

Discursive Function of Satire in the First Chapter of Sa'di's Golestan: A Semiotic Analysis

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In parallel with examining the semiotic foundations in literary discourse, the main objective of the present study is to achieve the dominant patterns on the semiotic processes of actional and tensive regimes of discourse and to show the effect of aesthetic flow on the so called processes in the first chapter of Sa'di's Golestan in analyzing satire. Thus, this research is considered the first attempt in this regard. By satire, we mean a critical discourse which aims to alert social issues and is shaped by aesthetic flow in the system of language being different from facetiousness and invective. Semiotic approach seeks to analyze discourse to find the underlying structure of production and perception of signification. Facing a semiotic ensemble, the first step for a theoretician of this realm is to investigate the semiotic hypotheses and their relationships. In order to prove these hypotheses in the next step, he /she pursues the forms which are similar to the latters. In this study, the hypothesis is as follows: Satire discourse changes the actional regime into tensive one and via the interaction of intensive dimension (thymic, internal) and extensive (cognitive, external) dimension leads to the formation of a fluid space through which the creation of new semiotic forms is possible. To form the atmosphere of satire and by adopting the particular point of view, the enunciator of Sa'di's Golestan examines the relationship between the plan of expression and content in the language and discourse: Due to the sensible presence of the actor, enunciator ignores the preexistent and current signs and replaces his/her desirable signification by orienting the action-based regime of discourse toward the tensive – based model with intensive –extensive function. In this space and due to aesthetic flow, common values meet the challenges and modifications. Furthermore, by discursive conjunction, he/she speaks of long distant persons and places in order to avoid the harsh reaction of enunciate. Most satires in literature obey this rule. *An orator was asked: what do you mean by a Muslim? He told that I am an orator and I don't care about the Muslim* (Zakani, 1999: 303). The use of extensive background increases on the one hand the force of manipulation in narrative and pave the way to the surprise and satire for enunciate which is considered the result of intensive dimension on the other hand. In Zakani's narrative, negative question

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plays this role. By taking different position in discourse, the relationship among these elements resulted in the formation of new vision to the state of affairs. This viewpoint in tensive zone presents a kind of mythical or poetic cognition which targets the common and current beliefs. These new values do not overlap with the stabilized norms. The critical aspect of satire is crystalized here and shows the objection of enunciate. The enunciate is sensitive to what is unpopular and reveals it in humor in order to correct the behavior of man and society: the text therefore goes from the point of view of social criticism to the targeting of common moral imperatives.

Keywords: Satire discourse, Semiotics, Tensive process, Aesthetics, Sa'di's Golestan.