

## Iconographic and Thematic Comparison of Gwargatan and Bandik Petroglyphs in Nikshahr and Gosht Saravan

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### Abstract

There are several rock motifs have been found in different parts of Iran, each of which has many hidden secrets. The petroglyphs are important in terms of archeological, historical, art and anthropological studies and their study and analysis can be beneficial in recognizing the culture of past societies. Sistan and Baluchestan province is one of the rich regions, where the existence of rock motifs collections such as the rock motifs of Qasr Ghand, Gwargatan, Bandik, Mil color paintings in Khash, shows the ancient cultural and historical background of this region. This research is based on library and field studies, and a descriptive-analytical approach has been used to introduce, study, and determine the date of the petroglyphs of Gwargatan (Nikshahr). Then the petroglyphs of Gwargatan are compared with those of Bandik valley in Gosht to achieve the following goals: 1- Typology, classification and relative dating of Gwargatan petroglyphs. 2- Comparison of Gwargatan and Bandik petroglyphs and the identification of their common features. Studies show that Gwargatan petroglyphs include various anthropomorphic, zoomorphic, plant, geometric and symbolic figures. These figures are comparable to the Bandik ones in terms of the type of motifs and iconography and the technique of creating motifs and thematic scenes. In addition to formal and role-sharing with Benedict, in terms of the type of subjects depicted, such as scenes from everyday life, hunting scenes, nature scenes, as well as in terms of the technique of creating their drawings, which in both areas are mostly of carved work; It is the same and comparable to each other. These common features indicate that both works belong to people with the same cultures, suggesting that at least some of the designs in both collections were created in a common time frame.

**Keywords:** Petroglyphs, Gwargatan, Bandik, Typology, Iconography.

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