iran, and as a preparation for future comparative and genealogical studies with paintings of later millennia in Iran. On the other hand, the study of these works also provides a basis for the study of other arts, which are considered to be neglected in the study of this field in Iran including dances and performing arts of prehistoric Iran, for which there has been no opportunity to pay in recent years.

Endnote

1. 1 "In the middle of the third millennium, the traces of this Mesopotamian civilization reached the Indus Valley through the southern regions of Najd, Iran, as well as the Persian Gulf and the Sea of Oman (about 2,300 BC) and the culture of that land - which in the fourth millennium BC. formed following the migration of tribes already living in Balochistan and the southern regions of the Hindu Kush - under its limited influence, and the inhabitants of that land, under the influence of this factor, entered a new phase of urbanization known as the Harapā culture" (Bahar, 2011, 17).

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