Bahram Sadeghi and Jean-Marie Gustave Le Clézio are innovative contemporary writers. Considering that these two writers are pioneers of the postmodern period of fiction in their countries, and that during this time, they wrote their two famous novels, *Malakoot* (1350) and *Interrogation* (1963), this question is raised: to what extent postmodern writing components are similar in the mentioned works? It is worth noting that the social and historical conditions for the writing of these two novels strengthen their similarity assumption: *Interrogation* was written after Algerian war and *Malakoot* was created after the coup d’état of 19 August 1953 (28 Mordad 1332). Examining the affinities between these two novels can be also interesting because the postmodern concept is not the same in different cultures and societies.

In this paper, based on the most common elements of postmodern writing in these two works, we study the theme of death thought, duality and contradiction, and finally, the enigmatic aspect of the narration. Hence, the characters in these novels, Adam, M.L. and Dr. Hatam, all three have sadistic and masochistic desires. They do not hesitate to do crime, infanticide and rape. They are aggressive against other...
characters or even plants and animals: Adam displays frequently violence in his behavior. This violence culminates when he discovers a white rat in a deserted house he has usurped. He kills the rat with successive throws of billiard balls and enjoys hearing the scream of the rat after each shot. In describing this scene, Le Clézio uses Adam's resemblance to rat eager to get rid of his fellow human beings, inducing Adam's dishumanization and deepening the impact of such violence. Eventually, Adam throws a knife at him and the rat dies. In Malakoot also, the coldness of M.L. surprises the reader: He cuts off its organs over the years; He has ruthlessly killed his son, and he makes mute his servant "Shako" who is the only witnesses of the scene of the boy's slaughter by the father. Dr. Hatam, the other character of this novel, has killed all his wives, students and assistants and made soaps and other things with their corpse.

In fact, in both novels, talking about death and violence and thinking about it is not only taboo, but conscious and enjoyable. Thus, death is no longer regarded as an inevitable and undergone reality, but, contrary to the expectation of the reader, it is favored by the characters who prefer to face death rather than to flee. This inclination of characters for death in both novels, disrupts them, as they lack definite identity and are portrayed in ambiguities. As we know, one of the most important foundations of postmodern thought is to show the plurality of reality. It is evident that the reading of such writing confuses readers who, in the face of traditional literature, have always sought to understand absolute reality. In both novels, the absence of absolute reality is manifested through duality and contradiction. The contradiction and dichotomy not only appear in the descriptions of the characters, but also in their monologues and behaviors, resulting in some inconsistency in the processing of the characters. The schizophrenic portrayal of the main characters in both stories is a trick used by both authors to evade the traditional processing of the character element. The heterogeneity of the character’s identity and the various and sometimes contradictory narrative effects produce an impurity that is the most important aesthetic feature of postmodern writing and confronts the reader with the multiplicity of reality.

The enigmatic dimension of the narrative broadens the scope of deconstruction and adds mysterious aspects to the story through both structural and narrative techniques. The constant blurring of the boundary between reality and imagination allows the reader to interpret differently and makes him/her uncertain. Both authors
use all possible measures to astonish and unstable the reader. Change of the font for example, is seen in both works and attract the attention of the reader. In Interrogation, the author plays even more with his text typography: different chapters of this novel are arranged and named in alphabetical order, but this order is not completely respected. For instance, chapter Q which probably refers to "Quête" meaning "Search" is eliminated. The book is finished by the R section which may suggest the word « Renaissance » meaning rebirth. Also, the existence of bold or italics words or sentences, deletions, incomplete words or inaccurate sentences, as well as empty brackets make the reader think about the sense that these signs could contain.

Sometimes, the suspense the enigmatic aspect of these novels give them the appearance of crime novels. The telescoping and non-linear aspects of the narrated stories, the sudden change of pronoun, the semantic multiplicity, the use of extravagant metaphors, the framing and its violation in order to create an exquisite routine by reader, all indicate the anticipation of the death of the author and the birth of the reader and impact on the creation process of these novels. The existence of these cryptic intricacies makes the smart readers interact with the text and then think about it. This interaction is the dynamic and decoding interaction that, as Barth mentions it, transforms text from readerly (lisible) to writerly (scriptible) text. Thus, the readers of these two novels do not receive the text but recreate it. As has been shown, the enigma and complexity of postmodern works give them an interpretive dimension and change the reader’s position, since the reader of postmodern literature seeks no longer to assimilate with the story's characters, but he sees the text as a chessboard that makes him think during the game. He contributes actively to make the meaning.

**Key words:** Postmodern, Malakoot, Interrogation, Death Thought, Duality, Enigmatic Writing.