

## A Study on the Affixation Process of Sadeq Hedayat's and Jalal Al-e Ahmad's Works

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**Abstract:** *In this paper, we are trying to study affixation process including prefixation, suffixation and interfixation in fiction works of two Iranian contemporary writers named Sadegh Hedayat and Jalal Al-e Ahmad. This paper aims to find out whether there is a morphological style as regards the affixation in the works of these writers. So we chose two fiction works of each writer: their first and the most prominent works. The findings indicate that the suffixation and interfixation are the most and the least processes respectively that Hedayat and Al-e Ahmad utilized in their works. The prefixation is the next one regarding its frequency. The high application of suffixation process in these works is due to this fact that generally Persian language is a suffixal language. It seems that since the variety of interfixes are less in comparison to the inflectional suffixes, derivational suffixes and prefixes, the interfixation process has been used at the minimum rate in the works of these two writers. In Hedayat's works -hâ and -am suffixes have got the most frequency in comparison to other inflectional suffixes. The frequency of -hâ suffix in Zende be Gur "Buried Alive" (his first work) was more than Buf-e Kur "Blind Owl" (his most prominent work). -Am suffix almost represented the same frequency in these two works. Al-e Ahmad has applied -hâ suffix more than the other inflectional suffixes in his works. The frequency of this suffix in Did-o-Bâzdid "Visit" is more than Modir-e Madrese "The School Principal". As the use of these suffixes in his first work is more than or equal to his prominent work, the affixation by -hâ and -am would not be part of morphological stylistic properties of fiction works of these writers.*

**Keywords:** *affixation, morphological style, Sadegh Hedayat, Jalal Al-e Ahmad, Zende be Gur, Buf-e Kur, Did-o-Bâzdid, Modir-e Madrese.*

### 1-Introduction

Works of poets and authors contain common general characteristics of mental lingual and literary collection at that period. Although the works among some of these poets and authors also have special features belonging to a particular poet/ author that eventually the work is distinguished among the others. Actually, the poet/author owns a particular style whose work among the others in a period or other periods consists of its own resonance characteristics. Style is a particular method through which an author/ speaker expresses his perception, thought and feeling. A part of analysis of a poet's/author's style is concerned to lingual features of his work

such as focusing on phonemes, morphology area, considering sentences structures and type of word orders. In morphological study of a poet's/ author's work, affixation could be focused on, so we will discuss it in this paper.

## 2-Framework of Research

Morphology is a branch of linguistics that deals with words and their structure and how they are being formed (Aronoff & fudeman, 2011: 2) . One of the productive word formation processes in Persian and other languages is the affixation. Affix is a bound morpheme that attaches to a morpheme or other morphemes like a root, a stem or a base (Katamba, 1993: 44) to make a lexeme or a word form (Shaqaqi, 2008: 67). Affixes are divided into prefix, suffix, interfix, circumfix and transfix according to their position and the connection to stem.

The current paper only studies the affixation in three levels of prefixation, suffixation and interfixation. We illustrate interfixes, prefixes and suffixes with Persian examples and fulfill data analysis according to these explanations and definitions.

Interfix is a morpheme appearing between two bases (Bauer, 2003: 246) and attaches them. Interfix never attaches to the beginning or end of a stem, rather it is applied between two words and phonetically it is connected to the first word (Shaqaqi, 2008: 68). Interfixes are mostly used between two bases which are repeated.

EX: *-tâ-* interfix: *sar tâ sar* "all over"

Prefix is a morpheme which comes before a root, a stem or a base. Suffix is a morpheme that comes after a root, a stem or a base (Katamba, 1993: 44).

EX: *bâ-* prefix: *bâxerad* "wise"

*-dân* suffix: *goldân* "vase"

Affixes based on their structural function divided into the derivational and inflectional affixes. Derivational affix forms a new lexeme which represents the lexical entry in dictionaries. Usually «alter the meaning or grammatical category of the base» (Katamba, 1993: 45).

Persian EX: *bi-* derivational prefix: *biadab* "impolite"

*-ande* derivational suffix: *rânande* "driver"

English EX: *in-* derivational prefix: *impolite*

*-al* derivational suffix: *national*

Inflectional affixes deal with syntactic concepts such as plural (in nouns), time, model, aspect, person and number (in verbs) and comparison (in adjectives). Inflectional affix has a grammatical function and never makes a lexeme rather it creates a word form. See these samples from Persian and English languages:

Persian EX: *-ân*<sup>4</sup> inflectional suffix: *deraxtân* “trees”

*be-*<sup>5</sup> inflectional prefix: *bede* “give”

English EX: *-s* inflectional suffix (plural marker): apples

In Persian language, prefixes and suffixes are divided into derivational and inflectional while in English, all prefixes are derivational, and suffixes are derivational and inflectional. Therefore, the grammatical functions of affixes are different in each language. In Persian, inflectional prefixes only attach to verbal bases as the above example it should be pointed out that we will not discuss inflectional prefixes and suffixes which connect to verbal bases in this research.

By studying the affixation process in some fiction works of two contemporary Iranian writers Sadeq Hedayat (1902- 1951) and Jalal Al-e<sup>6</sup> Ahmad (1923- 1969) we are going to find out whether we could consider morphological style in the works of these writers or not.

These authors are selected for two reasons. First, both of them were contemporary with each other. Second, their works had different literary styles. Stylistically, analyzing works of Jalal Al-e Ahmad categorizes him in Realism position which is against Romanticism. Realism is linked to rationality and feelings are not involved in this category (Kaviani and Mosavi, 2001: 5). *Zende be Gur* "Buried Alive" story collection and *Buf-e Kur* "Blind Owl" novel of Hedayat are often Naturalistic and Surrealistic respectively. Naturalism describes the overall situation of human (a character in the novel) in the course of orthogenesis conditions (environment) and is based on inheritance (Sarvat, 2007: 79). Surrealism is a movement in art and literature whose foundation is based on imagination, vision, free association and unconscious notions. Superior realities in naturalists' sight are not real and material components and pictures. These are visions, synthetic association, non- uniform and irrational imagination, though (Ian, et al., 2001: 106).

This study will investigate the first and most prominent works of each writer. Recurrence is the main factor in forming a style which means repeating a phenomenon or an element either lingual or non-lingual. But in the most prominent work, the author could have his own style by passing time and exercising in writing. Following these illustrations, this paper will discuss works of

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<sup>4</sup> *-ân* is plural marker in Persian.

<sup>5</sup> *.be-* is an imperative and subjunctive marker in Persian. Here it is the marker of an imperative verb.

<sup>6</sup> *.e* is *ezâfe* (genitive) marker.

Sadeq Hedayat like story collection *Zende be Gur* "Buried Alive" (1930)<sup>7</sup> and the novella *Buf-e Kur* "Blind Owl" (1936) that are his first and most outstanding ones. Among the works of Al-e Ahmad, story collection *Did-o<sup>8</sup>-Bâzdid* "Visit" (1945) and novella *Modir-e Madrese* "The School Principal" (1958) will be demonstrated that these works are the first and the most prominent of his fiction works respectively. It should be pointed out that no research has been done related to affixation on works of Hedayat and Al-e Ahmad.

### 3-Data analysis

In order to study the affixation process in the fiction works of Sadeq Hedayat and Jalal Al-e Ahmad, we randomly extracted 300 bases including a morpheme such as prefix (of the inflectional type), suffix (of the inflectional and derivational types), and interfix from every work.

#### 3-1 "Buried Alive"

"*Buried Alive*" is the first story collection of Sadeq Hedayat. He wrote this book in Paris and published it in Tehran. This collection includes some stories such as *Zende be Gur* "Buried Alive", *Asir-e Farânsavi* "French Hostage", *Âtaš parast* "Fire Worshipper" and *Âbji Xânum* "The Sister". Different types of affixes applied in this story collection are as follows:

**Table 1: Inflectional suffixes used in the story collection "Buried Alive"**

Affix	Usage	Sample	Frequency	Percentage Frequency
- <i>hâ</i> <sup>9</sup>	with noun and demonstrative pronouns including <i>in</i> "this" and <i>ân</i> "that"	<i>mardhâ</i> "men"- <i>inhâ</i> "they"	103	%39
- <i>am</i> <sup>10</sup>	with noun and common pronoun including <i>xod</i> "self"	<i>saram</i> "my head"- <i>xodam</i> <sup>11</sup> "myself"	86	%32

<sup>7</sup> .The number that is brought after any work in parenthesis indicates publication year of that work. Other publications have been used due to not having any access to their first publication.

<sup>8</sup> .In Persian language, conjunction "*va*" sounds "*o*" in some contexts.

<sup>9</sup> .*hâ* is plural marker in Persian.

<sup>10</sup> .*am* is called *zamayr-e mottasel* that is used for singular first person in Persian. Since there is not this type of pronoun in English, in this research we use "connected pronouns" term for this type of pronouns.

<sup>11</sup> .In Persian *xodam* is reflexive pronoun for singular first person.

-aš <sup>12</sup>	with noun and common pronoun including <i>xod</i> "self"	<i>ruyaš</i> "his/ her face"- <i>xodaš</i> <sup>13</sup> "himself/ herself"	30	%11
-at <sup>14</sup>	with noun and common pronoun including <i>xod</i> "self"	<i>haqqat</i> "your right"- <i>xodat</i> <sup>15</sup> "yourself"	15	%4
-ân <sup>16</sup>	with noun	<i>dustân</i> "friends"	6	%2
-etân <sup>17</sup>	with noun	<i>sâye-y</i> <sup>18</sup> - <i>tân</i> "your shadow"	6	%2
-ât <sup>19</sup>	with noun	<i>azolât</i> "muscles"	5	%2
-tarin <sup>20</sup>	with adjective	<i>kučektarin</i> "the smallest"	5	%2
-yâ-y-e <i>nakare</i> <sup>21</sup>	with noun	<i>kisei</i> <sup>22</sup> "a bag"	3	%1
-ešan <sup>23</sup>	with noun and <i>xod</i> (self) common pronoun	<i>râhešan</i> "their way"- <i>xodešan</i> <sup>24</sup> "themselves"	3	%1
-tar <sup>25</sup>	with adjective	<i>govârâtâr</i> "tastier"	2	%1
-emân <sup>26</sup>	with noun	<i>dustemân</i> "our friend"	2	%1

Table 2: Derivational suffixes used in the story collection "Buried Alive"

Affix	Usage	Sample	Frequency	Frequency Percentage
-ân	With <i>mozâre?</i> <sup>27</sup> stem	<i>gorizân</i> "evasive"	3	%12
-kade	with noun	<i>âtaškade</i> "fire temple"	3	%12
-gâh	with noun	<i>parastešgâh</i> "temple"	3	%12
-âne	with adjective	<i>badbaxtâne</i> "unfortunately"	3	%12

<sup>12</sup> .-aš is *zamir-e mottasel* "connected pronoun" for singular third person in Persian.

<sup>13</sup> .In Persian *xodaš* is reflexive pronoun for singular third person.

<sup>14</sup> .-at is *zamir-e mottasel* "connected pronoun" for singular second person in Persian.

<sup>15</sup> .*xodat* is reflexive pronoun for singular second person in Persian.

<sup>16</sup> .-ân in Persian is plural marker.

<sup>17</sup> .In Persian -etân is *zamir-e mottasel* "connected pronoun" for plural second person.

<sup>18</sup> .In Persian "y" is mediation consonant.

<sup>19</sup> .-ât is plural marker in Persian.

<sup>20</sup> .-tarin in Persian is superlative construction marker.

<sup>21</sup> .-yâ-y-e *nakare* is indefinite marker.

<sup>22</sup> .-yâ-y-e *nakare* is sounded "i".

<sup>23</sup> .-ešan is *zamir-e mottasel* "connected pronoun" for plural third person.

<sup>24</sup> .*xodešan* is reflexive pronoun for plural third person.

<sup>25</sup> .-tar is comparative construction marker.

<sup>26</sup> .-emân is *zamir-e mottasel* "connected pronoun" for plural first person.

<sup>27</sup> .*Mozâre?* stem is constructed by deleting *be* preposition that is the marker of an imperative verb .

<i>-ande</i>	With <i>mozâre?</i> stem	<i>košande</i> “mortal”	3	%12
<i>-nâk</i>	with noun	<i>tarsnâk</i> “terrible”	2	%8
<i>-gar</i>	with noun	<i>jâdugar</i> “wizard”	2	%8
<i>-eš</i>	With <i>mozâre?</i> stem	<i>kušeš</i> “effort”	2	%8
<i>-yâ-y-e nesbat</i> (attributive <i>yâ</i> )	with noun	<i>sangi</i> “stony”	2	%8
<i>-ak</i>	with noun	<i>mardak</i> “fellow”	1	%4
<i>-vâr</i>	with noun	<i>mesvâr</i> “copper like”	1	%4

**Table 3: Derivational prefixes used in the story collection "Buried Alive"**

Affix	Usage	Sample	Frequency
<i>nâ-</i>	with noun	<i>nâxoš</i> “ill”	5
<i>bi-</i>	with noun	<i>bibahre</i> “deprived”	4

In the first fiction work of Hedayat i.e. "Buried Alive", there is no interfixation process. The suffixation with the rate of %97 in comparison to the prefixation with the frequency of %3 has the most frequency. The suffixation by inflectional affixes with the frequency of 91% is more applicable than the suffixation by the derivational affixes with the value of 2% in this work. The usage proportion of the derivational suffixes to the derivational prefixes is high in this story collection. Their frequencies are 74% and 26% respectively. Among the inflectional suffixes, there is the more rate of application in *-hâ* and *-am* with the frequencies of 42% and 30% in this work, respectively. Based on the inflectional suffix tables, the minimum frequencies allocate to the following suffixes: *-tar*, *-emân*, *-yâ-y-e nakare*, *-ešân*, *-ât*, *-tarin*, *-ân* and *-etân*. Almost all the derivational suffixes and prefixes are used at the same rate.

## 2- "Blind Owl"

"Blind Owl" is a novella which is the most popular and the most significant work of Sadeq Hedayat. This is one of the masterpieces of 20<sup>th</sup> century that has been repeatedly translated to English and French. This surrealistic novella is a monologue narrated by a person who is suffering from psychological illusion. The following tables indicate types of affixes applied in this novella:

**Table 4: Inflectional suffixes used in the novella "Blind Owl"**

Affix	Usage	Sample	Frequency	Percentage Frequency
<i>-hâ</i>	with noun and demonstrative pronouns including <i>in</i> “this” and <i>ân</i>	<i>divârhâ</i> “walls”- <i>ân hâ</i> “they”	67	%30

	“that”			
-am	with noun and common pronoun including <i>xod</i> “self”	<i>pedaram</i> “my father”- <i>xodam</i> “myself”	81	%36
-aš	with noun and common pronoun including <i>xod</i> “self”	<i>harakâtaš</i> “his movement”- <i>xodaš</i> “himself/ herself”	30	%12
-ât	with noun	<i>ešârât</i> “mentions”	14	%6
-yâ-y-e nakare	with noun	<i>kolangi</i> “a pick”	8	%4
-tar	with adjective	<i>badtar</i> “worse”	8	%4
-tarin	with adjective	<i>kamtarin</i> “the least”	6	%2
-ešan	with noun and common pronoun including <i>xod</i> “self”	<i>suratešan</i> “their face”- <i>xodešan</i> “themselves”	5	%2
-ân	with noun	<i>angoštân</i> “fingers”	4	%2
-at	with noun	<i>habibat</i> “your dear”	2	%1
-emân	with noun	<i>xâne-y-emân</i> “my house”	2	%1

Table 5: Derivational suffixes used in the novella "Blind Owl"

Affix	Usage	Sample	Frequency	Frequency Percentage
-nâk	with noun	<i>namnâk</i> “moist”	11	%20
-yâ-y-e nesbat (attributive yâ)	with noun	<i>abrišami</i> “silky”	10	%18
-ân	With mozârê? stem	<i>gorizân</i> “evasive”	5	%9
-ande	With mozârê? stem	<i>zanande</i> “nasty”	5	%9
-âne	with adjective	<i>ahmaqâne</i> “silly”	4	%7
-eš	With mozârê? stem	<i>navâzeš</i> “caress”	4	%7
-e	with noun	<i>pâye</i> “base”	4	%7
-či	with noun	<i>kâleskeči</i> “charioteer”	4	%7
-yâ va nun-e nesbat (attributive yâ va nun)	with noun	<i>âtâšin</i> “fiery”	3	%5
-dân	with noun	<i>qalamdân</i> “penner”	2	%4
-gâh	with noun	<i>partgâh</i> “crag”	1	%2
-gar	with noun	<i>afsungar</i> “charmer”	1	%2
-kade	with noun	<i>botkade</i> “pagoda”	1	%2

-vâr	with adjective	divânevâr “maniac”	1	%2
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**Table 6: Derivational prefixes used in the novella "Blind Owl"**

Affix	Usage	Sample	Frequency
bi-	with noun	biextiyâr “involuntary”	9
nâ-	with noun	nâdân “foolish”	7
bâ-	with noun	bâsafâ “pleasant”	1

In this novella, just like *"Buried Alive"*, Hedayat have not used the words that are made by the interfixation process. By comparing the suffixation and prefixation processes, we find out that suffixation has more frequency than prefixation in this novella. The proportion of this frequency is 94% to 6%. In this work, suffixation by the inflectional affixes as compared with the suffixation by the derivational affixes with the rate of 20% and 80% have the most frequency, respectively. As the tables indicate, the derivational suffixes possess more frequency than the derivational prefixes. The proportion of this frequency is 77% to 23%. The usage rate of the suffix *-am* with 36% and *-hâ* with 30% respectively, have more proportion than other inflectional suffixes. The minimum usage of inflectional suffixes belongs to *-at*, *-emân*, *-ân*, *-ešan*, *-tarin*, *yâ-y-e nakare* and *-tar*. Among the derivational suffixes only *-nâk* and *-yâ-y-e nesbat* in comparison with other derivational suffixes, with the rate of 20% and 80% respectively represent the most frequency in *"Blind Owl"*. The usage frequency of other derivational suffixes is nearly at the same rate. In the aforementioned novella, derivational suffixes of *-bi* and *-nâ* have the most frequency.

### 3-3 "Visit"

The first story collection of Jalal Al-e Ahmad is *"Visit"* which there are stories like *Did-o-Bâzdid-e Eyd* "Nowrooz visit", *Ganj* "Treasure", *Ziyârat* "Pilgrimage", and *Tâbut* "coffin". The following tables indicate the applied affixes in this story collection:

**Table 7: Inflectional suffixes used in the story collection "Visit"**

Affix	Usage	Sample	Frequency	Percentage Frequency
-hâ	with noun and demonstrative pronouns including <i>in</i> "this" and <i>ân</i> "that"	<i>sarhâ</i> "heads"- <i>ânhâ</i> "they"	130	%50
-yâ-y-e nakare	with noun	<i>hendevânei</i> "a watermelon"	24	%9
-tar	with adjective and adverb	<i>pordeltar</i> "braver"- <i>zudtar</i> "sooner"	21	%8



-ân	with noun and adjective	<i>sarbâzân</i> “soldiers”- <i>mo?menân</i> “believers”	19	%8
-aš	with noun	<i>dahânaš</i> “his/ her mouth”	19	%8
-ešân	with noun	<i>xâne-y-šân</i> “their house”	14	%6
-am	with noun and common pronoun including <i>xod</i> “self”	<i>taklifam</i> “my duty”- <i>xodam</i> “myself”	11	%4
-ât	with noun	<i>kalemât</i> “words”	9	%4
-at	with noun	<i>sarat</i> “your head”	2	%1
-emân	with common pronoun including <i>xod</i> “self”	<i>xodemân</i> <sup>28</sup> “ourselves”	2	%1
-etân	with noun and common pronoun including <i>xod</i> “self”	<i>amvâletân</i> “your property”- <i>xodetân</i> <sup>29</sup> “yourself”	2	%1

**Table 8: Derivational suffixes used in the story collection "Visit"**

Affix	Usage	Sample	Frequency	Frequency Percentage
-yâ-y-e <i>nesbat</i> (attributive <i>yâ</i> )	with noun	<i>mazhabi</i> “religious”	11	%44
-ak	with noun and adjective	<i>češmak</i> “wink”- <i>javânak</i> “chap”	4	%16
-ande	With <i>mozâre?</i> stem	<i>rânande</i> “driver”	2	%8
-či	with noun	<i>postči</i> “postman”	2	%8
-e	with noun	<i>guše</i> “corner”	1	%4
-yâ va <i>nun-e nesbat</i> (attributive <i>yâ va nun-e nesbat</i> )	with noun	<i>xunin</i> “bloody”	1	%4
-dân	with noun	<i>goldân</i> “vase”	1	%4
-gâh	with noun	<i>âmuzešgâh</i> “institute”	1	%4
-vâr	with adjective	<i>divânevâr</i> “maniac”	1	%4
-mand	with noun	<i>kârmand</i> “employee”	1	%4

25-*xodemân* is reflexive pronoun for plural first person.

26-*xodetân* is reflexive pronoun for plural second person.

**Table 9: Derivational prefixes used in the story collection "Visit"**

Affix	Usage	Sample	Frequency
<i>bi-</i>	with noun	<i>bisavâd</i> "illiterate"	13
<i>bâ-</i>	with noun	<i>bâšo?ur</i> "discerning"	2

**Table 10: Interfixes used in the story collection "Visit"**

Affix	Usage	Sample	Frequency
<i>-be-</i>	with two repeated nouns	<i>dam be dam</i> "constantly"	5
<i>-tâ-</i>	with two repeated nouns	<i>sar tâ sar</i> "all over"	1
<i>-â-</i>	with two nouns	<i>sarâpâ</i> "entirely"	1

In this story collection, all of our considered affixation processes were applied. The order of frequencies of these processes from maximum to minimum is as follows: the suffixation with the rate of 93%, the prefixation with the frequency of 5%, and the interfixation with the value of 2%. Al-e Ahmad has used more the derivational suffixation by the frequency of 63% than the derivational prefixation with the rate of 38%. As it is noticed, the suffixation has the most usage in this story collection. The suffixation by the inflectional affixes is more than the suffixation by the derivational affixes. This frequency is 91% to 9%.

As indicated in the inflectional suffix tables, the suffix of *-hâ* allocated half of all the inflectional suffixes. The lowest frequency of the inflectional suffixes are related to the affixes like *-at*, *-emân*, *-etân*, and *-ât*. Among the derivational prefixes that Al-e Ahmad used in this story collection *yây-e nesbat* prefix allocated the most rate of frequency by %44 –which is nearly half of all the frequency of suffixes– as compared with the other suffixes. Of all the interfixes, *be* has the highest frequency.

#### 4-2 "The School Principal"

"The School Principal" is the shortest, the best, and the most eminent work among the other novels of Jalal Al-e Ahmad. In this novella, the author attempts to represent Iranian people and their social situation as it seemed in the real life of 1951's. Therefore its style would be considered as Realistic (Payandeh, 2009: 70). The kinds of affixes that are used in this story are as follows:

**Table 11: Inflectional suffixes used in the novella "The School Principal"**

Affix	Usage	Sample	Frequency	Percentage Frequency
<i>-hâ</i>	with noun and demonstrative pronouns	<i>adâhâ</i> "gestures"- "they" <i>inhâ</i>	118	%42

	including <i>in</i> “this” and <i>ân</i> “that”			
- <i>aš</i>	with noun and common pronoun including <i>xod</i> (self)	<i>kotaš</i> “his/her coat”- <i>xodaš</i> “himself/ herself”	44	%16
- <i>yâ-y-e nakare</i>	with noun	<i>bâqi</i> “a garden”	32	%11
- <i>am</i>	with noun and common pronoun including <i>xod</i> (self)	<i>nazaram</i> “my opinion”- <i>xodam</i> “myself”	26	%9
- <i>tar</i>	with adjective and adverb	<i>bolandtar</i> “taller” - <i>zudtar</i> “sooner”	22	%8
- <i>ešan</i>	with noun and common pronoun including <i>xod</i> (self)	<i>xânevâde-y-ešan</i> “their family”- <i>xodešan</i> “themselves”	16	%6
- <i>ât</i>	with noun	<i>ehsâsât</i> “feelings”	11	%4
- <i>ân</i>	with noun	<i>pellekân</i> “stairs”	4	%1
- <i>tarin</i>	with adjective	<i>kučektarin</i> “thesmallest”	3	%1
- <i>at</i>	with common pronoun including <i>xod</i> (self)	<i>xodat</i> “yourself”	2	%1
- <i>emân</i>	with common pronoun including <i>xod</i> (self)	<i>xodemân</i> “ourselves”	2	%1

Table 12: Derivational suffixes used in the novella "The School Principal"

Affix	Usage	Sample	Frequency	Frequency Percentage
- <i>ak</i>	with noun	<i>pesarak</i> “laddie”	5	%32
- <i>če</i>	with noun	<i>qâliče</i> “rug”	2	%13
- <i>âne</i>	with adjective	<i>nâšiyâne</i> “clumsily”	2	%13
- <i>gâh</i>	with noun	<i>dânešgâh</i> “university”	1	%7
- <i>yâ-y-e nesbat</i> (attributive <i>yâ</i> )	with noun	<i>dehâti</i> “rustic”	1	%7
- <i>setân</i>	with noun	<i>farangestân</i> “Europe”	1	%7
- <i>e</i>	with noun	<i>guše</i> “corner”	1	%7
- <i>eš</i>	with bon-e (stem) mozâre?	<i>varzeš</i> “exercise”	1	%7
- <i>gar</i>	with noun	<i>hesâbgar</i> “calculator”	1	%7

Table 13: Derivational prefixes used in the novella "The School Principal"

Affix	Usage	Sample	Frequency
<i>bi-</i>	with noun	<i>binasib</i> “deprived”	4

**Table 14: Interfixes used in the novella "The School Principal"**

Affix	Usage	Sample	Frequency
-â-	with two repeated nouns	<i>garmâgarm</i> "amid"	1

All of the concerned affixation processes in this research allocate proportion of the frequency in this novella. The suffixation has maximum rate with the frequency of %97 and there are the lowest rate of frequency in the prefixation and interfixation with the value of %3 and %1. The affixation by the inflectional affixes with the frequency of %95 is more than the affixation by the derivational affixes with the rate of %5. Statistically, the derivational suffixes with the frequency of %79 have the most application in proportion to the derivational prefixes with the rate of %21. Al-e Ahmad in this fiction work, among the inflectional suffixes employed more *-hâ* suffix than the other suffixes. This suffix, which approximately owns half of the entire inflectional suffix frequencies, has the frequency of %42. Findings demonstrate that the inflectional suffixes like *-at*, *-emân*, *-tarin*, and *-ân* have the lowest rate of frequency among the inflectional suffixes. Of all the derivational suffixes used in "The School Principal", *-ak* suffix by the frequency of %32 has the most usage than the other derivational suffixes. Al-e Ahmad has used interfixation process just once in his work.

### 3-Results

Hedayat in "Buried Alive" and "Blind Owl" has used all of the affixation processes except interfixation in forming words. The suffixation was the most process with the frequency of %96 in his works. The prefixation was the second process with the frequency of %4. The suffixation by the inflectional affixes was more than the suffixation by the derivational affixes and the proportion of their usage is %86 comparing to %14 respectively. Application rate of the derivational suffixes with the value of %76 was more than the derivational prefixes by the frequency of %24. Among the inflectional suffixes, *-hâ* and *-am* affixes with the rate of %34 for each allocated the highest frequency respectively. As indicated in the previous part of *-hâ* and *am* suffixes in Hedayat's works, the rate of *-hâ* suffix in "Buried Alive" was more than "Blind Owl". This frequency was 103 figures (equivalent to %39) and 67 (equivalent to %30) respectively. The suffix of *-am* in his considered works had the same frequency approximately. The frequency of this affix is 86 figures (equivalent to %32) in "Buried Alive" and 81 figures (equivalent to %36) in "Blind Owl". By comparing the frequency of *-hâ* and *-am* suffixes in the mentioned works it can be concluded that as the application rate of these suffixes in his first work was more than or equal to his prominent one, the affixation by *-hâ* and *-am* suffixes could not be the part of the morphological stylistic features of Hedayat's works. In order to consider a lingual element or a phenomenon as particular stylistic traits of a writer, the rate of that particular element should be less in his first work and then by practicing and repeating that lingual element, its frequency gradually goes up to be appeared in his eminent work obviously. It is clear that the

individual style of a writer is not formed at once; rather it is constituted by passing time. One of the reasons of using more *-hâ* suffix among the plural inflectional suffixes in the considered works of Hedayat is that general tendency to apply *-hâ* plural suffix is more than other plural suffixes in Persian language, since the usage field of this suffix is so extensive. It could be used with animate and inanimate nouns and demonstrative pronouns. The reason of using more *-am* suffix in Hedayat's work is that he himself is the narrator of "*Blind Owl*". That is, viewpoint of this novella is singular first person. In the story collection "*Buried Alive*" the narrator of some of short stories like "*Buried Alive*" and "*Madeleine*" is the writer. Although the view point is singular third person in most of short stories of this story collection like "*Hadji Murad*", "*David crook-back*", "*The sister*", "*Dead Eaters*", and "*Water of Life*", the conversations between the characters in these short stories are singular first person.

Al-e Ahmad in his works "*Visit*" and "*The School Principal*" which are respectively his first and the most significant works employed all of the affixation processes including suffixation, prefixation and interfixation. The suffixation with the frequency of %96 allocated the first place of affixation. The prefixation and interfixation with the rate of %3 and %1 are placed at the next levels of frequency, respectively. The affixation by the Inflectional affixes was more than the affixation by the derivational affixes. The rates of these affixes are %93 to %7. Al-e Ahmad among the inflectional suffixes used *-hâ* suffix more than the other inflectional suffixes in his two fiction works. The frequency of this affix is 130 figures (equivalent to 50%) and 118 figures (equivalent to 42%) respectively in the first and the most prominent of his fiction works. According to achieved findings, the usage rate of *-hâ* suffix in "*Visit*" was more than "*The School Principal*". The extensive usage of this affix could not be regarded as a morphological stylistic feature of Al-e Ahmad's fiction works, since he applied *-hâ* suffix more in his first work than his prominent one. In order to consider a lingual phenomenon as particular stylistic properties of a writer, that lingual phenomenon from his first to most prominent work should have an ascending process not descending. The reasons of using *-hâ* suffix in Jalal Al-e Ahmad's works can be the same as what has been discussed about Hedayat's works. The above elaborations about the study of affixation process indicate the accuracy of our hypothesis since there was no morphological style as regards the affixation in Hedayat's and Al-e Ahmad's works. It seems the reason might be that these writers decided to make people aware of the condition of their society. So the message they wanted to express was important for them and they did not focus on the artistic aspects of the language, at least in the morphological facet. These writers regarded the language as a means to communicate with their audiences, not regarding the language as a purpose.

Looking at the analysis of Hedayat's and Al Ahmad's works as regards the affixation process we discover that the suffixation with the rate of %95 has been the most affixation that the writers used it and the interfixation had the least usage with the frequency of %1. The frequency of prefixation which is placed between these processes in frequency terms was %4. In the examined four works, the suffixation by the inflectional affixes is more than the suffixation by the

derivational. The usage frequency of each is %90 and %10 respectively. The high application of suffixation process in these works is due to this fact that the Persian language is generally a suffixal language. Comparing the aforementioned numbers of prefixes and suffixes in the works of Iranian researchers such as Koshani (1992), Kalbasi (1992), Sadeqi (1991), and Moqarrabi (1993) indicate this matter (Shaqaqi, 2008: 85). It seems as the diversity of interfixes are less in comparison with the inflectional suffixes and the derivational suffixes and prefixes, this process was used less in Hedayat's and Al-e Ahmad's works.

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