

Investigating Spatial Typology in Malakout by Bahram Sadeghi: A semiotic Approach.

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Abstract

One element of the creation of meaning in fiction is the element of *place*. In order for the author to be able to use the element of place as an important tool to construct and reinforce the intended meaning, he reduces the reference and objective meaning of place. Abstract places can be important in some literary genres due to their imaginative and transcendental nature. The present research seeks to examine the types of places depicted in the Malakout novel by Bahram Sadeghi in a descriptive-analytical way and through a semiotic approach analysis. Then, while classifying these places, we will try to answer this question that how much the place element has served to induce the author's intended meanings. The results of this research showed that Bahram Sadeghi in his novel has recreated the myth of creation in a creative way and implicitly represents the desperate atmosphere of society in the post-coup period of 28 August 1332 in the mentioned myth. To achieve this goal, he paid special attention to the element of place and in this way and by using scary and imaginary spaces and by using all kinds of narrative, phenomenal, spiral and transcendental places, he has portrayed the failure, despair and hopelessness of the society.

Keywords: Malakut Novels, Semiotics, Phenomenal place, Spiral place, Transcendental Place

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The element of place has found a special application in contemporary fiction, which is based more than anything on establishing a sensory and perceptual relationship with the reader. Accordingly, contemporary writers' view of space is not merely a container for the occurrence of fictional events; Rather, this element is used in a way that transforms the reader's perceptual and sensory presence into a meaningful factor. In such a way that sometimes the place finds a new meaning due to the presence of the subject and sometimes the presence of the subject and the place causes the emergence of new identities for the subjects. The process of transforming objective places into spaces containing multi-layered meanings is possible by reducing the referential dimension and strengthening the metaphorical aspect of this element.

Bahram Sadeghi is one of the prominent writers of Persian fiction who has a special view on social issues in his works. In his famous novel "Malakout", he sought to represent the desperate atmosphere of Iranian society in the years after the coup d'état of August 19, 1943 by creating a symbolic narrative centered on the story of creation. In this novel, the author has a special look at the element of place in creating new meanings and strengthening his narrative spaces. The special atmosphere of this work is such that it can be claimed that the place has been considered as a tool and a basic support for the author to induce meanings. This element is sometimes so strong that it gives the reader the feeling that he is watching a cinematic work.

The present article seeks to answer the question using a descriptive-analytical method that Bahram Sadeghi to shape the discourse in the novel malakout - which represents the diversity of characters in the desolate atmosphere of Iranian society after the coup of August 28, 1943 in the form of a mythical narrative - To what extent has he used spatial components and what role have these components played in shaping the meanings desired by the author?

The main theoretical basis of this article is that there is basically no neutral place and every place, whether it is a place of daily activities and special places that are considered to be the place of manifestation of supernatural and mythical forces, are all influenced by human beliefs. Therefore, the interaction that takes place between the actor and objective places changes their nature and turns them into spaces with multi-layered meanings.

The important point about the process of turning place into an emotional space is the interaction between the subject and the place, that is, as much as it is impossible to imagine human subjects outside of space, place also needs subjects to be meaningful. When the subject chooses a place from among different places and, by coloring this place through his emotions, distinguishes it from other places and offers a special definition of it, the objective and referential aspect of the place is overshadowed by the imaginary meaning. That is why it can be said that the study of imaginary places is basically the study and analysis of the human values of the place. Different types of places in terms of semiotic studies, according to the type of effect of the subject, can be divided into items such as helical or spiral places, transcendental, phenomenal and narrative, examples of all of which can be found in the novel *Malakout*.

One of the important features of space in this story, which induces a sense of inner fall of the characters, is the contrast of wide and open spaces against narrow spaces. The openness of the garden space against the narrowness of Dr. Hatem's car and office, the size of the heavenly palace against the collapse of the main character's house and room, and the size of the fields and wheat fields against the closed space of the main character's father's cemetery.

The results of the study of the element of place in this novel showed that the author has used various phenomenal, narrative, spiral and transcendental places, along with features such as location-being and location-location, as

well as the contrasts of continuous and discontinuous places in the process of meaning in this Novels have a special role. This effect is mostly due to the special view that Bahram Sadeghi has on creating imaginary and eerie spaces in his works. Spaces that carry the main message of the work