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### Original Research Article

## A residential tower in between of the lines of a novel; Reading the meaning of high-rise residential buildings in reviewing the novel “R.H.SH”\*

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### Abstract

**Statement of problem:** One of the contemporary architectural phenomena is high-rise buildings. Because they are multifaceted, they should be seen in interdisciplinary studies. The problem with this research is the meaning of these buildings. One of the semantic aspects of architecture in addition to its physical and functional meaning is its social and cultural meaning, which is the result of the interaction of social connections, community values, the body and the function of buildings.

**Research objective:** This study seeks to understand some of the cultural and social meanings of high-rise residential buildings. This has been done by reviewing literature as one of the semiotic sources of social and cultural discourse. To this end, after reviewing contemporary Iranian fiction, the novel “Rahesh” has been selected, which has addressed this phenomenon more than any other story.

**Research method:** This study was conducted in a post-structuralist cognitive paradigm with a qualitative approach using discursive semiotic (post-structuralist) method. The research is descriptive-analytical in terms of type of results and theoretical in terms of purpose. The analytical method used in this study is the analysis of the Holliday Critical Discourse, with the retroductive method, and the data were collected using a library method.

**Conclusion:** This study showed that high-rise residential buildings in social sustainability discourse, challenge to ideal home, urban nature, visions, citizen health, maternal and spouse role, some social values such as capitalism and luxury and links of these, are in the neighborhood. Thus, the underlying socio-cultural transformations, including the role of women in the family, the pretentiousness and the destruction of traditional contexts and green spaces, are most reflected in large urban communities and are influenced by managers’ decisions and political competition. .

**Keywords:** *Architectural meaning, Discourse semiotics, Social sustainability, Residential building, Novel.*

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## Introduction

One of the contemporary architectural and urban phenomena is high-rise buildings. The physical context of cities due to the influence of ideas and activities constitutes one of the identity dimensions of cities. Despite the various facets of this phenomenon, the architecture of the high-rise residential building, under the influence of often little analysis, has shifted to structural or energy or formative issues. On the other hand, an architectural work is a social phenomenon in a dialectical relation to life (Mansouri & Azad Armaki, 2009, 43). There is a concern that the semantic and identity aspects of the towers will be neglected. One way to understand architecture is to use semantics to examine social and cultural meaning. How does architecture in the context of society become known and meaningful? There is no explicit answer, and the problem of the problem is, like other human phenomena, with uncertainty (Nickel, 2014, 35). Therefore, a method is needed to help understand the meanings that human beings create in social situations (Gaeeni & Hosseinzadeh, 2012, 118). One way to get meaning is semiotics. Martin Ringham (2000) believes that semiotics seeks to discover deep layers of the meaning of meaning (Dabagh & Mokhtabad Amrei, 2011, 63). Thus, semiotics can be considered a theory of reading (Culler, 2011, 206). There are various sources that semiotics can use in reading meanings. One of the evidences that may help to understand the social context of this study, namely the high-rise buildings, is the fictional literature that has ample scope to engage with the target audience. Among the arts after the cinema, tall stories come directly from social phenomena and can be regarded as social expression. Writing a novel can be the result of observation and the logical experience of a particular reality (Zaraffa, 2007, 12). In this sense, the study of literary works can represent and transmit part of the meaning of tall buildings. Reading is the architectural meaning of the discourse of fiction. This study adopts the theory of Holliday's discourse analysis, which is used for written and spoken texts. The novel is examined by the proposed method of

this theory. All research knowledge is discursively generated and therefore random and is critical of the claim of universal and absolute knowledge (Jurgensen & Phillips, 2017, 281).

## Research methodology

The present study is a theoretical research with a qualitative approach whose main strategy is interpretive method with semiotic analysis. The data collection method is a library and analysis tool, and the results are presented in a descriptive-analytical manner. This article discusses how it is possible to translate interactive meaning into a holistic understanding of the meaning of high-rise residential building through interpolation and semiotic reading of a novel. The meaning of tall building is defined based on the study of discourse. In this research, semiotic approaches to discourse and literary text analysis, Holliday's role theory were used. To validate the research results, a combination of different approaches to discourse analysis and utilization of each of the strengths of the discourse has been proposed and priority has been given to disciplinary 'order' and it has been emphasized that any discursive process must be understood in order to be able to understand its purpose. Get help from previous semantic products. By placing the discourse order as the starting point of the analysis, the place of collision between the discourses in that discourse will become the "focus" of the analysis. In this context, social consequences will become more apparent (ibid., 238-225). Social theories are used to analyze the broad social interaction, of which discourse is a partial discourse. From the point of view of Critical Discourse and in the field of critical discourse analysis, discourse development is merely one of the dimensions of social affairs that has a dialectical relation to other dimensions that operate under different zones (ibid., 252). There is no consensus on the criteria for accreditation in research in discourse psychology, but according to Potter and Waterloo's (1987) suggestion, two criteria are referred to as 'consistency' and 'usefulness'.

## Research background

Research backgrounds can be categorized into three areas: semiotics of architecture and urban planning, meaning studies in housing and high-rise buildings, and architecture and literature studies. Citizens' qualifications and perceptions have been the subject of some domestic research. The Role of Tall Buildings in Urban or Special Use Examination The following are the sustainability issues and, ultimately, the morphology of tall buildings, a set of research to date. In more detailed cases, the positive and negative aspects of high-rise buildings in the city and the status of high-rise buildings are discussed. In his essay "How to Understand Iranian Architectural Space from Iranian Paintings", Foroutan (2009) considers semiotics to be one of the methods used to understand architectural space. Dabagh (2012) in his researches in the field of architectural semiotics deals with a kind of modeling in order to gain a reading of contemporary architecture. Mohammadi (2013) in his thesis entitled "Developing Principles of Encoding in Urban Landscape with Emphasis on Cultural

Sustainability with Using the Semiotics Approach» One of the goals of form is to have meaning. Further studies on the application of semiotics in architecture have been pursued (Mirshahzadeh, Eslami & Einifar, 2011; Panahi, Moktabad Amrei & Navabakhsh, 2008; Foroughmand Arabi, 2015; Sarmastani, Foroutan & Tahouri, 2018) on the relationship between two architectural domains. And some literature has focused on the effective dimensions and capacity of the two disciplines (Khatonabadi, 2016; Habibi & Khademzade, 2015) Several studies have been done on Amirkhani's novels. The most important of which is the study of social semiotics of Rama Byvtn, which examines the identity and traditions of Iranian society at some point in its history (Table 1).

The meaning of tall buildings, by semiotic analysis, has at least an internal and external background, something that is necessary in the light of the background of the research done, to find the dimensions of theoretical analysis and to find models that can provide "species-specific" clues. Evaluate high-profile architecture such as "tall buildings"

Table 1. Review of research records. Source: authors.

Researchers	The focus of the research	Studies	NO.
Canter,1977; Tuan, 1977; Rapoport, 1982; Gustafson, 2001; Manzo, 2005	"The meaning of place" and "The meaning of the environment"	On the meaning of architecture in the fields of phenomenology and psychology	1
Mustapha, 1988	Interpretive mechanism and conceptual participation	The field of semiotics	2
Tasheva, 2012	Visual language in the field of communication		
Kristeva, 2002 Lotman,1990; Eco, 2002	Contextual frameworks or cultural analysis		
Aghalatifi, 2012	Overall scale	Home	3
Rahmani, 2015; Hamzenejad & Dashti, 2016; Asefi & Imani, 2016	Qualitative Components of Meaning	Home and Housing	4
Arjmand & Khani, 2012; Akrami & Zare, 2013; Armaghan, 2014	Concepts of Living in an Iranian Home		
Nojoomian ,2008 ,Parsae, Parva & Karimi, 2014	From a semiotic perspective	The Meaning of Home	5
Noortaghani, 2012	Semantic Discipline Modeling	The meaning of Housing	6
Rahmani, 2015	Conditions for realization and promotion of meaning in minimal housing		
Bemanian, 2008	Cultural and social influences	High Residential Building	7
Karimi Moshaver, Mansouri & Adibi, 2010	city View		
Mastery Farahani, 2012	Sustainability		
Karimi, Golabchi, Hafezi & Taghizadeh, 2017	Morphology		

and read its meaning through interdisciplinary and intertextual research. This research aims to find a well-established framework and to test a sample of new, albeit embedded, theories in the field of “semiotics”. Architecture suggests studying social discourses and understanding the meanings associated with architecture.

### Theoretical foundations

#### • Fictional literature and the possibility of explaining social meaning in a novel

Among all kinds of art, after the cinema, the novel draws directly from social phenomena. The novelist analyzes and interprets the information of social life and identifies its essential features. Like the works of Balzac, Dostoevsky, and Proust, who analyze aesthetics and the composition of reality, the novel can form an analytical and hybrid model of social reality. Social life is easy to find in some novels if Balzac’s works are, but in Proust’s works one has to search for them. The novel is a reflection of reality before it can be imagined. The novel encompasses the truth and reality that are so-called supernatural. There is no art or other type of literature that can be considered as dealing with the many truths of human existence, except in the novel (Zaraffa, 2007). It is examined from the point of view of semiotics (Neghabi & Ghorbani Joybarim, 2010). This study analyzes the social situation of late Qajar Iran by studying the semiotics of this novel. Social novels, as prominent literary genres, derive from the realities of society and embody the features of social life. The analysis of the novel “Aging” based on Michael Riffater’s Theory of Semiotics (Zamani, Hassanzadeh Mirali & Akbari Bairagh, 1977) is another study that has examined and analyzed the work of Asghar Divine from the perspective of intertextual semiotics, which won the Golshiri Prize in 2007. A novel that has different implications and different semantic levels. This research has explored the novel’s position on the issue of death and human anxieties and its relation to mythical concepts. In recent years, Amirkhani novels, as postmodern novels, have shown a combination of

imagination and reality. Amirkhani’s novel has a good capacity for semiotic studies, especially the study of social cues (Farhangi, Bastani Khoshkbijari, 2014, 123).

#### • The dominant and traditional theory of social semantics

The cognitive paradigm has traditionally been dominant in social semantics. This paradigm explains phenomena based on cognitive-thinking, perception, and reasoning processes. The cognitive paradigm, which mainly uses experimental methods, seeks to find universal, universal cognitive processes that account for them as causes of social action. Its subject is social cognition, that is, the mental processing of information about the social world. But this research deals with the social constructivist forms of discourse analysis that are critical of and challenge the cognitivism. Cognitive approaches to language consider written, oral and written reflections from the outside world or the product of mental representations of the world, while in the field of discourse analysis, oral and written language are world-made constructs for social action. . Processes and mental categories are constructed not through the ‘inner’ but through the social and by discursive processes (Edwards & Potter, 1992).

#### • Discourse semiotics and discourse analysis

Texts are seen as part of social events (Fairclough, 2004, 21). Anthropology is one of the methods of text analysis that is currently dependent on cultural studies (Chandler, 2008, 37). Semiotics can be a reading theory He considered (Culler, 2011, 101) that in the early stages he was a structuralist and only concerned with the signification process, and focused solely on the outcome and the finished product of the meaning-making process (Babak Moein, 2015, 41) but in continuity Its stages involve discursive action, and the meaning and process of meaning are discussed in a discourse format (Hall, 1992, 291). Discourse action was formed with two important goals: Aristotelianism and the second contextual context, here, meaning is not formed by predetermined goals, but rather by situational functions of discourse (Shairi, 2009, 34). Under post-structuralism, if one deals with

the discursive frame system, instead of falling from the roof of deconstruction, that is to say, the endless method and fluidity of signs and pure instability, one can reach the dialectic between static and unstable (Barthes, 1977, 111). In social semiotics based on the views of Michael Halliday (1978) as well as other research on discourse analysis, a model is attempted to examine all sign systems. The purpose of this semiotics is to discover the common principles hidden behind multiple communications. Moving to a perspective in which common semiotic principles are applied in different queries (Kress & van Leeuwen, 2001, 2) so in this period of semiotics, rather than studying a linguistic-contextual factor under static conditions, although in a contextual context We face the dynamic and usable circuit. Semantics is now in the discourse of discourse, and semantics is, better, discourse semantics, and overlaps many approaches such as anthropology and cultural studies (Sassani, 2012, 85). It is the social and cultural influences and domains that are visible in the text (Van Dijk, 2001, 352).

The second half of the twentieth century saw the development of two general and, of course, antagonistic attitudes to language; (2013, 70) One of the basic theories in this regard is the Holliday or Brief Systematic Functional Order (SFL), which has been applied in applied literature and linguistics (Almurashi, 2016, 70). The last two decades have been the major scientific, theological approach adopted rooted in the vision-oriented role, especially in view Hallidayan (Aghagolzadeh, Arjomandi, Golfam & Kord Zaferanloo Kamboziya, 2010, 49).

#### - Holliday theory in discourse analysis

In defining the text, Holliday believes that, if we are to put the text in the simplest sense, we can call it a language with a role (Ishani & Mo`ini Qazvini, 2013, 73). In explaining the relation of the utterance or the text to the intellectual-social functions of the discourse analysis of the text, Holliday emphasizes semantic discourse analysis for language, role, and social function. Unlike the formalists who see language as a structure with logical relationships

between them. From the perspective of language actors, it is a system of communication (Halliday & Matthiessen, 2004, 3). In describing the key factors of SFL, context is particularly central because of its special role in the production of meaning. That is, when language occurs in context. It is attributed to a number of contexts, such as: 1) cultural context 2) positional context (Almurashi, 2016, 72) Holliday uses clause (text) to examine a variety of meanings. These layers of meaning, which are called transcendence, and, overall, carry out the task of conveying meaning, are textual (empirical) and interpersonal transcendence. The various aspects of human experience through these three transcendent are represented simultaneously and in parallel by linguistic representations. The subject of speech falls into the field of empirical transcendence (Halliday & Matthiessen, 2014, 211).

There are different dimensions of meaning and layers of meaning that are intertwined in a structure called discourse, and each clause and its elements have implications, meanings, and multiple roles, and look at these roles separately, looking at them from different angles. Is. Roles are considered to be parts of the semantic system of language.

#### - Textual role

This role is divided into structural and non-structural parts. The first section examines the informational and informative constructs, and the second studies the text in a coherent way (Halliday & Hassan, 1976, 30). It is, of course, the central theme of the message and the news of all the "clause elements" except the "element" of the information. The implication that the non-structural part of the text takes over refers to the semantic relationship between elements (Jarffi & Yadegari, 1997). The role of this role in the Holliday model is to examine language from the perspective of message construction (Halliday-Matthiessen, 2004, 529).

#### - Experimental role

"Speech scope" involves meaningful social action. Experiences and images are encoded and expressed through the continuity of the surrounding world and

the mental world through language. In the meantime, the process plays a central role. "Processes" are categorized into six process groups in terms of their semantic differences and their particular contributions (Jarffi & Yadegari, 1997). Relational Process: The central role of relational processes is to characterize and identify. Behavioral process: This process is typically attributed to humans and includes physiological behaviors and cognitive processes. Expressive process: The clause has this process refers to the expression of something (Ramezani & Rostam Beyk Tafreshi, 2015, 57).

#### - Interpersonal role

Speech character involves a set of meaningful social relationships of participants in an action that encompasses the enduring roles of the "spoken character" and the unstable participants. These roles can be sustained as maternal and child roles, as well as temporary questioning and responsive roles. Partner relationships can be either parental or peer relationships. In parental relationships, one dominates each other, such as the teacher-student relationship. Language is about user building, maintaining and regulating social relationships. Part of each text implies the interaction of the people involved in the relationship (Jarffi & Yadegari, 1997).

#### - Reading the meaning of high-rise residential buildings

The tall buildings in this study are non-monolithic and masonry buildings, ranging from multi-stories to towers. Buildings that are today the main focus of big cities. Urban society is likened to organism, and social forces are as complex as natural forces (Purdeihimi, 2012, 51). As Price (2000) states, the city has grown within a very complex structure (Panahi et al. 2008, 14). The social issues of high-rise housing are dealt with in at least two main areas: the interpersonal relationships of a housing neighborly relationship (Gifford, 2007, 9). The environment is formed. The high-rise building as an important building with a large area of influence in the city, no matter where it is located, must have a quality of urban landmarks (Karimi Moshaver, Mansouri &

Adibi, 2010, 91). Include quantitative and qualitative variables (Rahnama & Heravi Torbati, 2014, 234).

#### • Fictional literature, a semantic source for reading the meaning of architecture and the city

The term "source" is used in the field of social semiotics and discourse analysis. The semantic resources, the material, and the "source" are the productive term for communicative purposes, have a semantic potential focused on past experience, and a set of focused efficiency on present use (Van Leeuwen, 2005, 285). Semiotic resources can be all that we do or create. Human endeavors to stabilize and control the use of semiotic resources in social life (Livon, 2016, 29) In social semiotics, semiotic resources as an activity Or industries have been defined for communication (Van Leeuwen, 2005, 3). Social semioticians are also involved in exploring how to use semiotic resources in particular contexts and discovering and creating new semiotic sources and new ways of using existing semiotic resources (Livon, 2016, 87). In the context of explaining semiotic sources, rules of semiotic systems have been defined, which have different types and change over time. One of the rules is the 'paradigm' rule, in which socio-cultural patterns and influences are seen by some well-known individuals (ibid., 145). Past generations had patterns like religious clerics or heroes. Here, fictional texts are exemplary. Another rule is "specialty". But if we ask, "why should we do this?" The answer would be "because he says so" that he is someone with "specialty". Another rule is "personal authority", where one relies on one's own opinion and opinion. Fictional literature is an opportunity for some citizens to represent their accessible and conceivable meanings (Zamani Dehaghani, Maadani, Behian & Aghajani, 2017, 190). Unveils reality without a mask (Zaraffa, 2007, 21) H. Lawrence (1889-1930) says: The novel is a clear book of life more powerful than poetry, philosophy and science. The history of the novel has moved from social description to social interpretation, and class situations are important to the author. The theory of

fiction production is clearly sociological. Literature can create social reality because it has assumed the role of “language”. Today, the novel is no longer a historical work, but rather a document. The novel is a reflection of reality before it is imagination (Zaraffa, 2007, 148-33) including a reality such as architecture. Literature and architecture as a branch of art, like many other arts, have many similarities in terms of meaning (Khamesi Hamaneh, 2013, 160). (ibid., 167). In terms of formulating the basics of the research as well as providing documentation on the possibility of representing the place in the form of fictional literature, we review the representation of the city of Tehran in the fictional literature before and after the Islamic Revolution.

**- Tehran’s Image in Contemporary Iranian Fiction  
A. Before the Islamic Revolution**

If literature is said to be a mirror of all the events of the nation (Habibi, 2014), what can be found during the years of change in Iran and Tehran can be found in the texts for analysis, interpretation and reception. The meaning of the city and its body (ibid.) The lifestyle of Tehran’s people and city was reflected in various novels from the Pahlavi period, which are presented in Table 2 as a description of some of the novels of Tehran’s urban spaces.

**B. The Post-Islamic Revolution Period**

Years have passed since the capital and the developments in Tehran, the Tehranians were still living in adobe houses, wearing casual clothes, men often wearing woolen hats, and women, all clad in blankets. Government agencies have not yet expanded and the streets of Hashem have been dark (Sattari, 2012) to the present day as the pace of change in Tehran is now the latest state-owned imported car, and their stories and writers are still concerned with social issues, quality of life, and new meanings. Towns and buildings that are no longer adobe, standing tall and high in concrete or shining stone. A review of contemporary fiction literature looks at the reflection of the meaning of the city and its buildings, in the works described in Table 3.

It is written in the novel “Towards the Horizon of Tehran”: Instead of small houses with large courtyards full of medicinal trees, they made apartments, and it was not easy for my grandmother to see the Tehran skyline without anyone realizing it (Taheri Majd, 2010, 86) Tehran has changed so much, it has become one of the great cities of the world ... (Returning to the country) We entered Rey Street ... where we once had a house. But where was the house? But instead of our brick house, I saw a tall building with a Roman face. All the small houses had been transformed into different facades (Taheri Majd, 2010). Where much

Table 2. Tehran and urban Spaces in Famous Pahlavi Novels. Source: authors.

Spatial Interpretation	Mentioned urban spaces	Author and the year of Publication	Novel
City as an exhibition - cinema as a place-cafe and social classes-demolition of old spaces for urban development-criticizing municipal performance in demolition and asphaltting	City Boulevard - Cinema - Cafes - Street - Transportation (Intercity Bus)	Seyed Mojtaba Bozorg Alavi-2008	baggage
Urban environment - ideological dominion - conflict between urban development and rural satisfaction - heavy urban space	Prison - Dar al-Alam - Urban Transport - City Squares - Government Offices	Mohammad Hejazi 2014 –	Beautiful
city of modern-city as a promenade	Urban open-street spaces	Mohammad Masoud- 2005	Trying to make a living
Urban space production - formation of leisure spaces - Different spatial interactions - Different social classes	Coffee House-Cafe (Body Cafe) / Nightclub	Mohamad Masoud 2005	Nightlife
Common space actions	Residential Spaces - Understanding Time in the City	Moshfegh Kazemi 1925	Memorial of one night
The beginning of modernization - the dialectical process of producing urban spaces	Streets, Shopping Centers, Urban Transportation, Multifunctional Spaces	Moshfegh Kazemi 1922	The dreaded Tehran

of Tehran, the city and architecture, and often the only public space events of the story, in Tehran, and Tehran is more than a name (Table 4).

**Research process**

The Holliday text study model is a theory that views language as a system for constructing meanings and considers text as an example of the process of social meaning in the context of the situation of the private. Most of the concepts and tools of text analysis in the literature are from the tools introduced in the Holliday method. The Holliday approach to text is more accurate than the Kameron approach, which is based on the researcher’s assumptions, or the Wendyck’s process-oriented approach (Fig.1).

• **Selecting the sample of the study novel**

From the literary examples studied, excluding works that did not directly represent high-rise buildings as story events, one can select novels whose high-rise and high-rise buildings are of particular interest. After reviewing over seven hundred novels and short stories by Iranian writers, “Rahesh” is the most social and approachable novel, and in terms of payment, the only novel entirely, high-rise residential towers, The focus is on the story, and the effective and full-length issue of high-rise buildings has been brought to the

critical story, and this work is analyzed and evaluated in this research.

• **Analyzing the story of Rahesh based on the Holliday method**

In the meanwhile, the method in semantics is realized through the textual role. To summarize, the textual role is outlined and the other roles briefly mentioned. At the end, meaning and context are seen in relation to each other and to one another.

• **Textual role**

- **A. The production of “beginner news” and the “information” of the novel**

In the first step, the main space of the story depicts an architect’s acquaintance and relationship. The first issue of the book is the release of Lia and Ala’s fight by Ala’s breaking the last plate of Hamadan’s Lalejin plates, and Ilya’s awakening due to noises. Created introduces the characters. But by reflecting on the “title” of the novel, it can be seen that its theme is a critique of the threat to an identity, urban development, regardless of the human dimension, and the author has attempted to The creative mind will self-visualize the horizon for the audience of the story. The novel has three facets or effects that, in the first effect, the narrator “Lia” describes He deals with his wife, Ala, and his son, Ilya. The second story introduces his

Table 3. Tehran in Contemporary Literature. Source: authors.

Spatial Interpretation	Mentioned urban spaces	Author and the Year of publication	Novel
The City as a Personality - A Lively Space for Love - No Spatial Imagery - Sixties-specific Nostalgia	Streets and Passages - Towers and Boutiques - Tehran Park and Coffee Shops	Sina Dadkhah, 2009	Yusufabad Thirty-third Street
The city, the mysterious, complex atrium, full of regret and loss - the concept of “suspense” - femininity of the city	Saadatabad and Apartments-Streets and Parks-	Mostafa Mastoor, 2009	Tehran in the afternoon
Concerns about living in old Tehran neighborhoods / Different homes in urban areas / Different signs of lifestyle in Tehran / Modernism / Past generation’s home and memories / Importance of being a woman / Cold view of Tehran during the war / Red, Gray / Change in Tehran as development Urban / Freedom in the New City / Tehran	Novels – Social-Political	Maryam Taheri Majd, 2010	To the horizon of Tehran
A familiar narrative of the familiar ethereal-urban-friendly places - a general experience of the concept of the city	Mountains north of Tehran - Streets - Tower of God	Sina Dadkhah, 2014	More beautiful
Linking the concepts of woman and home - a city that is hard to leave	Streets - Four-storey houses and apartments	Zohre Shabani, 2014	My husband’s name is Tehran

Table 4. Tehran in Contemporary Literature. Source: authors.

Genre	Author and the Year of publication	Fiction Classification	Genre of City and Architecture
Shabhaye Tehran (Tehran’s Night’s)	Alizadeh, 2014	Novel- Social – Political	Lack of visualization and description of a specific location in Tehran
Tehran Shahre bi aseman (Tehran, the skylless city)	Chehelan, 2002	Novel-Social	Pointing to some spaces. Cafes and teahouses
Tehran Kooche Ashbah (Tehran, Ghost Alley)	Gulshiri, 2008	Novel Imaginative	the story begins from Chamran, Geisha Bridge and Hakim Highway
Dokhtare Tope Tehran (Top Girl in Tehran)	Rahmanian, 2008	Story-Social Collection	Referring to some streets and public places of Tehran
Tofange Pedar bar Bamhaye Teahrn (Father’s gun on Tehran’s Roofs)	Bahrani, 2010	Story-Social-Political Collection	Tehran during the Revolutionary Campaign
Terio Tehran (Tehran Trio)	Ansari, 2013	Story-Social Collection	The Story of Three Women / Derived from the Works of Others / Tehran and Frankfurt

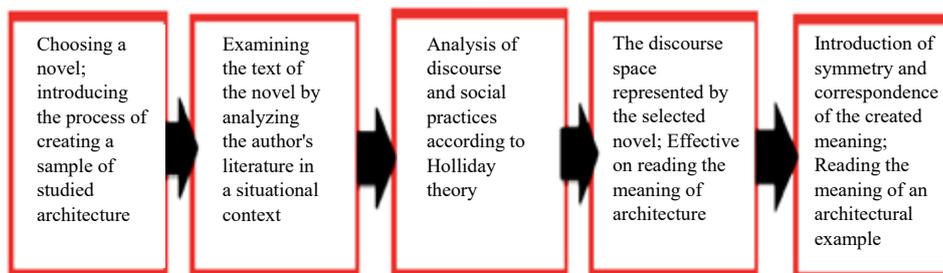


Fig. 1. Frequency of Processes in Different Parts of the Novel. Source: authors.

home and the residential tower under construction, a towering “maker” as well as a neighborhood and relationship with the development departments concerned, and ultimately Lia’s third crosses the streets of Tehran and reaches the high mountains of Tehran as she and Ilya reach the high mountains of Tehran and find themselves rising above tall buildings. The novel shows that the author places the “private space” and interior of the house in the “beginner” and “public space” and the exterior meaning of the city in the “well” position. “States.”Rahesh” may be a text that seeks to analyze and solve the problems of her city. Even Elijah, five years old, acts like a social activist rather than childishly written. The narrator of the story of one of the mayor’s middle, pretentious and critical middle managers, Ilya, has asthma and is a victim of Tehran’s urban development. This story denounces only the municipality for issuing high-rise permits, despite the enormous volume of demand and the dreaded increase in the population of Tehran,

and does not mention the role of macro policies in making these demands. Rahesh is a narrator from a district of Tehran. His question is why the Kashanak house-gardens are turning into a tower? And to tear down old houses and build towers in their place? All seasons are told by Leah, except for two chapters. Two chapters, the narrator of which is Safura the preacher of a tower, and the other narrator, an anonymous and anonymous woman, perhaps a symbolic reading of the author from Tehran. The fourth chapter tells a story of a seemingly historical woman on the verge of death and executioners cutting off her body and killing her. Among the plans to accommodate the author’s words is Chapter Five, a narrative of urban managers and Lia’s defense of the nature of the Iranian home. Chapter 6 is an attempt to emphasize the specific nature of the Tehran Towers. The issue of Rahesh’s book is not just about Tehran’s air pollution and tower construction, in general, the process of changing the capital and threatening a community that results in

terrible air pollution, disease outbreaks Breathing in the new generation, destroying the intimacy between urban dwellers and especially neighbors, infidelity of couples, pretensions, and overlords of business, intertwined and created the book of release. The seemingly real story of the reality of big cities. Of course, the impacts of urban development on this novel are not that deep and profound. Wim is what the citizens of Tehrani and similarly citizens of other big cities are facing. Heterogeneous architectures, heavy traffic, environmental pollution. These are the things that novel characters are confronted with and thus caught up with. They have become physically and mentally ill. The city is full of tall towers that have no yard or tree. The kids have no place to play and the people have no will to change. This is another view of the city in this the novel is described by Amirkhani. But there is also a character named "Eremiah" who lives alone in the mountains. This character, who is not so well-crafted and appears in the story at once, is not alone. He lives with his goats. Aramyia plays a role until the end of the story and is one of the rings of release. Who is this? "Jeremiah" is the title of the first work of the author (Amirkhani, 1995). Eremiah is a young boy who becomes acquainted with his soul during the story of the singer. The general trend of the story is the sociology of sacred defense, along with the individual behavior of a warrior. Mustafa becomes a friend of Jeremiah and becomes a martyr. Eremiah falls in love with a professional man. He sees his world with Mustafa and never wants to be separated. He doesn't find anyone like Mustafa. After all, he is the only earth on earth that can trust him. Eremiah escapes people. He runs away from society. From friends, family, neighborhoods and cities. The desert and the mountain become Jeremiah's only believer. Now, in the novel, Leia and Ilya meet with Jeremiah and fly over Tehran.

#### - B. Coherence in the context of the novel

Coherence is a semantic concept that refers to the semantic relationships existing in the text and distinguishes it as the text from the non-text (Halliday & Hassan, 1976, 4). They are agents of

coherence that manifest themselves in different ways in different texts and lead to different structures and discourses (Halliday & Matthiessen, 2004, 524).

The important thing about the significance of the release text is that the text has a semantic identity, and that meaning is encoded in words and sentences and transposed so that the author can try to convey the audience, the unity of the text, due to the unity of meaning. The essentials of the text are to be a "semantic unit" (Ishani & Mo'ini Qazvini, 2013, 73) in the novel by repeating the paragraph "Am I a woman ...?" A cohesive chain is followed at the beginning of each section and also repeated with "Horses are poisoned and ..." Constantly suspected of being haunted by space, and the interconnected circles of the sector lead. It follows an approach and maintains a non-structural factor realization by maintaining a semantic relationship. Table 5 presents a summary of textual and lexical coherence factors based on the Holliday and Hassan model (Table 6).

The author with the two female narrators "Lia and Safoura" and their confrontation with the two men "Ala and Farazadeh" comes to a postmodern look and the meaning and content of the two narrators' look must occur. This story does not passively address the audience and ultimately, by abandoning the events and the fate of the characters in the story, leaves the audience in suspense and realization as meaningful to the reader.

#### • Experimental role

The scope in semantics is illustrated through empirical roles. The empirical systems of this novel are reviewed in order to understand this scope in the context of the release novel in Table 7 The processes (fragments and cuts of the text) are also discussed below.

#### - Processes in the Rahesh Novel

The text clauses consist of three main elements namely: 1) process 2) participants 3) peripheral elements (Ramezani & Rostam Beyk Tafreshi, 2015, 56). In total, 96 processes were identified and classified in the novel, Process. The relationship with the 29 samples (abundance) is the most high

Table 5. Textual systems in the novel text. Source: authors.

Textual Systems			
Leia begins with a woman’s language and questions her existence		Primer person	Primer
It starts with pottery and cultural heritage		Object Starter	
Between the car and the building - Between the house and the tree		Objects	Coherence
Relationships and bodies are intertwined		Processes	
Speaker with Audience (Reader) - Lia’s dialogue with Ala continues		Conversation	

Table 6. Summary of cohesion factors. Source: authors.

Cohesion factors			
Sample text from the novel: -I tell her: -You only know the green dot -I understand anymore -Don’t understand. I’ll explain it again	The relationship of some kind of communication node  Common Class	Referral  Substitution and deletion	Grammatical Cohesion Factors
-Am I a woman? I do not know - Am I a woman? I don’t know, I don’t know for many years -Am I a woman? I’m not a woman	Common layer and extension  Common layer and reference	General  Models	Lexical Cohesion Factors

Table 7. Experimental systems in the context of the novel release. Source: authors.

Experimental systems				
Leia expresses her relationship with Ala and seems to be an architect with city managers	Being a woman  Being a man	Reative	Kind of the process	Transient processes
Possibility of creating tall buildings by slashing old and lower texture	Building  Destroying	Material		
Architects by mayors High residential building People of city	Person as agent Thins as agent Productive (neutral)	Two participants  One participant	Structure of the participants	
		Personal car Personal home	Animated Fixed	Related things
		The trees are cut down and the birds are forced to fly to the top of the mountain and sky.	Breaking Cutting liberating	Zoning
	Lia’s life in her grandparents’ home Lia’s life with Ala and Elijah and the threat of home Living in towers or being abandoned and “out of the way“		Past Present Future	Time

frequency and the ontological and material processes are respectively the 8 and 9 samples (abundance). The fifth section has some processes that maximize and some minimize the focus of the author’s criticism space. In the first and last sections, we see an approximate equilibrium in the abundance of processes that illustrate the ups and downs of the author (Table 8).

In the novel The Frequency Release, the use of a

variety of processes does not account for the diversity of story space and avoidance of monotony, and the greater use of the relational and behavioral process and the subjective and expressive dimension, the less material suggests that the author has attempted to pursue a social and cultural concern. Through an objective indicator and a physical form (Fig. 2).

• **Interpersonal role**

The interpersonal role is the role of the word, type

Table 8. Frequency of Processes in Different Parts of the Novel. Source: authors.

section 9	section 8	section 7	section 6	section 5	section 4	section 3	section 2	section 1	
-	-	-	-	4	-	1	2	2	material
2	1	-	-	-	6	2	3	-	mental
2	2	4	4	10	-	4	2	1	relative
3	3	1	3	4	1	3	2	1	behavioral
2	1	3	-	2	-	1	5	1	expressive
-	1	-	1	-	1	2	1	2	being
9	8	8	8	20	8	13	15	7	Total

of suggestion, statement or question, attitudes and judgments in that role, and the rhetorical characteristics that make that role a symbolic act. Here is a different dimension of meaning, not from the role of sentences in the representation of experience but from the role of sentences in the process of social interaction (Table 9).

• **Text and texture: Textual prediction by text**

Text prediction can be a semantic concept. This concept can be defined as the combination of meanings associated with the composition of a broad situation, character, and manner. Textual features make the discourse cohesive not only by itself but also by and in terms of its situational context. For example, we analyze the fifth piece of the novel text. It is the relationship between the characteristics of the text and the characteristics of the situation that explains our analysis of the situation according to the broad concepts of character and method. Using this template, we interpret the features that we actually found in the text. Holliday uses the word “forecast” to refer to this issue. That is, to have inferences for the situation from the text below about the types of meanings that may be exchanged. In this novel, the couple “Lia-Ala” as “architect-law enforcer” in interaction or challenge with each other, represent a text that allows the inference of semantic relationships. Table 10 and 11 Seek semantic relationships based on contextual, empirical, and interpersonal roles in terms of situation. In other words, Table 11 is a situation in the position of the reader to create an internal situation by perceiving the text and be able to focus on the meaning. Like hearing “Once Upon a Time”

which is immediately inferred that it will probably be an ancient story. Each piece of text has its own hints about texture. Special features of scope, character, and style are reconstructed and polished to make sense of the situation from the text.

**Natural data and reference to complementary social theories of research**

The natural data that can be seen along with the data obtained from the study of the text of the novel are a collection of scientific texts, media, etc. that have been produced in other researches. Among these data is a review of discourses that have addressed the issue of reading the meaning of high-rise residential buildings in other formats. For example, in one study, the closest scientific data for accompaniment is introduced and based on Fairclough’s three-dimensional model, the discourse space of post-revolutionary Iranian cinema is examined and the corresponding architectural discourse space of tall residential buildings from among the film collections. The selected identifies and accordingly performs a semantic analysis in the text. In cinema discourse, a three-dimensional model of Fairclough discourse analysis is used. In the “Fairclough” model, in any analysis, two dimensions of discourse are of central importance, which are:

- 1) Communication Event
  - 2) Discourse order (Jorgensen & Phillips, 2017, 199).
- And there are three analytical focuses in analyzing each communication event that are:
- 1) The level of the text, which is the first analytical focus on the text;

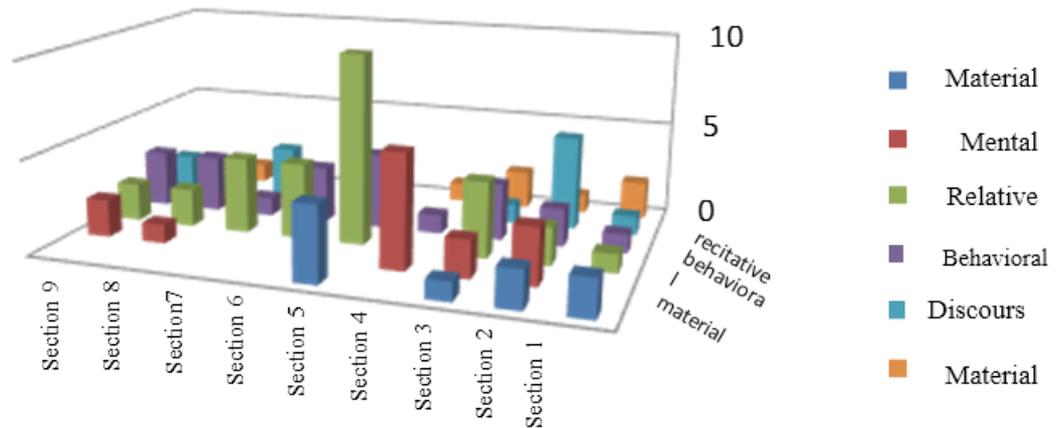


Fig. 2. Discourse intertwining: reading the architectural meaning of residential buildings with a cinema discourse. Source: authors.

Table 9. Interpersonal systems in the context of the novel. Source: authors.

Interpersonal systems in the context			
Liah tells her story	Monologue	Question	Speech Role
Liah shares her ideas with Ala and then with the mayors	dialogue		
Leah demands the ideal city and the ideal home	expecting	Asking	
Leia is not convinced of being an Islamic city at the level of routine and administrative slogans	Not convinced		
A woman expresses the feeling of a community, a man and a sense of community.		Announcer Audience	The Person
Leia with positive breaths and punching the concerned horse poison		Positive	Pole
Ala with office papers and system justifications in the negative side of the story		Negative	

Table 10. Concepts in describing the contextual context of the novel. Source: authors.

Describing the contextual context			
The Inner Relationship of a Family (Lia, Ala and Elijah)	Message form	action	
Social Communication and Social Justice	Message content		
One City - Greater Tehran	Background	position	
A house - Lia's grandmother's old home	scene		
A woman, an architect, a mother	Addresser	participants	
A man, a manager, a father	Addressee		
Leia, an architect who is now a mother and, of course, a member of society who witnesses physical and spatial change and behavioral influences in contrast to the dominant power and discourse network as opposed discourse and with a view to moderating the action. Aaa, who once became an architect and now a chief executive.	Output Goals	Intension and the effect of relation	
Meet two architects at a national and historical site	Key (relation)		
Dialogue centered on a residential tower in the neighborhood	Relation media		
Social	Genre		
A woman's loneliness and disengagement from her husband's specialty - conflict and conflict	Interaction norms	Norms	
Transformational change, persuasion and external selection, and the role of the third factor in the relationship between Leia and Ala	Interpretive norms		

Table 11. Situational Properties and Semantic Relationship in the Text of the Novel. Source: authors.

Semantic	situational	
Type of Processes: Relational, Verbal and Material Beneficiaries: Elijah and all the children of the city Car and building communication: Being imported or Iranian Type of job and office or professional position Scope: Cut, Silence, Build Reference to symbolic objects: rosary, gun, and ... oxygen capsule Coordinated views and development	Use different concepts like veil Use special concept objects such as cars Traffic issue plan Office goods and cars imported or domestically produced Ilya spray, city air and persistent cough Urban Islam, urban identity, and maternal home Tehran Urban Places: Geisha, Chamran ... Imamzadeh Saleh	area
Leia, a professional architect and concern Demand: I expect, Demand: I have a question for you Question and answer Question and dialogue	Challenge with Spouse Partners Manifestations and slogans Expressing intentions and explicit expression, sharing intonation Reject the stereotypes, seek out the threat and destruction factor	behavior
interior: Am I a woman? Elijah still can't walk without a cane Information structure: Mayor's party, crocodile garden and only green spot Reference: Home more important than city, city more important than country Relevance: Ilya's problem Metaphor: Build towers like Yazid science Lexical Syntax: Life, Self, Life	Speech and dialogue Ilia's childish actions The architectural task of facilitation Map reading, urban search Reference to position: Tehrani, non-Tehrani Reference to political powers: left and right	way

2) The act of discourse is the analysis of discourse and genres that are tied to the production and observation of detailed text;

3) Social and cultural action (Fairclough, 1995, 57) in which the relationship of texts with social action is mediated by discourse action.

Texts are created solely through discourse fractions and are shaped by social practice. Fairclough's three-dimensional model provides an analytical framework for discourse analysis and emphasizes that the text cannot be understood or analyzed regardless of its context (Jorgensen & Phillips, 2017, 156).

According to the findings of this study, changes in their middle class and lifestyle, individuality, new family pattern, and female gender in coping with and confronting patriarchy coincide with the development process of high-rise projects. In other words, new family relationships fit into towers, and new cultural modes of society are mirrored in the sense of high-rise buildings. These are the results of textual and discursive actions and transitions. In Figure 4, with reference to the space of discourse expressed in the selected research films, their physical and functional crystallizations are read in terms of architecture, prediction and in other words. In this research sample,

in examining the content of cinema discourse, an attempt has been made to understand the meaning of tall buildings and as a result, the family and especially the role of women in creating social dimensions corresponding to the towers has been seen. And the effect of transformation and change of dialectics of this institution has been effective on architectural effects.

In today's world, with a conscious audience, for architecture, an era beyond the text of Rami architecture can be imagined; with the recognition of the complex connections between text and context that semiotics has entered the time of multimedia specialties. Here, if the discourse of this research and the findings of the interviews are reconciled with other social discourses conducted in the field of high-rise buildings, the "discourse order" in the common discourse camps of this research with other discourses in the field of cinema, literature A story, etc., is found. Based on two models and two published research projects (Afrough, 2017; Azad Armaki, 2015) one can conceive of a "metropolitan" whose ideals reflect and reinforce the marginalization of the family, especially women, in a patriarchal and capitalist society. Be it whereas families and women are constantly

confronted with the city and its environment and objective experiences. In this research, by confirming the two mentioned sociological models, discourse order and the center of discourse analysis are strengthened and provide a combination of discourse and non-discourse, and finally a social constructivism in order to provide a narrative of the environment.

## Discussion

### • Semantic reading of the novel “Rahesh” from high-rise residential buildings

Combining different discourses and in an intertextual and inter-discourse relationship, the social position of the family, its members and their internal and external connections will be the platform for producing the meaning of tall buildings. And more social than other family members, it has been able to better represent and play a role in depicting the meaning of the towers. In expressing the validity of the research, coherence here is a semantic concept that refers to the semantic relationships in the text and in the text; various factors have caused its connection and textually. The important issue about the importance of the novel text is that the text has a semantic identity and the text has tried to make the audience realize the unity resulting from the unity of meaning and the text as a “semantic unit”. In this discourse, by sharing the categories of “being a woman and the question of it”, a coherent chain in the face of regions has been followed and also by repeating the reference to children’s health, the role of women and family and life system, in the form of discourse fractions, a coherent system. Is identified and understood. In expressing the usefulness and explanatory power of the research, it is important to mention that despite the presence of high-rise buildings in Iran for several decades, this important species still lacks a clear definition and scientific and logical framework. Most of the cost of towers in Iran is spent on the purchase of density, construction conditions and a few issues, and when it comes to the appearance and its elements, or a smaller share is allocated to it, or with a less commercial and scientific basis, the problem changes. , While this

research shifts to cultural and social meanings, the focus of analysis is on social interactions.

Society needs to support its life and its environment. Culture owners need to project and reflect on the socially challenging situation in a variety of ways, including the creation of the novel “Rahesh”, which aims to express a threat to social cohesion, in other words. , The concern of the “social problem” is written. Sensitivity to changing social systems includes sensitivity to habitation, quality of life, public vitality, things that society agrees on. It is natural to present this problem in the form of a story. In comparison, the novel “To Horizon of Tehran” considers the residential towers of Tehran as a sign of modernity, change and open political space and social freedoms, and despite the nostalgia of the Iranian house, he is happy with this change. But in a different picture, the atmosphere of the story of the release worries about change and its tall and elevated signs, namely residential towers. Among the goals in the social sphere are free dialogue, sharing of lessons learned and exchange of best practices, and increased cooperation between different stakeholders (Al-Kodmany, 2018, 3). And what is depicted in the story of the release of the challenge in the dimensions of social sustainability are as follows: 1) human scale 2) family and collective life 3) traffic 4) neighborhoods 5) vitality and 6) health component. As mentioned in the case of health, this issue, as one of the serious risks in the residential areas of developing countries, has become particularly important (Tajdar, Rafieian & Taghvaei, 2010, 104) and this concern That is, the health of children is often associated with this story. In the story of Lia’s family, the main issue is the development plan and the continuous flow of modernization, and of course, the construction of towers of the possibility of expulsion from examples of stability in Tehran has been mentioned. Also, physical factors are introduced as criteria for achieving vitality (Sadat & Taher Tolou Del, 2017, 3) and the language of “Lia” complaint as a representative and a symbol is a sign of limiting the vitality of Tehran families and the professional

community of architects. The lack of constructive dialogue between “Lia” and “Ala” is a threat. Communities can improve their standard of living and with the necessary planning and arrangements, a constructive relationship can be seen between the need to design and build residential towers with a healthy lifestyle and based on the characteristics of social sustainability. The danger of separating people from the space of relations and social relations and the emergence of individualism, the dominance of material values is a threat. Communities can improve today, concerns the study of contemporary housing, especially the height of towers it is towards the cultural elite (Fig. 3 & 4).

**Conclusion**

This study, in order to find a part of the social and cultural meaning of architectural meaning, utilized discourse semiotics, with a review of Iranian literature, to study the novel. In the analysis performed, the position of a text that represents the main target audience of the high-rise building is represented, and the result is the social structure

and lifestyle of the target audience. The context in which the architectural work is embedded in it and any attempt to read the meaning of the work is focused on understanding this discursive space and its meaning. Based on the results of this research and the interpretation of the content of the discourse analysis based on Holliday’s theory, it can be concluded that tall buildings have the following social meanings:

- Linking to the Elite Community: The novel expresses social concerns, professionals and elites who are part of today’s Iranian population with a particular cultural context, and links the values of this class with high-rise buildings as an expression of the change with Points to the possibility of “threat or opportunity”.
- The role of women and her greater independence: The process of high-rise residential buildings, from beginning to end, is evidently linked to developments in the Iranian family, and in particular the active and inactive role of the woman in the family and society, and high-rise residential buildings outside of social and systemic challenges. Not the community and

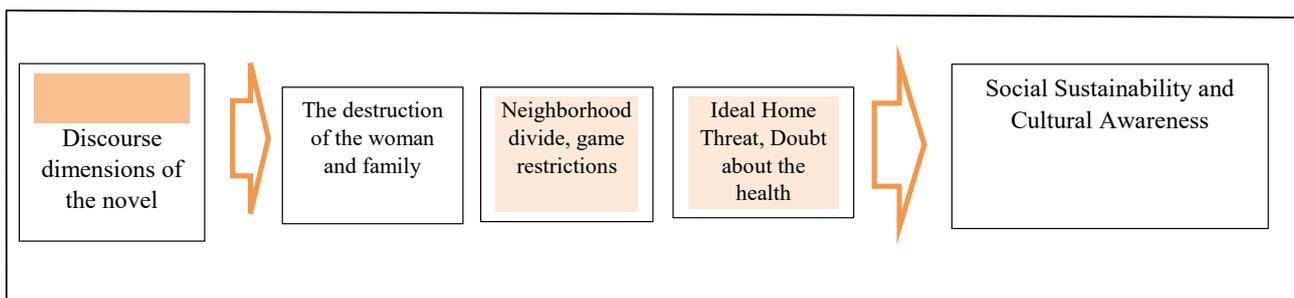


Fig. 3. The discourse content of the novel. Source: authors.

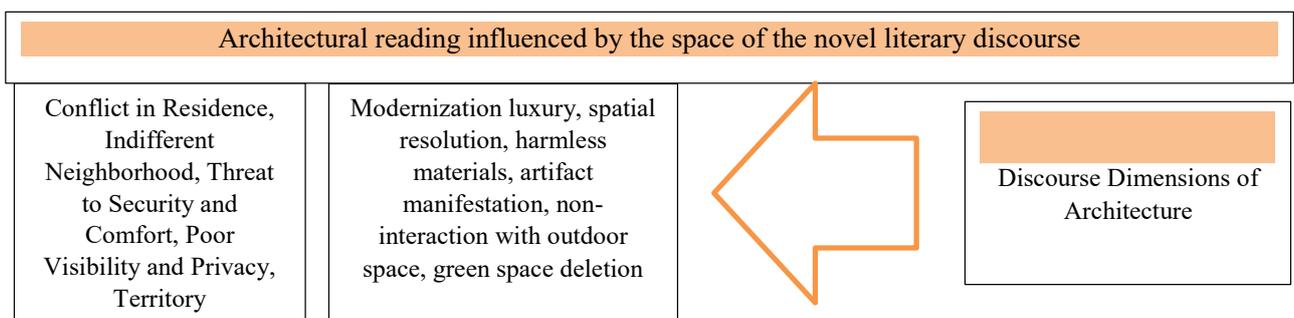


Fig. 4. Discourse intertwining: reading the meaning of residential high-rise architecture to the impact of novel discourse analysis. Source: authors.

the family. This is the phenomenon of architecture corresponding to the role of women in society and the manifestation of personality, independence and acceptance by patriarchal discourse.

Challenging urban and political management: Housing is a necessity and an uplifting solution that considers the novel, the existence of contradictions, and the lack of constructive dialogue between technologists and managers about such architecture, a place of difference and challenge.

This study considers the implications of the concepts found in residential high-rise housing development projects and the challenge of beneficiaries of this type of architecture as a problematic situation and against the trend of sustainable social development. But how will other meaning and semantic integrity be achieved? It seems necessary to review the rules and patterns and other sources of semiotics, and in particular to look at the rules of specialty and personal authority in other studies alongside the paradigm rule and to incorporate the meanings produced in those templates. And he hoped that the balance would lead to more semantic integration. Although the contribution of literature, especially fiction and novel, is special and can be streamlined, further development and planning and more careful design of high-rise buildings will be provided by reading a more comprehensive sense and bringing together other semiotic sources.

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