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TÍTULO: Estudio de los signos lingüísticos y literarios en el poema "Hezareye Dovome Ahouye Kouhi" de Shafiei Kadkani.

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RESUMEN: El estudio de los signos lingüísticos y literarios en el poema "Hezareye dovome ahouye kouhi" muestra que sus poemas están asociados con una amplia gama de significados secundarios y diversas significaciones de significantes y códigos culturales e históricos. Su poesía está profundamente relacionada con la historia y la cultura iraní, especialmente la historia y la cultura del antiguo Khorasan y el misticismo de la Escuela Khorasan; leer o traducir un poema de este tipo es muy arduo sin elaborar los enlaces mencionados para un destinatario que no está familiarizado con los antecedentes históricos, conceptuales y culturales.

PALABRAS CLAVES: Semiología, semiótica estratificada, signo, código, Shafiei Kadkani.

TITLE: Studying the linguistic and literary signs in the poem "Hezareye Dovome Ahouye Kouhi" by Shafiei Kadkani.

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ABSTRACT: Studying the linguistic and literary signs in the poem "Hezareye dovome ahouye kouhi", shows his poems are associated with a wide range of secondary meanings and diverse significations of signifiers and cultural and historical codes. His poetry is deeply connected with Iranian history and culture, especially the history and culture of the ancient Khorasan and the mysticism of the Khorasan School; reading or translation of such a poem is very arduous without elaboration of the mentioned links for an addressee who is unfamiliar with historical, conceptual and cultural backgrounds.

KEY WORDS: Semiology, stratified semiotics, sign, code, Shafiei Kadkani.

INTRODUCTION.

Semiology is one of the first steps of literary text analysis. Linguistic signs are in close connection with their referents and serve as signifiers for the poetry creation signified and make linguistics distinct from connotation; for this reason, today, "semiology as a method to study the phenomena, can create a system for itself in the investigation of any phenomenon, by which it transfers the concepts that their meaning has changed in that phenomenon to the context of denotation, and achieve explicit meanings" (Kupal, 2007:47).

Literary work is actually a phenomenon. In literary works semiology is involved with linguistic signifiers and signified. According to Saussure, signifier and signified are mental images that belong to the language system; "Saussure calls the link between them as linguistic sign". Signifier and

signified are mental, hence the link is mental as well. Obviously, each signifier signifies something other than itself which is called its signified, and therefore, language can be considered as a semiotic system.

Language signs have an optional essence; this means that each signifier could be connected with another signified (Safavi, 2013:90). One of the goals of the literary work is the capability of one signifier to signify the maximum signified. The more the poet is familiar with subtleties of linguistic significations and the wider the scientific, literary and cultural knowledge of the poet, the greater the possibility to observe the circle of signifier's signification in his poetry, and higher is the activity of any signifier in the requirement of his companion to expand signification. At this point, the amount of poet's ability in creating a lasting work, and the extent of effect of poetry is determined; in this field Shafiei Kadkani should be considered as a prominent poet.

In the poetry of Shafiei Kadkani, the signifier has signified in at least three level or scopes. The first scope is encyclopedic signification of sign, i.e. each word is a sign and directly signifies its lexical meaning. The second scope is the signifier's signification, or second meanings of expression in literary domain, that the mind of the addressee is guided to that way by the famous and familiar tools of the literary industry, and signification of the sign is supposedly figurative and indirect. The third scope is hyper textual signification, and only those understand the implicit and implied intentions of the poet who are acquainted with historical, cultural codes and literary traditions of the poet's birthplace, and in this field literary figures of intimation and allusion are the most frequent.

Semiotic analysis.

The title of this poetry is "Hezareye dovome ahouye kouhi" that means "the second millennium of deer". This sign, by creating intertextuality with one the first Persian poetries passed from the fixed and conventional referent and ties with new referents based on the information about the circle of

extratextual signification of the reader. In our literary codes "the first millennium of the Persian poetry is started by Abo Hafs Soqadi's couplet who lived in 921 and some of the researcher considered him as the first Persian poet and related this couplet to him; therefore, the second millennium of deer is a metaphor of the Persian poetry countenance, which it passes its second millennium and is its continuation" (Pournamdari, 1998:65).

The composition of the second millennium, make the addressee who is familiar with these codes to see his/her circumstance and creates chiliar return. By the competence of this intertextuality, we can reach the relationship between the ancient heritage and today's literary wealth.

The intertextuality in this context has double application; it helps to understand the context in one hand and attract the addressee by foregrounding the title.

How far does this design take me to the wall?

Till here it stays

The eye from seeing

And the lip also from talking.

The poetry is startled by the strange question. What is this design on the wall and how far can the poet take? The poet, in the narrative response, illustrates the characteristics of that place. The place is where the eye stops from seeing and the lip stops from talking. The verb "take" however, is not tangible move in this context and is spiritual and intuitive type, and accept the subject with an animated semantic feature, but the phrase "the design on the wall" is placed in the subject role which lacks this semantic feature.

The play of the signs in the beginning lines of the poetry is accompanied by "animism" the poet passed through from the automatic language by animating this sign; take the addressee with himself to the other possible world. Stopping the eye from seeing and stopping the lips from talking is the metaphor which signifies the astonishing. The surface order of the signs and the pause after "the eye

from seeing" also increase the sign effect (which its goal is inspiring the silence and amazement mode). Moreover, the poet helps the addressee to pass through this historical course by using the lexical archaism of "stay" and "here".

In the Persian language, one of the meanings of "design" is "the sheet that trapping the birds" (Shamisa, 2008, 784). The thought of the poet is hunted by seeing these designs without his willing and is taken away to the other time and place, where he's seeing and talking are stopped. The poet by selecting the verb "take" emphasizes his desperation in the selection.

The significant point is the emphasis of the poet on the " wall". The wall is "the sign of privacy, protection, and limitation. The designs on the wall are illustrated the pure knowledge" (Coper. 2013, 172). Sometimes the wall of the big rooms and the bathes and the bed-chamber had the designs and figure (see Shamisa, 2008, 525). According to the design which is accompanied by the wall during the history it can be said the signified of the wall here (the circle of the Communicational signification) does not signify the limitation but protects the message of the designs.

The poet with the help of the designs passes this limitation and starts a few hundred years old journeys. The designs of the wall are the first human relationship with the other and by mediating the non-verbal element and also are the most important way to recognize contemporary human from his ancestors. According to the space, which the poet highlights in the rest of the poetry, the signs of "the design on the wall" refer the addressee to the most primary communication way and the first remnants of the human and in fact the journey of the poet to the far pasts, is started as a result of the secondary concepts of the designs.

The azure of the horizon of the morning's Neshabour and Heris

Which has been condensed in this small tile?

It takes me to Farg'ona and Parker.

The "azure", which is in the circle of the conceptual signification of the tough and Bluestone (Dehkhoda: azure), in this text (the circle of Communicational signification) and the homonym with "the horizon in the morning", signifies the secondary meaning namely the azure color. This color gathered the sky and the tile in one visual circle. The purity of the sky relates to morning and the horizon, the horizon relates to the soil and the soil relates to the city.

Among the cities, the birthplace of the poet shows its significance. The name of the city associates to the indication of its historical grandee, for example, Attar and Khayyam. The names of these two poets associate to their identity in Harat. From this syntagmatic, Iran is associated. Therefore, Farg'ona and Parkhar beside Harat and Neyshabour represent the greatness and magnitude of Iran. Accordingly, the poet with homesickness recalled great Khoeasan and broad Iran; all of these are deducted by the syntagmatic of the words and the phrases.

The infinity and the magnitude which is institutionalized in the word "the horizon", accompanied by the hidden dimension in the azure color and suddenly all of this magnitude is condensed in the small tile.

"In the Islamic architecture, the color enjoys the symbolic conceptions in addition to the visual concepts. in the mosque, most of the tiled surfaces belong to the cold colors and the colors like blue, rust-colored, turquoise blue, azure blue, and others, the tonalities of the blue color and raw blue have depth and carry the human to the infinity and fantastic world and inaccessible. The blue color depicts the broadness of the sky. The blue shows the different aspects of the human's soul... and ties to its soul. Blue means faith... the azure blue, is an indication of the imaginative world, meditation allegory and the infinity of the calm sky. In the field of tiling, this color like the broad chest of the blue sky fills all the spaces between the designs" (Khosrojerdi & Mahmoudi, 2014:14).

From the rhetoric point of view, the play of the signs is accompanied by "animism". The phrase "The azure of the horizon of the morning's Neshabour and Heris", which is abstract concept is placed in the subject position and in the homonym of "take" verb becomes the animated semantic feature.

The ash particle of Halaj, and Mani pray,

The flame of the Karkoy's fire and the Zoroaster's poem

Pourya vali, that poet of Kharazm

Look at me in this mirror.

In this clause, the poet increases the other layers to the text by mention the grandee whom their name tied in our historical memory and mystical and literary codes and provokes all the concepts in the mind of the addressee who is familiar with these codes. Whatever changes these names to the sign is their signified identity which separates the signifiers from the other names.

What has been resided the name "Halaj" in our cultural and mythical codes and "the Persian literature scope is his long and mythical utterances which are originated from his practical life" (Yahaqi, 2010:313).

This signifier is not only signifying especial, person but also signifies love, devotion... in the mystical literature of Iran, by scattering the "ash of Halaj" in the wind, not only disappeared, but also this practice is mentioned as his unification. He- who himself is the symbol of the love of God- was scattered in all the world and not only ended but also universalized and stayed forever. The poet by using these events beside Mani's prays and Zoroaster's poem and Pourya Vali imply all these mythical symbols and the messengers in the world. In the next hemistich, the poet implies the fire of the fireplace clearly and accompanied it with Zoroaster's poem, and appraises the purity and spirituality of the fire.

The intention of fire-which marked by the word " Karkoy"- in this text (the circle of Communicational signification), "is the fireplace in Sistan from the ancient time which its poem remained in the book of Sistan's history and is one of the Iranian poets before Islam" (Sahfie Kadkani,2011:495) and according to other compositions in this text and also its accompaniment with "Zoroaster's poem", the messenger of ancient Iran, with the goal of recreating the space which related to the past and the celebration of that time from the paradigmatic axis of the selection and in the composition of other mystical names have been placed on the paradigmatic axis.

"Mirror" also is the code of "truth, self-examination, intelligence, thought and soul. The reflection in the mirror represents the temporary and definite world and the insight of human from himself" (Coper, 2013:26). The poet in this mirror, move toward self-examination by glancing his ancestors and refers to his historical and cultural background and civilization as an Iranian and now introduces himself (the present time of the narrator) as originating from them.

The selection of the words ash and Halaj, Mani and pray, the flame of fire, and Karkoy, Zoroaster's poem and Pouryar Vali and fight, all show the lost magnitudes in the internal world of the poet and also recall the poet's opinion about the magnitude of the home. Therefore, the addressee faces with the nostalgic passions within the poet, the nostalgic which is not based on the objective experiences of the poet but the result of his cognition and emotional experience through the familiarity with literary and historical monuments.

Accordingly, we get familiar with the degree of the impact of the utterance of talented in the focus of the poet's emotions, and these all are a result of the syntagmatic magic of the language and poetry elements.

What sorrow is in the noise of the tiles?

It wears the grief cloth of Siavoosh

This resonance that sings the silences,

I heard from the forgetfulness depth, in this way repeatedly.

The understanding of the meaning of this part of the poetries is done based on the reference circle (referential). "The grief cloth of Siavoosh" has the allusion of the mythical story of Siavoosh. Siavoosh is one of the Shahnameh characters (son of Keykavos the Kiani King) in our cultural and historical codes is the code of purity, devotion, and oppressed person.

The grief of Siavoosh is one of the ancient celebrations in which, the people wear black cloth from the past. "Black" is one of the units in the color signs system, because in addition to blackness signifies sorrow, sadness, in the past, the other colors also with the same signification in the grief cloth were applied. The ancient texts like Shahnameh Ferdosi indicate the different use of color like black, dark blue, turquoise in the Iranian grief's cloths. Also, in this text, the turquoise and blue colors of the tile with the sadness and sorrow of the poet, wear the black grief's cloth on the body of the tile.

The funeral in our culture was and is accompanied by reading Quran or prayer and the special songs for mourning in the different people in Iran. The poet, after pointing Siavoosh sorrow talked about the song, singing and its application with the silence which refers to the death too and completed it.

"The tiles" in the syntagmatic with the word "noise" have animated character. The verbs "singing" and "wearing" in the standard language and their referential application receive the subjects with the animated semantic feature, but the words "silences" and "the resonance" is placed in the subject position which has not animated feature. The play of the signs in this line of the poetry is accompanied with "animism" or inexact word, anthropomorphism and in addition to the production of meaning has foregrounded the poetry language.

"This resonance" is not any resonance for the poet but is the authentic objects which have some parts of the features. The features which give the humanistic and dynamic characteristics of these objects, wear the resonance of the grief cloth and the silences sing it from the depth of the forgetfulness. The

semantic structure is always fluctuating (the resonance which is the subject of "wear" verb, is the object of the "singing" verb in the next sentence).

The compound of "the depth of the forgetfulness" has also been another sign play. "Forgetfulness" with "depth" is assimilated with the thing which has the dimension. The poet by using semantic deviation (inanimate) foregrounded the language of the poetry.

Where this design of the wall takes me?

For greeting "Samarqand like sugar"

And to the river of the Rodaki's utterance when he sang:

"Someone sent me to the secret within the impostor".

The design on the wall takes the poet to the Samarqand; Samarqand like sugar in Molana's vie and recalls the great speaker of that land. The poet by inferring Rodaki who is the father of the Persian poetry, connect himself to his and again by the journey in the time, weave together the past and future and shows the ancient literature of Iran like the connected and flowing river. indeed, the poet within the poetry connects himself to the long history of Iran's poetry and like the first lines proposed his supporter.

"Samarqand", which the name of one city is a single concept, in comparison with "sugar" is a materialized feature. Also, the utterance is likening to "river". The poet in this poetry used inanimated and fluidization to foreground the language and semantic production. The phonetic balance and the harmony in the music are the most significant literary sample in the words "greeting", "river" and "song" and also "Samarqand" and "sugar" with the help of pun. Animating (to the design), sensitive (Samarqand is like sugar), the comparison of Rodak's poet to the river (some part of Molana's verse and Rodaki's verse) each of them help to create the artistic text. The pledge of this verse from Rodaji does not help the context semantically and only emphasize on the nostalgic sense of the text; of course, the harmony of the row "me" and the commitment of the poet should be considered.

To analysis the literary points in this paragraph, it is not necessary to have more information in the reference circle (social and historical context...)

The plant which brings love is the branch of water-lily,
this from the heart of flowing river of sands manifests and sees me.

The brief implication which exists in this poet depends on the previous knowledge of the reader in the external context of this discourse (reference circle).

"Love" was the angle of promise in ancient Iran and was considered as the angle of love and friendship and the symbol of lightness. Love in "Ved" Brahman like Avesta is the god of lightness; but in Zoroastrian Iran, by following the monotheism belief, the role of love was decreased and among the gods only Ahoramazda was important and love remained only as of the superior angel" (Yahaqi, 2010:787-790). In the word of love, there is an ambiguity which refers to the sun in one hand and the god of love on the other hand.

"The water-lily is among the populated symbol which grows on the surface of the water this is love because it grows on the water surface. Love is breed from love; because the mother of love is conceived by the seeds in the water and born Mitra. The water-lily is related to water on one hand and related to sun on the other hand"(Afroq, 2014:107).

"In the Indian ancient myths, the water-lily has been considered as one of the great signs of the creation and the Indian populated gods and female deities. In the ancient stories of Iran, the water-lily (lotus) was considered as the place where Zoroastrian's descents protected, and therefore, water-lily was related to the love custom. This water-lily which can be seen in the Buddhism artistic monuments has been assumed a Buddhism symbol and this is because these monuments have been considered as Buddhism custom; while it is related to love custom. Moqadam believes that in the birth scene of love, what is like a pinecone and love comes out of it, is the bud of water-lily, not

stone" (Yahaqi,2010:839). "Sand" by comparison with "flowing river" becomes fluid and foregrounded the language (fluidization).

The repetition of the phoneme "of" in the phrase "Which, from the heart of flowing river of sands", besides, to create a phonetic balance which implies move meaning, is coextensive with the picture which the poet has presented the flowing sands.

This is the greenness of tall cedar of Kashmar

Which is unseen by the centuries and appears to me at this time.

"Cedar" is one of the units of signs system of the trees, because in addition to being a tree and signifies freedom, long life, the cedar in this text (Communicational signification) which is marked by "Kashmar" has allusion of ancient stories; the cedar of Kashmar " was a cedar among the free cedars, in the Kashmar village which has been planted by Goshtasb, was very tall and stout. By the insistence of the trustee, Abasi's Caliph eradicated it to keep it with himself and planted there. The people of Khorasan became sad about this happening and cried many days.

The cedar was on the way that the trustee was killed and never seen it. Each of the cedar pieces remained in a village and way" (Shamisa, 2008:663). "In the Zoroastrian's culture, it is known that the Zoroaster has taken two plants from the heaven. One of these plants was planted in Kashmar by himself and the other planted in the Farivand. These two plants grew gradually and changed to the symbol of freedom and patience" (Safavi, 2014:139). The poet with the help of the signs and in the form of an ancient language talked about the association of his mind.

This is the eye of that "bewildered deer"

This still looks at me beyond the times.

The poet, in this part of the poetry, opens the channel to the previous texts by certifying one part of the Abo Hafs Soqadi's verse and create intertextuality which makes him go back thousand years and by adding the adjective "bewildered" and the adverb "still" perpetuates this bewilderment till today.

We don't know about the deer, which Abo hafs Saqdi has depicted in term secondary meaning; but what has been proposed in this poetry, has characteristics which differ from the characteristics of the signified encyclopedic meaning of the word. What is considered here is conceptual face, which is drawn from the imagination of the dream which has been created in the heart of Soqadi. Those face which is like the eternal face of the beloved in the heart of the lover and as his soul and accompanied with his frustrated soul is wandering for a thousand years and following impossible fortune. This is here where two poets identified based on the fluidization of the emotion and the feeling of wistfulness in the second poet which is due to the first poet's frustration is stronger than the first poet, and these all meaning is a result of syntagmatic of "bewildered" and "still" with the words which the first poet has applied for articulating his purpose and this sign of poetic deviation and is possible to analyze in term of semiotics.

The wheat bush which is gowning on that pottery roof

Is brought by that fired harvest

This reminds me the Tatar's disturbance.

"Tatar's disturbance" has fired the harvest of the poet's ancestor and the people of his country. Watching the image of "wheat bush" on the roof causes this bitter association and dramatic discourse circumstance is created. The wheat in the codes of many of the culture is "the sign of fertilization and death and periodic rebirth of the plants" (Ravenna and Schafer, 2014:258). In this text (the circle of Communicational signification), the poet, in addition to the encyclopedic meaning of the wheat in the conceptual signification, also, considered the second significations and in order to demonstrate the destruction of the life of his countrymen in the moments of the history has used the sign of "fired harvest", and in order to show the anxiety which resulted from this fire, the phrases "grown", brought with wind", "fired" and "remember" which are implied the meaning of move, selected from the

paradigmatic axis and compounded with "harvest" and "Tatar's disturbance" in the paradigmatic axis in order to show his internal feelings to the addressee.

The pun in the words "roof" and "wind" and "remembrance" also increase the phonetic balance in this line.

The arabesque design of those tall false arches

And the smooth tile on the façade of that great porch

Ruin on the head of me like thunder.

Although the poet in this poetry described "false arches" and "great porch" which is in the wall position, the delicacies of arabesque which seems on the false arches and the smooth tile of the façade, not only motivated his admiration, but also ruined on his head like the thunder because they recalled Tatar's attack for him.

The lexical homonym that the common voices have (smooth and thunder), the repetition of one lingual form (head) and the repetition of phoneme and short vowel of having increased the word's cadence.

And that cornice

This on it there is not the name of a dynasty

Herald me a dynasty.

By using homonym-homograph signifiers of "dynasty", cause reaching the signifier to the signification being stopped in addition to creating the lexical balance in the cadence of the poetry.

The presence of written deviation in this poetry causes the words placed between the before and after paragraphs hierarchically like small cornices and in addition to create visual elegance, cause more understanding. This type of deviation has been the characteristics of Elam's architecture civilization.

" in every raw of tile one raw of the cornice was placed which engraved the name of its founder,

family tree, the title of Elam's God or the curse on someone who ruin this building" (Fazelpour, 2011:31).

The most important feature of the cornice in the past has been the writing of conquests of the kings along with their name. the poet talked about the cornice which even not written the name of a conquer and the cornice lost its alternative function, namely, the jungle's story and has shown its main function, namely, the talents and the art of the founders of an important building.

The verb "herald" is of a kind which its subject in the standard language must be animated, but the word cornice does not this semantic component and is inanimated. The poet, by using this kind of semantic deviation (anthropomorphism), foregrounded his language.

The connotation of "dynasty" is the kings of one clan, which they rein one after another. Since the dynasty was a symbol of power, lack of the name of one "dynasty" on the cornice signifies the instability and decline of earthly powers. The poet in the rest applied the dynasty again and in a different meaning and generalized the issue of the instability of the power to the future in the form of "Herald me a dynasty. Then overall signification of this poet is on authoritarians in all eras.

The alchemy and the hands of which hands

Are extended the glory parallel to eternal

On that window with the beauty of its bareness

Which passes me through the window of the secret?

The window, in this context, is the upward window and toward heaven and a door toward spirituality which is changed to a bridge with the magical help of the association and the light and the color. The lexical archaism which exists in the word "hands", play a significant role in line with helping to understand the context and the old space.

The poet started his narration with the magnitude of the civilization of his circumstance and saw its fall like a ruin on his head, but in the rest pointed the hands – the hand of the humans who destroyed

in this land, like an alchemist who changed a coarse material into the gold, followed the way of manifesting their civilization and bestowed eternal glory to it and built a window from the heart of the ruin in order to pass through this stage.

The hands mean cunning and are the metaphor of delicacy and attraction.

Using the homonym- homograph signifiers of "hands", besides, to pause the mind of the addressee to understand the signified, increase the phonetic balance.

"Extension" is a two-capacity verb which in the standard language accepts the object with the tangible semantic and inanimate feature. In this verse "glory" which is single and abstract meaning in the homonym with the extension, the verb has gained tangible feature. The poet foregrounded the language of the poetry by visualization. "Eternal" also by syntagmatic with "parallel" is an animated feature (inanimate).

The composition of the paradoxes "the beauty of bareness" on the syntagmatic axis approaches the reader to the mysterious world of the poet's mind. "secrets" which is an abstract concept in the homonym of " window" has the semantic component of the material. The play of the signs in these phrases is accompanied by inanimation.

Why! From Passing through the tile of this old mosque

I have the passion of " Moqan again".

The process of meaning production in this verse is based on the opposition between two signs "mosque" and "Moqan". In the Persian literature "idolatry often related to the Moqan, were supposed to be the guardians of the idol-temples" (Yahaqi, 2010:766). The Moqan is "a place where the thirsts drink lots of pure wine" (Yahaqi, 2010:766). The poet astonished that why he willing Moqan by seeing the tiles of the old mosque, this astonishment has depicted by one part of Khaqani's verse (I earned the journey to Kaaba painstaking and went away/ I want the journey to Moqan again (Khaqani, 2008:59).

Wistfulness, lament and the past time, are the main elements of the word of nostalgia. The poet looks at his honorable past through the tile of this temple where it has oldness and shows his tendency to his honorable past. In these verses, the poet uses some interweaved layers, and in this way, returned to the past and Khaqani's text (Moqan), and use some kind of narrative which is called flashback in the cinematic art.

In the practice of passing through the mosque and go to the environment where is the rival of the mosque apparently, the poet prefers everything that has interior, even though be infamous, and thing that has blessed appearance, but has not the interior and the semantic deviation of this poetry about this is that the poet prefers the culture and the civilization which exist in the holiness of the memories to the symbol of live civilization which is holy apparently.

The lexical archaism foregrounded (why, mosque), phonetic (from) and the animate of the language. "Old" is an adjective in the standard language which its noun should have animated feature. "Mosque" which is inanimate in the homonym of "old" adjective has the animated semantic feature. The play of the signs in this line is accompanied by animated.

Though lots of reversed trees

In that margin

Recall me the body of Mazdak and that overthrown garden.

The image "reversed tree" in the margin of the mosque's tile and generally "reversed tree, indicate this belief that the life comes from the sky to the earth and slip in the earth and make it holiness. This image is found in the art, philosophy and the poetry" (Bocor, 2015:16). This image is the associate of bitter memories "overthrown garden" for the poet. The overthrown garden is the allusion of the story of Mazdak's killing and his followers. In our historical codes " Mazdak and his followers were killed by Anoshiravan's order and were buried in the wells in half of the body and the square changed into the overthrown garden of a tree" (Jaafary, 2016:474).

The surface order of the signs in this poet is consistent with its concept completely and shows the pattern of how Mazdak and his followers were killed and buried in the wells. Adding this visual layer to the main layer of the text make the reader understands the signs. "Text media like sign codes have its especial signification facilities... In the written text we can use all visual facilities which it provides for us and it creates a signifier system. The general geometry of the written text, especially the poetry has been used as one significant layer" (Sojodi; 2014:231).

In the words "reversed" and "overthrown", there is lexical archaism and the poet has used the revered word to prefer the formalism of the meaning.

In the space where the place lost by its width

I go toward the centuries which have forgotten by the time

Like hanging from the plume of the Gabriel

Or phoenix takes me by the beak.

The poet in this poetry points contradiction which indeed is the referent to lack of place and lack of time. It is without place because the space is located and identified by its circumstance; then the space which lacks the location, is not space and is without time; because understanding the time in the remember and referent to that time become meaningful by the time and the centuries which have been forgotten are not the time any longer.

Now, in this lack of time and space, it only can continue his magical journey with the help of the supernatural power of the myths- who are not time-based and place-based- and by mediating the Gabriel and the phoenix. The signs of Gabriel and phoenix create many significations in the mind of the reader by adding two layers of mythical and religious. "The phoenix is the most important mythical theme undoubtedly which is a significant manifestation in the culture of Iran and Persian literature... Attar in the conference of the birds determined the phoenix as the essence of omnipotent... The image which Sohravardi depicted from the phoenix is the indication of this that considered the

phoenix as God manifestation. Also, Molana considered it as the representative of the supernatural world and the bird of God and the symbol of superior flights of the soul and mature human... and finally, Shamse Tabrizi, considered it as the perfect point that the other birds go toward it and visit the Qaf mountain" (Fazilat,2010:345).

After Islam manifestation to Iran, the Persian culture influenced by the Islam, and as result, many of myths continue to its life in another way. "Almost all the capacities and attributes of the phoenix in the Islamic culture have been assigned to the Gabriel who is the favored angel. The code of phoenix, like other codes, is bidirectional and the connector of the contradiction. The phoenix is human-bird, the winged human and the codes of the birds, but its humanity essence compound with wise and intelligence (medical). It means that it is an insightful and helper human. In the mind and the language of Sofiey Ali-Al- Umom, the phoenix is the source of blessing and the essence of omnipotent and the human astonished at it" (Vahed Doost, 2008:298).

How far does this design take me to the wall?

Till here it stays

The eye from seeing

And the lip also from talking

and finally, the poet by repeating the first line in addition to the emphasis on the being affected by watching the images, by returning to the beginning of the poetry and creating the circular line, exit the poetry from the linear and direct path and connects it to the eternity in the endless space. Selecting the circular form for the poetry refers to the concept of without time in the circle which has no beginning and no end.

CONCLUSIONS.

Shafiei Kadkani is one of the few Iranian contemporary poets whose poetry cannot be easily translated into other languages, because his poetry co-occurs with a wide range of secondary meanings and diverse significations of signifiers and cultural and historical codes. His poetry is deeply connected with Iranian history and culture, especially the history and culture of the ancient Khorasan and the mysticism of the Khorasan School; reading or translation of such a poem is very arduous without elaboration of the mentioned links for an addressee who is unfamiliar with historical, conceptual and cultural backgrounds, unless the translator disregards transmission of secondary intentions, specifically the nostalgic intentions of the poet.

In most of his poems, signifiers mostly signify the cultural and historical concepts and meanings of native backgrounds and psychological emotions of poet more signifying the dictionary or even literary signified. Therefore, in order to understand his poems, using semiotics methods could be one of the effective ways so to investigate thoroughly the layers and levels of signification of the signifiers, and to show the extent of the influence of culture, wisdom, interest and the knowledge of the language of the poet to a large extent. This is equalized by style and literary criticism, is considered as good and bad of contemporary poetry, even a small part. If we neglect semiotics for analyzing these kinds of poems, we have lost at least one of the ways of methodical investigating Shere No (New Poetry).

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