

The types and style of verb-less sentences in Qeyzar Aminpour's literary prose The types and style of verb-less sentences in Qeyzar Aminpour's literary prose

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أنواع وأسلوب الجمل بلا أفعال في النثر الأدبي لقيصر أمين بور

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Abstract:-

"Sentence" is the most natural unit of the language system and its "Understanding Unit". The only unit of "Language" that is used to create communication between speakers of the same language is this "Sentence"; even when this "Unit" is produced as a "Sound" or a "Word". A "Sentence" is defined as a "Unit of understanding"; it can even not have a "Sound". The "Understanding of the text" is based on the "Understanding of the sentences" that makes up the "Text". Qeysar Aminpour is one of the committed writers and poets who has been active in the field of revolution and holy defense and has created valuable works in the field of sustainable literature in the form of literary stories and pieces with a religious and ideological attitude. In this research, the "Verb-less Sentences" of Qeysar Aminpour's literary prose have been examined and analyzed in a descriptive-analytical way. The purpose of this research is to identify the types and styles of such sentences in three works "Storm in Parentheses", "Flying without Wings" and "Dialogues without Conversations". The results of the investigation show that in the prose texts of Qeysar Aminpour, among the 25 types and constructions of verb-less sentences examined in the article, 7 types and constructions are more frequent and dominant, the reason of which can also be the result of the poet's new look at the customary and normalized phenomena and relationships between them.

Key words: Sentence, Verb-less Sentence, Prose, Stylistics, Qeysar Aminpour.

المخلص:-

"الجملة" هي بطبيعة الحال جزء من نظام اللغة وجزء من فهمها. الجزء الوحيد من "اللغة" الذي يستخدم في خلق التواصل بين المتحدثين باللغة هو هذه "الجملة"؛ حتى عندما يتم إنتاج هذا "الجزء" على هيئة "صوت" أو "كلمة". يتم تعريف "الجملة" على أنها "جزء من الفهم"؛ ويمكن حتى أن لا يكون لها "صوت". "فهم النص" يعتمد على "فهم الجمل" التي يتكون منها "النص". قيصر أمين بور هو أحد الكتاب والشعراء الملتزمين والغزير الإنتاج الذي نشط في مجال الثورة والدفاع المقدس وأبدع أعمالاً قيمة في مجال الأدب المستدام على شكل قصص ومقالات أدبية ذات طابع ديني وأيديولوجي. في هذا البحث تم تحليل "الجمل بلا أفعال" الشعر الأدبي للقيصر أمين بور بطريقة وصفية تحليلية. ويهدف هذا البحث إلى التعرف على أنواع وأنماط هذه الجمل في ثلاثة أعمال هي "العاصفة بين قوسين"، و"الطيران بلا أجنحة"، و"محادثات بلا محادثات". تظهر نتائج التحقيق أنه في النصوص الشعرية لقيصر أمين بور، من بين ٢٥ نوعاً وتركيباً للجمل بدون أفعال التي تم فحصها في المقال، هناك ٧ أنواع وتركيبات أكثر تكراراً وهيمتها، ويمكن أن يكون السبب في ذلك نتيجة النظرة الجديدة للشاعر إلى الظواهر والعلاقات العرفية والمطبيعية بينها.

الكلمات المفتاحية: جملة، جملة بدون فعل،

نثر، أسلوبية، قيصر أمين بور.

1. Introduction

The language system is composed of several different levels according to its constituent units. If we take the most significant units of language study in order from left to right, such a situation will be in front of us:

Text - sentence - group - word - morpheme - syllable - phoneme

In this diagram, in a simple way, we have obtained the most significant units of language study. Among these units, "Sentence" is the most natural unit of the system; because it is the unit of understanding the meaning. Each "Text" consists of one or more "Sentences" and the "Understanding of the text" takes place according to the "Understanding of the sentences" that make up the "Text"; but the relation of "Sentence" to "Text" is not the same as the relation of "Word" to "Sentence". We learn and understand the meaning of "Words" according to the meaning of "Sentence". In addition, the meaning of any word outside the sentence is not known. This fact shows us that although the word unit is the building unit of the sentence; but it is not as natural. (Safawi, 2011: 77-79). We have always learned the meaning of words in the space of using sentences, and we also find out the meaning of words in the space of using sentences. No matter how much we go back to the past throughout history and do research in ancient languages, we find out an interesting point and that is that many of the current words of the languages, even those words that today are considered simple, are used in sentences in ancient Iranian, Sanskrit, ancient Greek, Latin, etc. languages. It is interesting that the first spark of using such a method, that is, combining a sentence in the form of a word, can be found in the language of literature (Ibid.: 179-180).

2- Statement of the problem

Style includes two topics: thought or meaning, face or shape, the style of every writer or speaker indicates his vision and perception of the outside world. (Bahar, 1993: 18) Every subject and thought has a form and format for interpretation, the readers of a literary work understand the meaning of the speaker by studying and familiarizing with the form of the work; therefore, the subject itself is considered as part of the form in literature and can never be separated from it. On

the other hand, the main content or idea of a literary work determines its form, and it is the unity of thought and form or meaning that forms the foundation of style. (Ibid: 20) Most people think that the difference between languages is due to the difference in their words and that the most important part of any language is its words; while every language consists of three main parts, which are: syntax (sentence structure), meaning (vocabulary) and pronunciation (sounds). Although the difference in the vocabulary of the languages is more noticeable and apparently more recognizable for the general public; however, it should be acknowledged that the special features of each language and the factors that make them different from other languages lie in the construction of sentences, the syntactic relations of words, the combination of sounds and its pronunciation rather than in the vocabulary of the language. Therefore, the importance of examining the construction of sentences and the syntactic relations of words becomes more evident. (Nobahar, 3: 1992) Understanding style gives us a lot of information about a person's personality, knowledge, thoughts, opinions and linguistic behaviors; therefore, stylistics is efficient for those who deal with the investigation of linguistic behaviors of people, including, for court judges, lawyers, detectives, journalists, critics, linguists and other specialists. (Fotouhi, 2015: 93) The value of stylistics is in its objectivity, which is efficient in many human realms from the media to the court and religious and political studies; but the best results of this knowledge are obtained in literary studies. Literary stylistics, based on linguistics, is a bridge between literary criticism and linguistics that highlights the difference between literary use and communicative use of language. (Ibid: 97).

For more than a thousand years, Persian prose has had a wide, active, continuous and permanent presence in the social and cultural life of the people, and has succeeded in creating thousands of readable and lasting masterpieces. And for centuries, Iranians have been familiar with writing scientific, literary, historical interpretations and stories, and each of them has read some of it according to their talent, taste and understanding, and perhaps they have written it themselves and created works in Persian prose. (Beigzadeh and Khosrawi, 2014: 2) The style of each writer among the words and combinations and sentences on the one hand and his mental concepts and thoughts in recognizing the phenomena and

understanding the situation of his time which forms his attitude on the other hand, specifies his work ID and artistic identity. Meanwhile, prose books are more important than poetry books in understanding linguistic, literary and intellectual styles; because they have reflected the linguistic evolution of each period well. This point is the most important issue that has made many stylists and linguists such as Bahar and Khanlari to refer to prose books to understand the style of the author and the styles of his era as well as the linguistic and literary evolution of that period and make it the document and source of their studies and hypotheses. (Mirzayi 2016: 1330) The syntactic structure of the sentence plays an important role in the formation of style. The average number of words in a sentence, the shortness and length of sentences, the relationships between sentences, simplicity and complexity, their consistency and dependence, create stylistic variations. (Fotouhi, 2016: 275) Qeysar Aminpour, poet, songwriter and contemporary writer, in addition to poetry, has also reflected his thoughts, emotions and spiritual tides in prose texts. Due to the fact that Qeysar's poetic aspect prevails over his writing, he is known more as a poet than a writer. Therefore, this research tries to find some manifestations of his deep human emotions and writing art by examining his literary prose and put them before the eyes of his audience and lovers through his prose examples; although it is a small window to examine the style and types of verb-less sentences used in his literary prose.

2-1-Research background

Hosseini (2008) in an article titled "Structural Criticism of Love Grammar Book", "Persian letter" magazine examines the highlights of the work from the point of view of structural criticism. At first, the language of the poem, tone, words, poetic forms and music of the poem have been carefully examined, and then it has turned to the forms of fantasy and its constituent elements. The present article shows that Qeysar Aminpour is one of the most stylish poets by borrowing from the simple language and free from the popular Persian language today, and the prevalence of irony and similes has characterized his poetry language. Rahimi and Dehghani (2016) in an article entitled "Analysis of Norm Avoidance and Stylistic Defamiliarization in Qeysar Amin-Pour's Poems" in "Persian letter" magazine concluded that using defamiliarization in poems of Qeysar

has contributed to the strength of his poetry both in terms of style and language, and it has led to more beauty and richness of his poetry in addition to delivery, and the most norm-avoidance effects in Qeysar's poems are in the spiritual and standard arrays and the most manifestations of norm-avoidance in Qeysar's poems can be seen in the spiritual arrays and syntactic norm-avoidance. Mohammadi Afshar (2016) in an article titled "Layered Stylistics of Qeysar Aminpour's Poems", "Literature of Sustainability" magazine, states that using colloquial words, new combinations, the objective and sensory nature of words and the simplicity of the sentences are in most cases one of the prominent features of this speaker's language, in a way that has become his personal style. Kadir Analai has dedicated his doctoral thesis with the title "Criticism and Analysis of the Poems of "Saraei Kar Koch" and Qeysar Aminpour" and more to the examination of the common and different themes of these two Turkish and Iranian poets and the analysis of their artistic position in the literature. Asadi and Alizadeh (2016) in an article entitled "Syntactic structure of Baha' Walad's teachings based on the layered stylistic model" of "Persian Literary Textology" magazine has examined this work in terms of syntactic structure based on the layered stylistic model based on the five patterns of layered stylistics and have concluded that, in general, the syntactic structure of education is greatly affected by the style of speaking and the main profession of the writer. And the traces of the author's religious and mystical thoughts and opinions can be observed obviously. Baha' Walad's short and quick sentences, which are more frequent than his long sentences, are proof of the dominance of the element of emotion over his words and thoughts, an element that is considered one of the literary elements of the educational text. The Mountain Hunter (2015) In an article entitled "Examination and analysis of sentence structure in Bustan-e-Sa'di" in the Persian literature Textology magazine, he investigated and analyzed sentence types and their frequency in Bustan-e-Sa'di and concluded that in the structure of the language of Sa'di, both prose and rhyme, the parts of the speech are often in their orderly place, and there is no delay in the elements of the speech, so that sometimes, with a little space, the speech turns into a direct prose style.

Although a lot of research has been done in the field of style and stylistics in Persian literature and even Qeysar Aminpour's poems

and songs; however, in the field of Qeysar's literary prose, no research has been done in Persian literature, and we are looking for such a research.

2-2- Innovation and research methodology

Qeysar Aminpour is a contemporary artist, poet, songwriter, writer, calligrapher and painter whose poetry is superior to his other arts and most people and even writers and artists recognize him as a committed and revolutionary poet rather than a writer. In such a way that many research have been conducted in the field of his poetry and valuable books and articles have been written. However, no research has been done on his writing art and style and his literary prose works, and considering this situation, it is necessary to conduct such a research to introduce the writing style of this talented writer. The method of this research is a library and descriptive-analytical type, based on the definition of style and its scope, it analyzes the style content of Qeysar Aminpour's literary prose texts, and after examining the grammatical structure of verb-less sentences of his literary prose texts, examines and analyzes their style.

3- A reference to the scientific and literary life of Qeysar Aminpour

Qeysar Aminpour was born on May 2, 1958 in Gotvand city, Khuzestan. He spent his childhood and primary education in his hometown and went to Khuzestan to continue his education. He began his university studies in the field of veterinary medicine at Tehran University; but in 1978, he withdrew from the field of veterinary medicine and joined the group of social science students. He changed his major again in 1984 and pursued his studies in the field of Persian language and literature at Tehran University and defended his doctoral thesis entitled "Tradition and Innovation in Contemporary Poetry" in February 1996. In 1978, he was among the poets who were influential in the formation and continuation of the activities of the poetry unit of the art field until 1986. During this period, he was in charge of the poetry page of Soroush weekly magazine and published his first poetry collection in 1984. Dr. Qeysar Aminpour started teaching at Al-Zahra University in 1988 and then started teaching at Tehran University in 1990. His works include: Storm in Parentheses (1986), Flying without Wings (1991)

and Dialogues without Conversations (Literary prose), Poem on the 10th Day (1986), Breathing in the Morning (1984), In Revolution Street (1984), like a spring, like a river (1989) and in the words of a swallow (1995) (a teenage poem), sudden mirrors, All flowers are sunflowers (2001) and the grammar of love (2007) are among his other poems. Simplicity and fluidity of language, finding themes, making points, modern language, being popular, new ideas and the variety of rhythm of poetry are among the most important coordinates of Qeysar Aminpour's poetry, which has distinguished him from other poets after the revolution. He has tried to express his feelings and thoughts by using common words and common terms and to take a new look at the events of the world around him through these simple words.

3-1- Qeysar's literary prose

The book "Flying without Wings" is a collection of eleven pieces of literary prose that express social issues by using humor and a poetic look and allegorical words. In this book, prose and poetry are combined; therefore, it is considered a different work. The author expresses the lost intimacy and class differences ruling the society and describes its effects. By writing this collection, he raised concerns that were always in his mind and attracted his attention. In this book, we read his personal words about the social situation of his time. Qeysar's poetic prose is the result of short phrases full of original themes. In these phrases, Aminpour presents a new and different type that can be used as a form to express many poetic thoughts and views that do not find success in the form of poetry. In introducing this style and method, Qeysar himself said in the same way: "But these stories are not stories. It is not a poem. Not a piece. They are not articles, reports, or memories... but because for some time they've been neighbors with other stories and poems in the maze of alleys of my mind and they have talked together, they may also have the flavor of stories and poems. These are actually the same "Intimate words" that have remained useless "on the sidelines" of a person's mind. They are intimate words that weigh heavily on a person's heart and they will bother you until you share them with someone. The book "Storm in Parentheses" contains ten short stories with short poetic prose written in 1979-84. Their proses have not been written in this way and we cannot assign a specific format to

them; but it can be said that because they were written by a poet like Qeysar, they are poetic prose. Talking about the pains of society is one of the inseparable parts of Aminpour's stories. But this time, considering the years of writing stories, other issues such as martyrdom, enemies, war, Karbala, etc. have been discussed. In the same manner as the book's prose, Qeysar says in his introduction: Read these leaves hanging in the storm whatever you want; except the literary piece that has a bad history. For example, these can be called "Irregular prose poems"; because "Prose" means "Dispersed"; but scattered like the stars in the sky. The sky has both order and rhythm. And the stars are scattered in the sky as an irregular system. So "Prose" is not so "Disorganized" either; rather, it has a natural order. And sometimes, instead of writing "Poetry" in "Prose"; bring "Prose" closer to "Poetry". And sometimes it is possible to write "Poetic prose" instead of "Poetry". But these priceless papers may be only a short travelogue, the result of passing through the corridors of the heart of words. They are words that breathe, words that you can sit at the feet of their heartache for a few moments, and words that you can become friends with, to trust you and share the secret of your heart with you. And these Maybe the result of a few hours of "Living with words"; and not "Playing with words"; because the game has no "Goal" other than entertainment; but the goal gives meaning to life. In non-literary prose, words are only a means and you can wash the container of words after consuming the content and pour other content into them; but in literary prose, words are not the only "Means"; rather, they are a part of the "Goal". Literary prose is a "Fruit" that can be eaten with the skin. Literary prose is something much more than a "Tool"; and a little less than "Goal".

4- "Dialogues without conversations"

This literary work consists of two parts: the first part is five conversations with the deaf, in which the author has a sincere conversation with the deaf with emotional language and full of feelings and a prose very close to standard language. The second part is called "A Few More Notes" that contains manuscripts and articles from the literary-artistic monthly magazine of Soroush for Teens, which was published for the first time in 2016 by blue book, under the management of Dr. Ziba Eshraqi, wife of Qeysar Aminpour. The author's style in this work is very close to standard language. Simple sentences dominate other sentences in this work.

4-1- Types of sentence

The sentence is divided into types from different aspects; such as normal, compact and extended sentences, news and essay sentences, verb and verb-less sentences, simple and compound sentences, etc. The sentence is divided into three categories in terms of structure: 1- normal, 2- compact, 3- extended.

4-1-1 Normal sentence

A normal sentence has all the main elements of the sentence, such as subject, verb, object, complement, etc.

4-1-2 Extended sentence

If we add dependent and expanding elements to the main elements (subject, verb, object, complement or predicate), the normal sentence becomes extended.

4-1-3 Compact or short sentence

If one of the main elements of the sentence is removed from the normal sentence, the sentence is considered compact or short. The most important type of compressed or reduced sentences is verb-less sentences, and this is mostly done in sentences that indicate prayer, feelings, and emotions. Therefore, many sounds and pseudo-sentences should also be considered verb-less short sentences.

4-1-4 Verb-less sentence:

These sentences do not have a verb apparently, and their verb exists in the depth of the sentence structure. (Shari'at, 1992: 323) Sentences with different compact and short headings are a subset of verb-less sentences and include pseudo-sentences, sound and interjection. In the Persian language, there are sentences that are used without a verb; that is, their verb has been removed without a verbal relation; but they convey a complete message. Although the structure of these sentences is without a verb, but their deep structure has a verb. (Nobahar, 10:1992) Example: But it's a fact that tears have always been related to water! (Aminpour, 1985: 83) In this example, verb-less sentence "No matter" can originally be: "It doesn't matter"

4-2-News and essay verb-less sentences:

Verb-less sentences are seen both among news sentences and phrases and among essay sentences; but such expressions are

more common among the phrases and essay sentences, especially those that are interrogative, emotional, surprising, admiring, warning, regretful, supplicating, and cursing. Their examples are presented separately.

4-2-1- News verb-less sentences:

We are of the descent of water and they are of the descent of fire! (Aminpour, 1985: 81)

4-2-2- Interrogative verb-less sentences:

What temperature is higher than the heat of love? (Aminpour, 1985: 58) Alas! Are your hands shining? (Ibid, 2016: 20)

4-2-3- Exclamatory verb-less sentences:

What a beautiful Haftsin! What a strange visit! What a magnificent feast! (Ibid: 19); I wrote to him that there is also a school there. And what a school! And what kind of teachers are his teachers! (Ibid: 39) What a blessing and virtue it is not to hear these things! And what a blessing it is not to say these things! (Ibid: 9:1396) What a hassle-free discovery! (Ibid: 1985: 71); what a spectacular fire escape! (Ibid: 81).

4-2-4 - Imperative verb-less sentences:

Again, like every day, he repeats every time: Children, be quiet! Children, don't talk! (Aminpour, 2017: 57)

5-Discussion

Now we will examine the types and characteristics of verb-less sentences in Qeysar Aminpour's prose works. The number of these types of sentences in the Persian language is more than twenty types, which are mostly related to the historical forms of the Persian language. In this research, the cases that are used in Aminpour's works have been more fully investigated:

5-1-Sentences whose predicate is a superlative adjective:

Like: "You don't hear what some people say and (it is) better that you don't hear it" (Aminpour, 2016: 9). (It is) has been removed due to spiritual reasons.

"How much I hated repetition. I didn't even have a book, worse (ibid: 2017: 57); "But if they burn the water, it evaporates and goes

up, and what's better than this, because: we are from above and we go up." (Ibid: 1985: 82) The frequency of this type of verb-less sentence in Qeysar Aminpour's literary prose was the same as the three examples that were mentioned.

5-2- Old special and adverbial phrases and sentences:

Old special and adverbial phrases and sentences which are obsolete today were: a) those that come with object nouns, such as: He was like a man with a hat and sitting on one knee [is-/was or any other verb appropriate to the context]. b) With adjectives like: his servants came and the singers [were or...] c) Present sentences that are made with prepositions and nouns, such as: He went to the city with many troops and nobles, they saw a monastery and there was a hermit in that monastery. (Farshidvard, 1995: 146) An example of this type was not found in the literary prose of Qeysar Aminpour.

5-3-Sentences and phrases that are used to introduce someone:

Like: On his flank, there is a little star, his name is Soha. (Farshidvard, 1995: 147) This type of verb-less sentence was not found in the literary prose of Qeysar Aminpour.

5-4- For titles of books, articles and book chapters:

Such sentences are abundant in all books, such as: "Storm in Parentheses"; that is, the name of this book is Storm in Parentheses. In these kinds of sentences, both Musnad Elayh and Musnad are often mentioned in the word and only the verb is omitted, such as: the third chapter, the grammar of look; that is, the third chapter (Musnad Elayh), is the grammar of look (Musnad). Sometimes only the predicate (Musnad) is mentioned, such as the title of the first chapter of the book "Storm in parentheses", which is called "Blue Calm"; that is, the name of this season is blue calm or "Like city roads" (Aminpour, 2017: 42); that is, the name of this section is "Like city roads". "Silence before creation" (ibid: 2016: 23); that is, the name of this chapter is "Silence before creation". These types of verb-less sentences are also abundant in Qeysar's prose.

5-5- The sentence before "who" and "what":

Sometimes the verb of the sentence is removed before the conjunction "Who" and "What" and a verb-less sentence is created.

There are also types of such sentences which are: a) When there is an indicative word such as "this" or "that" before "Who" in the past and present or before "what" in the past, such as: the meaning of sunrise is the rising of the sun until it rises again; that is, it is the day of its dawn when... (Farshidvard, 1995:148) Even today they say: it's like he doesn't come. An example from the studied texts is:

"And the parenthesis is a foreign word and it shows that the foreigners want to include our stormy words in their tight parenthesis." (Aminpour, 1985: 10); It means that...

"The parentheses are the code of written signs and it means that you can never pour the stormy sea of meanings into a small container of words" (Ibid: 10); it means that...

"If we read the biographies of all of them, we will see that they all lived the same life; because they are dead as well! Not that in one way; rather, all of them are martyrs in any way. (ibid: 33).

"Today, there is no news of those primitive methods of famine. Now the locust attack of your plane and the wheat fields! And how backward are the poets who still sing humble poetry in the love of the butterfly to the flame of the candle! Ah, the butterfly of your ships that are fascinated by the oil flame! (ibid: 72). Then and now; they can mean that and it is to be...

Instead of "that" and "this", "someone" and "that someone" and "a man" may come, such as: the unfortunate one who was caught by reason; It means that the unfortunate is the one who is caught by reason. (Farshidvard, 1995: 148)

b) In sentences where "that" means "that suddenly". Example: They talking when Mehrouyeh came; that is, they were talking when suddenly Mehrouyeh arrived (Ibid: 149). No case sentences of this type were found in Qeysar's prose.

5-6- In some interrogative phrases and sentences, the verb is omitted:

Verb-less interrogative sentences are abundant in the works of the ancients and in today's language, such as: What is the use of these works? What lesson, what curd? (Farshidvard, 1995:150) Where is the good work and where am I the bad one! (Hafiz); "I don't accept these lines. Which city? Which north? Which south?"

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(Aminpour, 2016: 32) The use of such verb-less sentences is the reason for brevity in the writing style.

5-7-Sentences of prayers and curses:

Praise be to the king of the time and the king of knowledge and justice. (Farshidvard, 1995:151) "Curse the one who discovered this fire for the first time." (Ibid: 1995: 84) It means I refuge in God or curse (be) on it.

5-8- The sentence with separation "And":

When the letter "And" comes between two words or something, and it indicates their distance from each other, it is called istib'ad or separation, such as: What are the story of me and the denial of wine? /at least this much is enough for me (Hafiz). Even today we say: Mahmoud and these things?! (Farshidvard, 1995: 151) No such sentence was found in Qeysar Aminpour's literary prose.

5-9-Sentences with companionship "And":

For example: "If I escaped from the grip of this archer/ I and the ruined corner of the old woman. (Sa'di) "When the spring rain falls, it destroys all the paper plans. You say: No? You mark my words!" (Aminpour, 2017: 33)

5-10-Possession:

In those cases where the meaning of ownership is inferred from the words, the words that indicate this concept are usually used in speech; words such as "that, to, for, from, of" and so on. Example: You are the keeper of my secret, O candle, my friend, you are removing my sadness, I am yours, and you are mine. (Manochehri) Even today we say: This hat is yours, this book is for you. This type of verb-less sentence was not found in Qeysar's literary prose.

5-11- Assignment:

In cases where the meaning is assignment, in this case the additional letter "That" and "For" and "From" may come. This type of sentence is similar to the previous type; because the meanings of ownership and assignment are close to each other, such as: If they ask me in Hereafter, what do you want? / Friend for me and all the blessings of Paradise for you (Sa'di). This type of verb-less sentence was also not found in Qeysar's literary prose.

5-12-Commitment:

In phrases and sentences from which the meaning of commitment and undertaking is inferred, this type can also be considered as a type of ownership. Such as: these things my responsibility, this is yours. (Farshidvard, 1995: 152) This type was not found in the prose of the researched works.

5-13- with negative words:

In phrases and sentences that come with negation constructions, such as "No and not", especially if negative words are repeated in these types of sentences, for example: with such oppression in the province you/ Not you and not your army and your flag (Sanayi).

"Those who think that the stairs of talking and the ladder of speech are the unreachable platform of heroism that only they have stepped on and consider themselves to be a head and neck, if not, thousands of heads and necks superior to other beings. (Aminpour, 2016: 14).

These are perhaps the result of a few hours of "Living with words" and not "Playing with words". (Ibid, 1985: 12)

My little sister would like to see you in Dezful! Not there now, but tell the truth, Bahar! (Ibid: 18).

We want spring to be the beginning of the solar year not the year of mice and rabbits, a year of excitement! Not the year of the monkey and the pig, the year of goodness! And not the year of cows and snakes, the year of work and sacrifice! (Ibid: 23)

We want Eid to be the starting point of "Counting the days"; the origin of the reminder is "Calendar". "Eid" is a pun with "Resurrection", not with "Pleasure"! (Ibid: 24)

You revive the "Dead clay", but not the "Dead heart"! (ibid: 25); their life begins with death, not with birth. (ibid: 34)

And from now on, I don't need to fill this page with the year and place of birth, numbers, names and signs, which is the birth certificate; Not a biography. (Ibid: 35)

The word "No" has different functions and meanings, which are briefly:

A: Sometimes "No" is the sound of opposition and denial, such as: Have you done this? No or never. (Farshidvard, 2004:515)

"When it rains in spring, all the paper patterns are destroyed on the water. You say: No? Look! Mark my words! (Aminpour, 33:2017)

Do they not obey any laws? No! (ibid: 61) But are the traffic rules the same for cars and people? No! (Ibid: 62) I wish I didn't hear and you could hear! No! Then you had to hear the same words about me. (Ibid: 2016:9) Is going like this to kill yourself? No! (Ibid: 1985:126)

B: Adverbs and negative adverb group: Sometimes "No" is part of adverb and negative adverb group, such as nothing, never, at all, away from your life, in no way, etc. (Farshidvard, 2004: 462).

"Others and others whose lives you can read yourself and see what kind of jokes nature sometimes plays with humans... No, of course this is not nature's joke; rather, its seriousness is with humans" (Aminpour, 29:2016).

"These may be the result of a few hours of living with words, not playing with words." (Ibid: 12:1985)

"Tell me the truth, Behar! What do you think? No! Let me tell you... my little sister would love to see you in Dezful! Not there now, but tell the truth, Behar..." (Ibid: 18).

"If you are telling the truth, let's go to the front together. Not so that the children will see you and be happy. No!" (Ibid: 19).

The list of this usage in the pages of the book "Storm in parentheses" is as follows: 133, 118, 107, 86, 77, 69, 68, and 45.

C: The conjunction of negation: Also, "No" is sometimes the conjunction of negation (in case of repetition), such as: neither eats nor sleeps. (Farshidvard, 577: 2004).

"We cannot hide these words in the recesses of our minds because they are neither poems nor stories" (Aminpour, 2017:10).

"My father has neither a job nor a house; you also have a job, a house, and a factory." (Ibid: 27)

"You are strongly in favor of freedom and law; but you have neither freedom nor law! If you do, neither your law has freedom nor does your freedom have law!" (Ibid: 53:1985)

"We do not consider the German and Aryan race superior, nor the Jewish or non-Jewish race" (ibid: 68).

"We are from the tribe of water, and not with iron, not even with fire; we go to meet fire with water." (Ibid: 81).

"Has history seen an ocean that sits in a hut? No, history does not understand these, and neither does the iron mind of those who set fire." (Ibid: 86)

"Ashura was neither a beginning nor an end! The commander of this caravan was neither a woman nor a person, he was a concept."

D: Sometimes the conjunction is a correction, such as: He is an engineer, not a doctor. (Farshidvard, 2004:557)

"I wanted to be like the streets and walk in the village. Not like the road that went out of the village and never came back. (Aminpour, 2017: 39). "The only bird that has no wings; but he can fly, he is a human being. Of course, not flying in a plane... because when we are on the plane, it is actually the plane that flies, not its passengers... the only human who flew in the plane is the same person who first invented the airplane, not the passengers who fasten themselves to the seat with seat belts. (Ibid: 8)

"The feast is a pun with Resurrection, not with pleasure". (Ibid: 24:1985)

Due to the high frequency of such sentences, we mention their page numbers in the book of Storm in Parentheses: pages 23 (three times), 25, 33, 34, 35, 36, 37, 39, 41, 52, 66, 68, 79, 82, 83, 92, 93, 94, 95, and 133. The frequency of this word is high in Qeyzar Aminpour's prose sentences and as a stylistic element that can be seen in Qeyzar's literary prose.

5-14- Matching two sentences together:

In cases where the phrases and their meanings are compatible and similar to each other, the verb may be omitted, whether it is without inflectional means or with inflectional means, such as: "and ... and", "both ... also", "Neither ... nor", "Either ... or", and "No ... no" such phrases are still used today. Such as: Knock yourself out, You must grin and bear it. (Farshidvard, 1995: 153)

(84) The types and style of verb-less sentences in Qeysar Aminpour's literary prose

"A" is the first letter of the name of someone who is both the first and the last! It is both inner and outer!" (Aminpour, 1995: 79)

"Goodness is everywhere, both in the north and in the south! And it is good that good is good everywhere, good of good! It is either in the north or in the south!" (Ibid: 2017: 32)

"When it rains in spring, it destroys all the paper maps and erases all these maps. You say: No? Mark my words! (Ibid: 33)

"We cannot hide these words in the corner of the mind because they are neither poems nor stories." (Ibid: 10)

"My father has neither a job nor a house; you also have a job, a house and a factory." (Ibid: 27)

The frequency of this type of stylistic sentences is abundant in Qeysar's literary prose. These conjunctions connect simple and compound independent sentences and express the coherence of the text.

5-15- Regarding price and quantity:

One thousand dinars and fifty clothes, a hat is one toman, a sparrow is one hundred tomans. (Farshidvard, 1995:154) This kind of verb-less sentence was not found in Qeysar's literary prose.

5-16- In the conditional answer phrases that come with "Otherwise" and "Differently" and the like:

If you come, it's very good; otherwise you will see the result of your act. (Farshidvard, 1995:154)

"And if it is a stream that moves a stony heart, or a breeze that shakes a sad heart, then it has earned its excuse; otherwise, no." (Aminpour, 1985: 14)

"It is the humility of the water that descends in the form of a waterfall and rain, otherwise the water always rises." (Ibid: 92)

"In any case, you have to get everywhere! Otherwise, we will take the spring to all its places!" (ibid: 26)

"If we could say and think the opposite; then we can do it in these two cases, otherwise, no!" (Ibid: 43)

"We are against you who have made science known to beat others on the head; otherwise your entire behavior is unscientific." (Ibid: 51)

"Thirsty people should believe only in water and drink themselves. Otherwise, they will leave nothing but burnt soil for these thirsty people." (Ibid: 84)

"Water will carry stones if it can, otherwise it will cut them and move forward" (ibid: 85)

"And only when the ability is not enough, it is important to feel responsible and do it, otherwise doing the responsibility while there is enough ability is not an epic." (Ibid: 132)

5-17- The sentence with "Only" means "Enough":

It is not a fault to meet the people, but not so much that they say enough is enough. (Farshidvard, 1995:154) Sometimes, instead of "Only" in Qeysar's prose, "The same" is written:

"So you are like us, I mean, sometimes you can't say, that's all!" (Aminpour, 2016: 24).

In the words of my friend Seyyed: "A tongue that does not tell the truth is only worth licking a cone ice cream ". A tool for eating ice cream! That's it!" (Ibid: 16)

"We sold everything: four sheep, one lamb, that's it!" (Ibid: 2017: 37)

"But alas! No one knows, He Himself sees and hears everything and that's it!" (Ibid: 1985: 35)

"We agree with you that the ultimate goal of the sending of the prophets and the ultimate reason for sending the Messenger was only to fill the schedule on Sundays and that's it!" (ibid: 72)

5-18- In swear phrases:

Like: I swear to God, to your life, to the Prophet. No case of swear phrases was seen in Qeysar's prose.

5-19- Phrases with "Always":

Always the same soup and the same bowl! Always accessible to every good and bad person/ But one doesn't seek others peace (Ferdosi). (Farshidvard, 1995: 155) This type of verb-less

sentence was not found in Qeysar's prose. This type is more specific to old prose.

5-20- Imperative sentence:

Like: Silent! Quiet! Hurry! Everyone in their own place! I said: you saw the time of pleasure ended / you said: Silent Hafez! This sad will also be ended (Hafez). Again, like every day, he repeats every time: "Children, be quiet! Don't talk guys!" (Aminpour, 2017: 57)

5-21- for admiration and acknowledgment and happiness:

For example: Well done to you, great, good, glad tidings, hello, I'm at ease, which are used instead of the sentences "well done to you, this job is great, this job is good, give good news, hello, and I'm at ease myself, (Farshidvard, 1995: 155) which are used as a quasi-sentence. Hello to your bright eyes! (Aminpour, 2016: 9) "Good! What do you expect from these people? (Ibid: 11); "Yes!" You are the "Journey of Creation" of that heavenly book that was revealed to the earth." (ibid: 1985: 23) "Good! If so, why don't you let other poles of the same names attract each other?" (Ibid: 52) "Yes, we are a country under domination." (Ibid: 66) "Yes, we said that they lit a fire and thought that there is still trouble in the water system." (ibid: 80)

5-22-for alas and pity:

Like: "Alas! These silent tongues set my soul on fire." (Aminpour, 2016: 19) "But alas! The stuttering of Moses will not release your tongue" (Ibid: 20); "Alas! They do not see these springs from which the sheep of heaven drink." (Ibid: 10) "Alas! You will not come to cemetery with us." (ibid: 1985: 32) "Alas! They distorted you!" (ibid: 23) "Alas! Human does not appreciate water and does not know that everything is made of water" (Ibid: 92) "But alas! We have built such a roof for ourselves that we cannot see the sky" (ibid: 92) "Alas! if you knew that while you are experimenting in your laboratory, you yourself have been tested in a bigger laboratory" (Ibid: 56)

5-23- Interjection:

Miserable! Hasan! Hooshang! (Farshidvard, 1995:155) My silent sister! Hello! (Aminpour, 2016: 9) My silent sister! You are not the only one who hears these voices. (Ibid: 27) Bahar! I sometimes see you in my dreams as a nightmare. (Aminpour, 1985: 9) Don't you know these things? Bahar! (Ibid: 27) Bahar! Let me put your mind at

ease; here, if the acquisition of Bahar exceeds the Shari'a limit, it has a Shari'a limit. Hello to your speaking eyes, oh silent lily! O silent ten tongues! Hello to you, Narcissus! Your eyes are the cradle of Jesus! Oh Maryam, I'm sorry that you never break your fast on the day of your speech! Oh, the speech of the mountain Sina is hidden in your eyelids. (Aminpour, 2013: 20) You said: God, open my tongue so I can talk to you. (Ibid: 18) Once the teacher spoke up and said in a firm voice: Children, don't sit down! Children, don't be quiet! Shout. (Ibid: 2017: 58)

5-24- with indicative words:

When there are indicative words in the sentence, especially when these elements have the role of Musnad Elayh and this and that are combined with "Both", such as: this is Hooshang, this is your dress, here in Tehran. (Farshidvard, 1995: 155) This type of verb-less sentence is not used in Qeysar's prose.

5-25- Plurality of use:

This factor also includes some other types of sentences without verbs, such as in the case of prayer, blessing, cursing, admiration, surprise, etc., as we can see in some examples the abundance of usage as another factor in the creation of verb-less sentences in Qeysar's prose works.

Conclusion

Verb-less compact sentences are used in various forms in Qeysar Aminpour's prose; but among the mentioned types, these types are more abundant: 1. Injections, the number of Injections in Qeysar Aminpour's prose is 32, of which two are in Flying without wings, 9 in Dialogues without conversations and 21 cases in the book of Storm in parentheses; 2. The sentence before "Who" and "What"; 3. Sentence with negative words; 4. Compatibility of two sentences together; 5. Conditional answer phrases that come with "Otherwise" and "Differently" and the like; 6. The sentence with "Only" means "Enough; 7. Sound or pseudo-sentences: the number of such compressed sentences is also high in Qeysar Aminpour's prose. 40 pseudo-sentences were observed in the researched texts, including: for admiration, acknowledgment and joy and for regret and Pity. Accuracy in the content and structure of such verb-less

sentences can reveal one of the main reasons for the abundance of such sentences in Qeysar's prose. It seems that the intellectual and artistic center of most of them has been shaped by the poet's new look at customary and normalized phenomena and relationships between them, and the poet tries to correct the audience's view to these matters through defamiliarization and habit-breaking. And he tries to change their perspective, and from a structural point of view, the frequency of these types of sentences turns them into a stylistic element in Qeysar's literary prose. Because these conjunctions connect simple and compound independent sentences and make the text coherent and this consistency and similarity causes the removal of some common elements, including the verb and this feature causes brevity in the writing style.

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