



## LANGUAGE FORMALISM ANALYSIS OF BIJAN NAJDI'S STORIES

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### **Abstract:**

Formalists examine literary work apart from the author's personality, morale and beliefs, and merely a linguistic issue. For them, a literary work is a mere form. The world of literature is completely different from the real world and one should not expect to acquire knowledge from a literary work. Bijan Najdi is a storyteller interested in obscuring the story space in his stories. Using a variety of linguistic possibilities of inside the mygans skillfully, he developed a kind of creative storytelling based on the principles of formalism that removed his stories from context of incident. The attempt to highlight the form of the story (deviating from norms, adding rules) and apply new narrative techniques, pay attention to the rhetorical aspect of speech, create a vague language and based on poetic tone and making spaces, has replaced it with strange themes; Thus, he has fulfilled the intended eliminating acquaintance of formalism. In this research, by a descriptive-analytical method aiming at studying the fictional language of Bijan Najdi based on formalism viewpoint, we have tried to examine eliminating acquaintance and manifestations and evidences, highlighting, meta-fiction, poetic language, logopathy,..., that is one of the most decisive factors of being mysterious and peculiar of Bijan Najdi's stories world. As a result, using modern language techniques and arrangements, Najdi prevented emergence of a dominant element and repetition of values leading to the novelty of the language and a new understanding of using literary language and the aesthetic preservation of his stories. In fact, he makes a new concept of applying language in the mind of the audience by deviating from the standard language based on the principles of formalism.

**Keywords:** Bijan Najdi, formalism, acquaintance, highlighting

### **1. Introduction**

In the sixties, with the idea of "human commitment" instead of "political commitment" in fiction, the structure, shape and form of the story in a kind was taken into consideration more than content and language was considered as one of the main pillars of innovative and modern story in fiction literature; Thus, despite the opposition to such an approach in fiction

with a structural critique, he became popular in the narrative literature of Iran, which "*changed the literary tastes of readers of fictional literature*" (Mousavi, 2014). It was at the same time with this new approach in story writing that a formalist critique and, in addition to this, attention to the notion of linguistics has spread to fictional works in the country. The emphasis of the formalists on the form of a work and the elements of its highlighting result in they consider literature as a language application in which the fixed standards of single-language change and change; therefore, complexity is posited as one of the main elements of creative fiction literature. Therefore, the definition of literature in the perspective of formalism is how to say, not what matter to say. In this respect, Viktor Shklovsky considers every new form revoker of a new content (Meghdadi, 1999). Bijan Najdi is a modern fiction writer who has gained considerable acceptance for critics and audiences (Parsinezhad, 1999). He is a writer of deconstruction and empiricism and despite a small number of his works (the cheetahs who have been with me, again from unfinished stories on the same streets) have a special place in this literary style. Najdi, by creating abstract images, combining the dream and reality, characterizing the objects through their language and their function during the story and adhering to the principles of modernist writing, presented a new approach to the position of the poetry language in fiction, and tried to convey the content and the story form many changes. His stories are completely poetic in space and in the world (Ahmadi, 2001). As he says, "*A few drops of blood came from the music around him*" (Najdi, 2006). Najdi, using the similarity of the industry and metaphor, has made his style distinct and close to poetry in which is very close to the principles of acquaintance and the language of the poets that formalists talk about. In fact, Najdi is a novelist of modernism, which measures time according to the minds of humans and in the poetic language of his stories, past, present and future collapse, high volume of his poetic images of his stories is based on finding the relation between the two affairs and showing that relationship with an artistic and admirable aspect. Najdi uses literary techniques such as simile, where he helps in expressing his thoughts on the basis of the necessity of the text, such as: Morteza's throat was like a sandpaper (Najdi, 1995: 17). Finally, Najdi has been approaching the use of poetic language with a wide circle to observe the balance of story elements in poetry, which has led to the formation of a particular style in contemporary writing literature.

Research on the writers who once tried to expand and richen the fictional literature is necessary, because, while introducing their style of writing, they promote the modernization. As it also deals with how the poetic language in Bijan Najdi's stories is based on the principles of formalism; the language skills of Bijan Najdi in mixing poetry, stories and highlighting his literary language becomes more visible; it seems necessary.

### 1.1 Research purposes

- Formalist analysis of the shape and content of the stories by Bijan Najdi.
- Formalist analysis of pictures of Bijan Najdi's stories.

### 1.2 Research Question

How are Bijan Najdi's stories evaluated formally?

### 1.3 Research Methodology

This research was descriptive-analytical and based on available resources, especially Bijan Najdi's works. It was done in following steps: 1. Collect relevant information by scrutinizing valid sources. 2. Classifying the information. 3. Analyzing classified information. 4. Conclusion.

### 1.4 Literary school of formalism (Russia and America)

The formalist movement of communication and cooperation of the Moscow linguistic loop was formed with the society for the study of the St. Petersburg poetry language. Boriseikhenbaum, Yury Tynyanov, Viktor Shklovsky, Roman Jakobson and Boristomashevsky have been prominent members of this group (Eagleton, 1993: 6).

The emphasis of the formalists on the form of artwork and of the normative practices led them to consider literature as a special language use that by diverting from standard and everyday language and breaking its rules, it is preferred to other uses of language (Safavi, 1384:47). Russian linguists such as Yuri Titianov, Viktor Shkolovsky, and Roman Yakobson and ... have expressed the relation between formalism and linguistics: "*Formalism is essentially the use of linguistics in the study of literature.*" (Eagleton, 1993: 6)

### 1.5 Formalist Terms (Formalist Theories)

#### 1.5.1 Highlighting

Formalists of the Prague Ring, Shaklofsky, Mukarsky, and Hooranak were among those who believed in the literary role of language and considered it as a particular application of language that by deviating from the automatic language, it was a novelty of the word and a new understanding of the literacy of the text.

Mukarsky said in this regard: "*The language of literature is not to communicate but to self-referencing ... Jakobson ... Language at that time has a literary role that the message's attention to itself is the message.*"... (Safavi, 2004:34).

Therefore, in examining the components of the text literature, they arrived at two linguistic principles and highlighting, highlighting the formation of the literary language; therefore, "*art allows for unfamiliar approaches and unpredictable ways of seeing, so that we can look at Montazeri's things as if we see it for the first time*" (Harland, 2007:183-184).

#### 1.5.2 Deviation (rules governing the language)

Deviation from the norm is one of the highlights in the division of Leech. In such a way, by going out of the rules governing the standard language: "*This exodus does not include all deviations, but includes deviations that, while combined with artistic creativity, add to the enrichment and beauty of words*" (ibid. 47).

Leech the English linguist has degraded normality to eight species; lexical normality, syntax, writing, time (aristocracy), style, and semantics have been divided (Safavi, 2011: 50-51).

### 1.5.3 Add-on rule (adding linguistic rules)

Add-on rule unlike deviation is not deviation from the norms of the language, but the application of additional rules on the rules of the language; thus, it is essentially distinct from the deviation; so Add-on rule is not escape from the language, but the addition of order to the rules of the language (Safavi, 1994:55).

#### 1.5.3.1 Metafiction

Metafiction is the fore prefix also refers to phenomena outside of the use of language as an outburst (Mousavi, 2014:36). Metafiction the kind of fiction that somehow conscious and systematic way the reader to draw his strained in order to pose questions about the relationship between story and reality (Payandeh, 2006:74).

#### 1.5.3.2 Themes

The author's type of view is to a particular topic that is usually raised in two ways in stories: 1. in the thought of the character of a story or narrator; 2. in the heart of events.

#### 1.5.3.3 Anachronisme

In the cases of modern stories, there is an inconsistency between the order of the story and the text order: "*The main types of inconsistency between the order of the story and anachronism text order from the view point of composer is return to past or retrospection and on the other hand, return to the future or prospect*" (Reymon Coton, 2008:65).

#### 1.5.3.4 Atmosphering

Atmosphere is the story space that the author creates. In the olden days, it was known as the "Barroati istereolol", and as it was called "spatialization".

#### 1.5.3.5 Approach (angle of view)

The way the author contributes the story material to the audience, in fact, reveals the relationship between the author and the story. (Mirsadeghi, 1985: 239)

#### 1.5.3.6 Defamiliarization

Defamiliarization is one of the most basic concepts suggested in Russian formalist theory are: "*This term includes all the techniques that alienate the language of poetry in the normative language.*" (Alawi Moghaddam, 1998: 107). For the first time, Shkolovsky proposed the term "*defamation*" in the article "Art like a bullet", and then "Jakobson" and "Tynyanov" referred to this as "*alienation*". (Ahmadi, 47: 2001)

## 2. Poetic language

The belief in the independence of literary expression in everyday language is one of the important principles of formalism. Boriseikhenbaum in the article "The Theory of the Formal Method", the methods of formalism in the field of poetry have been brought up to that time. Which refers to the activities of followers of the formalism school for the development of

poetic language in prose: "First, Jacobinsky proposed the theme of" the independence of the poetic language, "and Jacobson defended it." (Ahmadi, 1993: 1/70)

Formalists, therefore, regard poetic (or literary) language as their own language. Mayakovsky made this point: "The poetic language lies outside the scope of the function of semantics" (ibid. 1/70)

## 2.1. Affection

The effect of mental activity on human psyche leads to passive or different mental states including sadness, joy, stamp, anger and wonder, which is called emotion in the collection. (Pour Nahdaran, 1995: 154), which has two kinds of affection: emotional and motivating emotions.

## 2.2 Imagery Techniques

Another type of imagination is in smaller and more delicate forms, in the form of an imagery technique in the story, which depicts the most conspicuous forms of imagination, metaphor, indoctrination and permissibility (Shafikadkani, 2012:53).

### 2.2.1 Aphasia

The ambiguity of thought requires an ambiguous language which not in the usual language, but in accordance with the definition of Jacobson in the literary language that determines the distinction between poetry and prose: "Contrary to commonplace words, words are not merely confused with one another to reflect thoughts, but their sequence relates to ideas such as, similarity, opposition, parallelism, and so forth, using weight and signification. Some templates (such as realistic prose) tend to be allowed and connect the signs through their interconnected links. Other formats, such as romantic and symbolic poetry, are extremely metaphorical." (Eagleton, 2009: 137)

## 3. Review and analysis of Bijan Najdi stories language based on formalism

### 3.1 Unfinished Story Collection

#### 3.1.1 Synopsis (A + B)

The story is about a young boy about twenty years old, who lost his father that after long periods of time with her mother, are going to a family party. The whole story is about going to this party. The details narrator, such as going to the bathroom, describes ironing of the dress; finally, they are going to have a party. The narrative of going to this party is interrupted by imaginary descriptions of the phenomenon surrounding them, most closely related to the death and destruction of the bodies, and the narrator returns several times to the time and place before leaving the home; in the end, the story is not by getting to a party, but by attending The funeral funny ends. (Najdi, 2010 A: 15-77)

##### 3.1.1.1 Lexical archaeanism

The author, using the term "oh Qamar Banihamsh", has been used lexical archaeanism: "Any window with a hesitation said (oh Qamar Banihamsh)" (Ibid: 32)

### 3.1.1.2 Syntactic archetypes

The use of the word "squatting" routine. "Things" have caused syntactic archetypes:

- *"The chair was squatting."* (Ibid: 27)
- *"I mean ... so much ... it was!"* (Ibid: 34)

### 3.1.1.3 Semantic Deviations

- The author used the plant symbol to induce the concept of "retrieval and reproduction", and has grown and begun again to grow and heal plants to the sky: *"My mother and I, the vegetable, to the blue, are tall, and with the other, everything will begin in a room whose window over the river opens from the asphalt"* (ibid. 74)
- The acts and motions of the personality of the story are similar to elements of the nature of life (horses and coke): *"One day I was standing by the Turkmen horses, today I am impoverished like fleas."* (Ibid: 66)
- The acts and motions of the personality of the story are similar to those of a still life: *"...He pointed at each side and commanded me, and I turned around like a rounded dust"* (Ibid: 67)
- The author, along with his hands like rice clusters, has also depicted a view of the rice fields of the north of the country: *"Our hands stayed in the rice clusters that gave them seedlings"* (ibid. 71).

### 3.1.1.4 Phonetic Deviations

Instead of "A full stomach..." they write "satiation dinner": *"And what did you eat satiation dinner that night?"* (ibid: 76)

### 3.1.1.5 Metafiction

The writer confirms his presence in the story not in the position of a character, but in repeated recitation of the reader by the narrator: *"... Let me think a little bit ... a scent and a half dead... stuck in my mom's throat and knotted his breath like a yarn's yarn"* (ibid. 38)

### 3.1.1.6 Atmospherizing

The author suffers from depression and anxiety by realizing that he is exposed to the brutal assault on the world. Embraces: *"My father and I, like a plant, are stretched out and become more sophisticated in his shade every day."* (ibid: 76)

Every time "uncles and uncle and their busy and dispersed family" approach their homes or towards their narrator and mother, fear and horror throughout the narrator's presence include: *"Lollipops and words that go out of the mouths of uncles and unclean people are fat in volume, and they defile him and his mother"* (ibid. 35).

### 3.1.1.7 Theme

The most important element in this episode of prose is the death. Death, in an irrefutable conflict with life, has always attracted the mind of the writer. The story begins with reference to the death of the father of the narrator and the return of the baptism of his act, and at the end of the same time; he has ended with the same bishop. In fact, the essence of things is the

same as the death of the narrator's mind. What the narrator sees in the shower under the pelvis: *"It was underneath that it was first like a sparrow ... then, like ... a dead sparrow ... then like a dirt all over the tone of Adam ... which was compressed and scratched ... or like ... // but Suddenly, the likeness of everything else disappeared and at the end of my look with the known shape and dimensions ... // remained ... "* (ibid: 18)

### 3.1.1.8 Approach

The story begins with the first-person perspective of the narrator's language. At this angle, the story is narrated from the promise of one of its characters. A person's arena is sitting against the reader and defines the story for him. In this perspective, the author hides himself in the first person's narrative: *"I have seen that the hermit has reached the height of the column of newspaper condolences. I've even managed to get my hand on the heat of a calm passage of the people and gradually become hot "*(Ibid.75)

### 3.1.1.9 Defamiliarization Paradox

The author talks at the beginning of a silent and inaudible voice, then heightens it, and this creates a paradoxical meaning: *"Voices were heard muffled and unintelligible him"* (ibid. 20). In the following example, with bad knowledge, he created an abnormal sentence: *"How bad, is good."* (Same: 25)

The author points to the fact that the sound refers to the sound: *"I fill with lost secret hidden voice"* (ibid. 54). Concerning the phrase *"noise ... music page"*, *"The heavy music of this silence"* and *"Without a sharp voice,"* the story goes away from ordinary logic: *"Voicelessness, like music paper, revolves around me."* (Ibid: 53) *"The heavy music of this silence which i know."* (Ibid: 53) *"When it rains, with no sound."* (Ibid: 44) *"But hardly to understand, I wanted."* (Ibid: 67)

### 3.1.1.10 Poetic language

#### a. Sparkled emotions

The author writes about the presence of death in human life and its immutable narratives: *"While death continues to be unobtrusive, the deceiver mounts, smoothly, comes or dies."* (Ibid .44)

#### b. Sparkling emotions

The author draws on the composition of human components with soil and from the soil of the human body to stimulate the reader's feelings towards death: *"And while the right foot of the dead is still dead, the gray and narrow serpent will warm it with its cold belly."* (Ibid .55)

### 3.1.1.11 Charactering

The metaphorical day has become a human being that grows up. *"The day that he stood up."* (Ibid: 58)

The book is a woman who has several cesareans. *"The history book required one or several cesareans."* (Ibid. 56)

The blade is made into a human capable of mimicking. *"The razor blows the sword in my hand"* (ibid. 55)

Epilepsy and seizure are like a person who has the ability to knot. *"The admirable epilepsy and the holy seizure once again binds my hands and legs"* (ibid. 53), *"The words that I heard*

... were scattered under my feet" (ibid. 52), "I do not hear the height of the laughter of pants." (Ibid: 51)

### 3.1.2 Synopsis A-B

Mahd Olya, Naser Eddin's mother one of the main perpetrators of the murder of Amir Kabir on a trip to the north, gets sick and stays in Amanollah, one of the government agents, home. Naser Eddin Shah as soon as is aware of his mother's illness gets delusion (The locals call it ghostly). He sends Etemad Olsaltaneh to bring his mother back to Tehran. After his arrival to the north, he finds out that they prisoned Mahd Olya in a room and they feed her like prisoners below the door and only Talaat, the groom who is pregnant, has permission to meet her. Etesam when meets Mahd Olya and hears her delusions, find out that by recalling Amir Kabir's murdering she has tried to suicide herself (Ibid.93-78).

#### 3.1.2.1 Lexical archetype

The use of the slogan "Kill a bull under your feet", "poky" and "Imam Reza (AS)" has been the subject of archaeological words: "His Highness Kill a bull under your feet" (Ibid.78) "Do you put Zallolah's mother in poky? Where is its key?" (Ibid.89) "I don't know sir, i swear to Imam Reza" (Ibid. 89).

#### 3.1.2.2 Deviations style

Use everyday words "rebuke", "wiggles", and "entreat" are tools of deviation.

- "Finally, we will resolve to give them a rebuke" (ibid. 82)
- "...wiggles under the bed." (ibid: 88)
- "Amanullah was falling to entreat" (ibid: 90)

#### 3.1.2.3 Dialectical Deviations

Use of local northern sentences has caused dialectical deviation.

- Mirza said: "Sir's *encumbrance* woe betide" (Ibid.85).
- "In Rasht, they call it off-time." (ibid: 83)
- "The song of the old song "Oh, my bush day Kunoos Kale" (ibid: 86).

#### 3.1.2.4 Metafiction

The text of the story draws the attention of the reader to his contract: "It does not relate to us what went on in them, or at least in the short story, we should not enter such a boring detail. Even on a mountain between a storm of snow, he had thrown an endless flaxseed on the rim of a road ... Is it a matter that I write and you and I think about it?" (Ibid: 83).

And then the author explicitly states that he is writing the story: "From now until the moment when the head of police has conveys and orders Etesam to the carriage staircase that do not rely on wood bridge of Nakhjir Kelayeh and pass it with carriage. You have the opportunity to burn a cigarette and overwhelm the story here in your mind." (Ibid.85)

Writer in this story has a two-sided identity; he has no part in the story and plays as one of the characters in the story: "Though at the end of this story you will read an incredible event, but finally, so far, you are still losing what?" (Ibid.89)



### 3.1.2.5 Atmosphering

The writer tries to make the subject matter bitter with the reader: "*One hand wrapped in nail polish came out from below under the bulb light, when her fingers open darkness crunching out. It was as if he was the nail that he felt all the night and he was crying.*" (Ibid: 88)

### 3.1.2.6 Theme

In the whole story, the narrator tries to point to the great role of the Mahd Olya of the mother of Naser-al-Din Shah in the death of Amir Kabir: "*Your Majesty brought them out ... and they said: "Take it, Ezam, God bless them from me. "His palms filled with razor blades were a cause.*" (Ibid: 98)

### 3.1.2.7 Approach

The story comes in the first-person perspective, and the infinite third-person perspective provides a general description of the environment and space. Najdi, using his own visual narratives, also made a third-person perspective. With his special insight, he sometimes gives a poetic view of the story as a straightforward quotation and then at a short distance, replaces it, and narrows the string of narratives to the whole wise narrator to narrate the story in general from a third angle: "*Amanollah looked at the locked door of the porch, and said slowly: "They are sleeping, sir, they are sleeping at this time." The door of the room from the bottom, is cut off to the extent of the passage of the corpse of a baby.*" (Ibid: 87)

### 3.1.2.8 Anachronisme

At the beginning of the story, the author refers to ten years after the death of Amir Kabir, and with reference to the supporters (Russia) and the dissidents (the guardians), the king points out the influence of internal and external factors on Amir Kabir's death: "*Russians? Russians and your dear mother?*" (Ibid: 82)

The next time about his death, he is following: "*Your Majesty ... the palm of your hand was full of raging blades.*" (Ibid: 98)

And the past is fluctuating: "*...masseur... with his razor blade, open the veins*" (Ibid: 93)

### 3.1.2.9 Defamiliarization Paradox

The phrase "Hidden Voices" and "Rustless Rain" made the story out of ordinary logic, led to language defamiliarization: "*The secret sounds of the night lie in their midst.*" (Ibid: 86), "*Without rain, the plants of the courtyard soaked Amanullah.*" (Ibid: 91)

### 3.1.2.10 Poetic language

#### a. Spontaneous affection

This story is a reflection of the memoirs of Etesam al-Saltanah at the time of Nasir al-Din Shah Qajar: "*The first volume of those memoirs was published in the press room of Mr. Mustafa Jorabchi ... I have rewritten the part of the Nakhjir Kalayah in this story*" (ibid. 87)

## b. Stimulating effect

The writer provokes sentimental feelings by illuminating the death of Amir Kabir and accepting the ruling by Amir Kabir. *"Masseur has asked Amir Kabir to return it so that he could win the chest arches with his razor blade. Amir put both wrists in a flask filled with water so that he could open the veins with his razor blade."* (ibid. 93)

### 3.1.2.11 Creative imagination

Mahd Olya, Naseroddin Shah's mother years after the death of Amir Kabir after his discipleship, suffers from fervor, and although she does not want to die and asks Etesam's favour to tear her vein with old rusty blade: *"The night that Talat brought the dinner to the upper room, she saw the lady wrapped a bedding around her wrists ... A few drops of blood dried up on linen"* (ibid.91)

### 3.1.2.12 Imaginary technique simile

It's like white whiskey in moonlight white: *"The castle was white in the moonlight"* (ibid: 84). It is similar to the beautiful coconut girl with good bake grains. *"The rice seeds, as much as seventeen years old, were a crafty, tempting, and irresistible girl"* (ibid. 84)

### 3.1.2.13 Charactering

1. Nal becomes a man walking in the streets: *"Nal have left the horses in the streets of Tehran"* (ibid. 83)
2. Turned the journey into a cold, humane person: *"Make a journey to Lahijan's nectar and restore the mother's queen."* (83)

## 4. Conclusion

Bijan Najdi, in pursuit of the initial goals of formalism and deviations techniques, including; utilization of archetypal capacities of language, the removal and utilization of linguistic elements, the utilization of climatic capacities of language, structural and semantic equilibrium meanwhile, his stories have been presented in a unique style, he has tried to get rid of auto and repeat; and used highlighting for the attention of the dominant and dominant elements of the text that the non-dominant components are marginalized.

### 4.1 Defamiliarization

With the help of artistic utilization of linguistic and technological possibilities, Najdi has used some forms of creative breaks in narrating his stories; in general, the descriptive in the poetic language of Bijan Najdi is so common;

Simile	Phonetic balance	Arguing goodness	Opacity	Sensual	Paradox
176	22	4	6	39	8

Najdi has tried not to use duplicate arrays, and almost everyone is drawn from his creative mind; thus, by adopting a travesty tradition, he draws the story from an incident-based texture in the content of the meaning of his traditional axis.

## 4.2 Atmosphering

Najdi's fresh look at nature, human beings and objects around him has come with his own personal experiences that create the images that represent his modern mentality. Najdi has not tried to make a big difference between real images and imagery; in fact, he did not really make much difference in making pictures, but by highlighting the different angles of highlighting hidden images of the eyes of others and seen in front of everyone; in fact, space in the narrations of Najdi has not only been created for apparent adornment.

## 4.3 Theme

At the level of the essay, the creative mind of Najdi has always been focused on building new intuitions and themes that they have played a key role in shaping or reinforcing the pseudonymization of stories. The combination of reality and imagination through the immediate and incoherent representation of the spiritual facts and memories of characters, the creation of unfamiliar situations and personalities whose actions and their thoughts are not consistent with the usual human logic, the presence of imaginary elements and wonders are among the tools that, through their frameworks, have created worn-out issues in a new way.

## 4.4 Anachronism

Najdi, interfering in the timing of events, advances the story at several parallel levels uses anachronism; he blends time with the minds of humans in which past, present and future and there is no institutional difference between them. Time in Najdi's stories reveals themselves with instantaneous, semantic, and phonetic associations. So that the basis of the story is formed on the basis of the dichotomy between mental time and real time; therefore, anachronism in Najdi's stories, we have followed the repetitions of mind with the characteristic of time.

## 4.5 Approach

Najdi has introduced his stories with three perspectives:

1. The narrator "I" has the focal point of the story. In this group of stories, there is a deep coherence between the narrator of the story and the author. As if its author addressed. The mind's journey sometimes moves from the narrator to the author, and sometimes from the author to the narrator. These stories are the subject of a human mind whose focal point is.
2. Najdi is the entire knowledgeable narrator. In the part of the story that the narrator is Dana, the story narrator is separated from the author. In this group of stories, Najdi has a subjective expression and expresses the course of his mind, which sometimes is a horse: "horse-drawn".
3. The narrator is autocratic: "Again from the same street," "The unfinished story of A + B," and so on, alone, come into action with the wishes of the author. In a way that takes the fate of the story; in fact, Najdi has used the angle from the best of the way, removing it from conventional stereotypes.

#### 4.6 Aphasia

Najdi by using formalist aphasia in some of his stories like (A+B) tries to fail the reader in meaning by presenting an inconsistent and uncompromising narrative. Najdi not only complies with the order of the chapters of the story but also in the text of the stories in such a way that he has composed such stories based on unconformity law. Not only in the concept, but also in the structure, he uses this tool. In such a way as to split the words into an inconsistency with the disintegration of the form of writing.

#### 4.7 Poetic language

Najdi, using such tricks as a motile and arousal emotion, the imagination of the word through the function of poetic language features especially the various effects of imaginary techniques, including; metaphor, diagnosis and... which passes through the integration of heterogeneous components and makes words imaginative and close to the territory of the poetic language. Najdi, with the power of creativity, makes his stories with events and personalities and with the creativity in his imaginative imagery, he uses a very delicate and poetic magical realist; and the personality of the objects and the wisdom of the elements of nature and the sensuality of imaginary techniques uses the principles of formalism; therefore, an attempt to highlight the unfamiliarity of the story's form through discover and operate a new narrative style, attention to the rhetorical aspects of speech and the creation of a new language based on the poetic tone, atmospherizing and unfamiliar surrealism and, finally, addressing the aesthetic dimensions of art has replaced it with narration; on this basis, the formal art has been fulfilled.

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