

# The Simurgh Myth in Shahnameh According to Barthes's Five Main Codes

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## Abstract

Mythology is perceived as the subset of semiology and can be considered to be the subset of ideology owing to the fact that- it is historical knowledge. We meet signifier, signified and sign in mythology but as a secondary semiotic system as it is composed of semiotic chains which came into existence before it. We meet two languages in mythology first, the language that myth is established by and second the meta- language that defines the first language. Myth changes history into nature and it is a speech figured to be right. The feature of the myth is changing meaning into form. Language is the author's tool and the text they create is analytically different from others. Text is a complicated network of codes; codes are acquired and have social and historical aspects. Roland Barthes, the French mythologist, provides a sort of fivefold classification from the codes involved in the semantic mechanism of a text. Barthes's codes include hermeneutic, semantics, symbolic, proairetic and cultural codes. Simurgh which is Shahnameh's mythical-legendary bird raises Zāl, Rostam is born with her tact and through her help Rostam's wounds are healed in combat with Esfandiyār. She ensures Rostam's victory by warning him that the only weapon that can affect Esfandiyār is a shot to his eyes. This article is intended to decode Simurgh's performance in Shahnameh in accordance with Barthes's fivefold classification.

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*Keywords:* Shahnameh; myth; semiology; Barthes; fivefold code.

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## 1. Introduction

Culture is the complicated network of codes and the comprehensive system of the knowledge as well. Each code is the system of knowledge which provides production, receiving and interpretation of the text. Language is the most important and complicated code due to the fact that all of the other codes including etiquette, garment, food, behavior, gesture and body language etc., are described and mentioned through language and by a huge mass of narrations and anecdotes (Sojoodi, 2011, 144). Charles Sanders Peirce (1839-1914), the American philosopher, whose works are the main foundations of modern semiology, knew himself as the "pioneer of semiology". Umberto Eco (1839-1914) can be named as one of the pioneers of modern semiology and literary structuralism (Ahmadi 2014, 21-22). He was both a novelist and semiotician who published "the name of the Rose" when he was 50 years old. Unlike Saussure and his colleagues in Geneva School, Umberto Eco believed that the main subject of semiology is not the sign but the transformation of the signs and in order to confirm Saussure in his view, Umberto Eco emphasized that sign is something that always leads to know more (Ahmadi, 2011, 348-369). Roland Barthes (1915-1980) the French semiotician and mythologist stated that "language is the most important and complicated code". Codes are a value system which gives meaning to orders and disorders in any community. In his book *S/Z*, Barthes mentioned that text is the product of codes' interaction. Moreover he provided a sort of fivefold

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classification from the codes involved in the semantic mechanism of a text and employs them in “Sarrasine” written by Balzac. Barthes’s fivefold codes include hermeneutic, semantics, symbolic, proairetic and cultural codes.

The Hermeneutic code is defined as “all those units whose function is to articulate in various ways of questions, their responses and the variety of chance events which can either formulate the question or delay its answer or even constitute an enigma and lead to its solution”.

The Proairetic code manifests in tonal-moral, collective, unnamed and mighty form. The cultural code is the chamber of referring the text out there to the public knowledge. This code comes with the scope of mythology and ideology.

The Cultural code manifests as tonal “moral”, collective, unnamed and mighty form which represents what is called “wisdom”.

The Semantics code or signifiers is defined as connotative meaning which employs significations and produced by specific signifiers. The symbolic codes of the poems will be analysed in the present study.

The Symbolic code embraces identifiable structures which are repeated regularly in different forms and modes through the text and eventually makes the dominant structure (Barthes 1974, Sojoodi, 2011, 148-150).

It is not sometimes easy to identify symbolic and semantics codes because they are highly interconnected. Barthes believed that each piece is a sagacious sign and has an independent life. Speech is created through their combination which is started from the life inside each piece (Barthes 1990, Ahmadi, 2014, 212).

In the following study three stories, namely “speech on Zāl’s birth”, “speech on Rostam’s birth” and “Rostam and Esfandiār’s combat” have been picked from Shahnameh about Simurgh. The poems regarding Simurgh from the mentioned stories will be analyzed and then decoded according to Barthes’ fivefold classification of the codes.

There had been some others who conducted research about Simurgh, and Barthes before, for instance, Sadeghi (2008) analyzed “Rooster” written by Ebrahim Golestan according to Barthes’ fivefold classification of the codes. He completely separated the sentences and deciphered the codes. Sadeghi then drawn to the conclusion that the entire used codes led to semantics pluralism in the text which could make semantically different transformation for each reader. From his point of view, semantic uncertainty occurs because the relationship between signifiers and signified are invalid and only collocating with other signifiers is predicated on the signified. Sheykh Narani (2010) worked on the bird and peacock’s semiology. He also provided symbolic meaning, ancient and ethnic beliefs and mythology as well as analyzing the signs of peacock in different cultures and sects. He referred to Quran and Mantegh O Teir written by the poet “Attar” to mention peacock’s paradisiacal place in the paradise. However, this article is not based on the theory of semiology. Dehghan and Muhammadi (2010) described Simurgh myth both as the epic and theosophical literary works in Shahnameh and Mantegh O Teir, then they studied the difference between these two literary works in terms of Simurgh. This research is not based on the theory of semiology. (Rahimi Khopgani et al., 2012) also analyzed “Satan Triumph” written by Towfiq al-Hakim from Barthes’ structuralism perspective. They used Barthes’ fivefold codes to describe the symbols of the story. Pirzay Khabazi (2013) introduced the goal of studying semiology in Shahnameh Foundation for identifying different layers of signification, connotation and the inter textually of the elements related to Derafsh Kāviān, Iranians’ ancient flag (Persian: درفش کاویانی) as well as why there has been specific colors and how they are identifiably connected to their creators and Derafsh Kāviān as a cryptic context. Therefore, he came to the conclusion that Derafsh Kāviān consisted of 3 colors namely, red, yellow and purple which went well with the narrative core of the story and the selection was not accidental. Each color signified the identification of the creators which was capable of Semiological, symbolical and mythological interpretation. (Bagheri Khalili and Zabih Pour 2015) used Barthes’ theory to study the dichotomy of the signs as words/terms in noun, verb, adjective, adverb, pronoun and demonstrative adjective forms in Hafiz’s sonnets. Then they concluded that the dichotomy of the signs were signified in a specific value system and among the mentioned forms, noun is the most susceptible form to be signified and the most capable form to accept clear signification in Hafiz Divan.

## 2- Analyzing Simurgh myth based on Barthes’ model:

The features of Barthes’ codes created an atmosphere in which the text is flowed through. Barthes was not intended to structure the meaning; instead constructivism as much as possible was what he meant. Codes are the perspective of quotes and mirages of constructions. From Barthes’ point of view each code is one of those forces that can dominate the text. In fact each code is one of those sounds which the text is spiraled around.

Barthes believed that besides each discourse there is a soundless sound heard, they are actually the same codes. The huge mass of sounds (codes) led to written form. A stereographic atmosphere in which each code and sound are crossed one another: Sound of experience (Proairetic code), sound of individuals (Semantics code), sound of knowledge (Cultural code), sound of truth (Hermeneutic code) and sound of symbols (symbolic code) (Barthes 1974, Shorki pour, 2015, 34).

Barthes' fivefold codes will be analyzed accordingly:

- When Simurgh's chicks got hungry she flew down to find something for them. (Rueben Levy, 2003- 2014)

The Hermeneutic code: The word Simurgh is made of two parts, the first part is "sie" (Pesian: سی) originated from Saēna in Avesta and "sen" (Pesian: سین) from Pahlavi, its counterpart in Sanskrit is śyena and in both Avestan and Sanskrit languages the meaning refers to hawk. This form is regained in Sina and Syndkht. Simurgh in Shahnameh is a physical creature managed to raise and support Zāl (Kazazi 2007, 386-389).

The Proairetic code: (flight and movement)- the Cultural code (sense of responsibility and feeding children).

- Simurgh's broad grew hungry she flew aloft from her nest and so caught sight of a babe weeping. The earth around him appeared as an ocean in storm. His cradle was of thorns and his nurse was the ground. His body was bare of covering and his lips clean of any milk.

The Proairetic (finding the child) cultural and symbolic code, the Earth sprouts plants and creatures, so it has an important role in Shahnameh. The nanny's job is to raise a child. Fallen on the stone and soil, they are Zāl's nurses. In Iran's culture "mother" symbolizes affection, devotion and help.

- The Simurgh swooped down from the clouds, thrust out her claws and lifted the babe from the torrid rock, then carried him to that point of the Alborz mountains where lay her eyrie and her broad. She offered him to them for a victim, urging them to pay no heed to his bitter weeping.

The Proairetic code: (taking Zāl to feed her children), the Cultural code (home is a place for family gathering and the center of intimacy and warmth, the Hermeneutic code (Alborz in Kurdish dialect is the combination of two components "al" (Persian: آل) means mount and "borz" (Persian: بَرز) means high. The term Alborz appeared in Avesta as Herrera and Haraiti, in Pahlavi as Harborz and in Persian as Alborz. In new Avesta the term Alborz was repeatedly praised, according to verses 20, 21 and 22 in Aban Yasht, Hōshang Pishdādī offered a hundred of horses, a thousand of cows and sheep to the foot of Alborz. It might refer to the mountains in Northern India. However, its location is different from mount Alborz in current Iran. Mount Alborz is also called mount "Qaf" (Najibi Fini 2006: 170-171).

- But God the beneficent delivered him and granted him hope of the prolongation of his life, while the Simurgh stood gazing in astonishment at the little babe with the tears of blood tricking from his eyes. Picking out the tenderest portions of her own prey she fed her milk – starved guest on their blood.

The Cultural code: (Simurgh's features like God's forgiveness, motherhood's love and feeding Zāl from small prey's blood), Semantics code or signifiers (the homeless and abandoned child whose father is ashamed of his son's strange appearance).

Zāl was raised in mount Alborz in Simurgh's nest and years later Sam was heard about a courageous young man, and then he decided to return him back to the throne and crown.

- Simurgh said to Sam's son, oh who you suffer of eyrie;

"Your father is the warrior Sām, paladin of the word, whose head is exalted above all the nobles. He has come to this mountain in search of his son, for you have acquired worth in his esteem. And now I must raise you up and bear you to him unharmed.

The Hermeneutic code: (Konam and Neshim (Persian: کَنام و نَشیم) means eyrie) eyrie is absolutely necessary for human beings and animals 'life. Barthes stated the atmosphere each code provides in an era propounds a kind of generalized and scientific thought which will be worth describing some day in the future. Barthes introduced myth as a specific system made of semiological chain which had even been in existence before the system itself (Barthes 1974, Shokri Pour 2014, 130). Verbal material and pictures are the language myth. Family was the central core of social organizations in ancient Iran. Mother managed home and supported the family as father protected the family members. Home and eyrie were highly respected and no one could invade its privacy. The Proairetic code (talking Zāl into returning him back), the Cultural code (honor and respect for a paladin and prince are highly significant in particular the world's champion of champions who had to save Iran from its old enemy "Touran").

The symbolic code (child seeker, Sam who abandoned his son at the begging of the story now is looking for him).

- When the time comes for you to take position of the crown and of the highest rank, of the sovereign honors and the diadem, this eyrie will no longer be worthy of you. Yet make a trail of fortune. I part from you for no reason of enmity; I doubt entrust you to an empire. For me it would be well if you remained here, but the other course is better. Yet take with you single feather from my wing and with it you will continue to be under protection of my influence. If ever a difficulty overtakes you or any dispute arises over your actions, good or ill, then cast this feather of mine into the flames and you will at once experience the blessing of my authority. I will come as a black cloud, with speed, and transport you unharmed to this place.

The Hermeneutic code (Zāl was named Dastān by Sīmurg meant melody, song as well as trickery in comprehensive dictionary of *Shahnameh*). *Shahnameh*'s stories are most folklore with the exception of historical part. To achieve their goals, *Shahnameh*'s characters needed to use some tact and magic. Mythical stories have been created among people, survived through their enthusiasm and remained in their mind. Esfandiyar called Zāl "Dastan" a man of magic with supernatural forces:

- I heard about magic Zāl if he wills, he can achieve sun. If be furious, When angry wizards surpass, I don't believe it (Farshad Mehr, 2008, 412).

In the above mentioned distiches Dastan means sly and tactful. On the second day of the battle Esfandiyar reminded Rostam that he owns his life to Zāl's trick or else he would have got killed the day before.

The Proairetic code: (Sīmurg's conversation with Zāl and promising to help him), the Symbolic code: (throne and crown that demonstrates reign and rule. Zāl could return back to his father and became Iran's paladin and defended the country).

- When she had thus given him assurance, the simurgh lifted him and majestically flew aloft with him into the skies, then in one swift stoop brought him down to his father. Dastan's hair at this time reached below his chest. At sight of him his father burst into bitter weeping and quickly bowed his head down before the simurgh, uttering many words of benediction and greeting.

The Proairetic code "joy": (making Zāl happy, bringing Zāl to his father and chanting God), Sīmurg brought Zāl back flying to Sam, flying's relation to a higher position shows Zāl's higher rank compared to his father).

The Semantics code: (Zāl's very long hair is the very indication of living in the nature and away from urbanization). Roudabeh's labor of Rostam was prolonged. She was in a lot of pain and had problem delivering the baby, therefore Zāl decided to summon Sīmurg.

- Zāl came Rodabeh's bed, flooded their cheeks with tears. Then into Zāl's memory a thought came which brought alleviation to the pain in his heart, for he had remembered the Sīmurg feather. Joyfully he bore the news to Syndokht. They called for brazier, in which a fire was kindled, and in it they burned one of the barbs of the feather. In an instant the air darkened and out of gloom the great bird appeared, eager to serve.

The Semantics code: (weeping and unhappiness is a disastrous sign, Zāl's baby was of extraordinary size and Roudabeh could not deliver the baby naturally, both the mother and the baby were near death). Conflict: tears and laughter, problem solving

The Symbolic code: (fire is the symbol of awareness and alerting others; Sīmurg was Zāl's friend and companion and appeared any time he ran into trouble by burning her feather).

The Hermeneutic code: (feather is a tool for birds to fly but for human beings feather is a metaphor of soaring, coming to power, taking the control of the world and his ambitions). According to Bahram Yasht verses 34-38 "if someone had a bone or feather of this brave bird there would not be any courageous man to defeat them, the feather always brought them honor, respect and glory as well as Farr (Persian *فَرّ*) meant divine light, "the importance of the existence and health of paladins for Iran" (Zolfaghari, 2013, 242). The paladins were about to protect Iran against its enemies like Touran. Jauss believed that if there was a wish to understand the reading process well readers of literary text and the way they read a text should be inevitably put in specific historical circumstances (John Storey, Payandeh, 2010, 96).

- The simurgh inquired, "What means this grief? Why these tears in the lion's eyes from this silver-bosomed cypress, whose face is as the moon for loveliness, a child will issue for you who will be eager for fame. Lions will kiss the dust of his footsteps and above his head even the clouds will find no passage.

The Cultural code: (a paladin was going to be born who would vanquish his opponents and held the highest rank). Here's an ironic phrase, "ابر از سر کسی گذشتن" which ironically means Zāl's rank is higher than the sky.

The Proairetic code: (the knife that cut Rudaba's belly similarly to current caesarean operation and the baby came to world healthily).

- Bring a sharp knife on a man of wisdom, first make her drunk, do not be concerned, and cut her flank so that she does not suffer any pain and delivers the lion easily (Rostam), she will be bleeding first but then stitch up the cut, make some poultice including herbal plants, milk and musk and then grind and dry it, finally rub my holly feather on her cut this way she will be healed soon.

The Cultural code: (Herbal therapy, the combination of a kind of plant, milk and musk, healing the wound through rubbing the feather against it according to Simurgh's advice).

The Hermeneutic code: Farr (Persian: فر) in comprehensive dictionary of Shahnameh means dignity and worthiness. According to Avesta, Farr is a divine light which brings superiority for anyone who receives the light in his or her heart. A person who gets the beam of the light attains the ruler ship, deserves the throne and crown and attains perfection through overcoming their sensual needs, this light helps people gain higher degree of spirituality and aptness to be selected as a messenger of God and a prophet (Moien, 1985, 2493).

Tahmoures with the help of his vizier Shahrsp who was a man of God purified to the extent that gained the divine light and could subdue the demons (Ahriman). After Jamshid's time came to an end then Manuchehr became the king of Persia, so Ferdowsi wrote:

- And so years went by until the royal Farr was wrested from him. The reason for it was that the king, who had always paid homage to God, now become filled with vanity and turned away from him in forgetfulness of the gratitude he owed him. When he puts the crown on the head says: I am a holly man and royal Farr wrested from him.

In Rostam and Esfandiyār's combat Rostam got seriously wounded but Esfandiyār was invincible so he escaped the injury. To deal with this, Zāl summoned Simurgh.

- When the wonder worker reached the summit of that height, he drew a feather from a wrapping of brocade and having lit a fire in one of the braziers burnt a bard of the feather on it. At once, although only one watch of the night had passed away, you would have thought the aether had turned into blackest cloud, and that moment the bird gazed down from space and beheld the bright flash of fire, beside which zāl was seated in grief and grief and agony. Zāl, seeing the Simurgh alighting, gave her salutation and called down blessings on her.

The Proairetic code is (Simurgh's presence in need), the Semantics code: (pain and grief as a sign of disaster).

- The Simurgh asked him, "what was it, O king, that brought you so urgently to have recourse to the smoke?" He answered, "May the evil which has come on me from an evil one of evil stock befall my enemy! The body of Rostam the lion-hearted has been wounded, and in carrying for him my feet have lagged."

The Hermeneutic code: (Esfandiyār was not blue-blooded because his mother Katayoon was the daughter of Rome's Emperor. Tokhmeh (تخمه) means race or origin. In Shahnameh, Ferdowsi repeatedly mentioned the racial superiority of the kings through highlighting their superior race and Iranian's lineage maybe because after Arabs' invasion of Iran Iranians felt vilipended and defeated. Fereydoun asked his mother about her father and his race as the following:

- Fereydoun asked his mother: "who am I? What am I belong to the Royal race? His mother answered: his father is Abtin who belong to the Royal race and he was wise."

The Hermeneutic code: (Rostam received a wound which hurt Zāl's heart).

- The Simurgh said to him, "Do not let your spirits be distressed by this matter, but it were fitting for you to show me Rakhsh as well as the mighty world-bestower."

The Semantics code (Rakhsh literary means combined red and white which was Rostam's horse. In comprehensive dictionary of Shahnameh Rakhsh means thunderbolt, arch and rainbow, light shining and auspiciousness).

The Hermeneutic code: (Rakhsh was an extraordinary horse that saved Rostam several times in his seven labors ,Haft-Khan-e-Rostam, (Persian: هفت خوان رستم). Rakhsh could talk to Rostam, was his supporter and scarified himself

for his owner. Simurgh knew Rakhsh as proud-hearted and bountiful mainly because he had saved Rostam's life several times; thereby Rostam saved Iran and made it glorious.

- Over the wounded parts the Simurgh rubbed a feather, and Rostam was at once restored to strength and robustness. The bird said to him, "elephant- body, you who are the most noted in every assembly, why did you seek combat with Esfandiyār?"

The Proairetic code: (Simurgh's questions from Rostam, she knew that Esfandiyār was Zoroaster's holly delegate to spread Zoroastrianism throughout the world, therefore the question was why Rostam unwisely decided to engage the combat with Esfandiyār and met his death.

- Zāl said to him: "Kind Simurgh that give us love; if Rostam untreated, where I can go in the world; They destroyed all of Sistan, in the interest of Iran's enemies are; It will destroyed our race, now what do we say;

The Cultural cod: Zāl knew Simurgh as God of love (Mehr in Persian) meant the kindest one who gave him life. Simurgh as Zal's mother represented love and affection in difficult times. She was always worried about his son).

The Symbolic code: Rostam symbolized Iran. His wounds and inexistence meant Iran's destruction and consequently equaled the destruction of Iran's origin and paladins).

- Over the wounded Parts the Simurgh rubbed a feather, and Rostam was at once restored to strength and robustness. The bird said to him, "Applying my feather, then mixed with milk and to rub your body with plaster. He called Rakhsh and bring out six arrowhead of his body. At once, Rakhsh become happy.

The Proairetic code: (Simurgh as a physician, therapist of Rostam and Rakhsh).

The Semantics code: (Rostam's delight of Rakhsh's recovery reflecting his high spirit- he could continue fighting against Esfandiyār- Rakhsh's whinny was the clear sign of his recovery).

- "to lover your head in the dust before Esfandiyār would be no shame," the Simurgh returned. He is valorous in battle and, clean-bodied man, he bears the divine Farr. He killed my strong couple. "If know you will make me a promise to forsake all though of making war, will seek no triumph over Esfandiyār in any place I will devise a scheme for you that will raise your head up to the sun."

The Symbolic code: (Gave Piltan (Persian: گویلتن), elephant is the symbol of power. Elephants were ridden into battles in ancient India to cause terror in the opposing army's ranks and horses. Simurgh analogized Rostam's mighty body to an elephant).

The Cultural code: (peace and friendship instead of warmongering, Simurgh promised Rostam she would promote him to a higher rank provided that he stopped fighting with Esfandiyār who passed through 7 different battles named as 7 labors of Esfandiyār. Esfandiyār even had killed Rostam's mate in one of the stages of the battle.)

- The Simurgh then proceeded, "out of affection I will reveal the heavens secret to you. Fortune will sacrifice any man who spills the blood of the hero Esfandiyār; as long as life shall last in that man he will find no deliverance from torment nor will his prosperity endure.

The Hermeneutic code: (Simurgh knew full well about the secret of the sky and universe. Rostsm would get killed soon after if he killed Esfandiyār and put his life into sheer misery in this world and the next life. It was Rostam's prudence to kill his opponent to survive Iran even if he met his end. Shahnameh and Ferdowsi's prudence was Iran's victory.)

The Proairetic code: (Simurgh's kind words with Rostam, Rostam's indifference to her alerts and risk taking).

- This very night I will show you a marvel that will close men's lips against slandering you. Go and seat yourself on your charge Rakhsh, having chosen a dagger with a watered- steal blade. Rostam girt up his loins on hearing these words and where he stood leapt on to Rakhsh. On he rode till he neared the ocean, where he beheld the face of the aether darkness by the Simurgh, and as he arrived at the ocean's edge, with the mighty bird sinking towards the ground, he beheld a tamarisk whose top was in the air. On it the powerful bird alighted and pointed out to Rostam a dry pathway, from which the breeze dispensed the perfume of musk and along which she told Rostam to advance after passing her wing over the hero's skull. She said to him, "chose a branch as straight as can be, one whose top reaches highest and whose length is supplest. Upon this shaft depends Esfandiyār's fate, therefore do not regard this piece of wood lightly. Straighten it in the fire and look for arrow- heads which are fine and old. Then fix three feathers on it and two arrowheads; I have you a sign of the harm it can do."

The Proairetic code: (Simurgh's solution for killing Esfandiyār, Rostam's will to kill Esfandiyār).

The Symbolic code: (Feathers were attached to the end of arrows to be found more easily anywhere it was shot).

The Hermeneutic code: (Simurgh revealed that the only weapon that could affect Esfandiyār was an arrow made from the branch of a tamarisk tree).

- The bird said to him, “If Esfandiyār now come forward seeking to do battle with you, appeal to him and demand an honorable course of action, paying no heed to anything that implies dishonor. If, when you have pleaded your case, he will grant you no indulgence, still regarding you as his underling, attach the string to your bow and insert your tamarisk arrow after steeping it in the juice of the grape. Direct both arrow-head towards his eyes, blinding him, and fortune will be hostile to him.

The Cultural code: (warning to Rostam to avoid fighting and the fact that peace was better).

The Semantics code: (Rostam must not accept this affront and ignominy; because insult to Rostam was insult to Iran).

- Thence, contentedly, the Simurgh flew away. Rostam, seeing her thus, aloft in the aether, ordered a goodly fire to be kindled in which he straightened out the tamarisk shaft. To it he attached the arrow-head and set the feathers on it.

The Proairetic code: (saying goodbye to Zāl who was somehow relieved).

The Symbolic code: (wrap and weft symbolizes entwisting together and unity. Wraps are longitudinal and wefts are transverse lines in any strands of carpets or rugs. They can all together create an object but not alone. Simurgh considered Zāl as her wraps and wefts meant one single soul inhabiting two bodies.

### 3- Conclusion

Through analyzing Simurgh myth according to Barthes fivefold classification the following results were achieved:

- A. Modern human cannot get rid of myth or accept its physical appearance, it will always stay with us. However, we should continually adopt a critical approach towards it” (Paul Ricœur, Daghighian, 2013, 13).

Simurgh is a unique myth full of mystery in Ferdowsi’s *Shahnameh*. It seems as though that there have been some guardians in the humankind’s creation to protect them. At the beginning of the story, Simurgh wished to take the homeless Zāl to her chicks as a prey but then there was such affection between them that they turned into one single soul inhabiting two bodies.

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- B. The literary historian Hans Robert Jauss does not identify a literary work as an object or monument but analogizes it to a song which constantly produces new echoes for its singers through releasing the text tangibly and makes its revival. (John Storey, 1996/ Payandeh, 2010, 96).

An eternal piece of work is something that provokes sympathy among its audience. Simurgh’s maternal love and Zāl’s advice in life’s important steps are good patterns for today’s mankind. Sam imprudently abandoned his newly-born baby because he thought Zāl might bring his lineage shame and dishonor. However, there is a kind bird (Simurgh) who gives Sam a chance to make up his mistake, look for his son and bring him back home. Simurgh is the symbol of people with sincerity whose aim is to save those who have misled.

- C. Text is a phenomenon composed of different layers which is tangible and textual indication of the coding system. Depending on the text, layers or even one layer compared to others are more principal. The interaction and mutual effects of the textual layers are considered as a text and signifying system (Barthes, 1997, 38/Sojoodi, 200).

There are different codes get involved in each textual action which affect one another. The text of the following research consists of different layers with explicit and implicit meanings. Simurgh ‘s story has been divided into three

parts. The first part is described as Zāl's birth, his banishment from his father and being raised up by Simurgh. The second and third parts are respectively defined as Rostam's birth and his combat against Esfandiyār.

Barthes compares the relationship between different layers of the text with a play in theatre in which the language, costume, the atmosphere and other elements affect one another. Simurgh is a story coming from the sky, it is mysterious, and has nested above the tree Harwisp Tokhmag (Persian: هرویسپ تخمک). The plant is potent medicine and is called "all healing" and the seed of all plants are deposited on it. According to Ferdowsi, when Zāl was born, Simurgh moved from Harwisp Tokhmag to mount Alborz which is very high and out of reach of human beings. So, when Sam was in search of his son he was astonished by the very height the mount Alborz. Therefore, Simurgh owned both the herbal plants and an out of reach nest. She revealed the all secrets of the universe and told Rostam that Esfandiyār is the messenger of God, whoever killed him would destroy themselves. She knew that Esfandiyār is only affected by his eyes. So, exactly like

Barthes' theatre stage Simurgh's place of living was tied with mystery. Her body was elegant while flying, even her shadow was enormous. She had maternal love and always directed Zāl and Rostam as a leader. Zāl encouraged her to go back to his father's house and her devotion was an obvious example as well. She knew that Esfandiyār had killed her mate; however she did not want to take a revenge on him and advised Rostam to stop fighting and make peace. If Rostam was insulted Iran would lost its face. Therefore, she provided Rostam with a practical solution to kill Esfandiyār. As it is seen here, it is clear that how text's different layers are tied up to finally produce a text about Simurgh.

- D. This study has been carried out according to Barthes's fivefold classification of the codes to decode them. Barthes believed that each code can dominate the text which is the integrated network of the sounds. They are the same codes. The great mass of sounds (codes) leads to written forms. A stereographic atmosphere in which each code and sound are crossed one another: Sound of experience (Proairetic code), sound of individuals (Semantics code), sound of knowledge (Cultural code), sound of truth (Hermeneutic code) and sound of symbols (symbolic code) (Barthes 1974, Shorki pour, 2015, 34). To analyze the codes in the following study, the poems were divided into three parts. The identifying of the codes is not to make them meaningful but they are semantic possibilities given to a term in the context from each code. Simurgh appeared as a therapist and physician (Proairetic code), He is aware of the universe's secrets (Hermeneutic code), he is kind, raises Zāl as her real son and is concerned with his future (The Cultural code), he is a peace seeker (the symbolic code) and burning her feather is a clear sign of calling her out (the Semantic code).

### The research Suggestion:

Simurgh's myth can be analyzed semiologically and from discourse analysis aspect.

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