

An Analysis of the Patterns of the Spell and Amulet Woven Pendants in Sistan and Baluchestan

Abstract

Problem Definition: Among the hand-woven items of the nomadic regions of Sistan and Baluchestan is a decorative woven pendant. Weavers have used patterns in these weaves that have been formed for spells and amulets in order to be safe from the sufferings of the times and to overcome fears. Hence, the question to be considered is how the motifs related to magic and amulets are engraved on the practical handicrafts of life and what is the reason for the use of these designs in these handicrafts?

Objective: Since no comprehensive study has been done on this subject, the authors decided to accomplish research in this field. The present article has tried to identify the types of weave pendants in Sistan and Baluchestan, while trying to eliminate the shortcomings of existing and comprehensive research, to analyze and study the patterns of these weaves.

Research Method: This research is qualitative and revolutionary and method used in this research is descriptive-analytical and the information is collected in a library and field research method.

Results: The results show that the handicrafts in this region have been in the form of one-piece pendants (handicrafts with short width and long length), amulets, cattle necklaces, harnesses and sequins, all expressing the beliefs of the people of the region. The most widely used geometric form of motifs with the base of triangle, square and rhombus. The use of this form and motifs in these textures shows the influence of regional climate and culture on the part of this system. The use of these motifs, along with decorative ornaments, has been created to ward off disasters with the purpose of amulets and spells.

Keywords: Sistan and Baluchestan, Avyzbafth, Bilive, talismans and amulets, motif

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Introduction

Iran, with its many ethnic groups and tribes, has unique characteristics in the weave of hand woven. The art of Sistan and Baluchestan in the southeastern regions of the Iranian plateau has a long history and is one of the important centers of weaving in Iran. The hand woven in this region are rooted and inspired by the culture and historical background of these people. In fact, "the beliefs, convictions, and customs of each people and nation can be deduced from their stories, myths, monuments, antiquities and finally their handicrafts." (Naghani, 2014, P. 20). "One of the manifestations of human art creativity is the woven hand that, despite their thousands of years of history, still retain their special place as one of the valuable forms of civilization due to their multifaceted functions" (Suri, 2018, P. 56). weaving in each region represents the history, art and culture of the people of that region, which are woven in different ways and techniques. In eachh of the regions, people are engaged in this profession and the weaved objects are based on the principles and rules that are different from other regions and this alteration is rooted in the culture and tradition of each nation. The pendants of Sistan and Baluchestan are not only decorative but also more important than this belief and heart acceptance of weavers, especially in the past. After finishing the weaving, the pendants are used as a gateway or rope in smaller sizes for the amulet and prayer box by performing various decorations of other arts such as mirror embroidery and sequin embroidery. The motifs used in these weaves often have a doctrinal aspect. Beliefs are an important element of any culture. Some of these beliefs are real and based on logical and divine principles; But some of them are baseless and without reason, which are called "superstitions". The existence of superstitious beliefs among the people of the world, including the people of Iran, is an undeniable fact. Of course, some of them may be considered superstitions because science is not yet able to explain or prove them. However, today most of them need further study from a sociological point of view. In general, in primitive societies, the use of spells and amulets has always been used to repel evil forces and attract good forces by resorting to transcendental forces. "Magic, sorcery, and magic are special and frequent applications of primitive man, in order to turn human attention to other beings in the universe and their participation in the agency of the universe and the rebirth of the world; Because in his opinion, this world with all its manifestations has already ended and the only excuse for its re-creation and renewal is these beliefs and actions" (Azizifar, 2013, P. 84). "Sistan and Baluchestan region has been one of the oldest settlements and civilizations in Iran. According to archaeological excavations in the region and the discovery of handicrafts from these areas, it is also one of the oldest centers of weaving" (Seyed Sajadi, 2009, P. 52). The people of this region of the country have rich customs, traditions, and culture that have changed due to their remoteness and less ethnic and tribal context and remain pristine and untouched. Meanwhile, the nomads of

Sistan and Baluchestan have valuable weaves that, due to their lack of knowledge, deserve further study in terms of identity and semantics.

Research Method

The sources of this research are the nomadic handicrafts of Sistan and Baluchestan. Various sources, especially field sources, have been used to collect the required data. Since these handicrafts were not kept in museums or special centers, the author photographed them to find the samples by searching for the villagers as well as the nomadic tribes of the area and making sure that the pendants were in their possession. Due to the limited number of woven pendants and the lack of variety of designs and patterns, 20 of these weaves were examined as a statistical population. The purpose of this study is to identify the types of pendant weaves in Sistan and Baluchestan, to study the differences and similarities of different types of pendant weaves and to study the amulet and spell patterns used in them. The information is collected in the field and libraries and is a qualitative and fundamental type of research.

Research Background

In introducing spells and talismans, the oldest book that existing the book "Asrar Ghasemi" translated by Suhravardi (Al-Kitab Khamseh) which has studied the sciences of strangers (Vaez Kashafi, Bita). The book "Folk Culture of the Iranian People" (Hedayat, 2002) pays attention to the description of spells and magic used by people in different regions. The book "Traditional Graphic Spell of Iran" (Tanavoli, 2008) introduces some of the common spells in Iran and calls it a kind of traditional graphics. The article "Amulet in popular culture" (Jahanshahi Afshar & Madahi Mashizi, 2017) In this study, by exploring the beliefs and beliefs of the people of Kerman, amulet elements have been identified and their functions as influential elements in the lives of the people of this region have been studied. Also, a dissertation entitled "Study of the social contexts of the emergence of talismans and amulets and its impact on the Saqakhaneh movement" (Ayenehdast, 2014) with a sociological approach to the contexts of the emergence of talismans and amulets and their effects in terms of belief and shape on contemporary Iranian painting. The Saqakhaneh school has dealt. In addition to the above, several studies have been conducted on spells and amulets in the culture of different regions of Iran. However, in connection with the spell in the weaves, the only researches found are the article entitled "Amulet motifs protective on the Turkmen carpet" (Yaghoubzadeh, 2013), which introduces the designs with the applications of the spell on the Turkmen carpet. Also, the article "Amulet and Relic motifs case study: Lor Bakhtiari hand -woven" (Yaghoubzadeh & Khazaei, 2019) has identified the symbolic motifs related to amulets and charms these people. A dissertation entitled " Spell check and talisman and its impact on Motifs of carpets Sistan and Baluchestan" (Nemat Shahrababaki, 2014) while examining the culture and art of

the people of Sistan and Baluchestan has examined the amulet and charm patterns of nomadic carpets and handicrafts in the region. The article " Motifs and Images Related to the Evil Eye in Iranian Wovens " (Afzaltusi, 2014) This study, by showing the effect of beliefs in folk art, especially weavings of the rural, refers to the role of the evil eye and amulets in woven hand. In the present study, while examining and introducing the cultural and identity dimension of the nomadic hand -woven of Sistan and Baluchestan, an attempt is made to identify and introduce some of the talismanic and amulet motifs used in the pendant woven that has not been done before.







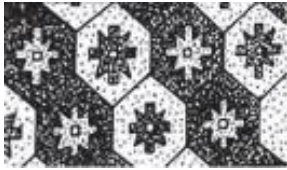


Talisman and Amulet

In "Moin Culture" it is stated that "a written talisman contains forms and prayers by which they perform an extraordinary act" (Moein, 1985, under the word [talisman](#)). Some sources equate the spell with "homeopathic" magic, as stated in the Encyclopedia of Religion. (Elliade, & Adams, 1987, P. 243). The word talisman in many languages of the world has remained with the same word or with little change and has an ancient history. "It is well known that Belnias - the Greek sage known as the father of spells - had complete control over this science and made spells and hung them on the city gates to protect many cities from the bites of storms, snakes, and scorpions. Some have attributed the laws of magic to Hermes Trismigistus (Tanavoli, 2008, P. 61). What comes to mind when you hear the word spell is the cryptic forms that are engraved on objects to attract transcendental forces. "According to this belief, there are factors around that can cause injury, damage, misfortune or even death. The spell with its magical or religious power protects its owner from dangerous factors and reduces the bad effect. The mythical roots of this belief should be sought in the religious and moral dimensions of the forces of good and evil, and even after the advent of Islam by changing the forms and patterns while preserving the meaning and content to this day "(Yaghoubzadeh, 2013, P. 24). One of the most common forms of spell uses it as a charm. The word amulet is also derived from the root "A and Z" and means "to take refuge, shelter and keep safe" and the term means to pray and amulet or prayer to ward off the evil eyes, to hang wounds on people, animals or objects to protect them. (Dehkhoda, 1994, below the word). "Amulet which is equivalent to the English and French word "Amulet" is the source of the Arabic word and its Persian is eye-Afsa and eye-Benam" (Tanavoli, 2008, P. 61). Amulets are different from talismans and mostly involve written or unwritten objects, which are also called victim opinions. "The victim's opinion, which is mostly used by the general public to protect children from the evil eye, is usually made of objects such as oysters, snails, pieces of rock salt, colored beads, agate, dried sheep eyes, pewter seeds, and teeth of some animals with some beads. Many people do not keep these things away from them and believe that it brings goodness, blessing and luck to them (Tanavoli, 2008, PP. 62-61). Amulets are sometimes considered a form of talismans

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and of a weaker kind, or it is considered one of the most widespread forms of talismans. Amulets and charms can be considered from the same category, but sometimes with more or less different strategies (Arabestani, 2008, P. 635). The supposed ability of the spell to change events and produce favorable and usually miraculous conditions distinguishes it from amulets. Many of the ancient beliefs, superstitions and folk beliefs that have survived in the woven hand of rural and nomadic areas. Charms and amulets are found in a variety of art objects. hand woven as a part of indigenous art to express the beliefs and beliefs of weavers in various places in the Iranian weaving field, has been the field of manifestation of spell and amulet forms. In (See Table 1) there are examples of the most widely used spell and amulet motifs used in handicrafts.

Table 1. Spell and amulet motifs widely used in hand woven. Source: Authore





		
<p>Milk spell. Source: Tanavoli, 2008, pp. 60-90</p>	<p>Chicken and fish spell. Source: Tanavoli, 2008, pp.60-90</p>	<p>Black Demon Spell. Source: Tanavoli, 2008, pp. 60-90</p>
		
<p>Picture of an eight-pointed star. Source: Afzaltusi & Sanji, 2014, pp. 82-86</p>	<p>Bakhtiar carpet is single or round. Source: Afzaltusi & Sanji, 2014, pp. 82-86</p>	<p>Checkered drawing. Source: Afzaltusi & Sanji, 2014, pp. 82-86</p>
		
<p>Daghatik, Turkmen. Source: Afzaltusi & Sanji, 2014, pp. 82-86</p>	<p>Wound eye painting. Source: Afzaltusi & Sanji, 2014, pp.82-86</p>	<p>Sistan carpet flower. Source: Afzaltusi & Sanji, 2014, pp. 82-86</p>

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Hand-Wovens of Sistan and Baluchestan

Nomadic hand woven in the Sistan and Baluchestan region are formed based on their economic and cultural needs. Nature and patterns inspired by various colors show the structure of creation in a traditional society with an artistic look at the handwoven of the region, especially kelims. Most hand woven in the region are produced in two forms, knot (carpets and rugs) and non-knot (non-pile hand woven such as kelims). There is no definition in Iranian carpet literature equivalent to non-knot hand woven. In the definition, non-knotted hand woven are used in contrast to knotted handwoven such as carpets and rugs. In Sistan and Baluchestan, most carpets were produced in small dimensions ann the form of rugs, and this is due to the limitation that existed in the use of earthen poles. In general, non-woven handicrafts in Sistan and Baluchestan include kelims, Donkey bags, Juvals, poshti, plus, salt shakers and tablecloths, which are briefly explained in (See Table 2).




Table 2. Nomadic hand woven of Sistan and Baluchestan. Source: Authors.

Hand woven	Weaving technique	Image
Kelims	This weave is mostly produced by the Baluchis of the region and due to the use of horizontal poles and limited dimensions, to produce larger kilims, the kilims are often woven in two separate pieces and after weaving, the two parts are connected by goat hair. In Sistan, the delicate kilims are called Bafshal 3, and in Baluchi Kunt	
Donkey bags,	It is a fabric that nomadic nomads often carry with them. It has two parts, such as a bag for carrying porters on cattle, and it has a great variety in terms of material and type of fabric, and it is produced both as a kilim weaver and as a single carpet and a single kilim in the region.	
Juvals	It is a kind of bag made of the kilim and its raw material is usually wool or cotton and it is used to store barley, especially wheat and flour in the region.	
Poshti	It has two types of weaves: whole kilim or one rug and one kilim, and its approximate dimensions are 50 by 90 cm. It is usually filled with cotton or wool, etc., and is arranged around the room or tent.	

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Hand woven	Weaving technique	Image
Plus	This woven hand is made of goat hair and is made in the form of a kilim weave without pattern and black color. In the Sistani dial,etc it is called Plus and the in Baluchi dialect it is called Gadam 5. In fact, to make a black tent, they sew three pieces of plush together. In this way, the black tent does not get wet from the rain and the rain does not penetrate inside it.	
Salt shaker	It is a woven fabric of kilim or carpet that has a special structure and many decorative patterns are used for it. Due to the importance and sanctity of salt, it has been used to preserve salt since the past.	
Tablecloth	It includes two types of dining table and flour table. Usually, white or red wool is used as a warp and colored wool fibers are used as a weft to create a pattern.	

In the following, we will examine the weave pendants in Sistan and Baluchestan regions.

Types of Spell and Amulet Pendants Woven in Sistan and Baluchestan

"The motivation of the people of Sistan and Baluchestan to create works of art in the form of practical products, in addition to meeting basic needs, is to attempt to reflect the beliefs and aspirations that have been formed in relation to the real world" (Keshavarz & Javadi, 2016, p. 17). Charm and amulet pendants woven in Sistan and Baluchestan are woven in the form of knitting (carpet) and bed (weaving) (kilim) and are used with decorations of mirrors, shells, coins, buttons, etc. The most important weave pendants of Sistan and Baluchestan are Yekteli, Tavyzband, four-legged necklace, Malband, and Polok.

Yekteli: The shape of the hand-woven ribbon with a small width (between 30 to 50 cm) and a long length (between 300 to 500 cm) is made of woven kilim or carpet and has special decorative patterns. This woven bunch is decorated with southern shells from the shores of Balochistan and is sometimes used with tassels called polok. (See Figure 1) Also, using the mirror, buttons, and shells are embroidered with special designs and in a regular manner.



Figure 1. Yekteli with decorations of polok and shells. Source: Authors

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The size, color, and shapes used in this weave along with the additional decorations indicate that this weave was woven for spell and amulet purposes and the purpose of its production was not to decorate merely or as a mat. Nomads install this weave on the black entrance of the tent, at the end of the tent, or on their beds (See Figure 2) and believe that this weave with its patterns and decorations repels evil forces from their house (tent) and prevent evil eye are helpful.



Figure 2. Yekteli string hung on the black entrance of the tent. Source: Authors

Therefore, according to the type of decorations and motifs of this hand woven, its evil eye function can be understood, which is expressed in (Table 3) the spell and amulet motifs of Yekteli with their application.

Table 3. Charm and amulet motifs in yeteki on avizbaft. Source: Authors.

Image	function	Motifname
	It is a pattern that is placed on a right-angled triangle around a rhombus-like shape. Like most designs, it is used in the margins and on the longitudinal bands. Ajab means strange, wonderful, and beautiful.	Ajab
	It means moon and sun in Persian and is one of the most prestigious motifs in the province that can be seen in most handicrafts.	Mahoruch
	The rhombuses are divided into four small parts and finally, the two large rhombuses are matched in one of the corners.	Eight eyes
	A pattern called Karchek appears one by one in strips across the weaves. This naming may be due to the fact that this role is mostly woven in red.	Sur mehr or red motif

Polok: Polok or tassel, woven with colored strands of wool or yarn, is brought alone or as a decoration along with other weaves, such as poshti, pendants, donky bags, and so on. (See Figure 3) In addition to wool strands, colored yarns, beads, shells, buttons, mirrors, and colored sequins are used to create it. (See Figure 4) In addition to creating decoration and beauty, these tassels are also used to prevent the evil eye.

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Figure 3. Polok used to decorate kelims.
Source: Authors



Figure 4. Polok with oyster decorations. Source: Authors

Tavyzband: Most of the fabrics or types of kelims, carpets, or needlework are used to prepare it, which according to the beliefs of the people of different regions of the province, are used to hold all kinds of prayers written on leather, paper, and fabric (See Figure 5). Tavyzband has various shapes. Among these, the triangular shape is the most used to prevent evil eye, usually on hats or children's clothes or pendants (See Figure 6).



Figure 5. Tavyz band woven from colored yarn to With nut.
Source: Authors



Figure 6. The triangular motif is used ithe n tavyzband. Source: Authors

Animal Necklace: The necklace of cattle (especially camels) is a hand-woven of goat hair or wool on which colored fabrics with triangular shapes are sewn. These motifs are decorated with mirrors, buttons, and shells, and tassels made of wool or yarn are hung on them (See Figure 7). In some cases, mirror embroidery and coin embroidery are used on camel necklaces and bracelets (See Figure 8).

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Figure 7. Camel necklace to ward off evil forces. Source: Authors



Figure 8. Camel necklace with mirror embroidery and oyster decorations. Source: Authors

Malband: It is a decorative and functional fabric that is used to control livestock and includes bridles, necks, necklaces, and bracelets (See Figure 9). These ropes are made of goat hair, which is woven with a special technique and a very strong string is obtained from it. This rope is usually decorated with tassels made of wool with various colors of yarn and oyster, which has a use for the evil eye (See Figure 10).



Figure 9. Use the binder to control and Animal restraint. Source: Authors.



Figure 10. Types of malband. Source: Hasuri, 1371, p. 121

Malband woven pendant also has motifs mentioned in (See Table 4).

Table 4. Charm and amulet motifs in Malband woven pendant. Source: Authors.

Image	Function	Motifname
	It is one of the original motifs in Sistan and it exists in simpler forms and this motif is mostly used for Malband.	Armband

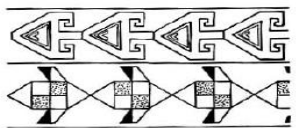
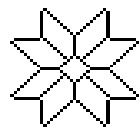
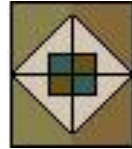
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Image	Function	Motifname
	Arrows are the result of two shapes, square and triangle.	Talismans
	The star motif consists of a combination of two triangles. The sign of intercourse is infinite and has a protective sign (Shirani, 2009, P.29).	star
	A plot with a square base in the middle of which is an eye-shaped rhombus. The center of the rhombus is usually woven symmetrically with two colors. Hasouri has introduced it as one of the forgotten themes.	Forgotten

Investigating the Similarities and Differences of Woven Pendants in Sistan and Baluchestan

Woven pendants are produced in Sistan and Baluchestan as part of the region's indigenous products in the form of knotted weaves (carpets and rugs) and non-knotted weaves (not pile weaves such as kilims). Among the introduced samples, the malband is in the form of carpet weaving. An amulet is an animal necklace in the form of a kilim. Yekteli is in the form of carpet weaving and kilim weaving. Polok that is not woven and in addition to being a decorative element for other woven pendants are colored tassels that can be used alone due to the decorations that fit the fountain. The raw materials of Yekteli wool fabric are goat hair binders, animal wool and goat animal necklaces, wool and yarn bindings, and talismans. There are many types of pendants in terms of size due to their practicality. Yekteli size is low width (between 30 to 50 cm) and long length (between 300 to 500 cm). Polok with colored strings can be installed short or long and does not have a specific size. Sometimes the number of fibers used seems larger and thicker. The most commonly used colors in pendants are red and other colors used to produce these products are white, green, dark and light brown, black, blue, jade and orange.

Decorations of Woven Pendants of Sistan and Baluchestan

Sistan and Baluchestan woven decorations include mirrors, shells, coins, buttons, and beads. Also, in some cases, pewter, which is called Dudni in the Sistani dialect, is used. (See Table 5) According to the Sistani and Baluch tribes, in addition to beauty, these decorations repel evil spirits and prevent the evil eye. For this purpose, kharmohreh, also called "victim's opinion", is the most common spell; But other objects such as mirrors, shells, buttons, and other metals have also been found to be effective. Another way to get rid of eye sores by March is to make spells out of them. Espands are threaded into several strands, then tied together









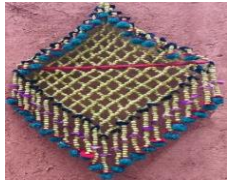
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according to taste, making the triangular or rhombus pendant "Dudni" and hung on houses, living rooms, sheepfolds, and fields. In order to remove the evil eye, calamity, and pest from the house, family members, cattle and grains and bring blessings, abundance, and health, and based on this belief, Sistani and Baluch weavers have used its motif instead of their carpets. These cases have not been hidden from the view of Western tourists and many of them have mentioned these cases in their travelogues, for example, Brugesh in his book Sarzamin Aftab mentions that he was located in Iran (Brugesh, 1995, PP.138-139). Patterns woven in the pendants of Sistan and the Baluchestan region with pecans or beads that emphasize the spell and amulet feature. In addition to the visual effect, it shows the richness of Sistan and Baluchestan art in the combination of mirror stitching or coin embroidery on woven pendants.

Table 5. Decorations used in pendants in Sistan and Baluchestan. Source: Authors.

Image		woven pendant decorations
		Embroidered mirror decorations Used in yekteli
		Embroidered coins Used in yekteli
		Oyster decorations used in hand-woven
		Polok decorations Woven with beads in hand
		Decorations used In the animal necklace
		Dudni (espan)

Charms of Amulet Motifs Sistan and Baluchestan Hand-Woven

The nomadic handicrafts of Sistan and Baluchestan are decorated with various motifs. The motifs used in the handicrafts expressed the culture, thoughts, and beliefs of the people of that time. Nomadic women created unique weaves with the least facilities and in the heart of nature, inspired by and using its capabilities. "Behind the emergence of each role can be a story, a thought, a belief that has emerged and expanded over the years. It has magic and sorcery, and to deal with negative forces, weavers used these patterns in their weaves" (Majidi, Nowruz Borazjani & Hatem, 2011, P. 264). motifs in the hand woven of Sistan and Baluchestan are a mixture of forms and colors. Especially considering the climatic conditions and the special situation of the region in terms of borders and politics, the weaver is inspired by the nature of the environment, his mental belief creates motifs on the weaves. Duplicate lines are the most commonly used motifs in spellwoven pendants. In hand woven such as rugs and kilims, needlework, pottery decoration, and even jewelry and mat weaving products, geometric patterns show themselves with great variety (Shahbakhsh, 2005, P. 144). Among the geometric shapes, triangles and rhombuses are the most used in the textures of the region. Every geometric shape used in the weaves is a code that has appeared through the geometric patterns in the weaves. "It has been a long time since the Baloch people became one. But in many rural houses, black Baluchi tents are still erected, and pre-settlement geometric motifs are still used in Baluchi art. The geometric nature of the designs is the result of the nomadic life history of this people. The nature of constant movement and the impossibility of using written designs for various arts and the necessity of their subjectivity automatically leads the tendency of nomadic art towards geometric aesthetics (Keshavarz & Javadi, 2016, PP. 18-20). The geometry and angularity of all the traditional motifs of the region, more than any other factor, cause unity, harmony and harmony, not only in the handicrafts but also in all the traditional arts of the region. "Among the geometric shapes, the theme of the triangle with symbolic meanings and concepts is one of the most comprehensive decorative motifs in Sistan and Baluchestan province. This role can also be seen on the pottery discovered from the ancient sites of the burnt city of Behforur (Seyed Sajadi, 2007, P. 546). The use of triangular motifs in the decoration of hand woven is very common, since this motif has a significant share of geometric compositions, it can not be easily ignored and it can be considered as a purely decorative pattern. Considering the symbolic meanings of this motif and its comprehensive and intelligent use on Shahr-e Sukhte utensils based on talismanic meanings, it can be imagined that this motif has a symbolic function, especially for repelling evil forces. It seems that the continuity and frequency of use of these motifs in the textures of the region has been done for specific purposes. "The triangle, with its sharp and descending triangle, has an aggressive and aggressive shape to the outside, which in the popular beliefs of the Baluch people, this shape causes the escape and avoidance of evil spirits and other enemies in any place"



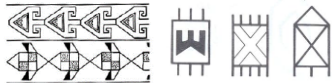





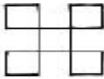


(Nemat Shahrabaki, 2014, P. 93). The nature of geometric patterns is based on order and balance, and in terms of having a semantic load, they represent the ideas of the people of the region who are in a symbolic relationship with the surrounding nature. In the basics of modern and contemporary visual arts, the triangle has the same meaning. When three circles are tangent to each other at their outermost points, the first polygon; That is, a triangle is formed. According to Balkhari, Ibn Sina in a chapter on the nature of the book "Healing" considers the elements of geometric shapes. "Four elements make up surfaces that must be straight, and because the simplest shapes are triangles, all objects are made of triangles," he says. Fire is in the shape of a pyramid with four triangles at the base and water is a shape of twenty triangular bases and air is eight triangular bases and cubic soil is made of square surfaces and potential squares are made of triangles (Bolkhari, 2007, P. 65). Another widely used shape is the square, which is one of the most important geometric shapes and is known as one of the most important symbolic forms. "A square is a balanced shape that is obtained by combining vertical and horizontal lines of the same size and is known as one of the major symbolic forms. The square is a static and stable shape, with equal sides and angles that evoke a feeling of stillness, strength, fence, perfection and posture. The square is one of the most stable shapes and represents the most cohesive and stable aspect of creation (Ardalan & Bakhtiar, 2001, P. 29). Another simple but widely used geometric pattern in the handicrafts of the Sistani and Baluch tribes is the rhombus motif. This role also has many symbolic meanings and has been used extensively in spells and amulets. It seems that the weaving artist has also used this theme in his weaves, believing in these concepts and quite purposefully. "The rhombus is a symbol of the eye everywhere and a symbol of victory" (Hall, 2004, P. 16). Also, the theme of two interlocking rhombuses are used in spells to "keep the evil eye away and ward off evil spirits" (Shirani, 2009, P. 27). It seems that in the textures, the patterns used as evil eye are often repetitions of triangular, rhombic and square shapes. This belief is very common among the common people, especially the nomads of the region, and in the nomadic and rural textures, motifs have been engraved to protect the wounded eye in the form of amulets and charms. The shapes woven in these handwoven, along with the harmony of the formation of this form with the weaving method on the hand woven, have caused the prevalence of these shapes. The use of the triangle shape for embroidering and necking animals along with designs with triangle shapes emphasizes the nature of this shape. The pendant woven motifs of Sistan and Baluchestan have been formed with the foundation of three shapes of square, square and rhombus with emphasis on evil eye and amulet and talismanic properties in the belief of the weavers of this region. These motifs are shown in (See Table 6).

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Table 6. Charms of amulet motifs Sistan and Baluchestan hand woven. Source: Authors.

Image	motif Function	Motif name
	Talismans	Mat-like
	Malband	Star
	Malband	Talismans
	Yekteli	Ajab
	Yekteli	Mahoruch
	Yekteli	Night cham
	Yekteli	Surmehr
	Malband	Forgotten
	A motif in the shape of five small squares from corner to corner (Mojlak is the name of a bone that is called a frame in Persian) (Hosouri, 1992, P. 83). It is woven as a ribbon at the edge of most weaves.	Mojlak
	A pattern that combines triangular teeth with a curved design that is used in talismans and malband.	The role of triangles and kajak
	The pattern, which she calls a border, is one of the forgotten fringes, but the triangular face and the black dot in its parts are associated with the shape of the eye and can be seen in most of the handicrafts	Eye

Discussion and Analysis

The beliefs of the Sistani and Baluch tribes have led to the creation of innovative designs and special designs on the hand woven. Two important factors of nature and culture can be named as the most important factors influencing the motifs of nomadic handwoven in Sistan and Baluchestan. These factors are very prominent and important in nomadic handicrafts due to the special and pristine nature as well as the original, rich and intact culture of the region. The special nature of this region has influenced the motifs in the textiles from two perspectives. First, due to the hot and dry climate of the region and the presence of plains and sands in the north and mountains in the south of the province, on the other hand, strong and long winds and storms known as one hundred and twenty days in the region, special and harsh nature. Throughout history, these factors have led to the violence of forms and sharp angles in the art of these tribes, especially needlework. Another important factor that has influenced the decorative motifs of the region is culture. "Without a doubt, each ethnic group builds its own myths, beliefs, legends and arts according to historical factors and perceptions of life" (Bayhaqi, 1988, P. 16). Sistani and Baluch weavers, like other original weavers of different regions, have been inspired by the religious and cultural forms and symbols of their civilization and country, and have used many symbolic methods in a special way in the industrial arts, especially carpets. "Some of these motifs were closer to the nature of objects at the beginning of childbirth; However, due to its continuous use, it has gradually left its natural and definite form, which existed in the mind of the weaver and even the viewer, and has become a symbol and abstraction (Hosseini Abadi & Rahnavard, 2006, P. 63). The nomadic hand woven of Sistan and Baluchestan, despite being geometric and broken, have the ability to stretch and change into other shapes, which leads to many combinations. The use of broken lines, in addition to facilitating the abstraction of shapes, places the design and role of nomadic handicrafts in a particular class and style, and distinguishes it from the urban type. "The use of angular forms and patterns that weavers created mentally and without a plan, as well as warm and cheerful colors in the compositions show the influence of the region's climate and culture on the art of this system" (Piri, 2010, P. 49). Some geometric shapes have a special value due to the meanings and concepts they have in popular culture and therefore have found their way into decorative motifs, especially nomadic hand woven. (See Table 6). The most common use of these schemes has been to attract the forces of good, to seek rain, mercy and fertility on the one hand, and to repel the forces of evil, especially to prevent eye sores on the other. In other words, perhaps during the drought years in Sistan and Baluchestan, more attention has been paid to hand woven, especially handicrafts. Therefore, the weaving artist, following the society and the environment, is looking for a way out of the drought, and through this, he has created patterns in his weaves that he believes have a supernatural power and can be effective in overcoming this crisis.

Conclusion

There are many beliefs among the nomads of Sistan and Baluchestan that are intertwined with the lives of the people and reflect their way of life. One of these beliefs is talismans and amulets, which have a special place in the form of decorative motifs on their textures. Due to the indigenous differences in the types of weaves in this study, we tried to pay special attention to the indigenous products of the nomadic women of Sistan and Baluchestan in the form of pendants woven. In this study, in addition to identifying hand woven such as Yekteli, Tavyzband, four-limbed necklace and Polok, hand-woven patterns were also examined. Among these, natural factors and culture had a significant effect on the formation of these hand-woven patterns. Meanwhile, natural factors and culture have had a significant impact on the formation of patterns of these handicrafts. Belief in the existence of the forces of good and evil and the value that these motifs have acquired in some cultures has led to their use in the context of handicrafts as decorative motifs with magical and amulet purposes symbolically. These cases are especially evident in nomadic communities due to the way of life. It is noteworthy that the foundation of these patterns is linear and often triangular, which has become popular in accordance with the weaving method, especially in Kilims, and the purpose of forming these decorative weaves is to show a set of motifs that respond to uncertainties, fears and disasters in the belief of the people which have been continued with the ability of women weavers.

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