



INNOVATIVE  
APPROACHES IN  
PHILOLOGY

<b>Kitap Adı</b>	:	<b>Innovative Approaches in Philology</b>
<b>İmtiyaz Sahibi/Publisher</b>	:	Gece Kitaplığı
<b>Genel Yayın Yönetmeni/Editor in Chief</b>	:	Doç. Dr. Atilla ATIK
<b>Proje Koordinatörü/Project Coordinator</b>	:	Ethem BİLİCİ
<b>Kapak&amp;İç Tasarım/Cover&amp;Interior Design</b>	:	Özge ERGENEL
<b>Sosyal Medya/Social Media</b>	:	Arzu ÇUHACIOĞLU
<b>Yayına Hazırlama</b>	:	Gece Akademi  Dizgi Birimi
<b>Sertifika/Certificate No</b>	:	34559
<b>ISBN</b>	:	978-605-288-803-2

*Editör/Editors*

Prof. Dr. Dursun KÖSE

The right to publish this book belongs to Gece Kitaplığı. Citation can not be shown without the source, reproduced in any way without permission. Gece Akademi is a subsidiary of Gece Kitaplığı.

Bu kitabın yayın hakkı Gece Kitaplığı'na aittir. Kaynak gösterilmeden alıntı yapılamaz, izin almadan hiçbir yolla çoğaltılamaz. Gece Akademi, Gece Kitaplığı'nın yan kuruluşudur.

**Birinci Basım/First Edition** ©Aralık 2018/ Ankara/TURKEY ©copyright



**Gece Publishing**

**ABD Adres/ USA Address:** 387 Park Avenue South, 5th Floor, New York, 10016, USA

**Telefon/Phone:** +1 347 355 10 70

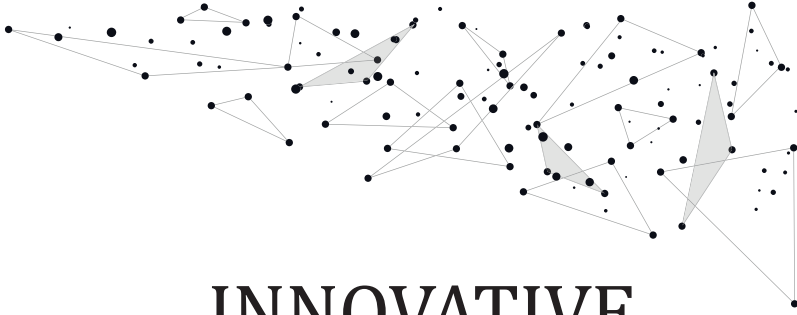
**Gece Kitaplığı**

**Türkiye Adres/Turkey Address:** Kızılay Mah. Fevzi Çakmak 1. Sokak Ümit Apt. No: 22/A Çankaya/Ankara/TR

**Telefon/Phone:** +90 312 431 34 84 - +90 555 888 24 26

**web:** [www.gecekitapligi.com](http://www.gecekitapligi.com) — [www.gecekitap.com](http://www.gecekitap.com)

**e-mail:** [geceakademi@gmail.com](mailto:geceakademi@gmail.com)



# INNOVATIVE APPROACHES IN PHILOLOGY



# CONTENTS

## CHAPTER 1

THE VALENCY AND SEMANTIC ROLES IN ZAZA LANGUAGE  
*Ilyas ARSLAN*..... 7

## CHAPTER 2

DEFINING SPEECH ACTS IN A CONVERSATION: A SYSTEMIC  
FUNCTIONAL APPROACH  
*İsmet ÖZTÜRK*..... 27

## CHAPTER 3

THE TRIPARTITE RELATIONSHIP BETWEEN JEALOUSY,  
HONOUR AND REVENGE IN LOPE DE VEGA'S PUNISHMENT  
WITHOUT REVENGE  
*Merve Aydoğdu ÇELİK*..... 51

## CHAPTER 4

POSTMODERNISM IN IRAN: A PERCEPTION WITHOUT  
PRACTICE  
*Saman HASHEMIPOUR*..... 69

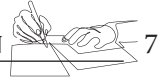
## CHAPTER 5

DAMROSCH AND NEDA: TWO PERSPECTIVES, ONE  
COMPARATIVE WORLD LITERATURE  
*Saman HASHEMIPOUR* ..... 77

## CHAPTER 6

ZONÊ ZAZAKÎ SERO I  
THE ZAZA LANGUAGE I  
*Ilyas ARSLAN*..... 87





# CHAPTER I

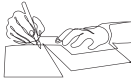
## THE VALENCY AND SEMANTIC ROLES IN ZAZA LANGUAGE

Ilyas ARSLAN<sup>1</sup>

### Abbreviations

*	Ungrammatical construction	∅	Zero morpheme
[ABC]	Semantic properties	OBJ	Object
'.....'	Meaning translation	OBJ <sub>D</sub>	Object <sub>Direct</sub>
1PL	1.PLURAL	OBJ <sub>In</sub>	Object <sub>Indirect</sub>
1SG	1.SINGULAR	OBL	Oblique case
2PL	2.PLURAL	P	Patient
2SG	2 SINGULAR	PASS	PASSIVE
3PL	3.PLURAL	PAST	PAST
3SG <sub>F</sub>	3 SINGULAR <sub>FEMININE</sub>	PL	PLURAL
3sgF	3 singular Feminine	pl	plural
3sgM	3 singular Maskuline	PL.NOM	Plural Nominative
3SG <sub>M</sub>	3 SINGULAR <sub>MASCULINE</sub>	PL.OBL	Plural Oblique
A	Agent	POP	Postposition
ABS	Absolutive case	PRED	Predicate
ADJ	Adjective	PRES	PRESENT
AKK	Accusative case	PV	Preverb
Arg	Argument	SG	SINGULAR
DAT	Dative case	sg	singular
ERG	Ergative case	SUBJ	Subject
EZ	Ezafe	tr	Transitive
Intr	Intransitive	V	Verb
M	Masculine	VP	Verb phrase
N	Noun	V <sub>PAST</sub>	Verb <sub>PAST</sub>
NOM	Nominative case	V <sub>PRESENT</sub>	Verb <sub>PRESENT</sub>
NP	Noun phrase		
NUC	Nucleus		

1 Munzur Üniversitesi, Zaza language and literature, Turkey



## 1 Valency : Predicate Places

Valency which is a significant theory in linguistics is of both syntactic and semantic interest. It is used for the areas filled up by argument number that each verb requires imperatively. When examined in details, there are linguists who argue that not only verbs but also nouns and adjectives have places. Since verbs dominate all dimensions of a sentence, verb places are studied in this article. Each verb has a certain number of places. An intransitive verb has a single place and a transitive one has two and a ditransitive has three places.

*şıyaene* 'go' (X)

*berdene* 'take away' (X,Y)

*cı misnaene* 'show someone' (X,Y,Z)

X stands for the first, Y for the second one and Z for the third component/place of sentence. There are also no zero-placed verbs in Zaza language. These are usually referred as zero morpheme  $\emptyset$ .

### 1.1 One-Place Predicates

These kinds of verbs have a compulsory place. While this is a standard subject place in syntax, it may correspond to different categories in semantic field e.g. (2). Preverbs of the verbs combined with multiple elements do not have an impact on place number of a verb or whether it is transitive or intransitive. These kinds of verbs with preverbs are quite common in Zaza Language. The fact that the verb *ero cı şıyaene* 'to resemble someone' in (1.1c) has a preverb does not increase the place number of this verb. Every single verb whose main structure is *şıyaene* embodies the same syntactic and semantic features.

#### (1.1) Intransitive Verbs

a. Kokım- $\emptyset$  şı- $\emptyset$

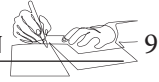
old-NOM go<sub>PAST</sub> PAST-3sgM

'The old man went.'

b. Kokım- $\emptyset$  tey şı- $\emptyset$

old-NOM together go<sub>PAST</sub> PAST-3sgM





'The old man went together.'  
 'The old man suddenly died.'

c. Lazek-∅ şî-∅                      rê pi-ê      ho  
 boy-NOM go<sub>PAST</sub>-PAST-3sgM PV father-EZ<sub>M</sub> self  
 'The boy resembled his father.'

d. Uxwe      kew-t-e                      sate, ker-d-e xırave  
 water.NOM enter<sub>PAST</sub>-PAST-3sgF watch, do<sub>PAST</sub>-PAST-3sgF broken  
 'The water went into the clock and broke it.'

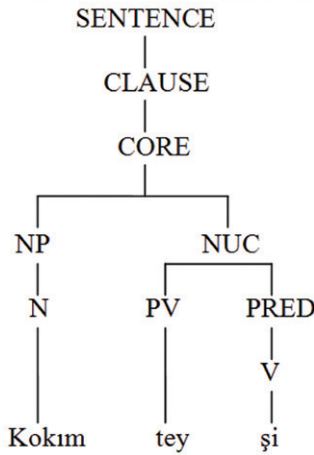
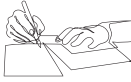


Figure 1.1 Intransitive verbs

One-place verbs are intransitive and the only compulsory element of them are noun phrase (NP). Noncompulsory elements can be added into these kinds of sentences but these do not change the place number of a verb. Noncompulsory places are named as periphery. One-place components which function as syntactic subjects do not have preverbs and in an orderly manner they are in nominative case. Preverbs are just added to verbs and objects. If a verb is one-place and intransitive with a preverb, there must be an element replacing the preverb. In a sentence where the verb *cı kewtene* 'to go into' is available, the element replacing the pronoun *cı* cannot be excluded from the sentence, otherwise the meaning will be ambiguous or become completely meaningless. The purport *sate* in sentence



(1d) stands for the element *ci* grammatically, the sentence *Uẋwe kew-t-e ci, ker-d-e xirave* is true while the sentence *Uẋwe kew-t-e Ø, ker-d-e xirave* is incomplete. This kind of verbs may consist of more than one element: *te de mendene* ‘to stay inside’, *lew pı ra naene* ‘to kiss’ e.g. Nouns, adjectives or particles such as *ra, ro* may function as preverbs.

## 1.2 Two-Place Predicates

Classical components of transitive verbs are a subject (X) and an object (Y).

(1.2) Transitive verbs

a. Çêneke çer-Ø ker-d-Ø ra

girl.OBL door-NOM do<sub>PAST</sub>-PAST-3sgM DİR

‘The girl opened the door.’

b. Doman-u kitab-i wen-d-i

child-PL.OBL book-PL.NOM read<sub>PAST</sub>-PAST-3pl

‘The children read the books.’

The verbs in examples (1.2) are two-placed and transitive. Like many transitive verbs, intransitive verbs (1.1a) can function as a verb in a sentence without a preverb. On the other hand, meanings of some verbs can expand or change. In many respects *pı-ra kerdene* ‘to touch, to install’ in (1.3a) is different from the verb *ra kerdene* ‘to open’ in (1.2a). While the verb *kerdene* is two-place and transitive, *pı-ra kerdene* is a three-place and ditransitive. As the pronoun *pı* stands for its target object, the particle *ra* refers to a horizontal movement. If the particle *ra* is replaced by *ro*, the direction of the movement changes completely: with *pı-ro kerdene* ‘to spill over’ the direction of the movement becomes top-down.

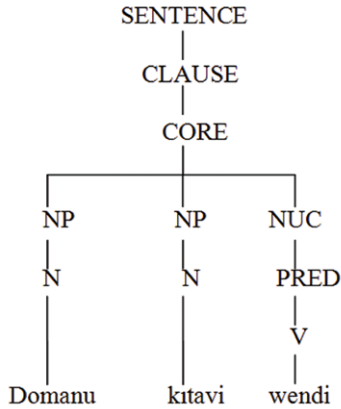
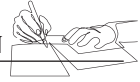


Figure 1.2 Transitive verbs

### 1.3 Three-place predicates

In addition to subject (X) and direct object (Y) of the verbs with three compulsory elements, there is also a target object (Z).

(1.3) ditransitive verbs

- a. Hosta-y boax-∅ ker-d-∅ bon-i ra  
 master-OBL paint-NOM do<sub>PAST</sub>-PAST-3sgM house-OBL DIR  
 'The painter painted the house.'
- b. Heyder-i vızêri mîx-i san-a-y dês-u  
 Heyder-OBL yesterday nail-PL.NOM tack<sub>PAST</sub>-PAST-3pl wall-  
 PL.OBL  
 'Heyder hammered the nails to the wall yesterday.'
- c. Firaze sadır-∅ es-t-∅ uwe  
 Firaze.OBL seedling-NOM throw<sub>PAST</sub>-PAST-3sgM water.OBL  
 'Firaze threw the seedlings into the water.'
- d. Xidir-i uwe es-t-e sadır-i  
 Xidir-OBL water.NOM throw<sub>PAST</sub>-PAST-3sgF seedling-OBL  
 'Xidir threw water on the seedlings.'

The verb *ci sanaene* ‘to hit something, to strike’ has three places and these places are represented by core components, in other words, these are compulsory elements. With these kinds of verbs, pronouns such as *ci, pi, ti* are often used to replace target object. These pronouns which replace a component do not convey any meaning on their own but they have semantic functions. Another feature of these pronouns is that they regularly have non-macrorole features. While two elements are macrorole elements, third element is semantically described as non-macrorole element despite the fact that it is a core component (Van Valin 2005). Noncompulsory target object of one-place verbs is non-macrorole element, because the verb has one compulsory place and hence a macrorole element. Even if a verb has three places, macrorole elements Actor and Undergoer stand for first and second place for there are two macroroles. The fact that sentences include elements apart from the available compulsory places does not mean that verb places will increase. These extra places are not compulsory and without them a sentence is not grammatically wrong. In (1.3b) the element *vizêri* is not compulsory, thus it does not disrupt the sentence structure.

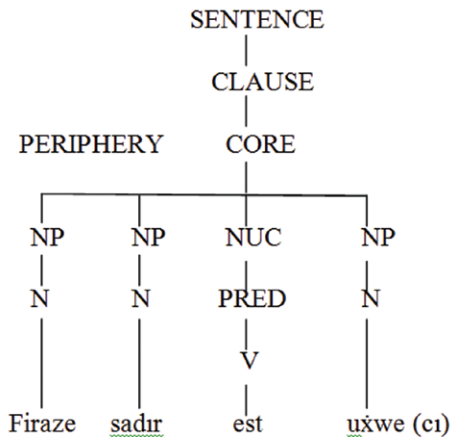
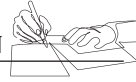


Figure 1.3 Ditransitive verbs

In Zaza language, places of elements in a sentence are fixed. Subject + Object + Verb + Target Object syntagm is dominant



with three-place verbs. Since the pronoun *ci* always replaces indirect object, its position is constant. When the positions of object and target object are changed (1.3c), a sentence may convey a completely different meaning (1.3d). In past tense, verb is conjugated in accordance with nominative object consequently. If there any morphological differences (gender, singularity/plurality etc.) in direct, affixes required by direct object are added to a verb with a differentiation in conjugation, as well. (Figure 1.3) (Figure 1.4).

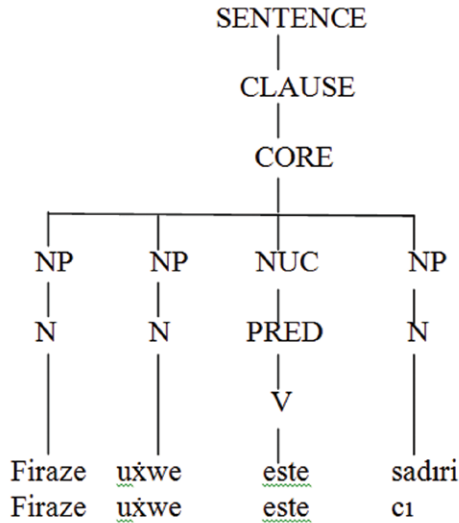
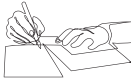


Figure 1.4 *ci* pronoun

*ci* which can change transitive verbs into ditransitive ones cannot do the same with intransitive verbs. Ergative structure of Zaza language preserves the nature of intransitive verbs. In terms of ergative system, it does not matter much if a verb has two or three places, however; it does matter structurally if it has one or two places. In intransitive verbs conjugation is in accordance with subject; therefore, subject always remains nominative. As for transitive verbs, they are conjugated in accordance with direct object in past tenses, hence object is nominative and subject becomes oblique.



Intransitive	-->	Intransitive
<i>kewtene</i> 'exhaust'		<i>ci kewtene</i> 'to go into'
<i>biyaene</i> 'to be'		<i>ci biyaene</i> 'to be in'
Transitive	-->	Ditransitive
<i>kerdene</i> 'to do, to make'		<i>ci kerdene</i> 'to put inside'
<i>estene</i> 'to throw'		<i>ci estene</i> 'throw on'
<i>verdaene</i> 'to let, allow' provoke'		<i>ci verdaene</i> 'to leave it on, to provoke'

## 2 Semantic Roles

Semantic roles are separated into three basic groups: semantic roles, thematic relations and semantic macroroles specific to verbs. If bottom-up method is used, each verb embodies a specific role in compliance with its own features. In a brief overview, these features are not very significant. Agent, Experiencer, Recipient, Stimulus, Theme etc. are more important. Actor, Undergoer: generalized macroroles are hierarchically topmost of them all. Hierarchical table of these three basic groups (Van Valin 2005: 54, 2002:2) is as follows. While semantic macrorole Actor *kerdox* has a property as 'doer' and *vostoax* as 'runner', undergoer stands for passive elements such as *biyaox* 'committed' if verb is transitive. We may syntactically see these passive elements in subject category in an intransitive sentence.

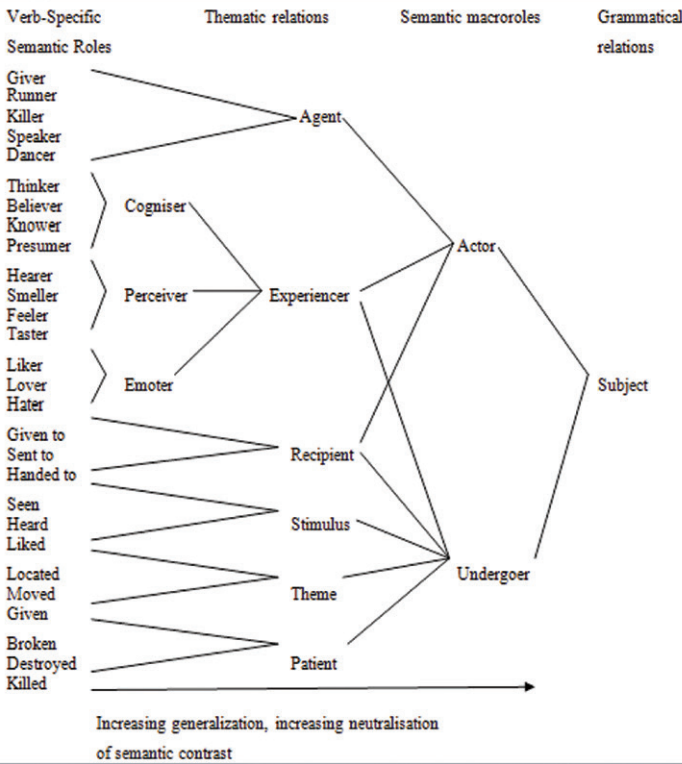
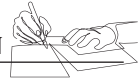
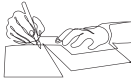


Figure 2.1 Continuum from verb-specific semantic roles to grammatical relations

The subject which encompasses many semantic fields syntactically can only be understood through a deep semantic analysis. While Agent, Experiencer and Recipient function as the Actor; Experiencer, Recipient, Stimulus and Theme are in the Undergoer category. As it is seen in the table some elements are within the boundaries of both the actor and the undergoer. Agent has a special status in the subcategory of verb macroroles. Thematic role syntagma by various linguists (Kutscher 2009: 13) are as follows.

(2.1) Thematic relations

- a. AG > EXP > INS > PAT > GOAL / SOURCE / LOC (Fillmore 1971)



b. AG > BEN > REC/EXP > INS > TH / PAT > LOC (Bresnan/Kanerva 1989)

c. AG > EFFECTOR > EXP > LOC > THEME > PAT (Foley/Van Valin 1984)

d. AG > EXP > THEME (Belletti/Rizzi 1988)

e. AG > EXP > GOAL / SOURCE / LOC > THEME (Grimshaw 1990)

The syntagma above is of various linguistic theories. This article is based on Role and Reference syntagma (2.1c).

## 2.1 Macroroles

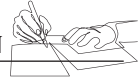
Role and reference grammar defines two macrorole categories: Actor and Undergoer. The verb in a sentence embodies one macrole when it is one-place and two macroroles when it is two or more place. The macrorole of an active and intransitive verb is actor (2.2a) and undergoer functions as the macrorole of a passive verb (2.2c). Target object of three place verbs is non-macrorole element.

### (2.2) Macroroles

- a. Pisinge vos-t-ê  
cat.NOM run<sub>PAST</sub>-PAST-3sgF  
'The cat [Actor] ran.'
- b. Pisinge gost-∅ wer-d-∅  
cat.OBL meat-NOM eat<sub>PAST</sub>-PAST<sub>T2</sub>-3sgM  
'The cat [Actor] ate the meat [Undergoer]'
- c. Gost-∅ wer-iya-∅  
meat.NOM eat<sub>PAST</sub>-PASS.PAST-3sgM  
'The meat [Undergoer] was eaten.'
- d. Kutik-u wer-d-∅  
dog-PL.OBL eat<sub>PAST</sub>-PAST-3sgM  
'The dogs [Actor] ate.'

The verb *werdene* 'to eat' is transitive in (2.2b) and (2.2d) hence a two place verb. Despite the verb has no objects in a sentence (2.2d), the properties of the verb do not change. Although the verb *werdene* 'to eat' appears to be one place in this sentence, the verb is conjugated in accordance with the unstated noun clause, not the subject. Noun of these noun clauses which are designed abstractly corresponds to third-person singular



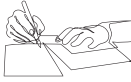


masculine. Undergoer is hidden and singular in this sentence whose subject is plural but verb conjugation is singular. This semantic field which leads to no problem in single and two place verbs requires a cautious degradation as three place verbs have two macroroles. While its core-components stand for syntactic fields, macroroles stand for semantic references. In sentences with three place verbs, there are two macroroles and a non-macrorole element. Formula [MR 0] is used for non-macrorole, [MR 1] for one macrorole and [MR 2] for two macroroles. Place and macrorole dispersions are shown in the table below.

Verb	Valency	Macrorole	Transitive
vostene 'to run'	1	1	
misaene 'to learn'	1	1	Intransitive
weriyaene 'to be eaten'	1	1	Intransitive
vuriyaene 'change'	1	1	Intransitive
biyaene 'to be'	1	1	Intransitive
c1 biyaene 'to be put into'	1	1	Intransitive
estene 'to throw'	2	2	Transitive
werdene 'to eat'	2	2	Transitive
kerdene 'to do'	2	2	Transitive
daene 'to give'	2	2	Transitive
misnaene 'to teach'	2	2	Ditransitive
c1 estene 'throw up'	3	2	Ditransitive
c1 kerdene 'to put inside'	3	2	Ditransitive
c1 daene 'to give someone something'	3	2	Ditransitive
c1 misnaene 'to show someone something'	3	2	Ditransitive
p1 ra daene 'to dress someone'	3	2	Ditransitive

Table 2.1 Valency and Macroroles

Zero place verbs which are available in English, German and many other languages cannot be found in Zaza language. Verbs in Zaza language are one, two and three place verbs. Likewise verbs which are both transitive and intransitive are not available; they are either transitive or intransitive. In German, the verbs *essen* 'to eat' and *sehen* 'to see' are both transitive and intransitive. In Zaza language, the same verbs *werdene* 'to eat' and



*vinitene* 'to see' are transitive in all circumstances.

(2.3) Macroroles three place verbs

- a. Şiane-y      simer-Ø      ker-d-Ø      mereke  
 shepherd-OBL straw.NOM do<sub>PAST</sub>-PAST-3sgM hayloft.OBL  
 'The shepherd [Actor] put the straw [Undergoer] in the hayloft.'
- b. Amıke      kınc-i      da-Ø-y      bırazae ra  
 aunt.OBL clothes-PL.NOM give-PAST-3pl nephew.OBL DIR  
 'The aunt [Actor] put the clothes [Undergoer] on her nephew.'
- c. Serxoş-i      makina kuy-ê      dêş      ra  
 drunk-OBL car.NOM hit<sub>PAST</sub>.PAST-3sgF wall.OBL DIR  
 'The drunk [Actor] crashed the car[Undergoer] into the wall.'
- d. Serxos-Ø      makina kuw-n-o      dêş      ra  
 drunk-NOM car.OBL hit<sub>PRES</sub>.PRES-3sgF      wall.OBL DIR  
 'The drunk [Actor] crashed the car[Undergoer] into the wall.'

In Zaza language, all core-elements have to be in a single state. In (2.3) samples, all three obligatory elements in the sentence have case affixes, singular/plural and grammar gender. Therefore, as it is seen in the samples (2.3), two elements out of three in the sentences are macroroles and the third is non-macrorole. In this kind of three place verbs, subject generally function as actor and direct object as undergoer. Direct object and target object distinction method is crystal clear in Zaza language. The verb of a transitive sentence is conjugated in accordance with the object in all past tenses.

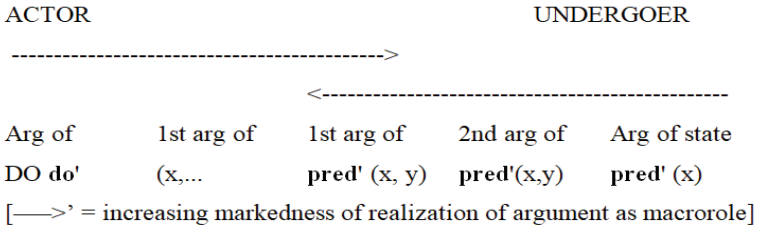
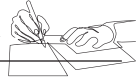
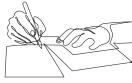


Figure 2.2 The Actor-Undergoer hierarchy

The relation of macroroles with logical structure of the verb and the position of the element in a sentence is shown in the figure 2.2 (Van Valin 2002: 7, 2005: 61). According to this structure, elements of a sentence is not flexible positionally, each component has a fixed position. Especially in three place verbs, positional changes of elements which function as macroroles lead to a change of meaning. In the sample (2.3c), when the positions of objects in the sentence *Serxoş-i makina kuy-ê dês ra* 'the drunk man hit the car to the wall' are changed the sentence becomes meaningless: \**Serxoş-i dês kuy-ê makina ra* 'The drunk man hit the wall to the car'. (s. (1.3c) (1.3d)). It becomes even more complicated if both direct object and target object are oblique as seen in (2.3d). In brief, the more an element is positioned on the left, the higher the possibility it functions as actor. Undergoer tends to be on the right side of a sentence.

Due to the case dispersion/range in Zaza language, there is no direct relation between the case of an element and macro- role. First macrorole is neatly nominative in present tense, but



not in all past tenses. If the verb is transitive, this second macrorole element becomes oblique in all past tenses. A component with non-macrorole properties is always in the oblique case. To compete the thematic it is necessary to see the details of cases.

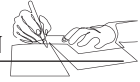
(2.4) Cases in Zaza Language

- a. Xıdır-∅ lazek-i a-n-o çê  
 Xıdir-NOM boy-OBL bring<sub>PRES</sub>-PRES-3sgM  
 home.OBL  
 'Xıdir [Actor] brings the boy [Undergoer] home.'
- b. Xıdır-i lazek-∅ ar-d-∅ çê  
 Xıdir-OBL boy-NOM bring<sub>PAST</sub>-PAST-3sgM home.OBL  
 'Xıdir [Actor] brought the boy [Undergoer] home.'
- c. Kerge am-ê  
 chicken.NOM come<sub>PAST</sub>-PAST-3sgF  
 'The chicken [Actor] came.'
- d. Kitav-i wan-ıya-y  
 book-PL-NOM read<sub>PAST</sub>-[PASS.PAST]-3pl  
 'The books [Undergoer] were read.'
- e. Kerge mer-d-e  
 chicken.NOM die<sub>PAST</sub>-PAST-3sgF  
 'The chicken [Undergoer] died.'

While actor is in nominative case in present tense (2.4a), it is in oblique case in past tense (2.4b). If a verb is intransitive and active (2.4c), the sole component of a sentence is always in nominative case for there is not a second/there is no other component which may lead to a case change. In sentences where there are passive and intransitive, non-active verbs such as (2.4b), *Undergoer* is in nominative case. Apart from their semantic properties, sentence components have syntactic functions. Following examples (2.5) shows the links between syntactic functions and semantic roles of component of a sentence.

(2.5) Relation between semantic roles and syntactic categories.

- a. Heyder-i dewe mis-n-ê Sayder-i  
 Heyder-OBL village.NOM show<sub>PAST</sub>-PAST-3sgF Sayder-OBL  
 'Heyder [SUBJ, ACTOR] showed Saydere [OBJ]<sub>v</sub> NON-MACROROLE] the village [OBJ]<sub>D</sub> UNDERGOER.'
- a'. Dewe het-ê Heyder-i ra miş-ıy-e  
 Sayder-i



village.NOM side-EZ<sub>M</sub> Heyder-OBL P<sub>0</sub>P show<sub>PAST</sub>-  
[PASS.PAST]-3sgF Sayder-OBL

'The village [SUBJ, UNDERGOER] was shown by Sayder [OBJ]<sub>D</sub>,  
NON-MACROROLE] to Heydere [AD, ACTOR].'

a". \*Sayder-∅ het-ê Heyder-i ra dewe miş-ıya-∅

Sayder-NOM side-EZ<sub>M</sub> Heyder-OBL P<sub>0</sub>P village.NOM show<sub>PAST</sub>-  
[PASS.PAST]-3sgM

'Sayder [SUBJ, UNDERGOER] was shown by Heyder [AD,  
ACTOR] the village [OBJ]<sub>D</sub>.'

b. Heyder-i Sayder-∅ Zazaki miş-na-∅

Heyder-OBL Sayder-NOM Zazaki teach<sub>PAST</sub>-PAST-3sgM

'Heyder [SUBJ, ACTOR] taught Sayder [NMR] Zazaki [OBJ]<sub>D</sub>,  
UNDERGOER].'

b'. Sayder-∅ Heyder-i ra Zazaki miş-a-∅

Sayder-NOM Heyder-OBL P<sub>0</sub>P Zazaki.OBL learn<sub>PAST</sub>-PAST-  
3sgM

'Sayder [SUBJ, ACTOR] learned Zazaki [UNDERGOER] from  
Heyder [NMR].'

b''.\*Zazaki-∅ Heyder-i ra Sayder-∅ miş-ıya-∅

Zazaki-NOM Heyder-OBL P<sub>0</sub>P Sayder-NOM learn<sub>PAST</sub>-[PASS.  
PAST]-3sgM

'Zazaki [SUBJ, UNDERGOER] was learned from Heyder [AD,  
ACTOR] by Sayder.'

c. Pısinge gost-∅ wer-d-∅

cat.OBL meat-NOM eat<sub>PAST</sub>-PAST-3sgM

'The cat [SUBJ, ACTOR] ate the meat [OBJ]<sub>D</sub>, UNDERGOER].'

c'. Gost-∅ het-ê pısinge ra wer-ıya-∅

meat-NOM side-EZ<sub>M</sub> cat.OBL P<sub>0</sub>P eat<sub>PAST</sub>-[PASS.PAST]-3sgM

'The meat [SUBJ, UNDERGOER] was eaten by the cat  
[ACTOR].'

d. Pısing-u wer-d-∅

cat-PL.OBL eat<sub>PAST</sub>-PAST-3sgM

'The cats [SUBJ, ACTOR] ∅ [OBJ]<sub>D</sub>, UNDERGOER] ate.'

When the object of an active sentence (2.5c') evolves into a passive sentence, it does not lose its semantic properties, yet its syntactic position changes. An element which is syntactically object in an active sentence is positioned as the subject in a passive sentence. Passivisations comes with morphological changes. A component which is in oblique case in an active sentence



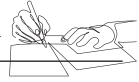
becomes nominative in a passive sentence and transitive verb becomes intransitive. Elements of a sentence which are subject to changes in other grammar fields carry their semantic properties within/with themselves, thus they are not characterized differently in probable sentence variations.

## 2.2 Thematic Relations

Thematic relations are based on two common verb groups: Statives 'process' and Activities 'action'. Verbs determine thematic roles and appoint each of them with syntactic functions. For instance, a verb with X and Y components has syntactically two core elements. Morphological affixes of these core elements are determined by the verb: affixes of case, singularity/plurality etc. While process verbs have one place, action verbs may have two or three places. Thematic connections/relations are generally divided into five groups (Van Valin 2005: 58). While the agent is the actor, the patient is the experiencer.

Arg. of DO	1st arg. of do' (x, ...)	1st. arg. of pred' (x,y)	2nd arg. of pred' (x,y)	Arg. of state pred' (x)
AGENT	EFFECTOR	LOCATION	THEME	PATIENT
	MOVER	PERCEIVER	STIMULUS	ENTITY
	ST-MOVER	COGNIZER	CONTENT	
	L-EMITTER	WANTER	DESIRE	
	S-EMITTER	JUDGER	JUDGMENT	
	PERFORMER	POSSESSOR	POSSESSED	
	CONSUMER	EXPERIENCER	SENSATION	
	CREATOR	EMOTER	TARGET	
	OBSERVER	ATTRIBUTANT	ATTRIBUTE	
	USER	IDENTIFIED	IDENTITY	
		VARIABLE	VALUE	
			PERFORMANCE	
			CONSUMED	
			CREATION	
			IMPLEMENT	

Table 2.2 Thematic relations continuum in terms of LS argument positions



Do (x...) 'Effector' which represents the action in active verbs in sub-categories such as 'Mover' and 'Creator' is stated as 'do, make' and appears in the second column. Therefore, leftmost and rightmost columns correspond to syntactic subject. What makes the difference is that leftmost one corresponds to the subject of an active verb and rightmost one corresponds to the subject of a passive verb. The sole component of one component active verbs such as *vostene* 'to run', *şıyaene* 'to go' etc. (x) manifests its semantic role on leftmost column and the sole element of one component passive verbs (x) manifests its semantic role on rightmost column. Of two component (x,y) columns, the one on the left corresponds to the subject of a transitive verb and the one on the right corresponds to the the object of it.

(2.6) Thematic relations

a. Kutık-∅ vos-t-∅

Effector/Agent

dog-NOM run<sub>PAST</sub>-PAST-3sgM

'The dog [Actor] run.'

b. Kerge lulik-i wer-d-i

Effector/Agent Patient

chicken.OBL insect-PL.NOM eat<sub>PAST</sub>-PAST-3pl

'The chicken [Actor] ate the insects [Undergoer].'

c. Malim-i talebe-y ker-d-i sa

Effector/Agent Experiencer

teacher-OBL student-PL.NOM do<sub>PAST</sub>-PAST-3pl pleasure

'The teacher [Actor] made the students [Undergoer] happy.'

d. Çêneke veng-∅ hesn-a-∅

Experiencer Stimulus girl.OBL voice-NOM hear<sub>PAST</sub>-PAST-3sgM

'The girl [Actor] heard the voice [Undergoer].'

e. Welat-∅ kew-t-∅ ra ae viri

Location Experiencer

home-NOM enter<sub>PAST</sub>-PAST-3sgM DIR 3SGF.OBL memory

'She missed the home.'

f. Server-i program-ê imtihan-u di-(t)-∅

Recipient Theme

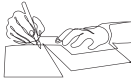
Server-OBL program-EZ<sub>M</sub> exam-PL.OBL see<sub>PAST</sub>-PAST-3sgM

'Server [Actor] saw the exam schedule [Undergoer].'

g. Cemed-i sar-ê ciran-e sik-it-∅

Instrument Patient

ice-OBL head-EZ<sub>F</sub> neighbor-OBL break<sub>PAST</sub>-PAST-3sgM



'The ice [Actor] broke the neighbor's skull [Undergoer].'

h. Kerge wer-iy-e  
Patient

chicken.NOM eat<sub>PAST</sub>-[PASS.PAST]-3sgF

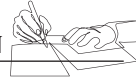
'The chicken [Undergoer] was eaten.'

Actor and Undergoer are generalized macroroles. Since these roles are quite general categories such as Agents, Patient, Stimulus etc. are hierarchically described under the main categories. By this method, elements of a sentence can have a clearer description. Because the roles specific to verbs are broad in scope, they are not studied in depth and only a brief introduction is made.

## References

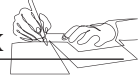
1. Arslan, Ilyas. 2016. Ergativität und Verbfunktionalität in der Zaza Sprache. Doctor Thesis: [https://docserv.uni-duesseldorf.de/servlets/DerivateServlet/Derivate-39270/Arslan\\_Dissertation\\_Submit\\_Bib\\_A1.pdf](https://docserv.uni-duesseldorf.de/servlets/DerivateServlet/Derivate-39270/Arslan_Dissertation_Submit_Bib_A1.pdf).
2. Arslan, Ilyas. 2017. Zaza Dilindeki ergatif sistemin tarihi gelişimi. *Munzur Üniversitesi Sosyal Bilimler Dergisi* 4(8): 63-87.
3. Busse, Dietrich. 2009. *Semantik: Eine Einführung*. Paderborn: Fink (Libac, 3280). Online: <http://www.utb-studi-e-book.de/9783838532806>.
4. Dölling, Johannes. 2010. *Verbsemantik*. Leipzig: Universität Leipzig. Online: <http://www.uni-leipzig.de/~doelling/veranstaltungen/verbsem1.pdf>.
5. Elst, Gaston van der. 1982. Verbsemantik: zur Theorie und Praxis einer Analyse aufgrund von semantischen und syntaktischen Gebrauchsregeln, dargestellt am Beispiel *der* Auffor*der*ungsverben des Deutschen. *Zeitschrift für Dialektologie und Linguistik*: Beiheft. Wiesbaden: Steiner.
6. Kailuweit, Rolf & Hummel, Martin. 2004. *Semantische Rollen*. Tübingen: G. Narr.
7. Kutscher, Sylvia. 2009. Kausalität und Argumentrealisierung: Zur Konstruktionsvarianz bei Psychverben am Beispiel europäischer Sprachen. In *Linguistische Arbeiten* 528.
8. Primus, Beatrice. 1999. *Cases and Thematic Roles - Ergative, Accusative and Active* (Linguistische Arbeiten). Tübingen: Niemeyer.





9. Primus, Beatrice. 2011. Animacy, Generalized Semantic Roles, and Differential Object Marking. In: Lamers, Monique & de Swart, Peter (ed.) : *Case, word order, and prominence. Interacting Cues in Language Production and Comprehension*. Dordrecht: Springer, 65-90. Online: [[http://www.uni-koeln.de/phil-fak/idsl/dozenten/primus/publikationen/Primus\\_Animacy\\_Generalized\\_Semantic\\_Roles.pdf](http://www.uni-koeln.de/phil-fak/idsl/dozenten/primus/publikationen/Primus_Animacy_Generalized_Semantic_Roles.pdf)].
10. Selcan, Zülfü. 1998. *Grammatik der Zaza-Sprache: Nord-Dialekt (Dersim-Dialekt)*. Berlin: Wissenschaft & Technik.
11. Van Valin, Robert D. & William, Foley. 1980. "Role and Reference Grammar." In Moravcik and Wirth, eds., 329-52.
12. Van Valin, Robert D., Jr.
13. 1990. Semantic parameters of split intransitivity. *Language* 66:221-60.
14. 1999. Generalized semantic roles and the syntax-semantics interface. In F. Corblin, C.
15. Dobrovie-Sorin and J.-M. Marandin, eds., *Empirical issues in formal syntax and semantics*
16. 2, 373-89. The Hague: Thesus. Online: [http://linguistics.buffalo.edu/people/faculty/vanvalin/rrg/vanvalin\\_papers/gensemroles.pdf](http://linguistics.buffalo.edu/people/faculty/vanvalin/rrg/vanvalin_papers/gensemroles.pdf).
17. 2002. *Semantic Macroroles in Role and Reference Grammar* : <http://wings.buffalo.edu/linguistics/people/faculty/vanvalin/vanvalin.html>.
18. 2004. [Lexical Representation, Co-composition, and Linking Syntax and Semantics](http://linguistics.buffalo.edu/people/faculty/vanvalin/rrg/vanvalin_papers/LexRepCoCompLnk_gRRG.pdf). *Advances in Generative Lexicon Theory*, 2013:67-107. Online: [http://linguistics.buffalo.edu/people/faculty/vanvalin/rrg/vanvalin\\_papers/LexRepCoCompLnk\\_gRRG.pdf](http://linguistics.buffalo.edu/people/faculty/vanvalin/rrg/vanvalin_papers/LexRepCoCompLnk_gRRG.pdf).
19. 2006. [Semantic macroroles and language processing](http://wings.buffalo.edu/linguistics/people/faculty/vanvalin/vanvalin.html). Online: <http://wings.buffalo.edu/linguistics/people/faculty/vanvalin/vanvalin.html>.
20. 2007. The Role and Reference Grammar Analysis of Three-Places Predicates- *Suvremena Lingvistika* 33.1.63:31-64.
21. 2010. Role and Reference Grammar as a framework for linguistic analysis. Bernd Heine & Heiko Narrog (eds.), *The Oxford Handbook of Linguistic Analysis*, 703-38. Oxford: Oxford University Press.
22. Van Valin, Robert D., Jr. 2005. *Exploring the Syntax-Semantics Interface*. Cambridge [ua]: Cambridge University Press.





CHAPTER  
2

**DEFINING SPEECH ACTS  
IN A CONVERSATION: A  
SYSTEMIC FUNCTIONAL  
APPROACH**

**İsmet ÖZTÜRK<sup>1</sup>**

**Introduction**

Previous studies on speech acts have generally focused on single, isolated and constructed sentences (Geis, 2006). For instance, Searle (1976) proposed five main categories of speech (illocutionary) acts, which were representatives (or assertives), directives, commissives, expressives and declarations. Unfortunately, his classification was based on intuitive data and the examples were constructed. Although he admitted that the “surrounding context” (1976, p. 5) played a role in the identification of speech acts, he did not take it as a definitional criterion (see also, Austin, 1962, Searle, 1979). However, in a conversational context, utterances do not occur in isolation but follow one another, and that is why, they are meaningfully related. Therefore, in conversation the minimal unit of analysis should not be a single utterance, but as pointed out by Weigand (2016, p.211) it must be “the sequence of action and reaction”, (i.e., ‘initiation-response’, also known as adjacency pairs’). Similar observations have also been made by other researchers. Coulthard (1985, p. 70) suggests that “adjacency pairs are the basic structural units in conversation”. In the same vein, Clark (1994, p. 992) argues that the adjacency pair is the minimal *interactional* unit, and that adjacency pairs are ‘ideal blocks’ for conversation. According to him, the overall organisation of conversation is “the outcome of the process of joint participation” at the level of adjacency pairs.

---

1 Dr. İsmet Öztürk is an Assistant Professor at the Department of English Language Teaching, Bursa Uludağ University. His research interests include Discourse Analysis and Pragmatics. He has publications in these fields



In this study, the term ‘adjacency pair<sup>2</sup>’ will be used.

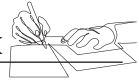
As will be illustrated below, the systemic functional ‘model of dialogue’ proposed by Halliday (1984, 1994 [2014]) provides a sound starting point for the definition of speech acts in conversation. The ‘model of dialogue’ can be seen as an attempt to provide a systemic functional description of dialogue (or conversation). According to Halliday (1984, p. 6) “a systemic description is an attempt to interpret simultaneously both what language ‘is’ and what language ‘does’ (or, more realistically, what people do with it)”.

Hence, as far as the notion of adjacency pair is concerned, the ‘model of dialogue’ can be seen as an attempt to explain both the system of the concept of adjacency pair and its use in real life situations (i.e., conversation). The ‘model of dialogue’ provides a goal (or function)-based definition of the concept of adjacency pair, which makes the task of defining speech acts less complicated in comparison to previous studies in the literature. A goal-based approach will enable us to define adjacency pair initiating utterances in terms of the purposes for which they are used by speakers (henceforth, Ss) in conversation. Identifying the S’s purpose in producing the initiation will allow us to determine S’s expectation, and this in turn will constitute a basis for defining appropriate responding speech acts.

Before proceeding to a detailed outline of the ‘model of dialogue’, it should be emphasised that in order to be applicable to conversational data the model needs to be modified and extended. The model, as it stands, proposes only four general speech functions by means of which an adjacency pair can be initiated. However, from pragmatic viewpoint this is not sufficient. In order to account for conversational interaction more delicate (i.e. context specific) categories are needed.

---

2 The concept of ‘adjacency pair’ was introduced by conversation analysts, and has the following features (Schegloff & Sacks, 1973, pp. 295-296): (i) two utterance length; (ii) adjacent positioning of component utterances; (iii) different speakers producing each utterance; (iv) relative ordering of parts (i.e., first pair parts precede second pair parts); and (v) discriminative relations, which means “the pair type of which a first pair part is a member is relevant to the selection among second pair parts” (Schegloff & Sacks, 1973, p. 296).



The data used in the present study were derived from the London-Lund Corpus of Spoken English, which consists of 500,000 words of spoken British English.

## 2. Halliday's systemic functional model of dialogue

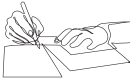
Halliday (1984, p. 6) suggests that "in systemic theory the process of dialogue is treated as a shared potential and described as a 'system', or network of choices, in terms of the role relationships set up by the speaker for himself and the hearer, and the encoding of these in the semantics of language".

In the systemic functional 'model of dialogue' proposed by Halliday, the elementary relations of dialogue are represented in a hierarchy of three networks, (a) social-contextual, (b) semantic, and (c) grammatical (Halliday, 1984, p.10, see also Eggins, 1994: Ch. 6). As regards the relationship between these, Halliday (1984, p. 11) suggests that:

at the social-contextual level, the dynamic of dialogue consists in assigning, taking on, and carrying out a variety of interaction roles. These roles are themselves defined by a small number of very general semiotic processes. The choices that are open to a speaker within this range of interpersonal options are then coded in the semantic system, as 'speech functions' of statement, question and the like; ...

Of these three levels, the social-contextual level is 'above' the linguistic code; other two levels are within the linguistic system, the semantic level being the 'highest' linguistic level (Halliday, 1984, pp. 12-13).

To start with the description of the system of dialogue at the "social-contextual" level, Halliday (1984, p. 11) maintains that "at the level of social context, dialogue can be interpreted as a process of exchange" with two variables: "(1) the nature of the commodity that is being exchanged, and (2) the roles that are defined by the exchange process". The commodity that is being exchanged in the process of conversational exchange may be (a) goods-&-services or (b) information; and the roles taken by participants "may be one of either giving or demanding". "When the speaker takes on a role of giving or demanding, he assigns a complementary role to the person he is addressing. If



I am giving, you are called on to accept; if I am demanding, you are called on to give" (Halliday, 1984, pp. 11-12). Hence, participants involved in conversation take complementary roles - either an initiating role, "those taken by the speaker himself" or a responding role "those assigned by the speaker to the addressee, and taken on by the addressee when he becomes the speaker in his turn" (p. 12). These are considered as "the most fundamental types of speech roles" (Halliday, 1994, pp. 68-69).

It should be noted, however, that the role played by language in the process of 'exchange' varies, depending on the type of the commodity being exchanged. In exchanging 'information' "language is both the means of exchange and the manifestation of the commodity exchanged" (Halliday, 1984, p. 11). That is to say, the negotiation and the exchange of information itself are achieved simultaneously. Therefore, "language is the end as well as the means" (Halliday, 1994, p. 68). In this regard, the completion of the adjacency pair marks both the completion of the negotiation about the exchange of particular information and the transfer of the information in question to another participant; no non-verbal action is involved. In exchanging 'goods-&-services', on the other hand, "language is functioning simply as a means for furthering the exchange". That is to say, "language is functioning simply as a means towards achieving what are essentially non-linguistic ends" (p. 70). Hence, the negotiation and the actual transfer of 'goods-&-services' are achieved separately; the former precedes the latter.

The system of dialogue at the level of social context can be represented as in Figure 1 below (Halliday, 1984, p. 12):

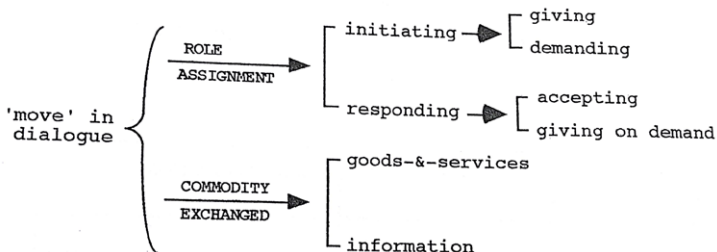
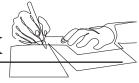


Figure 1. The system of dialogue: level of social context - the move.



The system network represented in Figure 1 expresses the potential choices or options available to participants in (social) interaction (Halliday, 1984, p. 12.). The realisation of these choices defines the four primary 'speech functions' of *offer*, *command*, *statement* and *question*, as illustrated in Table 1 below.

Table 1. Speech roles and commodities in interaction (based on Eggins, 1994, p. 150).

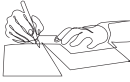
Commodity exchanged Speech roles	Information	Goods-&Services
Giving	statement	offer
Demanding	question	command

It was indicated above that by taking on an initiating role for himself the S assigns a complementary role, a 'responding' role, to the H, which he takes on when he becomes the S in the next turn. The H, in moving into the role of S, has his own options, but they are constrained by the choices made by the S in the initiation (ibid.). This suggests that the production of a particular speech function in the initiation does not only assign a responding role to the H, but also defines the type of response expected from the H.

The four adjacency pair initiating speech functions of *statement*, *question*, *command*, and *offer* "are matched by a set of expected responses, which are accepting an offer, acknowledging a statement, carrying out a command and answering a question" (Halliday, 1994, pp. 68-69; see also Eggins, 1994, p. 151). These categories (i.e. initiations and responses) form four *adjacency pairs* (Martin, 1992, p. 34).

However, there are response types other than the ones given above which can be produced in response to the four initiating speech functions. Still, the response types identified above have a special status, since they are 'congruent' responses. Halliday suggests that "a congruent [i.e., unmarked] realisation is that one which can be regarded as typical - which will be selected in the absence of any good reason for selecting another one" (1984, p. 13)

In terms of sequential realisation, the responses identified above (i.e. expected responses) are unmarked responses. Hal-



liday suggests that these unmarked responses are “typical, but in no sense obligatory” (1984, p. 15). Hence, an initiation can be followed by an ‘incongruent’ (or marked) response. The adjacency pair initiating ‘speech functions’ together with their ‘expected’ (i.e. unmarked) responses and ‘discretionary’ (i.e. marked) alternatives are presented in Table 2, below.

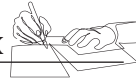
Table 2. Speech functions and responses (based on Halliday et.al. (2014, p. 108)).

		initiation	response	
			Expected	Discretionary
give	goods-&-services	offer	acceptance	rejection
demand		command	undertaking	refusal
give	information	statement	acknowledgement	contradiction
demand		question	answer	disclaimer

It needs to be emphasised, however, that the speech functions generated by the model are too general to be applicable directly to conversational data. This might be the reason why Halliday calls them ‘speech functions’ rather than ‘speech acts’. Indeed, Halliday (1984, p. 17.) himself admits that more delicate categories are needed. Despite its generality, which can be resolved by extending the system networks in Fig. 1 in delicacy, the model may make important contributions to the study of speech acts in conversation. The most important contribution of the ‘model of dialogue’ to the study of speech acts in conversation would be the fact that it provides a basis for the functional (i.e. goal-based) definition of speech acts. It also highlights the reciprocal functional relationship between initiations and responses that form an adjacency pair. Hence, the model will enable us to determine the S’s expectation in producing an utterance on the basis of the his/her purpose in producing the initiation, and consequently to predict the response options which satisfy the S’s expectation exhibited in the initiation.

Nevertheless, for the application of the model to conversation we will need to extend the speech function network in delicacy, for it introduces the most general (i.e. least ‘delicate’) distinctions, a point made by Halliday himself. He suggests that “the speech function network introduces the semantic options in their most general form. Deriving from these is the rich network of meaning potential that lies behind the conversational





rhetoric of a mature speaker of language” (1984, p. 32).

### 3. Speech functions vs. speech acts

In view of the above, it seems that if we are to introduce more delicate categories, which we need to do if we are to account for conversational interaction, additional system networks need to be introduced and integrated into the system of dialogue. It might be useful to regard speech functions as macro-level (or semantic) and speech acts as micro-level (or contextual) categories

Such an attempt has been made by Tsui (1991). In establishing more delicate sub-categories for the speech function of ‘statement’, Tsui introduced a number of additional system networks, given in Fig. 2 below, aimed at making more delicate distinctions in terms of the nature of information given in context.

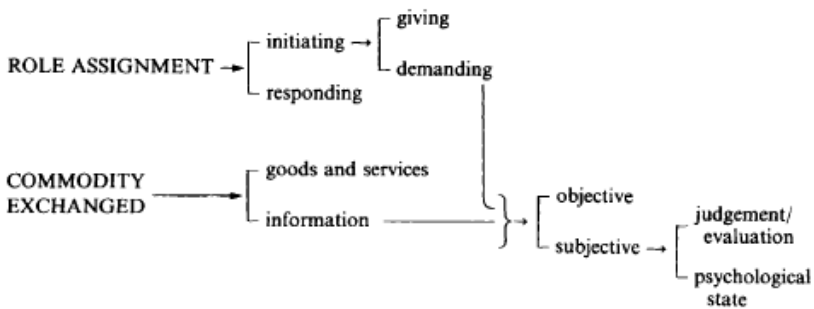
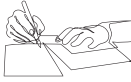


Figure 2. System network operating at the simultaneous choices of “initiating: giving: information” (Tsui, 1991, p.196).

With reference to analysis of conversational data, Tsui (1991) argued that a piece of information given by the S may be *objective* or *subjective*. Giving objective information amounts to giving *factual* information, whereas giving subjective information equals to the S’s giving his own *evaluative* judgement. She classified statements involving the latter as ‘assessments’, and proposed that ‘assessment’ was the semantic realisation of the choices “initiating: giving: information: subjective: judgement/evaluation”.

Making more delicate distinctions based on the type of the

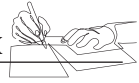


information given in context is a significant improvement on the Hallidayan model of dialogue. The problem is that despite admitting that more delicate categories are 'context dependent', Tsui (1991) refers both to 'statement' and its sub-categories as 'speech functions', for she considers both the general category of statement and the more delicate categories as belonging to the same level of description, the semantic level (1991, pp.198). However, such an approach may cause some complications and confusion, since the speech function of 'statement' is defined independently from context, whereas the more delicate categories are defined with reference to context (i.e. they are 'context dependent').

This means that in contrast to speech functions which are semantic categories, the sub-categories that derive from them are motivated by specific contextually determined principles. Since context plays an important role in identifying more delicate categories (i.e. sub-categories), it may be more appropriate to regard them as pragmatic categories and classify them as 'speech acts'.

As far as the 'model of dialogue' is concerned, the above distinction would amount to introducing an interrelated 'pragmatic component' based on considerations of conversational context. This would result in more delicate contextually defined categories which retain the semantic core of the speech function. Butler, a systemic linguist, favours this approach. He argues that recognising a pragmatic component "would take over some of what at present is dealt with, ... unsatisfactorily, in the semantics" (1985, p. 98).

However, it should be noted that this does not necessarily mean introducing an independent pragmatic level (or stratum) to the system of dialogue. Rather, the pragmatic component could be regarded as complementary to the semantics of dialogue. Such a view is supported by a number of researchers. For instance, Levinson (1983, p. 36) suggests that semantics and pragmatics can be allowed to interact, since "a semantic theory alone can give us only a proportion ... of a general account of language understanding". Therefore, given the above viewpoints, modifying Halliday's semantic-based 'model of dia-



logue' by adding further context-based system networks for the purpose of defining 'speech acts' (i.e. pragmatic categories) that realise the four 'speech functions' in conversational interaction would not be inconsistent with the literature. This is the issue addressed in the following section. Due to limitation of space, in this study the focus is on the definition of speech acts in 'question-response' adjacency pairs.

#### 4. Defining adjacency pair initiating speech acts in 'question-response' adjacency pairs

Speech acts realising the speech function of question, can be derived by extending in delicacy the term 'information' in the system of 'commodity exchanged' (see Fig. 1).

Analysis of conversational data revealed that participants involved in conversation demand different types of information in different contexts. The analysis suggested that Ss may demand *new* information (i.e. information which they are lacking), *clarifying* information and/or *confirmatory* information. They may also demand advice, assessment and so on, but in the data the three information types identified above were the most common. Out of concern for the generalisability of the findings, the information types other than new, clarifying and confirmatory were excluded from the scope of the present study.

These three types of information can be viewed as a system (i.e. network of choices). The proposed system is presented in Fig. 2, below.

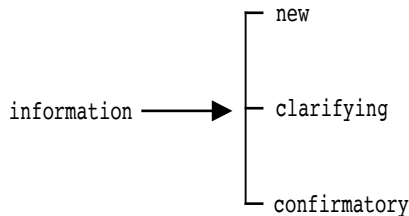
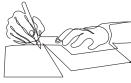


Figure 2. System network of information.

The model of dialogue proposed by Halliday can be extended in delicacy by integrating the system network of information proposed above into the system network of dialogue presented



in Fig. 1. The modified system of dialogue operating at the simultaneous choices of “initiating: demanding” and “information” is presented in Fig. 2, below.

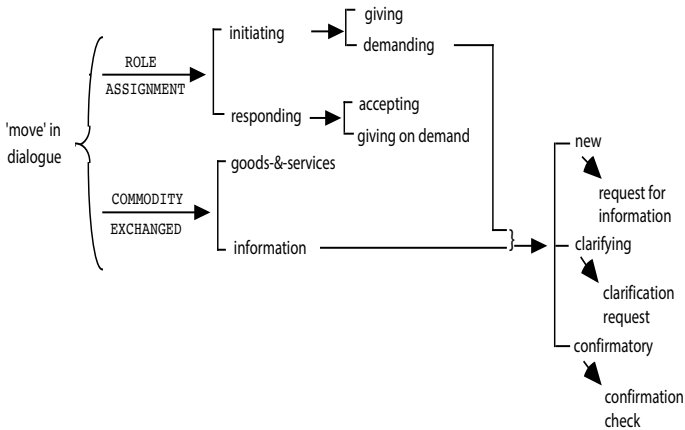
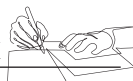


Figure 2. System network operating at the simultaneous choices “initiating: demanding” and “information”.

The performance of the simultaneous choices presented in the system network in Fig. 2 defines three types of speech acts that realise the speech function of question in conversation. The performance of the simultaneous choices “initiating: demanding” and “information: new” by the S defines the speech act of ‘request for information’; the performance of the simultaneous choices “initiating: demanding” and “information: clarifying” defines the speech act of ‘clarification request’; and the performance of the simultaneous choices of “initiating: demanding” and “information: confirmatory” defines the speech act of ‘confirmation check’.

Note that these three speech acts have the common core of “initiating: demanding: information”, which defines the speech function of question at the macro level (i.e. at the semantic level). In this regard, these speech acts can be viewed as pragmatic categories that realise the semantic category of ‘question’ in conversation. Each of these adjacency pair initiating speech acts are discussed below.

#### 4.1. Request for information



According to the network in Fig. 2 above, a question issued for the purpose of demanding new information (more specifically, information which the S lacks) from the H can be referred to as a 'request for information'. For example, the initiating utterance in line 1180 in extract (1) below is an example of a 'request for information'.

(1) LLC 1.4: 11160-11190

11160 B: ^so they've 'got this "!\extra 'meeting /on# /

11170 ^just for :th\is# /

**11180 A: ^wh/en is it# /**

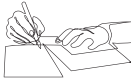
11190 B: ^four th\irty {to^m\orrow#}# - - - /

In extract (1), prior to the production of the utterance, "When is it?", the information concerning the arrangement of an extra meeting is shared by participants but the time of the meeting is not. For the purpose of getting the information he is lacking, A issues the utterance in line 11180, and the information provided by B is new for him. Hence, the utterance in line 11180 functions as a 'request for information'.

#### 4.2. Clarification request

In addition to their function as a 'request for information', in conversation questions also function as 'clarification requests'. There is a similarity between questions functioning as a 'request for information' and a 'clarification request', since both of them serve the purpose of demanding new information (i.e. information which the S lacks). However, as will be illustrated below, they share little other than that.

According to Figure 2 above, a 'clarification request' which involves the realisation of the simultaneous choices "initiating: demanding" and "information: clarifying" can be defined as an utterance serving the purpose of demanding clarifying information from the H. The most important difference between a 'clarification request' and a 'request for information' is that in a conversational context a 'clarification request' follows either a statement or a question, whereas a 'request for information' can occur anywhere in conversation. That is to say, a 'clarification request' is parasitic (i.e. embedded) on either the preced-



ing statement or question, whereas a ‘request for information’ is independent of the preceding utterance.

The question in line 5820 in extract (2) is an example of a question functioning as a ‘clarification request’.

(2) *LLC 1.6: 5810-5830.*

5810 B: yes ^that would be :rather un:((c\ommon))# - /

**5820 A:** “^wh\at# /

5830 B: to ^have !no’[?@:m].sort of \_food tab\oos /

((and’so forth#) /

In extract (2), A’s purpose in producing the question is to get B clarify what the word “that” in the preceding utterance refers to. Hence, in this context it functions as a ‘clarification request’.

A question functioning as a ‘clarification request’ indicates that the S is not sure what the previous S said or meant (Green, 1996, p. 160). The demand for clarification may be motivated by the unclarity of information given in the preceding turn, as in extract (2) above, and/or the vagueness of the question asked in the preceding turn by another S. A ‘clarification request’ may also be motivated by mishearing or inattention.

### 4.3. Confirmation check

A question may also function as ‘confirmation checks’ in conversation. A ‘confirmation check’ involves the realisation of the simultaneous choices of “initiating: demanding” and “information: confirmatory” in the system network presented in Fig. 2 above. Hence, *an utterance issued for the purpose of demanding confirmatory information* from the H can be referred to as a ‘confirmation check’.

The question in lines 10690-10700 in extract (3) below is an example of a question functioning as a ‘confirmation check’.

(3) *LLC 1.3: 10690-10720.*

**10690 A:** \*cos he\* ^he went !\up to \_Exton# /

**10700** ^on [@] - Tuesday !\evening {^d\idn’t he#}# /

10710 c: \*((sylls))\* - ^y\es# /

10720 I ^think he d\id# /

In (3), the S’s (A’s) goal in producing the utterance is to check



whether her inference with regard to the whereabouts of a person is correct. He/she has reasons to believe that 'he went up to Exton', but he/she is not sure and thinks that the H (C) knows for sure. Therefore, he/she asks the H to provide the confirmatory information needed. Hence, the question functions as a 'confirmation check'.

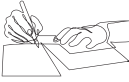
Unlike 'requests for information' and 'clarification requests' which demand new information, a 'confirmation check' is actually a demand for the confirmation of information presumed to be shared between the participants or already negotiated in the current conversation. For instance, the 'confirmation check' in extract (3) above, was a demand for the confirmation of information presumed to be shared. The 'confirmation check' in lines 3380-3390 in extract (4) below, on the other hand, is aimed at checking whether the inference the S (B) has drawn from the preceding talk is correct.

(4) LLC 1.1: 3300-3410

3360 B: \*^one lit and one l\language# /  
 3370 ^y\es# /  
**3380 ^so\* !D\ell will be doing th/at# +-+ /**  
**3390 and ^Joe will be the : \other \*(((of the ^p\air#)#))\* /**  
 3400 A: +^y=es#+ /  
 3410 \*^y\es#\* - - /

In (4), the attention is on the adjacency pair in lines 3380-3410. If the preceding talk in lines 3360-3370 is examined, the participants have been talking about external advisers. Prior to the adjacency pair of 'confirmation check-response' in lines 3380-3410, A has been giving B information about the would-be external advisers. Then, in lines 3380-3390, B produces the utterance '*so Dell will be doing that and Joe will be the other of the pair*'. The utterance serves the purpose of checking whether the inference he has drawn from their negotiation in the preceding part of the conversation is correct, and therefore it is a 'confirmation check'.

At first glance, the 'confirmation check' in extract (4) may be confused with an 'assertion', because it is delivered in a declarative form. Nonetheless, there is a significant functional differ-



ence between ‘assertions’ and ‘confirmation checks’. Assertions serve the purpose of giving new factual information, whereas ‘confirmation checks’ do not convey new information. Rather, they serve the purpose of having the H confirm whether the inference drawn by the S is correct.

‘Confirmation checks’ also contrast with ‘clarification requests’ with regard to the contexts in which they occur in conversation. Like ‘clarification requests’, ‘confirmation checks’ may also be parasitic on a preceding talk, but with one difference: a ‘confirmation check’ always follows a statement (or a conversational narrative) or a complete adjacency pair. In the data examined, a ‘confirmation check’ was never preceded by a question.

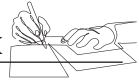
## **5. Defining responding speech acts in ‘question-response’ adjacency pairs.**

### **5.1. Responding to a request for information**

As indicated above ‘request for information’, which involves the performance of the simultaneous choices “initiating: demanding” and “information: new” in the system network of dialogue (see Fig. 2), serves the purpose of demanding information which the S lacks. This means that in issuing a ‘request for information’ the S expects the H to make the complementary choices of “responding: giving on demand” and “information: new”. Hence, a response involving the performance of these choices, i.e., *a responding utterance produced for the purpose of giving new information demanded by the S*, can be referred to as an ‘answer’. It should be noted in passing, however, that there are responses that “do not give answers” (Huddleston, 1994: 413). Here, the concept of ‘answer’ is used to refer to a response which provides the exact information demanded by the S in an initiation functioning as a ‘request for information’. In other words, a response functioning as an answer is directly related to the propositional content of the ‘request for information’ in the initiation (ibid.).

The arrowed response in extract (5) below is an example of a response functioning as an answer.





(5) LLC 1.4: 590-600

590 A: did ^you 'get a l\etter from 'Leslie a'bout this# /

**600 B: ^y\es#** /

In (5), the utterance issued by the S (A) in line 590 functions as a 'request for information' as it is produced for the purpose of demanding information which the S is lacking. In responding to it, the H is expected to give the new information demanded in the initiation. In response, the H (B) produces the elliptical utterance "yes" in line 600 which satisfies the S's expectation displayed in the initiation. Therefore, it is an *answer* to the 'request for information' in the preceding turn.

In some cases, however, the H may be unable or unwilling to answer the 'request for information' in the initiation, one reason for which is likely to be a lack of sufficient knowledge. In such cases, the H may respond by issuing a 'disclaimer', which *serves the purpose of expressing lack of knowledge*. For example, the response in line 900 in extract (6) below functions as a 'disclaimer'.

(6) LLC 2.12: 890-900.

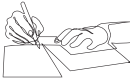
890 A: ^has she \_got a !fl\at-mate# - /

**900 B: I don't know** /

In extract (6), in line 890 the S (A) issues a 'request for information'. If the H is to provide the expected response (i.e. answer), he/she must produce a 'yes' or 'no' or 'yes-' or no-like utterance. However, we see that the H (B) does not produce any of these, but says "*I don't know*" which suggests that she does not possess or is unwilling to provide the information demanded by the S. Hence, the response functions as a 'disclaimer'.

A response functioning as a *disclaimer* is among the conditionally relevant responses to a 'request for information' in the sense that, in some ways, it attends to the content of the initiating utterance functioning as a 'request for information'. Nonetheless, it does not realise the S's expectation, as it does not provide the S with an answer.

The data analysed for the purposes of the present study revealed that the function of a response as a disclaimer may also



be conveyed indirectly. The arrowed response in extract (7) below illustrates how this is achieved.

(7) LLC 1.1: 3190-3230

3190 A: is the ^readership going thr=ough# . /  
 3200 ^m/eanwhile# /  
 3210 B: [:@:h] ^w/\ell# /  
 3220 at the ^moment [:@] it's ^gone through :c\ouncil# /  
 3230 I don't know ^how it's going through ((at)) the /  
 3230 resid\entiary l/evel# /

In extract (7), the arrowed utterance does not function as an answer, because it does not provide the exact information. Instead of an answer, the H (B) issues an utterance which contains some information which may be relevant to the S's purpose, but it does not end the S's lack of information displayed in the initiation. The content of the responding utterance suggests that the H does not possess the information requested by the S, but he does not say so explicitly (i.e. he does not say, "I don't know"). Therefore, the response produced by the H (B) in extract (7) can be considered as an 'indirect' disclaimer. To summarise, the response options available in responding to a 'request for information' are 'answer' and 'disclaimer'. In some cases, however, disclaimers can be expressed indirectly.

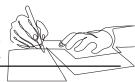
## 5.2. Responding to a clarification request

According to the network presented in Figure 2 above, a response to a clarification request involves the realisation of the simultaneous choices "responding: giving on demand" and "information: clarifying". Hence, a *responding utterance produced for the purpose of giving clarifying information* can be defined as a 'clarification'.

For example, the response in line 40 in extract (8) below functions as a 'clarification', since it is produced for the purpose of giving the clarifying information demanded by the S in line 30.

(8) LLC 2.4a: 20-50

20 B: ^what's 'that 'weird cr\eature over th/ere# - - /  
 30 c: in the corner /  
 40 B: ^[mh\m] /  
 50 c: @] it's just a [:@m] fern plant /



In extract (8), the utterance produced by B in line 20, which functions as a 'request for information', is met by another question in a slot where an answer is expected. The occurrence of another question instead of an answer can be taken to mean that the H (C) has encountered a problem preventing him/her from providing the information requested by B in the preceding turn. In order to resolve the problem, C produces the utterance '*in the corner*' which serves the purpose of asking B, to clarify which object he/she is referring to (i.e. the utterance functions as a 'clarification request'). In responding to the 'clarification request' in line 30, B is expected to provide the clarifying information demanded by C. Otherwise, C would not be able to answer his question in line 20. If we are to examine the response in line 40 given to the 'clarification request', we observe that B produces the minimal utterance "*mhm*" which clarifies that the object he has been referring to is the one suggested by C. Hence, the response functions as a 'clarification'.

In responding to 'clarification requests', the H has the alternative option of *refusing to provide the clarifying information demanded* by the S. A response used for this purpose can be referred to as a 'disclaimer'.

The response in line 10440 in extract (9) below is an example of a response functioning as a 'disclaimer'.

(9) LLC 1.3: 10420-10440.

10420 (cat miaows outside)

10430 A: ^that \_your w\olf# /

**10440 b: - - - ((I don't know what it is)) /**

In extract (9), the utterance '*that your wolf*', where the word 'wolf' is used metaphorically to refer to a cat, functions as a 'clarification request', since it is produced for the purpose of asking the H (B) to provide clarifying information as to whether the cat belongs to her or not. In responding to the 'clarification request', the H (B) is unable to provide the clarifying information demanded by the S, by producing the utterance '*I don't know what it is*'. Therefore, it functions as a 'disclaimer'.

In extract (9) above the response functioning as a 'disclaimer' is directly conveyed. However, according to the data anal-



used for the purposes of the present study, in the majority of cases ‘disclaimers’ to ‘clarification requests’ are indirectly conveyed. The response in lines 8140-8170 in extract (10) below is an example of an indirectly conveyed ‘disclaimer’ to a ‘clarification requests’.

(10) *LLC 3.2c: 8120-8170.*

8120 A: now ^((where)) is ‘that (((well-known)) Ch\aucer book))/

8130 B: ^what ‘well-known Ch/aucer book# . /

**8140 A: [:@:~] - ^Pershing and P/ershing# /**

**8150 or . ^Healing and H/ealing# /**

**8160 or . ^Stirling and St/irling# /**

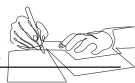
**8170 ^Shearing and Sh\earing# /**

Here, the ‘clarification request’ in line 8130 is motivated by a vague expression in the preceding question (i.e. “*that well-known Chaucer book*”). In responding to it, speaker A, is expected to give the title of the book mentioned in the preceding turn. However, we see in lines 8140-8170 that he has not been able to do so. Instead of a specific title, he gives a list of titles from which B is expected to choose the one that satisfies his demand. This can be taken to mean that at the moment of speaking, A is not in possession of the clarifying information demanded by B. Hence, the response functions as a ‘disclaimer’, but it is conveyed indirectly. Therefore, B must do some inferencing work to recover the function of the response.

Despite containing some information that might be relevant to the S’s purpose, indirect disclaimers do not realise the S’s expectation exhibited in the initiation, in that they do not contain the exact information. The discussion made above reveals that the response options available in responding to a clarification request are ‘clarification’ and ‘disclaimer’ (which can be realised directly or indirectly).

### 5.3. Responding to a confirmation check

According to the network proposed in Fig. 2 above, the choices available to the H in responding to a confirmation check are “responding: giving on demand” and “information: confirmatory”. Therefore, an utterance involving the realisation of these



choices, i.e., *a responding utterance produced for the purpose of giving confirmatory information*, can be defined as a ‘confirmation’. For example, the response in line 1230 in extract (11) below functions as a ‘confirmation’.

(11) LLC 1.4: 1130-1230.

...

1210 A: and [ @ ] ^so they`re !probably their :{ \own } !p\ictures# /

1220 ^\aren`t `they# /

**1230 B:** ^[\m]# - - /

In extract (12), the utterance produced by A in lines 1210-1220 is a ‘confirmation check’, as it is produced for the purpose of checking whether the inference A has drawn from the talk in the preceding turns is correct. In responding to it, B produces the utterance ‘*m*’ in line 1230, which confirms that the inference drawn by A was correct. Therefore, in this context the responding utterance functions as a ‘confirmation’.

In some cases, however, the S may draw an incorrect inference from the preceding talk in the conversation or he may have miscalculated the extent of shared knowledge between himself and his co-interlocutor. In such cases, the H may disregard the S’s expectation, and respond to the ‘confirmation check’ by issuing an utterance, which does not provide the confirmatory information demanded. A response of this kind, i.e., *a responding utterance serving the purpose of refusing to provide confirmatory information*, can be referred to as a ‘contradiction’.

The response in lines 10120-10130 in extract (12) below is an example of a response functioning as a ‘contradiction’.

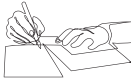
(12) LLC:1.1: 10040-10270

10110 A: ^that means that there will be !two questions \only# /

**10120 B:** [ @ ] ^n\o# /

**10130** *there`ll be ^three qu/estions#* /

In extract (12), in line 10110 the S (A) issues a ‘confirmation check’ to which the H (B) is expected to respond with a ‘confirmation’. However, the H produces the utterance ‘*no there’ll be three questions*’, which contradicts A’s inference expressed in the initiation. Hence in this context, the responding utterance functions as a ‘contradiction’.



In extract (12) above, the ‘contradiction’ was directly conveyed. However, a ‘contradiction’ can also be indirectly expressed. The response in lines 580-600 in extract (13) below is an example of an indirectly conveyed contradiction.

(14) LLC 1.1: 420-640

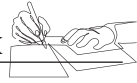
570 A: ((it` s ^just ‘one !qu\estion that they have to do /  
 570 /isn` t it#) /  
 580 B: ^well there were [ @ ] !\one# /  
 590 or ^tw\o we` ve \*got on th/ere#\* /  
 600 ^you s/ee# /

Here, the H (B) does not confirm the S’s, inference that ‘they (i.e. the students) have to do just one question’, but he also does not contradict it outright (i.e. he does not say ‘no’). Instead, he produces the utterance “*well there were one or two we’ve got on there*”, which indicates that he/she finds the S’s inference incorrect. Therefore, in order to recover the function of the response as a contradiction, A has to make some inferencing work. In this regard, the response in lines 580-600 can be considered as an ‘indirect’ contradiction.

In view of the above, it appears that the response options available to a confirmation check are ‘confirmation’ and ‘contradiction’ which can also be realised indirectly.

## 6. Discussion and Conclusion

The model proposed here provides a clearer basis for the definition of speech acts than the taxonomy prosed by Searle (1976, 1979). For instance, Searle (1979, p. 14) suggests that “questions are subclass of directives, since they are attempts by S to get H to answer, i.e. to perform a speech act”. Directives, on the other hand, are defined as “attempts ... by the speaker to get the hearer to do something” (p.13). Such a definition implies that there is no difference between a question (i.e. request for information) and a command (.e. request for action). However, even intuitively one feels that they are different speech acts. The model proposed in this study easily differentiates between them. According to the network in Figure 2, a ‘request for information’ is an initiation produced for *demanding new informa-*



tion whereas a command (or a request for action) is an initiation issued for *demanding goods-&-services*. For example,

'*Can you tell me the way to the station?*' is a request for information whereas '*Can you open the door for me, please?*' is a request for action. The latter requires the H to perform a physical action subsequent to the question.

The discussion and analysis carried out in the preceding sections reveal that across various types of adjacency pairs, the type of speech act can be unambiguously determined on the basis of the S's purpose in producing the initiation, i.e. in terms of the contextual function of the adjacency pair initiating utterance. Determining the S's expectation exhibited in the initiation enables us to predict the expected and the alternative responding speech acts. The expected and alternative responses to different types of speech acts realising the speech function of question are presented in Table 3, below.

Table 3. Expected and alternative responses to speech acts realising the speech function of question.

Initiation		Responses	
speech function	speech acts	expected	discretionary
question	request for information	answer	disclaimer
	clarification request	clarification	disclaimer
	confirmation check	confirmation	contradiction

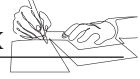
The procedure applied to 'question-response' adjacency pairs can profitably be used in the definition of speech acts in 'statement-response', 'command-response' and 'offer-response' adjacency pairs in conversation as well. For instance, the speech acts that realise the speech function of 'statement' can be identified on the basis of the type of information given to the H in context. A preliminary analysis of data show that Ss may give new and evaluative information. If new information is given, we have the speech act of 'assertion'. If the information given is evaluative and both S and H have access to the referent being evaluated, the speech act can be then classified as an 'assessment'. These in turn will define the appropriate responding speech acts. For example, the speech act of 'assessment' requires 'agreement' and 'disagreement' as alternative responses (see, Öztürk, 1997).



## References

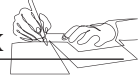
1. Austin, J. L. (1962). *How to do things with words*. Oxford University Press.
2. Butler, C. S. (1985). *Systemic linguistics: Theory and applications*. London, Batsford Academic and Educational.
3. Clark, H. H. (1991). Responding to indirect speech acts. In Davis, S. (Ed.) (1991). *Pragmatics: A reader*. (pp. 199-230). Oxford, OUP.
4. Coulthard, M. (1985). *An introduction to discourse analysis*. London: Longman.
5. Eggins, S. (1994). *An Introduction to systemic functional linguistics*. London, Pinter Publishers.
6. Geis, M. L. (2006). *Speech acts and conversational interaction*. Cambridge University Press.
7. Green, G. M. (1996). *Pragmatics and natural language understanding*. New Jersey, Lawrence Erlbaum.
8. Halliday, M. A. K. (1984). Language as code and language as behaviour: a systemic-functional interpretation of the nature and ontogenesis of dialogue. In *Semiotics of culture and language*, (Vol. I). (pp. 3-35) London, Pinter.
9. Halliday, M. A. K. (1994). *An introduction to functional grammar*. London, Arnold.
10. Halliday, M. A. K., Matthiessen, C., & Halliday, M. (2014). *An introduction to functional grammar*. Routledge.
11. Huddleston, R. (1994). The contrast between interrogatives and questions. *Journal of Linguistics*, 30, 411-439.
12. Levinson, S.C. (1983). *Pragmatics*. Cambridge University Press.
13. Martin, J. R. (1992). *English text: System and structure*. John Benjamins Publishing.
14. Öztürk, I. (1997). *Preference, politeness and fluency as interrelated factors in BrE casual conversation: Towards a theory of responding in contextualised interaction*. (Unpublished doctoral dissertation). University of Kent, Canterbury, United Kingdom.
15. Schegloff, E. A. & Sacks, H. (1973). Opening up closings. *Semiotica* 7-3/4, 289-327.
16. Searle, J. R. (1976). A classification of illocutionary





- acts. *Language in Society*, 5(1), 1-23.
17. Searle, J. R. (1979). *Expression and meaning*. Cambridge University Press.
  18. Svartvik, J. (Ed.). (1990). *The London-Lund corpus of spoken English: Description and research* (No. 82). Lund University Press.
  19. Tsui, Amy B. M. (1991). The interpenetration of language as code and language as behaviour: a description of evaluative statements. In Ventola, E. (Ed.) *Functional and systemic linguistics: Approaches and uses* (pp. 193-212). Berlin, Mouten de Gruyter.
  20. Weigand, E. (2015). The dialogic principle revisited: Speech acts and mental states. In Capone, A., & Mey, J. L. (Eds.). *Interdisciplinary studies in pragmatics, culture and society*. (Vol.4) (pp. 209-232). Springer, Cham.





CHAPTER  
3

**THE TRIPARTITE  
RELATIONSHIP BETWEEN  
JEALOUSY, HONOUR  
AND REVENGE IN LOPE  
DE VEGA'S *PUNISHMENT  
WITHOUT REVENGE*<sup>1</sup>**

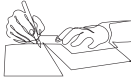
**Merve AYDOĞDU ÇELİK**

This study discusses the devastating effects of infidelity in the old husband and the young wife marriages which result in tragedy. As the analysis demonstrates, tragedy is the consequence of the tripartite relationship between jealousy, honour and revenge in Lope de Vega's *Punishment without Revenge* [*El castigo sin venganza*] (1631). Namely, while love for the young wife triggers jealousy, it arouses the drive for revenge in order to restore honour and reputation upon her adultery. In this sense, this study seeks to discuss the relationship between the aforementioned themes within the framework of the contextual implications of the notion of honour in the Spanish Golden Age and asserts that the old husband and the young wife couple establish a mismatched union and, accompanied with the motives of jealousy, honour and revenge, the institution of marriage begets tragic consequences.

The Spanish Golden Age [*el Siglo de Oro*] was the century of the Habsburg dynasty considered to have begun when Ferdinand of Aragón and Isabella of Castile defeated the Moors and captured the city of Granada in 1492 ending the *Reconquista* that had begun in 711. It roughly covers the timespan from the fall of Granada in 1492 to the Treaty of the Pyrenees in 1659. The discovery of the Indies by Columbus, whose voyages were financially supported by Ferdinand and Isabella, also marks the beginning of that period of social and political welfare as

---

1 This study is a revised and abridged version of my unpublished MA thesis "Tragedy at Court: An Analysis of the Relationship between Jealousy, Honour, Revenge and Love in John Ford's *Love's Sacrifice* and Lope de Vega's *Punishment without Revenge*" (2013).



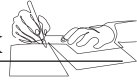
it leads to the conquest and exploration of the New World and expansion of Spain. It is concludable that the 16<sup>th</sup> century was the time when Spain had strong political dominance and cultural influence over Europe (Edwards vii). Félix Arturo Lope de Vega y Carpio's lifespan (1562-1635) coincides with the reigns of Philip II (1556-1598), Philip III (1598-1621) and Philip IV (1621-1665) during the Spanish Golden Age. Born in Madrid during the regency of Philip II, Lope becomes one of the most important playwrights in this period. He takes into consideration the taste of his nation and produces his work accordingly. As Jones states,

In dealing with the Spanish theatre of the Golden Age we are dealing with a truly national theatre, that is, one in which the public influenced writers to such an extent that the theatre as a whole is the expression of the ideas, the ideals, the likes and dislikes of the people considered collectively rather than the artistic production of individual authors. (142)

When Philip II closes theatres due to his daughter's death in 1597, some members of the church attempt to close them permanently. However, the closure lasts only till 1599 when Philip III reopens them again; and the final threat to the theatre finishes when Philip IV, who is also an amateur playwright, ascends the throne (Hayes 45). Despite the temporary hindrance, throughout the Spanish Golden Age, the art of drama turns out to be a national event uniting the citizens all around and Lope de Vega becoming the most prominent playwright of the stage:

Spanish drama showed a great burst of energy, for the time, the place, and the man had coincided: the time, the Golden Age of Spanish political power and culture; the place, Madrid, capital of world empire, magnet of the world's gold and its people; the man, Lope de Vega "the prodigy of nature" [el monstruo de la naturaleza], the creator of the national Spanish drama, the most prolific playwright of all time. (Hayes 46)

Lope de Vega becomes the national hero of the Spanish Golden Age and "*es de Lope*" [it is Lopean] turns out to be a synonym for "it is excellent" in his age (Ingber 229). Lope indeed is a pioneer; it is he who uses the pattern Pedro Calderón de la Barca



and his followers are to employ and he who works on the formula of the *comedia*.<sup>2</sup> Although Lope is not the inventor of the form, his name becomes the true establisher of *comedia* as a national genre in Spain. As Kluge states,

Lope had become synonymous with the spirit of the Spanish nation, the pueblo. The public success of his plays proved that [he] had indeed a very good grasp of contemporary taste, the popular gusto that he provocatively appealed to in the Arte Nuevo. (314)

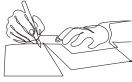
Lope's *The New Art of Writing Plays in This Age* [*Arte nuevo de hacer comedias en este tiempo*] is a didactic work in which he explains the principles of his art and writing when he is at the peak of his popularity. As well as his opinion on the Aristotelian structure and his familiarity with the ancients, Lope states in the work that he writes in accordance with the taste of the audience to his financial benefit.<sup>3</sup> Therefore, it is no surprise that, empathizing with the public, he chooses the theme of honour as his subject in *Punishment without Revenge* since it stirs each individual within the Spanish culture.<sup>4</sup>

Lope de Vega's play dramatizes the Golden Age spirit of honour. Fitcher expresses the notion Lope employs as follows: "its pivotal tenet was that the esteem of society was indispensable. The loss of one's good name was equivalent to the loss of life itself. Its defence, and recovery, therefore, justified even the taking of life" (29-30). It should be noted at this point that Lope does not consider honour as a virtue merely belonging to the aristocracy. He believes that each individual from the peasantry or aristocracy might have dignity based upon his/her personality. To show the trait, he puts his characters to test and pun-

2 It is important to note that "while the roots of the world *comedia* are similar to the English 'comedy,' the Spanish used the term to refer to any drama, serious, tragic or comic, that was performed in verse" (Soergel 412).

3 There were even some people called *mosqueteros* standing in the pit to decide the quality of a play. They were equipped with whistles, bells and even cucumbers which they threw on stage to show their displeasure (Gerstinger 29).

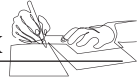
4 Apart from his *Punishment without Revenge*, he accordingly deals with the theme of honour in his other plays such as *Fuenteovejuna*, *The Knight of Olmedo* and *Peribañez and the Knight Commander of Ocaña*.



ishes the wicked and rewards the good within the tradition of the morality plays. *Fuenteovejuna*, for instance, which focuses on the abuses of a tyrannical commander, is remembered for its legendary answer “Fuenteovejuna did it!” (III.III.483) when the king investigates the murderer thus reflecting the national spirit of camaraderie and displaying that honour is not dependent upon title but it is innate.

Honour is also equally crucial in terms of the marital relationship. The conjugal honour plays of Lope de Vega focus on the preservation of the reputation of the husband and his ultimate revenge to regain his impaired honour. It is usually the woman who initializes the process of retaliation because the main conflict occurs owing to her infidelity or to the obsession of the husband in relation to his wife’s loyalty. Once the husband is sure of her guilt, he immediately takes action to punish her. Even if the intrigue of the wife does not become public, the husband has no choice but to punish her since it might cause dishonour when made open. The wronged husband thus secretly gets revenge and kills his wife and her lover to restore his reputation (Fitcher 31-45). *Punishment without Revenge* also fits in this formula since the cuckolded husband feels the urge to avenge the infidelity. Killing in the name of honour is one of the elements of the honour code and one should always obey the rules. As one of the characters in *The Knights Commander of Córdoba* [*Los comendadores de Córdoba*] puts forth, there is a closely-knit relationship between honour, reputation and revenge; and honour dwells in others “*honra es aquella que consiste en otro*.” The rule of honour thus prescribes men to protect their reputation by any means necessary.

For the Spanish culture, honour and reputation were interdependent. The dominance of the society over individual, the strict social regulations and the importance of mundane order made reputation and honour indispensable within the society. The honour code prescribed how one should behave or what the result might have been when one does not behave in accordance with the code: the irrevocable loss of social status. In this sense, honour was a priceless possession and it was almost impossible to repair it once tarnished. The semantic relationship between honour and reputation -which the Spanish language has two words to refer to the former- demonstrates their importance:



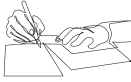
One, honor, corresponded to one's social status, borne in the blood as part of the heritage of nobility. The other, honra, measured the worth of the individual: it was understood to derive from integrity and proper behaviour, but ultimately it was measured in terms of regard and respect, and thus could be supported or threatened by the actions and beliefs of others. (Campbell 66)

For the Spanish people *honor* meant the *limpieza de sangre* [purity of blood] for men and the preservation of chastity for women. The purity of blood was significant for the permanence of honour, though indirectly. Since the medieval era, although the Christians dominated Spain, there were also Jews and Muslims dwelling in the country and *conversos* -Jews who converted to Christianity- were considered to be a threat for the Christians. The prevalent idea was that "Jews were separate people and could never truly convert to Christianity because of the impurity of their blood" (Taylor 3). The then-current view regarding the non-Christian community explains the reason why a man's honour was so much dependent upon women and their chastity: a woman by secretly betraying her husband might have introduced impure blood into the family; she might have given birth to a child who carries the potential to harm the pure Spanish blood. In other words, since a person's honour comes from its genealogy, a spotted woman might pollute the lineage.<sup>5</sup>

As well as *limpieza de sangre*, that women had to protect sexual purity was also strictly connected with honour and reputation. The public opinion, what the others would talk *-el qué dirán-* was quite significant. The rumour of infidelity was as dangerous as the real one. Adultery was the most serious threat to the wedlock and even its suspicion might have led to the husband's wrath. In such a context, the only matter that defined a

---

5 Honour was a burdensome issue for women since it used to limit them. Self-discipline was important for the moralists. Numerous books were published about women's spiritual guidance such as Antonio de Guevara's *To the Recently Married* [*Á los recién casados*], Juan de la Cerda's *Principles of Life for All Estates of Women* [*Vida política de todos los estados de mugeres*] and Gaspar Astete's *Treatise on the Government of the Family, and on the Estate of Widows and Maidens* [*Tratado del gobierno de la familia, y estado de las viudas y donzellas*].



woman's honour was her chastity. One of their most important duties was to honour their husbands and the only means to achieve it was to manifest sexual purity because the patriarchal honour was dependent on the womanly comportment. That female chastity was an obsession for the Spanish culture would not be a mistaken deduction:

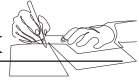
Spanish women were thought to be weak creatures devoid of strong moral principle so that strict espionage and snooping on any and all of the affairs of a wife or unmarried sister were expected of the men. (Hayes 90)

Naturally enough, the Golden Age drama also had an obsession with honour. How it was threatened, lost and avenged were the subject matter of the dramatists. In this sense, the stage hosted numerous plays whose plot was concerned with the theme of honour, and within this genre, wife-murder plays formed a subset in which the adulterous wives were punished by being murdered in the name of restoring honour:

In the hands of Golden Age playwrights, honour was something possessed by gentlemen that could be taken away by any affront or misdeed. The honour code was a method of safeguarding one's honour, an inalterable law, with each affront sparking an inexorable march toward violence. (Taylor 62)

There was an increase in the number of wife-murder *comedias* or "tragedies in the Spanish manner" [*tragedia al estilo español*] in the 15<sup>th</sup> and the 16<sup>th</sup> centuries accordingly. As well as burst of conduct manuals which prescribed women how to behave, the plays on stage implied what would happen unless women comply with the rules of womanly demeanour. Given that the thought of marital infidelity was enough to evoke homicidal fantasies in men, female sexual desire had to be controlled and eliminated regardless of the consequences. In the case of real or even supposed adultery, there was no option but to purify it by revenge. In other words, shedding blood was the only





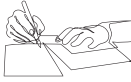
solution to solve the problem<sup>6</sup> and indeed it was legal to avenge disgrace in Spain:

The Nueva recopilación, the 1567 law code, stated that a man had right to kill both his wife and her lover, but not just one of them. Legal commentators agreed. For example, Hugh de Celso and Francisco de Pradilla Barnuevo both concurred that a cuckold held his wife and her lover in his power and could either kill or pardon them, whichever he chose. (Taylor 197)

It is interesting to note at this point that the theme of revenge has been closely linked with the idea of honour since *even* the antiquity. Kerrigan explains that the ancient Greeks did not have a word for “revenger” and instead they used to employ the words “poinē” [to pay back, to recompense] for revenge and “timōros” [restorer of honour, status or respect] for the avenger (21). In this sense, it would not be wrong to conclude that restoration of honour forms the root of revenge. The drive was also valid within the Golden Age Spanish society: “that one’s wife was publicly committing adultery was an acceptable defence for killing her and her lover” (Wetmore 6).

The motif of revenge was also traceable in *Punishment without Revenge* in that honour prompts revenge and uxoricide. Lope’s masterpiece, written four years before his death, was the dramatization of a tragic event that took place during the fifteenth century Ferrara. Lope called the play a tragedy when he signed the manuscript. Probably inspired by Matteo Bandello’s novella, it was based on the adulterous relationship between

6 In accordance with the rule of the Ten Commandments preaching that “thou shalt not kill” (Exodus 20.13) the moralists did not favour revenge, though because homicide would be an inexcusable sin. Wardropper analyzes the connection between religion and being Spanish as follows: “*Honor* was based on appearances rather than on eternal realities, on man’s judgment rather than on God’s. It implied an obligation, not to forgive, but to avenge. Christian doctrine, on the other hand, required forgiveness of personal injury up to the seventy times seventh time. And in the particular sphere of *honor* -conjugal relations- Christ had asked his followers not to judge the woman taken in adultery, but to forgive her . . . As a man the Spaniard had to avenge his dishonour; as a Christian he had to forgive his dishonourer. It was impossible to be both a man of honour and a Christian (82).



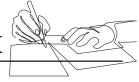
Parisiana Malatesta and Ugo d'Este in 1425, the second wife and the illegitimate son of Niccolò III d'Este, the Duke of Ferrara who, learning the betrayal, beheaded them both.

*El castigo sin venganza* is a typical uxoricide play in which the old husband murders his young wife to restore honour due to infidelity. It follows a plot line in which the Duke of Ferrara, after learning the adulterous affair of his wife Casandra with his illegitimate son Federico, resolves to kill them in the name of honour without making the reasons public. Within this context and in the light of the contextual data provided so far, the study examines the motives of jealousy, the idea of honour and its aftermath together with the consequences of revenge in relation to them.

In the first scene, Federico feels threatened by Casandra's presence as he thinks that the stepmother would take both his father and his wealth away from him. The fear that he would lose prestige, the idea that would end up in a worse financial and spiritual condition than he is now and that his father would love him less cause jealousy. He is also jealous of the couple's unborn children who might have the power to transform his father's character and might cause his alienation as an out-of-wedlock child. His jealousy is double: he does not want to lose the person he loves and the prosperity he is committed to:

FEDERICO: [A woman] is a lioness before whose gaze  
 he seems  
 A lamb, his wildness at the very sight  
 Of his first-born transformed to such extremes  
 Of tenderness as will allow that man  
 To hold his babbling, gurgling child  
 And let it pull and tug his beard. (I.344-49)

Soon, however, the wheel of fortune intervenes and he comes across "Casandra, daughter of the Duke of Mantua, and soon to be the Duchess of Ferrara" (I.421-23). They undergo a love-at-first-sight experience when the latter saves the former from an accident. Drawing attention to their mutual attraction, the servant Batín thinks that she would be a better suit for his master rather than the Duke owing to the natural correspondence of the youth. Federico feels the same but cannot express his emotion; he becomes jealous of his father because he will "be the



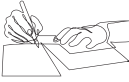
only stepson / To have claimed a stepmother as beautiful / As this" (I.714-16). He feels envious because his father would possess the beautiful lady. His *jealousy* turns into *envy*:

FEDERICO: My father is  
 The happiest of men.  
 BATÍN: Say that again.  
 FEDERICO: I envy him. He has what is  
 For me impossible.  
 BATÍN: That's true.  
 And her more suitable by far  
 For you. You do require right to envy him.  
 FEDERICO: Then shall I die of love that is  
 Impossible and at the same  
 Time prove that for a son to be  
 So jealous of his father is  
 Quite possible. (I.1079-91)

It is useful to note at this point that there is a slight difference between the concepts of jealousy and envy. Lo notes that "envy has to do with lack of possession, jealousy with anxiety of losing possession" (15). Federico's jealousy of losing his father to a stepmother turns into the envy of not having his stepmother.

Casandra feels alike regarding Federico. When her servant Lucrecia comments that it would be better if Federico were the husband to Casandra, she readily agrees but she is also aware that she cannot behave in accordance with her wishes because of the matter of reputation. She reaches Ferrara with her father's carriage; like the carriage, she belongs to her father and she marries to become the possession of another man. Her lot is settled by her father since in the Spanish society, "marriages were arranged by parents, with or without the consent of the young people" (Jones 154) and thus she is unable to change the current situation. She cannot assert free will because

reputation was a cultural touchstone in early modern Spain, vital to the maintenance of the social order: everyone had a position and was expected to conduct him or herself according to the expectations and obligations of that position. (Campbell 65)

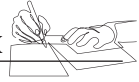


Given that reputation is vitally important, Casandra has to submit to the rules of and the roles imposed by the society and has to behave accordingly. As Reichenberger notes "*la honra es opinion*"; it is man-made and based on an unquestioned code of socially approved behaviour (308) forcing her to obey what it prescribes. It is likely that Casandra is an exchange for financial gain and she has to live up to the expectation of her culture. Nevertheless, it is notable that although Casandra condones the Duke's profligacy, she does not accept being treated like an ornament or a captive. The idea of reaction to a personal affront or humiliation available in the nature of honour and revenge is observable through her characterization. Thus, instead of obeying the marital rules, she transgresses them and dishonours her husband given that male honour depends on the wife's fidelity. The relationship between honour and revenge is a vicious circle: Casandra thinks that her husband stains her reputation so she wants to take revenge. The eye-for-an-eye rule works for Casandra who seeks "sweet revenge" (II.590) due to the Duke's adulterous affairs. She establishes herself as an ambitious, intelligent and powerful woman who can do whatever she wants casting aside doubt and fear. While the Duke is away for war, Casandra persuades Federico to confess love and they indulge in an illegitimate relationship. She gains authority over Federico only to brutally lose it as soon as the Duke finds out the betrayal.

Lope de Vega employs one of the features of a typical uxoricide play when Aurora, one of the characters who is jealous of Casandra and Federico because she is in love with him, catches the lovers kissing each other. Unable to know what to do, she asks for the Marquis of Gonzaga's help. He expresses the code of honour of the Golden Age and reckons that Casandra's infidel act deserves bloodshed. It is unforgivable that she stains the Duke's honour:

MARQUIS: What will Ferrara's new Achilles do  
 In order to avenge his name  
 And tarnished honour? Who can believe  
 That such stain as this can now  
 Be cleansed unless it be by spilling blood. (III.94-98)

Knowing that they would be in trouble, soon after the Duke returns, Federico suggests marrying Aurora to get rid of suspi-



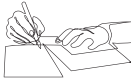
cion and gossip which might harm their reputation but Cassandra rejects the proposal immediately. Her jealousy is so great that she does not accept Federico's scheme to marry Aurora to cover them both. A sexual outlaw, hot-tempered, unhesitant to express her desire and ready to defend it at all costs, Cassandra cannot think reasonably because of jealousy. The unhappy marriage makes her a vindictive woman who would lead to a marital disaster in an attempt to overcome the social boundaries imprisoning her. The Duke is informed of his cuckolding by an anonymous letter soon:

DUKE [reads]: "My lord,  
While you have been away, the Count  
And Duchess have" . . . "offended both  
Your honour and your bed by means  
Of their infamy" . . . "You shall  
Have certain proof of it if you  
Observe them carefully." (III.513-23)

Reacting against the deed with anger, surprise and disbelief, the Duke cannot believe "how his wife and son can deprive him of his honour" (III.529-30). Although he does not accept that his own flesh is responsible for such a shame, the fact that they belong to the opposite sex creates jealousy and suspicion. Even his being suspicious is enough for him to take a vow of revenge and he settles to murder Federico. As Pitt-Rivers states, "honour is the value of a person in his own eyes, but also in the eyes of his society. It is his estimation of his own worth . . . his excellence recognized by society, his *right* to pride" (21). In such a context, the Duke has no choice but to restore his honour and pride profaned by the adulterers.

The Duke is determined to learn the truth and to punish Federico. However, he entitles the revenge a punishment because if being cuckolded is bad, its being made public is worse. The reason behind revenge should remain a secret since his reputation is vital to keep his honour and the disclosure of cuckoldry only brings disgrace:

DUKE: Honour lies  
Far less in what is done in  
The dreadful things that may be spoken. (III.585-87)



In the meantime, Federico is also concerned with his reputation. As he is aware that the Duke would act to mend his honour, he tries to convince Casandra so that he could marry Aurora:

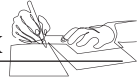
CASANDRA: There is  
 No danger that can now compare  
 With all the anger I feel  
 For you.  
 FEDERICO: Casandra, please! Speak quietly,  
 Or everyone will hear.

.....  
 Casandra, listen. What matters now  
 Is your reputation.

.....  
 My main concern  
 Was that suspicion should not fall  
 On us . . . The Duke is not so base a man  
 He will not, once he understands  
 What we have done, take every step  
 To mend his name and reputation. (III.751-775)

During their quarrel, the Duke spies on and ascertains that they have really committed adultery. Catching them *in flagrante delicto*, he thus decides to take revenge by murder as it is the mere solution through which he can cleanse his honour. Interestingly enough, the decrees of the Council of Trent also justifies murder. As Wetmore reasons, the Trent “establishes the indissolubility of marriage and the prohibition of remarriage during the lifetime of an adulterous spouse” thus “the honour play’s prescription of murder in the case of adultery might be seen as a way around this” (228). Furthermore, being both the head of the state and the household and a recently-devout Catholic, the Duke has to be the keeper of justice, honour and religion in public. What is more, since he is an old man while his wife is young and beautiful, the Duke must also suffer from jealousy when he sees his wife with his equally young and handsome son. That is, it is both the “*celos de amor*” and “*celos de honor*” (Stroud 130) that drives the Duke to restore honour and it becomes inevitable that he should execute them both:

DUKE: But it  
 Must be in such a way that [his]  
 Good name remains unsoiled, and cannot be



By public gossip then destroyed.  
 No living soul shall ever know  
 [He is] dishonoured.

.....

For it is enough for any man  
 To cleanse his honour, when others are  
 Prepared to speak of it forever. (III.797-806)

The honour code demands that he should kill those who destroy his honour but it is painful for the Duke since he dearly loves his son. Adultery as a disease puts him in dis-ease. He is caught in a dilemma of love and duty and almost curses the cruel rule prescribing that adultery can only be restored by bloodshed. He condemns the pain-giving honour code that justifies revenge:

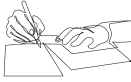
DUKE: How true that we are always bound  
 By honour's harsh and cruel rule!  
 What man was it that brought this law  
 Into the world to prove himself  
 The most misguided of fools? (III.863-67)

It is interesting to note that it is not only women who are under the yoke of the honour code but the Duke is also oppressed by what the culture demands from him. Being the member of the Spanish society and the representative of the lawmakers, he has to kill his dishonourers:

DUKE: It is in any case what each  
 Of us by honour's law is clearly told:  
 Avenge the insult secretly,  
 Or else dishonour is twofold.  
 The man is doubly shamed who gives  
 The punishment publicity;  
 For having lost his honour once,  
 The world then knows his infamy. (III.903-10)

*Honor and reputaci3n* compel him to spill blood against his will.

The world of honour is a world imprisoned, its inhabitants condemned to the tortures of their own contrivance in the sense that those who perpetuate the laws of honour become themselves its sacrificial victims. (Edwards 60)



The pressure of the convention on the one hand and his instinct urging him to keep up appearances and to restore his honour on the other, the Duke seeks justice not as a wronged husband but as a wronged father. He decides to punish Federico in the name of God to avenge an unfortunate sin because he relates that it is the Scripture that orders “it is God’s command that sons must be obedient to their fathers in the things they do, and not dishonour them” (III.934-37). Indeed, the Duke does not want to kill his son but he employs the will of God to salve his conscience because he knows that the code of honour omits the element of choice: it is “an inalterable code that demanded murderous vengeance for dishonour” (Taylor 224). To kill his son and to mitigate the pain, there remains only one alternative for him: he cannot disobey God’s rule. He designates his plan in the name of divine punishment accordingly:

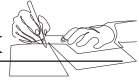
THE DUKE: No, I must punish anyone  
Who breaks God’s law and brings such shame  
Upon a father. (III.938-40)

On the other hand, the Duke pretends to act not as a cuckolded husband but as a wronged father while it is impossible to bear cuckoldry. He does not make haste, though since secret vengeance, prudent circumspection and waiting patiently for the right moment to retaliate are the fundamentals of the honour code. He soon deceives Federico telling that a nobleman has planned to bring about his overthrow and has sent a conspirator. He encourages Federico to kill the person, who turns out to be Casandra, in the sack. After a momentary hesitation, Federico draws his sword and cleanses the stain on the Duke’s honour:

THE DUKE: The man  
Who by his actions stained by honour thus  
Restores it. (III.1025-27)

The sword stands out as a phallic metaphor of male authority by means of which the Duke regains his honour and authority over his son and wife. The sword separates their union and the Duke asserts his dominance again. The adulterous couple em-





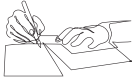
brace death as they live in a world ruled by honour from whose yoke they can never escape:

There are no physical limitations, no bars, no locks, but in their place there is an all-embracing, underlying fear; an obsessive concern with honour which limits and curtails by fixing the boundaries within which individuals may think, feel and act. (Edwards 63)

In the second instance, the Duke employs jealousy to cover his thirst for retaliation. He behaves prudently because he knows that an untoward behaviour may cause his disgrace. True it is that he partially restores his honour with Casandra's blood but it can only be completed with Federico's death. Therefore, the Duke feigns that Federico as "the victim of honour's tyranny" (Edwards xxx) has killed Casandra out of jealousy when he learns that she is pregnant. One should remember that Federico feels jealous of his stepmother as he thought he would lose inheritance and the Duke invents the same reason to cover Casandra's death and his revenge. He insists that Federico has been punished for his avarice:

DUKE: For pity's sake!  
My poor heart begins to break!  
He thought he could inherit all  
My property; his punishment  
This lifeless body. (III.1075-79)

Federico fails to perform his role of a son. His desire for his stepmother evokes his father's vengeance because they have collectively brought dishonour to the family. Both Federico and Casandra are victimised by death which turns out to be a punishment without revenge. In this context, the title becomes meaningful in that the Duke manages to cover his cuckoldry and their crime. The tragedy ends with the broken-hearted Duke. Regarding the dreadful situation of the Federico, Casandra and the Duke, it is concludable that honour is "a mysterious power looking down on everyone's life, forcing people to abandon their feelings and natural inclinations, sometimes forcing them to acts of sublime sacrifice" (Defourneaux 34).

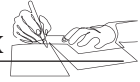


Marriage is supposed to bring (re)birth but it breeds destruction in *El castigo*. Rather than leading up to rejuvenation, it results in bloodshed; it turns out to be a source of dishonour for the Duke, a prison for Casandra and a disaster for Federico. The fear that the others would learn of cuckoldry and thus would stain his reputation makes the Duke anxious and obsessed with his honour. His fixation with honour accompanied with personal affront as a result of it leaves him no alternative but to take revenge as he is a man conditioned by the principles of the Spanish culture. The threat to his self-esteem and his perception of Federico as a usurper/rival add his will to reassert his honour and in the war between *honor* versus *amor*, the former succeeds. Casandra both does not want to submit the societal rules and is jealous of a happy marriage. They are the motives which pave the way for her revenge. If the wife is enclosed by the husband and the society and has to endure oppression, the husband also feels the same pressure of the honour code.

*Punishment without Revenge*, though penned four centuries earlier in the Spanish Golden Age to demonstrate the breakdown of a marriage owing to mismatched partners, still keep its universal appeal thanks to its time-independent theme of the tripartite jealousy, honour and revenge. Lope de Vega illuminates a social framework representing a society driven by excessive concern for honour leading up to fatal consequences.

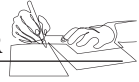
## References

1. Campbell, Jodi. *Monarchy, Political Culture, and Drama in Seventeenth-Century Madrid: Theater of Negotiation*. Aldershot: Ashgate, 2006.
2. Defourneaux, Marcelin. *Daily Life in Spain in the Golden Age*. Stanford: Stanford UP, 1979.
3. Edwards, Gwynne. *The Prison and the Labyrinth: Studies in Calderonian Tragedy*. Cardiff: Wales UP, 1978.
4. ---. Introduction. *Three Major Plays*. By Lope de Vega. Oxford: Oxford UP, 1999. vii-xli.
5. Fitcher, William L. *Lope de Vega's El castigo del descrito: Together with a Study of Conjugal Honor in His Theater*. New York: Instituto de las Españas, 1925.



6. Gerstinger, Heinz. *Lope de Vega and Spanish Drama*. Trans. Samuel R. Rosenbaum. New York: Frederick Ungar, 1974.
7. Hayes, Francis C. *Lope de Vega*. New York: Twayne, 1967.
8. Ingber, Alix. "Lope Félix de Vega Carpio." *Spanish Dramatists of the Golden Age: A Bio-Bibliographical Sourcebook*. Ed. Mary Parker. Westport: Greenwood, 1998.
9. Jones, Joseph Estil. "Contributions of Lope de Vega to the Golden Age of Spanish Drama." *Rice Institute Pamphlet* 23. 2 (1936): 134-58. *JSTOR*. Web. 10 Sept. 2012.
10. Kerrigan, John. *Revenge Tragedy: Aeschylus to Armageddon*. Oxford: Clarendon, 1996.
11. Kluge, Sophie. "A Hermaphrodite? Lope de Vega and the Controversy of Tragicomedy." *Comparative Drama* 41.3 (2007): 297-333. *EBSCOHOST*. Web. 10 Sept. 2012.
12. Lo, Louis. *Male Jealousy: Literature and Film*. London: Continuum, 2008.
13. Pitt-Rivers, Julian. "Honour and Social Status." *Honour and Shame: The Values of Mediterranean Society*. Ed. Jean G. Peristiany. London: Weidenfeld and Nicholson, 1965. 21-77.
14. Reichenberger, Arnold G. "The Uniqueness of the Comedia." *Hispanic Review* 27.3 (1959): 303-16. *JSTOR*. Web. 10 Nov. 2012.
15. Soergel, Philip M., ed. *Arts and Humanities through the Eras: The Age of the Baroque and Enlightenment 1600-1800*. Farmington Hills: Thomson Gale, 2005.
16. Stroud, Matthew D. *Fatal Union: A Pluralistic Approach to the Spanish Wife-Murder Comedias*. Lewisburg: Bucknell UP, 1990.
17. Taylor, Scott K. *Honor and Violence in Golden Age Spain*. New Haven: Yale UP, 2008.
18. Wardropper, Bruce W. "Honor in the Sacramental Plays of Valdivielso and Lope de Vega." *Modern Language Notes* 66.2 (1951): 81-88. *JSTOR*. Web. 5 Nov. 2012.
19. Vega, Lope de. *Punishment without Revenge. Three Major Plays*. Trans. Gwynne Edwards. Oxford: Oxford UP, 1999. 169-266.
20. Wetmore, Kevin J., Jr., ed. *Revenge Drama in European Renaissance and Japanese Theatre: From Hamlet to Madame Butterfly*. New York: Palgrave Macmillan, 2008.





**CHAPTER  
4**

**POSTMODERNISM IN  
IRAN: A PERCEPTION  
WITHOUT PRACTICE**

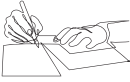
**Saman HASHEMIPOUR<sup>1</sup>**

If the path to postmodernism is dropping behind by modernism, not passing it; it is right to say that Iranian society reached postmodernism without moving modernism, adequately. Besides, the simultaneity of these developments in modern literature with social and political changes after the Iran-Iraq war (1980-88) made a fair historical opportunity for local postmodern literary works that came in possession of the well-liked genre of Persian literature. We accuse Iranian writers of copying because they did not investigate any western postmodern literary works. By doing so, Iranian artists made acquainted with postmodern theory and not the text. The sociological study of a nation without considering the habits and interests of that society is impossible. It seems that the mimicry of Europeans and Americans by Iranians is in vain.

In the late 20th century, postmodernism developed in Europe and influenced majority of Eastern and Iranian writers, in particular. Publishing postmodern works in Iran prefaced with Bahram Sadeghi. Later, Moniroo Ravanipoor, Siroos Shamisa, and Aboutorab Khosravi followed postmodern features in their stories. Staying focused on the public concept of postmodernism through bestseller postmodern novels in Iran is a conductor on recent changes in Persian literary movements that do not publicise the history of Persian postmodern literature but communicating up a theoretical concept of postmodernism, and through it introduces an untypical version of the postmodern novel. To distinguish the structural characteristics of new postmodern works, we need to analyse postmodern concepts, and in the meantime, explain the demands everyone faces in the perception of topics. Accordingly, to bring local and global

---

1 Assistant Professor at the Department of English Language and Literature, Girne American University

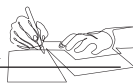


postmodern theories out of its shell, we sanest a question and answer process.

Postmodernism is different from poetry, stories, fiction, architecture, or a salient object. Postmodernism is an idea, a point of view, a revenue, a smile, or a smirk. Postmodernism is revealed in poems, stories, art pictures, architecture and in every tangible asset. A postmodern mind's grin is like Harry Potter's magic wand. As postmodern mind reaches anything, makes it postmodern in a sudden. If we consider postmodernism in this manner, we will detect why it is full of constant challenges. That is why none of the postmodern ideas in any discourse—even a dialectical discourse—do not lose their postmodern background. Buddhism defines a border between darkness and light and believes we can go up to the boundary edge of lights, visiting it, and return. But, if the courage is awakened and we go beyond the borders of lightness, we are not able to answer again. Postmodernism is a choice without any plan to turnabout.

Postmodernists' clash with their opponents is a fundamental paradigm of contrariness. Postmodernism is a striking, without any motion. The postmodern mind is in the Gestalt process. It is a sudden illumination at the result of the sweeping redefinition of all choices in someone's visionary. It is a perspective derived from remained scratches of past time with a new interpretation. It is a convenient take off of now, which interpreted at a later, current time, and possible future in the now. And all together are received in a new Gestalt system of conception. It is a further perspective that Gestalt fans appreciate it as "insight," and we discuss it in the eastern mysticism of "spiritual insight."

Primarily, the postmodern mentality is comprehensible through the sociological and philosophical position that studies person as a subject. For Jacques Lacan, in this way, the issue looks as useless as a pure subject. In such a case, a person is mixed up in an affair of media products and finally she discovers that she has lost the control of personal destiny, forthcoming, and anything is desired to enhance. He finds out that he cannot be the proper subject of an object and the chain of causes and effects is broken down. Besides, media through its simulated facts, warns him about the chain of causes and effects with a

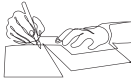


similar fate. People find themselves in a world of schizophrenia—without any truth—which is the product of other people who attempt to show the reality. In that case, everybody is a liar. As people do not realise any truth, consequently, facts are not reachable. Thus, each word with the purpose of being “expressive” is unreal, and postmodernism encourages us to admit the resulted deception. Through a long list of values in the form of “Grand Narratives,” related frankness and bright spot proofs how postmodernism for humanity at present-now deceives us. Postmodernism is a game; but the rules of this game are as funny as being severe. It attempts to show a non-existent truth.

So, if there are not any existing facts, what is the use of postmodernism? Denying the existence of a point does not mean that it does not exist at all. For example, when we do not accept a center for the world, does it mean that we live in a shattered universe? There is a concept that there is not the only center of the universe, but there are many centers. It means; when someone defends the nonexistence truths, he merely does not believe in any absolute reality. Nietzsche thought there are many eyes to follow any set of facts. Accepting many known facts cleared in numerous ways which are alike, leads us to an unexpected conclusion: “We do not believe in an effect at all.”

Does it mean that even illiterate people can have a postmodern view? Nobody can be a postmodern by studying theory books of Lacan, Zizek, Lyotard or Jameson. If it is true, every reader of their books is a postmodern alien. We even do not know if we are a postmodern creature or a fixed-minded one. It does not value where someone lives or what type of books studies. First of all, a person (should) be in a postmodern condition, (should) realise postmodern aspects, and (should) know that postmodern knowledge is necessary. In short course, being well-informed is a principal.

Some of the African and Indian tribes are bound by nature’s hand—similar to media that imprisoned us. They believe in magic, and their created artificial products look postmodern works. Eastern mystics have always been in God’s hands. Their beliefs on miracles by signifying without visible signifier puts them in a postmodern condition. Although their reliance on the contra-



diction of disorder and preferring order to chaos—especially in the form—makes them apart from postmodernists. Their theoretical perspective was material to current western prospect to develop postmodern theories.

Considering Iran and its interaction with postmodernism is challenging. Two questions are required to be answered in questioning Iranian postmodern apprehension; First; Does Iranian society ever reached the postmodern condition or not? Second; Do we have any Iranian efficacious postmodern literary works or not? Talking about the Iranian sociological postmodern status needs a complete sociological research. In spite of need for supplying data, some evidences declare their presence or absence without any scientific research. These elements are postmodern gaps' cores that are studied in every community with the sociological perspective. Some elements insinuate themselves to consider, analyse, and investigate on both axes. Analysing their presence or absence, and also the intensity of their effects on Iranian society is extremely crucial. Some of these elements are:

- Cultural jumble, different ethnics, individual and well stubborn political and religious ideologies;

- Extremely distinct class differentiation and the combination of related classes;

- The simultaneous presence of objective elements of tradition and modern at the same time, same place;

- The great influence of media in shaping and directing of majority's attention and in the long run, the censorship machines overcome with the purpose of ceasing reality. That is the first and the most critical parameter in the clinical diagnosis of schizophrenia!

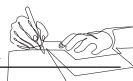
- The inability of people to direct their daily life and to shape their destiny;

- When the historical identity lost or questioned, people feel that they are against a distorted history.

- Loss of dignity and worth of community between societies,

- Continually changing moral values and social norms without passing a period of compulsory dialectics to justify the changes from an understandable history. It means, values of





early hour change to anti-value at noon and become ordinary.

Other problems are not as disrupted as signified issues. Postmodernism produced in the result of negligence with modernism, and not in the result of a process after modernity. As modernity enters in any community and not succeeds in institutionalising its ideals, the irreversible breaks occur with the tradition, and elements of postmodernism become real promoters of community progress. Modernism is not a process to proceed. Modernism is a utopia that reflects the growth and excellence of self-values. If these values institutionalised in two areas of personality and the community, it ends to distinct utopian inherent communications. It is a society that no sane man wants to suspend.

Europeans were right inventors of postmodernism. Because of Europeans success in making the modern society, they had the lowest percentage of postmodern experience. Jean Baudrillard in America advertised how Europeans influenced by Americans and produced postmodernism. Baudrillard implies that it predicted for their communities. Postmodernism published in two different ways. The American model of postmodernity presents how modernism entered societies but lost. Its merits refused by people. People were aware of its facts, positioned against its assessments, and achieved cherry-picked postmodernism. Modernity also joined the Third World nations and lost excessively. It did not consist necessary cultural, scientific, psychological, and economic backgrounds. It is against traditions. Its ideals and promises were intriguing for these societies and ended to an imposed and ill-informed postmodern air that left because of its inability to reject. Thus, it is only used by artists. Postmodernism was the position of 'no way out' for them when there was no way to return to tradition and reach the ideals of modernism. If we accept that the key to achieving postmodernism is being overwhelmed by modernism, not passing it, it is right to say that Iranian society reached postmodernism without moving modernism. Intrinsically it is right for any community.

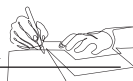
The other fundamental question examines whether Iranians reached any postmodern literature, or not. Social and political changes after the Iran-Iraq war made a historical opportunity



for postmodernity in Persian literature and made postmodern writing, the most common type. Thus, contemporary Persian postmodern products are an imitation of western art, and it does not seem to alienate their cosmopolitan world from the outside universe. When we compare western postmodern art with any Iranian literary work, there are multiple differences between them. Iranian postmodernism is different from any western type, and the reason is apparent: Iranian artists are well-versed about postmodern philosophy and not the text. The best form of Persian postmodern writings, published in unknown weblogs. Take into consideration, the criteria of publishing and being a national bestseller is not a right way to judge about Persian postmodern literature. Unpublished books by Iranian writers that did not authorise to be printed are more than published versions.

Maybe new postmodern novels in Farsi are written to be notional and make a literary movement. It seems that authors do not want to be in the category of scholars because they do not let the reader study the novel efficiently. Only the reader's patience causes the text to charge. A good example of projected idea is *Frankula or the Postmodern Prometheus* by Payam Yazdanjoo, as an explanatory instance of recent postmodern novels, which belongs to the new generation of absurd literary works and the head of its genre. It praised by different study associations called it different. Different Persian perception of postmodernism in an uncommon way of postmodern narration wafts to a distinct look to the new age novels. If the reader has little literary gathering about *Dracula*, *Frankenstein*, or other fantastic literary figures, it makes the *Frankula's* creator extremely happy about the reader's poor knowledge. Imagine that your neighbor is building a skyscraper, and you excavated a bottomless hole to watch the magnitude of his house. This is the pit of our home that shows his skyscraper's magnitude twice more. In other words, the author, classifies the reader before characterising his story.

There is an old idea that whenever Iranians tried to imitate Europeans and Americans, the result was terrible. *Frankula* is not a typical Iranian. He lives in a London-like place that reminds the time of Charles Dickens (1812 - 1870). Maybe



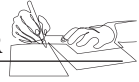
Frankula is one of the Iranians diaspora citizens; but, settings match up with the community of writer's nation. We can listen, read, and watch every new story by the new generation of Iranian authors, but this is not helpful to Persian literature that decades before was superior, and now stopped creating any memorable literary work. The theme of the novel is not exciting, and the reader listens to a miserable beasts' hard luck. It reminds a boy who plays with a hammer and nail and makes himself injured during the making of a truck, reassemble his neighbor's real truck which made by a factory. Yazdanjoo should not be worried about his culture when he creates a hetero creature. Because when Westerns released *Dracula*, Yazdanjoo's culture announced Rostam of *Shahnameh*, written a millennium before *Dracula*. *Frankula or the Postmodern Prometheus* is like a Hollywood movie that consciously attempts to keep rules of its genre. The book never starts. Until the end of Frankula's story, we only watch a trailer, but the movie never starts. Even after reading the book, the reader never meets the protagonist or the predicted Prometheus. Like any other Persian postmodern works, the novel only gives the reader an introductory presentation of postmodern theories.

Social, economic, and political conditions in Europe and the United States leads the society to develop the elements that are related to postmodernism. However, in Iran, the writers imitated western works. As a result of the social and political conditions in Iran, the quality of postmodern works is rudimentary. Besides, the new generation of Persian postmodern authors do not follow intellectuals. They feel free of being informed about post-post-modernism or buying postmodern works. Maybe denying is the best way to feel free from pressing matters, and it appears that Iranian writers try to find an Iranian version of postmodernism. This study does not shed light on the Iranian postmodernism works or catch any sample of any writer's false consciousness, but it tried to bring a flashlight to many new facts about Persian non-academic perception of postmodernism which is the most popular type of literary works in Iran. The writer is not the attorney of any postmodernist or a critic of this genre.



## REFERENCES

1. Abdolkarimi, B. (2006). *We and postmodernism: Review of postmodernism in Iran*. Tehran: ISBA.
2. Baudrillard, J. (1988). *America*. Brooklyn: Verso.
3. Taslimi, A. (2004). *Statements on Iranian literature*. Tehran: Akhtaran Press.
4. Yazdanjoo, P. (2004). *Frankula or the Postmodern Prometheus*. Tehran: Markaz Press.
5. Yazdanjoo, P. (2002). *Postmodern Literature*. Tehran: Markaz Press.
6. Ward, G. (2003). *Teach yourself postmodernism*. New York: McGraw-Hill.



## **DAMROSCH AND NEDA: TWO PERSPECTIVES, ONE COMPARATIVE WORLD LITERATURE**

**Saman HASHEMIPOUR<sup>1</sup>**

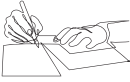
### **Damrosch and the Concept of World Literature**

Two centuries ago, Goethe summoned World Literature by defining nineteenth-century Europe as a subversion of racialization in literature. He invited the Westerners to recognise the literature of the East thoroughly and adequately, he put an end to the widespread conflicts. With this humanitarian plan, Goethe opened the way for the study of transnational literature; but, he needed followers to put his plan within the framework of a structured theory. Catching up the Comparative Literature in the European context right from the start brought about an issue through some serious questions: Is Comparative Literature limited to the borders of the colonial powers' literature? Alternatively, if a comparative study is carried out between the Eastern and the Western literature, is the scale extended to the West or not? Besides, is it a normative criterion that Westerners are surveying? For example, when Western scholars want to name classical Persian poets such as Ferdowsi or Hafez as a noble, they still call them as a Goethe or Homer of Iran? Alternatively, do Western critics emulate Turkish authors such as Yashar Kemal and Orhan Pamuk to Homer and Dostoevsky of Turkish literature? From another angle, it would appear that the literature of the East is required to be measured by itself. It is the main idea in prospecting the evolution of World Literature.

David Damrosch, Taha Neda, Venkat Mani, Spivak and other eminent contemporary reviewers of internationally Compara-

---

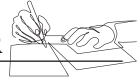
1 Assistant Professor at the Department of English Language and Literature, Girne American University



tive Literature expand and criticise the presence or absence of 'world' in the academic curriculums and texts. They find the cultural statements of globalization in published texts, translated works, and any Euro-American and Eastern studies to find out if it is possible for Westerners—as an instance—to review non-Western foreign traditions without crashing with a neocolonial concept or not? Besides, they aim to detect the possibility of defining a globally comprehensive term for everything culture labels as World Literature.

Any theory begins with a question. For theorising, first, we must learn how and when to ask. In the first page of *What is World Literature?* Damrosch exposures his two instructive questions: "Which literature, whose world?" (1, 1) He poses this question in a different historical and cultural context than Goethe's time. In the era of globalization and information technologies, he wants to answer these questions through a series of theories that considered literature as a universal phenomenon. Damrosch defines the basic structure of the theory of World Literature as follows: "The idea of world literature can usefully continue to mean a subset of the plenum of literature. I take world literature to encompass all literary works that circulate beyond their culture of origin, either in translation or in their original language. In its most expansive sense, world literature could include any work that has ever reached beyond its home base" (1, 4). He continues: "My claim is that world literature is not an infinite, ungraspable canon of works but rather a mode of circulation and of reading, a mode that is as applicable to individual works as to bodies of material, available for reading established classics and discoveries alike." (1, 5)

Damrosch knows that even in the best of times, the World Literature is infinite. On the other hand, millions of global works originate from a variety of historical and cultural background that is not familiar to foreign readers who are investigating outside their national boundaries. A reader who does not have such a specialized knowledge of national literature is likely to impose his native literary values on foreign literary works. Even the most sophisticated efforts to apply Western literary critique to read foreign works are deeply questionable. Damrosch comes up with the main point of his discussion and asserts that

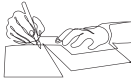


world literature is not a coherent set of national literature or a fascinating topic—as generally accepted. Although his theory is exposed to a variety of misunderstandings, Damrosch runs through the past.

However, there are more fundamental questions: What essentially can be mentioned as the centre of World Literature? Is there a set of distinct and consistent works that constitute the core of World Literature? What features calls for integrating into World Literature? When it came out of the blue, will it stay in this category forever? The answer to these simple questions is profound. For Damrosch, the work can be integrated into the World Literature in which all features of being well introduced and well-read are included. It does not pose a problem when foreigners misunderstand it. In today's globalized world, the realm of Comparative Literature is continuously changed. Novel variations on the study of classical and contemporary works cause strict relationships between the literature of different nations and indigenous cultures and the process of publishing literary works in an extended worldwide market.

#### Neda and the Concept of Comparative Literature

Egyptian Taha Neda is the author of *Comparative Literature* (Originally *Al-Adab-alMogaren*) which is a Comparative study of Arabic, Persian and Turkish literature and familiar aspects of them. Neda deems Comparative Literature by its scientific relations. Comparative research between the literature of Islamic nations was propounded in Arabic countries with the help of Neda who spent his life training and writing about World Literature and defining his own from Eastern literature, as David Damrosch makes from a Western perspective. Neda deems we should explain the comparative literature by its scientific offers as well as its impact. He impregnates if we study the bond of literature with other aesthetic manifestations of art, or even with other human sciences like philosophy, history, sociology, and theology, we can find new ways in the domain of literature that bring countries much closer to each other. It reminds Damrosch's float of *Mimesis: The Representation of Reality in Western Literature* by Auerbach in and out of his discussion in an attempt to define the idea of 'World Literature.'



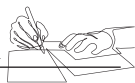
Neda admits that world literature aims to find which literal phenomenon transferred from a nation to another, how it relates to another literature, and also how affects it. Neda states that the critical matter is the consideration of the historical relation of a nation's literature with another literature. He declares that the shared similarities between two kinds of literature without any cultural relation is not the subject of world literature; because this kind of similarities arises in the result of human spiritual widespread resemblance and not literal borrowing from other nations.

### **A Semi-Colonized Literature**

Damrosch, Homi Bhabha, Edward Said and some other new age scholars declare the death of the European-centered narcissistic adaptive literature. However, this death is the emergence of new horizons. From this viewpoint, Damrosch evaluates the evolution of World Literature and investigates related roots in forming of Comparative Literature. Damrosch talks about the politics of accepting and lack of reception and also the politics of literary interaction. He adopts more of the literary discourse. He concerns the relation of power and knowledge in the formation of literature. He criticizes chauvinistic vision of defining World Literature. The third chapter of *What is World Literature* by Damrosch begins with a question: "What isn't world literature?" (1, 110) Then Damrosch verbalizes different definitions of World Literature and how in Northern America they define World Literature and even masterpieces of new nationalities and languages as of Western European literature. Damrosch articulates resembling United Nations General Assembly (UN) with some languages, in which just the voice of the great powers count. Moreover, he articulates that mentioned self-righteousness does not include all languages.

Researchers of Comparative Literature and World Literature are creating a more profound understanding by establishing links between different cultures in the world; but, there are problems in this perception management. The unequal distribution of power and the massive wave of capital flows in today's world have added to the relevant problems. Regarding literature—as it relies on language—this problem caused spe-





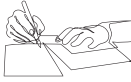
cific idiocratic complexities. Werner Friedrich, the writer of *Yearbook of Comparative and General Literature*, criticised the use of World Literature to restricted nations and literature. He says “sometimes, in flippant moments, I think we should call our programs NATO literature- yet even that would be extravagant, for we do not usually deal with more than one-fourth of the 15 NATO-Nations”

(1, 110-1). Besides, Damrosch reminds us the main entrance of United States’ research library of Congress where there are Americanized figures of Irving and Hawthorne and not any ancient classical writers such as Milton or Homer, except Dante and Demosthenes.

[Library of Congress] connects America and Europe, past and present, literature and politics, through an obviously incomplete but infinitely expandable grouping, selected to blend classical authority and popular appeal. No ‘book and school of the ages’...the library of congress tableau was arranged with a modern American audience in mind. (1, 118)

However, the universality is not a definition Damrosch owns up. He utters that there is not any concept of global literature, either. After two great world wars, comparatists lean on literature as an eclipse of divided European nationalities. They tried to create a “United Nations of Literature” with toning cultural-traditional similarities. Damrosch employs Rene Wellek’s essay *The Crisis of Comparative Literature* (1959) to condemn “a cultural power politics in which everything serves only the strength of one’s nation.” (1, 136) He says: “Social and intellectual changes make universalism less of an all-encompassing concept. Universalism may be best described at present as an important aspect of a work’s effects, rather than as its eternal essence.” (1, 137)

For Neda, on the other hand, World Literature is an evaluation of national literature, its historical relations with other nation’s literature, classifying these relations, and their interactive relation. The study of the whole lot that somehow shows what any literature borrowed from other literature and what lends



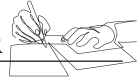
them is the main point in defining World Literature. Thus, World

Literature is the transmission of a nation's literature to other nation's literary trove. Damrosch passes judgment on *The Norton Anthology of World Masterpieces*:

As recently as the fifth edition of 198, the Norton's 'world' meant Western Europe and the United States. Finally, the sixth edition of 1992 added a handful of non-Western authors in a newly expanded concluding section called 'Contemporary Explorations...The field of world literature was represented by only seventy-three authors, and almost all of these writers came from the traditional literary 'great powers': Greece, Italy, France, Germany, England, and the United States. (1, 127-8)

Neda is a prominent representer of the European School of Comparative Literature in Arabic lands. He uses the basic notion of interactive relation without criticising some European adapters and their colonial and supremacist attitudes in Europe that Comparative Literature— as a European accepted knowledge—addresses. His subjects from literature and intellectual tendencies are common in the West. He is not unaware of the importance of joint research among the West, but he is trying to do something unique. His research focuses on his view of Arabic language and literature and his interaction with the language and literature of the Islamic nations—especially Persian and Turkish literature—as well as the literary phenomena that have flourished from Islamic literature to the Western literature and culture of the West.

Neda is accepted as the theoretical designer of comparative Islamic literature who was welcomed by some Islamic and Western scholars. Referring to the woeful political and economic situation of the Islamic countries, Neda believes that the field of literature and culture can bring about convergence and proximity to Muslim nations because it is rarely transformed. Neda also believes that the comparative schools of the West and

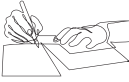


France have shaded over the Arabic comparative literature. For him—except in exceptional cases that the American School of Comparative Literature is applied—the Arab contemporaries are still alien in their field of study. Neda highlights the importance of comparative literature in two areas of ethnicity and globalisation. He also illustrates the benefits of the convergence among nations, the recognition of customs, ways of thinking, national aspirations, the ethnical field of interactions, and expediency. Neda introduces Comparative Literature for gadgets that include historical research and the recognition of different languages.

### **Translated Texts from Past, Still Stir the Future**

Both, Damrosch and Neda, criticize the presence or absence of “world” in the academic curriculums and texts. They investigate the social statements of globalization in any writer’s work, translations, and any Euro-American and Eastern studies to find out if it is possible for a Western—as an instance—to review non-Western foreign traditions without crashing with a neo-colonial concept or not. Besides, they try to detect the possibility of defining a culturally comprehensive global definition for everything labels as the ‘World Literature.’ Damrosch asks if World Literature only consists of books that are available in bookstore shelves for students or general readers, do they show the same interest to classic literature, either? He shows the efficaciousness of personal pleasure by showing various published lists of globally adored classics that prove how organisations design their list for a general interest market, or, based on their company’s published books that are ready to be sold. In regards, principal investigators gradually shifted their attention from classical masterpieces to modern and new republished ones. Besides, Damrosch as an editor and author of the *Longman Anthology of World Literature* takes notice about the importance of masterpieces, Dante, Goethe and Shakespeare or “Daunty, Gouty and Shopkeeper’ (1, 133) and the importance of studying old works. He declares that the past never changes, but our vision of it, does:

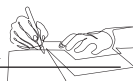
Major canonical masterpieces are worthy of sustained attention both for aesthetic and for



cultural reasons, but they persist so strongly, after all, not because they float forever in some eternal realm but because they adapt so effectively to the changing needs of different times and places, and the transformation now occurring in the shape of world literature is having a major impact on the way we read even the greatest of great books. This is not to say that works must always and only be read as documents of a specific time and place. Great works of literature do have a transcendent quality that enables them to reach across time and space and speak directly to us today. (1, 135)

Damrosch develops his concept of World Literature with confidence in translation, but there is no example of the changes made by the translation. Because of his interest in universal human concepts, Damrosch ignores political interference in the transfer of culture and inequality between languages. His theory is closely related to the translation of the research and examines the flow and changes of a single literary work in the world. The translation of the literary language is a very complicated and challenging task, and often the literary translation turns into a mirage that produces an unrealistic image of another culture or even may melt the effect of the alien in the context of indigenous values. So that, its cultural character is lost and turns into a non-essential factor. Damrosch in *What is World Literature?* emphasises the importance of translation and defines World Literature as any work of literature that is translated and affected other languages. Thoroughly, the work of literature is evaluated in translation; that is, by entering a literary work in a target language and culture, other dimensions of it—which is only possible through readings in interlingual transmissions—are gained. Contrary to theories that believe translation causes a loss of meaning, translation evaluates literary works and World Literature subsequently.

The evolution of a single thought over time and place is vital. To comprehend any idea precisely and comprehensively, the breadth of thought should be investigated. A concept can be

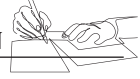


consistent throughout history as a susceptible seed with different historical and cultural environments and keeps its authenticity when it encounters new votes by refusing any conceptualisation. The evolution of the inseparable component of any scientific discipline is dynamic and—unlike any habit—it cannot be called the crisis, as no one can call any crisis as a habit. Damrosch believes that Comparative Literature scholars always need to know the ways of forming World Literature in the past and the way that others have gone. Many of the new theories are inspired by past thoughts and discussions that have taken a fresh look at the time and space conditions. More precisely, new theories are not ideal, and the seeds of thought can be found in the past that are trivially represented. According to Damrosch, the World Literature is a new approach to the dynamic realm of Comparative Literature researches; and more than ever, it confirms the necessity of strengthening and expanding the boundaries of this field in the academic world.

### Works Cited

1. Damrosch, David, *What Is World Literature?*, Oxfordshire: Princeton University Press, 2003.
2. Neda, Taha, *Aladab-al-Mogaran*, Beirut: Dar-al-Nehzeta-al-Arabiyyah, 1991.





## ZONÊ ZAZAKÎ SERO I THE ZAZA LANGUAGE I

İlyas ARSLAN<sup>1</sup>

### Kılmeki

Sırê  
alfabey

*	Hete grameri ra xeletu
/.../	Nuste fonemik
?	Bêmane
[....]	Cross-reference

'.....'	Mane çarnayis
1PL	1.PLURAL '1.ZÊDE'
1SG	1 SÎNGULAR '1.TEK'
2PL	2.PLURAL '2.ZÊDE'
2SG	2 SÎNGULAR '2.TEK'
3PL	3.PLURAL '3. ZÊDE'
3sgF	3 singular Feminin '3. tek Maykeke'
3SG <sub>F</sub>	3 SÎNGULAR <sub>FEMININ</sub> '3.TEK <sub>maykeke</sub> '
3sgM	3 singular Maskulin'3. Tek Nêr'
3SG <sub>M</sub>	3 SÎNGULAR <sub>MASKULIN</sub> '3.TEK <sub>nêr</sub> '
ABS	Absolutif
ACC	Akuzatif
C	Cümle
DAT	Dativ
EZ	Ezafê 'Genitive'

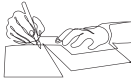
Sırê  
alfabey

F	Fiil
F <sub>WR</sub>	Fiil <sub>WAXTO RAVÊRDE</sub>
F <sub>WN</sub>	Fiil <sub>WAXTO NIKAE</sub>
M	Maskulin 'nêr'
MR1	Macrorole1
MR2	Macrorole2
NMR	Non-macrorole
Ø	Sifir morfem
nd	niade
tvS	têverver sane
NOM	Nominatif 'halo rast'
O	Obcêkt
OBL	Obliquis 'halo çewt'
pl	plural 'zêde'
PL.NOM	Plural Nominativ 'zêde nominatif'
PL.OBL	Plural Obliquis 'zêde oblik'
PV	Preverb
S	Subcêkt
sg	singular 'tek'
SG	Singular 'tek'
V	Verb 'fiil'
VOS	Verb- Objekt-Subjekt 'Fiil-Özne-Nesne'

### 1. Zonê Zazaki

Na makale de Zonê Zazaki kilmek ra dino naskerdene. Virende tarixê Zazaki tenê beno arêze, dîma hetê grameri ra taê çîê mühimi binê gilunê ilimê zoni de tarîf benê.

1 Munzur Üniversitesi, Zaza language and literature, Turkey



Hata ke ilimdare Almanu Oskar Mann Zazaki zü zono de irani tarîf keno, Zazaki ca ve ca dialekt tasnif beno. (nd. Hadank 1932: 9ff). Karl Hadank analizunê Oskar Manni serune 1901-1903 ve 1906-1907 ine ra keno rast, eve namê *Mundarten der Zaza: Hauptsächlich aus Siverek und Kor* sera 1932 ine de vezeno. Na kitab Zazaki sero kitabo de vireno. Se ra 1985 de doxtora Terry Lynn Todd *A grammar of Dimili also known as Zaza* eve İngilizki veziye. Kitabo bin ki doktora Ludwig Pauli *Zazaki Grammatik und Versuch einer Dialektologie* 1998 ine de veziye. Analizê kitabunê corênu têde Zazakiê ceri sereê. Zazakiê cori de karo ilmiyo virên doktora Zülfü Selcani *Grammatik der Zaza-Sprache (Norddialekt)* ki 1998 ine de veziyê. Na kitab gramerê Zazaki xori xori analiz keno. Doktora bine *Verbfunktionalität und Ergativität in der Zaza-Sprache*<sup>2</sup> hetê nustoxi ra 2016 ine de biye tamam. Taê Tırkiya de, taê dugelu de xêyle kitabi gramerê Zazaki sero nuşiyê. Roz be roz eve Zonê Zazaki kitabi zêdinê. Çixa ke xeyle çi nuşino, roz be roz qesey kerdena zoni ki bena kemi. Tenga Zonê Zazaki hetê Unesco ra ki nas bena.

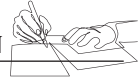


Harita 1.1 Durimê zonê Zazaki, UNESCO<sup>3</sup>

2 [http://docserv.uni-duesseldorf.de/servlets/DerivateServlet/Derivate-39270/Arslan\\_Dissertation\\_Submit\\_Bib\\_A1.pdf](http://docserv.uni-duesseldorf.de/servlets/DerivateServlet/Derivate-39270/Arslan_Dissertation_Submit_Bib_A1.pdf)

3 <http://www.unesco.org/culture/languages-atlas/index.php>

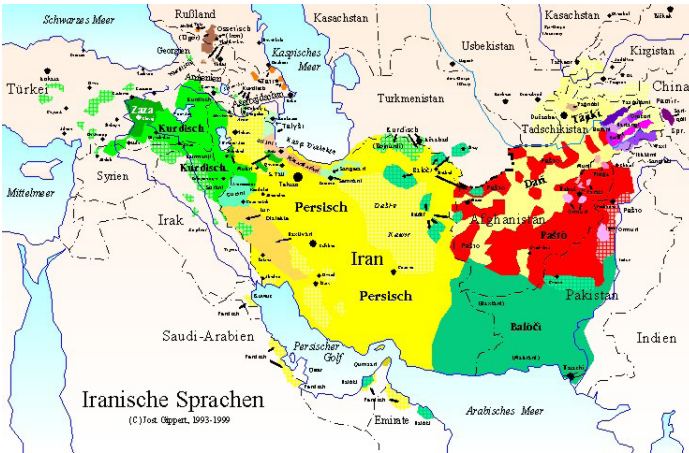




Zonê Zazaki zono de irankio, eve Gorani (Blau 1988, Gippert 2007), Semnani (Gippert 2007), Mazandarani, Gilaki (Selcan 1998) ra zumini ra nêzîdio.

### 1.1. Caê Zonê Zazaki

Welatê Zazau mavêne Fırati u Dicle de maneno. Dersim (Tunceli), Çewlig (Bingöl) ve Xarpêt (Elazığ) de zêde Zazaki qesey beno. Erzingan (Erzincan), Diyarbakır (Diyarbakır) de ki xêyle Zazay estê. Na suku ra qeyır Varto (Muş), Gerger (Adıyaman), Hınıs (Erzurum), Mutki (Bitlis), Pötürge (Malatya), Siverek (Urfa), Zara, Divriği (Sivas) de zêde Zonê Zazaki qesey beno. Tırkiya ra qeyır Irak ve Suriye de ki tae dewu de qesey beno. Hete Tırkiya de sukunê gırsu de ki xêyle Zazay weşıya xo ramenê. Sarıkamış, Aksaray u Tokat de tae dewê Zazau estê. Eve nostisê Zılfi Selcani (Selcan 1998: 5-6) Kazakistan ve Azerbaycan de ki Zazay estê. Dugelunê Avrupa de devadeve nê milyon Zazay weşıya xo ramenê.



Harita 1.2 Zonê İrani, Gippert (2000)<sup>4</sup>

Caê ke Zazay ve Kurmancu ra têwerte de manenê, taê Zazay Zonê Kurmanci ki rınd qesey kenê. Zazaê hetê Diyarbakiri zofê hirê zonu qesey kenê (Zazaki, Kurmanci, Tırki). Eve vatena A.

4 s. <http://titus.uni-frankfurt.de/didact/karten/iran/iranm.htm>, auch in Ware (1996) Nr. 10, S. 53f.



von *Le Coqî Zazau* 1902 de Şam de Kurmanci ki qesey kerdo<sup>5</sup>. Karl Hadank Gramerê Zazaki de nia nuseno: 'A.V. *Le Coq mî ra va (qeseykerdena paiza vîrênê 10 ine de) ey di ke Şam de qe zû Kurmanc Zazaki nêşikino, hama têde Zazay şikinê Kurmanci ki qesey kene*'. (Hadank 1932:19). Caune zê Çewlig, Dersim, Erzıngan de Zazay Kurmanci nêşikinê qesey bikerê.

## 1.2. Tarix

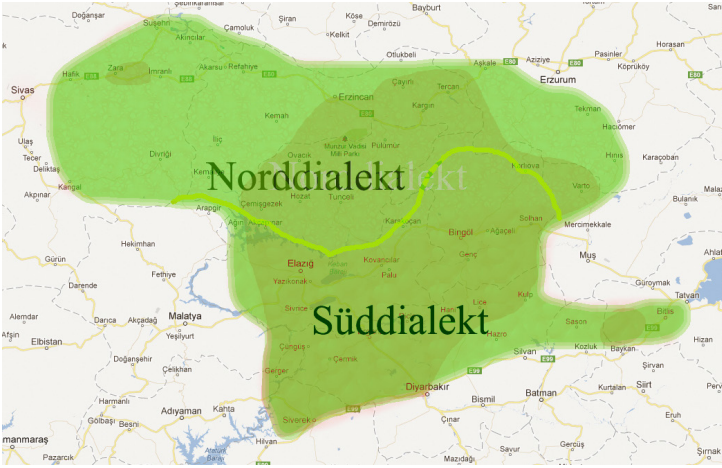
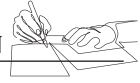
Tarixê Zazau her waxt şiya siyasetu de mendo, kami ke wasto sero biguriyo, vîrendiye cêriya. Devadevê heştay serê na mesele sere qeseykerdene tomete biye, ae ra Tırkiya de na mesela sero guriyayis nêbiyo. Gurenaisê na mesela vîrende Avrupa de bînge gureto. Zofe ilimdari vanê ke, Zazay cêrênîya Dengîze Hazari ra amê (Selcan 1998). Mordemiya zonu na teori kena qewetn. Zonê na mıntıqa hetê tarixê zoni ra zumini ra nezdîyê, coka na fikir tasdiq kenê (F.C. Andreas, O. Mann, K. Hadank, V. Minosky). Era zumini şiyaene na Zazaki u zonunê dengîzê Hazari *Selcan 1998* de xori xori tarif bena. Xêyle namunê Zazau ra zû ki Dımılıyo. Dımılı İnan de mıntıqa Daylemi ra gire dino. Mavênê zonê Partu ve Zazaki de ki tae çi şîye rê zumini. (Gippert 1996, Selcan 2013).

## 1.3. Diyalekti

Zonê Zazaki eve xêyle feku qesey beno. İtiqatu mavenê Zazau de şindorê dialektu ki qolind ontê. Feke Eleviu zumini ra nêzdiê, fekê sunniyu ki zumini ra. Nae ra gore dî dialektê Zazaki estê: Zazakiê cori, Zazakiê cêri. Çıxa ke itiqat zoviyo fekê tae cau oncia ki taê hetu ra şîye rê zumini. Misal Çermuge, Siverege, Gerger de Zazakiê cêri qesey beno, hama xêyle çi zê Zazakie coriê. Çermuge de morfemê şaxisu zê Zazakiê coriye (Paul 1998: 67). Çıxa ke sufiksê ezafey Zazakiê cêri de vurine, Çermuge u Siverege de zê Zazakie coriyê (Selcan 1998: 131). Hama zonê nacay onciya ki zede şîyo rê Zazakiê cêri.

Hete fonolozi, morphosentaks u lexikoloji ra Zazakie cori ve yê cêri ra zumini ra birinê ra. Dialektal Area Zazaki harita 1.3. de areze bena.

5 'A.v. *Le Coq teilte [im Gespräch vom 10. September 1921] seine Beobachtung in Damaskus (1902) mit; dort habe kein Kurmanji-Kurde Zaza gesprochen, wohl aber alle Zaza auch das Kurmanji'*

Harita 1.3 Dialektê Zonê Zazakî<sup>6</sup>

## 1.4. Sosyo-linguistik

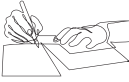
### 1.4.1. Tırkiya

Cumhuriyet ra nat Tırkiya de zonê qomu tomete bi. Zazay 1925 ine de mesela Şix Said (Palu-Piran) u 1937-38 ine de te-tele Dêsimi de harde xo ra neqılvanê bi. Tae dıma peyser amey, taê ki welatê xo ra düri kewti. İye ke duri mendi, taê asimile bi, taine ki zonu, kulturê xo xo vira nêkerd. Kıra pile seıra 1994 de amê Zazau ser de. Na kıre i vırenu ra xırabın biye ‘*Tertelunê 1921, 1925, 1937-38 de honde zarar nêda*’ (Selcan 1998: 115)<sup>7</sup>. Tenga peêne 1994 ra têpiya herkes hete rê şî, hardê ine bi xano xırave. Dewi zêde bi ƣol, milet amê taê suku zê Çewlig, Mamekiye, Amed, Xarpêt de erziya pêser. Taê ki remay şî welatunê duriu. Zono ke zêde dewu de qesey biyêne, suku de kewt bîndestiye. Çike suku de graniya Tırki rew ra bînge gureti bi. Dewi ke bi ƣol, ucay dıma Zonê Zazaki kewt tenge.

Na serunê peênu de hetê zonu ra taê çîê rındi bi, hama zofê kemi mendi. 2013 ra nat mektevunê werti de dı sati dersa Za-

6 Orizinal Selcan 1998 ra cêriya, diyalekti biye ser.

7 ‘Nicht einmal in dem an den Zaza verübten Völkermord in Jahren 1921, 1925, 1937–38 war so viel Schaden’



zaki dina. 4-5 seriyu ke dı Üniversiteu (Dersim, Çêwlig) de *Zon u edebiyatê Zazay* sero mîsaena akademiki esta. Na üniversiteu ra malimê Zazaki mezun benê. Hire mezunê Üniversita Munzîri sera 2017 ine de zu ki 2018 de Milli Eğitim de kewti kar.

Gama de muhime guzige 2018 de erziye. Zonê Zazaki Halk Eğitim Merkezi de her cae Tırkiya de kewt sistem, endi her cae Tırkiya de Qursê Zonê Zazaki benê ra<sup>8</sup>.

### 1.4.2. Dugeli

Seveta meselunê siyaseti xêyle Zazau welatê xo ca verda, cı ra kewti duri. Tae waxti ki eve zora dewunê xo ra erziyay tever. Serva siyasetê asimilasyonu Zazau ki zê tae qomu xêyle zerar di. İson her caunê Tırkiya de rastê Zazau beno. Tırkiya ra qeyir welatunê Avrupa de ki eve se hazaru Zazay estê.

Sera 1980 ine ra tepia Avrupa de Zonê Zazaki nuşiya. Çiyu welatê xo de cı rê yasaq bi, Zazau cerevna ke Avrupa de bikerê. Roê zon u kulturiyo ke Avrupa de amê ra Zazau, vaê xo hata welat ki amê. Hata nika eve seu kitabi zonê Zazaki de nuşiyay. Mavêne na kitabû de kitabê akademiki, romani, saniki, heqati estê.

## 2. Hususiyetê linguistiki

### 2.1. Tipolozi

Zonê riyê dina sirê qesu ra gore hire grubunê gırsu de tas-nif benê: SOV (Subject-Object-Verb), SVO (Subject-Verb-Object), VSO (Verb-Subject-Object). Sirê binu ra ki taê senik zonê bini estê. Zazaki zê zonunê iranki, zê Tırki gruba SOV dero.

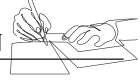
#### (2.1) SOV

a.	Heyder-i	kıtav-Ø	wen-d-Ø
	Heyder-OBL	book-NOM	read <sub>WR</sub> -WR-3sgM
	SUBJECT	OBJECT	VERB

‘Heyder read a book.’

‘Heyder kitap okudu.’

<sup>8</sup> <http://hbogm.meb.gov.tr/modulerprogramlar/?q=67&alan=Ya-banc%C4%B1+Diller>



Taê zonu de zerê cümle ey de hurendia qesu ke vuriyê, mane oncia ki maneno. Zazaki de caê qesu miqeremo, nêvurino, eke vurniya, mane ki vurino. Cümle (2.1) i ke biçarniyo *Ae wend kitav* ya ki *Kitav wend ae*, nêbeno, nia bêmane aseno.

Head-marking, dependent-marking. Sarê cümle fiilo. Zazaki de sufiksê halu fiilu de nê namu de mor benê. Nae ra gore Zazaki zere *dependent-marking language* de tasnif beno. Heto bin ra Zazaki de hemi ki sisteme ergatifêni esto. Na sistem derga derg Arslan 2016, Arslan 2017<sup>9</sup> de beno arêze.

## 2.2. Morfo-sentaks

### 2.2.1. Sistemo ergatif

Çıxa ke sistemê ergatifi binê tipolozi de tasnif beno, gune zerê morfolozi u sentakşi de ki analiz bibo. Zoniê ke zerê gramerê xo de taê cau de na sistem esto, lete ergetifiê. Zoniê ke her het ra ergatifiê riyê dina de çinê. Taê zoni zê Dyrbal, Sama (Van Valin 1981) çiê hurdi ra qeyir ergatifiê. Giraniya sistemê ergatifêni gramerê Zazaki de cao de berz cêna. Zazaki de ergatifêni teyna morfolozi de esta, hama sentaks de çina. Sistemê ergatifi de hali mühimiê. Zazaki de dı hali estê: Halo rast ‘Casus Rectus - nominatif’, halo çewt ‘Casus Obliquus - ergatif’. Fiilê tranzitifi waxto nikaê de subcêkt ra gore oncinê, waxto ravêrde de obcêkt ra gore oncinê, çı ke waxto ravêrde de obcêkt kewno halo rast, subcêkt cia maneno.

Tablo 2.1 Argüman ve halu ra

FiİL	XANE 1 SUBCÊKT/AGENT		XANE 2 DIREKT OBCÊKT		XANE 3 INDIREKT OBCÊKT	
	NIKAÊ	RAVÊRDE	NIKAÊ	RAVÊRDE	NIKAÊ	RAVÊRDE
İntranzitif	Nom	Nom				
Tranzitif	Nom	Obl	Obl	Nom		
Ditranzitif	Nom	Obl	Obl	Nom	Obl	Obl

Misalê cêrêni (2.2) na dı halu kenê areze. Fiilunê intranzitif u de fiil her waxt eve subcêkt ra zumini ra giredao. Na fiilu de teyna zu xane esto, ae ra hal nêşikino bivuriyo, yani sistemo ergative na fiilu de tevera maneno, teyna fiilunê tranzitifu de vezîno meydan.

9 <https://munzur.edu.tr/birimler/akademik/fakulteler/edebiyat/bolumler/zaza/Pages/haberdetay.aspx?ID=36>



## (2.2) Hali

a.WN: Sofer- $\emptyset$                       taleb-u                      a-n-o                      mektev  
 driver-NOM                      student-PL.OBL                      bring<sub>WN</sub>-WN-3sgM                      school.OBL  
 'The driver brings the students into school.'  
 'Şöför talebeleri okula getiriyor.'

b.WR: Sofer-i                      talebe-y                      ar-d-i                      mektev  
 driver-OBL                      student-PL.NOM                      bring<sub>WR</sub>-WR-3pl                      school.OBL  
 'The driver brought the students into school.'  
 'Şöför talebeleri okula getirdi.'

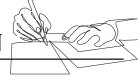
(2.2a) de fiilê *ardene* qesa *soferi* ra giredaeo, (2.2b) de *talebu* ra. /-o/ sufiksê 3sgM yo, /-i/ yê 3pl iyo. (2.2b) ke eve subcêkt bionciyêne, gune sufiksê ey ki /-o/ biyêne. Misalunê intransitifu de fiil her waxt subcêkt ra giredaeo, waxto ravêrde de ki nêvurino.

## 2.2.2. Cısnê namu

Hususiyetê irankiyo qan cısnê namu Zazaki de vindi nêbiyo, devam kerdo. Cısnê her namey, her sıfati esto. Maykeki eve /e/, /-a/, /-i/ qedinê, nêri eve zofe vengu qedinê. Qesê nêri eve /-e/ ki estê, hama zêde niyê. Qesê ke vengo peên /-e/o, sufiksê zêdênî ki amê, caê xo dano ci: *Ling-e* (tek), *ling-i* (zêde). Naca de /-e/ çıxa ke morpheme maykekenio, hem ki vengê qeseyo. Bê /-e/ qeseo de *ling* çino, *linge* esta. Qesunê nêru de na vengo peên caê xo keşi nêdano: *sare* (nêr-tek), *sare-y* (nêr-zêde). Qesune nêru de /e/ karo morfolojik nêceno xo ser, teyna vengo. Cısnê qesu morfemunê halu de ki birine ra (nia. Tablo 2.2). Vengiyê ke hem vengiyê hemki morfemiê tabela cêrêne de eve . mor biye.

Tablo 2.2 Suffiksê halu

Suffiksê halu		Ciande		Bêcan	
Hali		Nom	Obl	Nom	Obl
tek	Nêr	- $\emptyset$	-i/y	- $\emptyset$	- $\emptyset$
	Maykeke	.e	.e	.e	.e



zêde	Plural	-i/y	-u(n)	-i/y	-u(n)
------	--------	------	-------	------	-------

Zazakiê cêri de sufiksê fiilu zamirê kesu 1SG, 2SG de ki cısnı beli benê. Zazakiê cori teyna 3SG de hetê cısnu zumını ra bırınenı ra. Zê Zazakiê cori Semnani (Selcan 1998: 235) ki 3SG ontına fiili de cısn mor kena. Partki, Farsiyo mian (wertı) de (Gippert 2007: 87) de bile cısnı endi nêbirinê ra. Zofê zonunê irankiunê newu de cısn bıyo vindi. Tablo cêrêne de sufiksê hurdemine di-yalektunê Zazaki saniyê têverver.

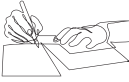
Tablo 2.3 Diyalektunê Zazaki de suffiksê kesu

	1SG <sub>M</sub>	1SG <sub>F</sub>	2SG <sub>M</sub>	2SG <sub>F</sub>	3SG <sub>M</sub>	3SG <sub>F</sub>	1PL	2PL	3PL
<b>Cor</b>	-une	-une	-a	-a	-o	-a	-ê	-ê	-ê
<b>Cêr</b>	-o	-a	-ê	-a	-o	-a	-i	-i	-i

Zofine de cısnê qesu zumını ra nêbirino ra. Zazakiê cori de ki sufiksê 1SG her ca de /-une/ niyo. Hete Gıngımı de cıxa ke /-une/ ki vızino zofe beno /-a/. Qesa Mamekiye ez *wen-une* ve yê Gıngımı ez *wen-a* ra manê xo züyo. Na vatisu de zê Zazakiê cêri cısnı ra nêbirinino, serva hurdemine zü suffiksê cêrino. Namey her ca de eve sufiksê maykekêni ki benê cia: *Cıran-Ø* (nêr) *Cıran-e* (maykeke) *Malım-Ø* (nêr), *Malım-e* (maykeke). Pê namu de sufiksê meykekêni /-e/ /-a/ /-i/ pı rarê. Na cia biyaene sıfatu ki cêna bınê tesire xo: *rınde-Ø* (nêr), *rınde-e* (maykeke), *pil-Ø* (nêr), *pil-e* (maykeke), *sur-Ø* (nêr), *sur-e* (maykeke). Cıxa ke namu de sufiksı vurinê, sıfatu de na vuriyayıs nêbeno, nêrêni de /-Ø/, maykekêni /-e/ yeno.

(2.3) Cısnê namu ve sıfatu ra

- a. Tı            nan-Ø                    we-n-ê  
       2SGM    bread.OBL            eat<sub>WN</sub>-WN-2sgM  
       ‘You (maskuline) eat bread.’  
       ‘Sen (eril) ekmek yiyorsun.’
- b. Tı            nan-Ø                    we-n-a  
       2SGM    bread.OBL            eatWN-WN-2sgF  
       ‘You (feminine) eat bread.’  
       ‘Sen (dişil) ekmek yiyorsun.’



c.Bira-o      pil-Ø ve wa-a      qız-e      ra pia so-n-ê      suke.  
 brother-EZM old-M with sister-EZF young-F PoP together goWN-WN-3pl city.F  
 'The old brother and the young sister go together in the city.'  
 'Büyük ağabey ile küçük kızkadeş birlikte çarşıya giderler.'

Ferqê misalunê (2.3a) ve (2.3b) ra fiil de eve cısnê morfemi onte-na. Morfemê nêrêni (2.3a) /-ê/, morfemê maykekêni (2.3b) /-a/ na cümleu zumini ra bîrnenê ra. Zazakie cori de na hurdemêna misali ki eve /-a/ vazîne, çı ke /-a/ serva hurdemine cısnu vazîno, nêr ve maykeke ra nêbîrneneno ra. Sıfatu de ki nêr ve maykeke eve morfemu benê cia (2.3c). Teku de eke cao de bin de bêli mebo, ontisê fiili de cısnê qesey beno areze. Fiilde na rabîrnayis Tırki u Almanki de çino.

Zazaki	Tırki	Almanki
Xıdır nusen-o	Hıdır yazıyor-Ø	Xıdır schreib-t
Firaze nusen-a	Firaz yazıyor-Ø	Firaz schreib-t

### 2.2.3. Waxti

Zonê Zazaki de ponc waxtê morfolojîki estê. Waxtê veri 'future' eve zerfu 'adverb' vırazino, fiil de mor nêbeno. Zerê waxtu de hona kipi ki estê, i zerê na nustey de analiz nêbenê. Waxti eve manê huyo Ingilizki u Tırki niarê:

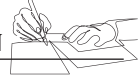
Present	'Waxto nikaê' WN	Şimdiki zaman
Past	'Waxto ravêrde vinite' WRV	Dili geçmiş zaman
Perfect	'Waxto ravêrde nêvinite' WRNV	Mişli geçmiş zaman
İmperfekt	'Waxto ravêrde nêqediyae' WRNQ	Bitmemiş geçmiş zaman
Past Perfect	'Waxto ravêrde viren' WRV	Hikayesi geçmiş zaman

Morfemê waxtê nikaey züyo, hama yê waxtunê ravêrdey xêylerê. Eke kokê fiili waxto nikaey de eve zü vokali (a,e,ê,i,ü) qedino, sufiksê /-n/ cêno, eke eve konzonanti qedino /-en/ cêno. Hurendia na sufiksê waxtê nikaey de waxtunê ravêrdu de sufiksê kokunê waxtê ravêrdey cênê. Taê misali niarê:

#### (2.4)

*des-t-ene* → grubê eve /-t-/ →: Kokê waxte nikaey /*derz-en*/, waxto ravêrdae /*des-t/rem-a-ene* → grubê eve /-a-/ →: Kokê waxte nikaey /*rem-en*/, waxto ravêrdae /*rem-a/rem-na-ene* → grubê eve /-na-/ →: Kokê waxte nikaey /*rem-n-en*/, waxto ravêrdae /*rem-na/sim-it-ene* → grubê eve /-it-/ →: Kokê waxte nikaey /*sim-en*/, waxto ravêrdae /*sim-it/sim-ıya-ene* → grubê eve /-ıya-/ : Kokê waxte nikaey /*sim-i-n*/, waxto ravêrdae /*sim-ıya*/





Na suffiksunê waxtê ravêrdaey ra heşt teney este: /-Ø, -d, -t, -it, -na, -a, -iya, -niya/. Taê grubi tranzitivî (-d, -t, -it, -na), tae intransitif (*iya, -niya*), taine de ki hurdemena tip fiili (-Ø, -a) estê. Fiiliê ke her ca de vâzinê, bêmorfemê şixsu kokê ho nêvurnêne: *wan-en* 'waxtê nikay' *wen-d* 'waxto ravêrde'. Eke sufiksê şixsu dîma amey ca ve ca taê vengi benê bari, tae ki benê vindi. Mavênê sufiksunê şixsu de dî diyalektunê Zazaki de taê ferqi estê. Tablo 2.4 de ni ferqi areze benê.

Tablo 2.4 Diyalektu de morfemê şixsu

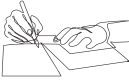
	Cêr					Cor				
	WN	WRV	WRNV	WRNQ	WRV	WN	WRV	WRNV	WRNQ	WRV
1SG <sub>M</sub>	-o	-o	-o	-i	-ên	-une	-une	-o	-i	-êne
1SG <sub>F</sub>	-a	-a	-a	-i	-ên	-une	-une	-o	-i	-êne
2SG <sub>M</sub>	-ê	-ê	-ê	-i	-ên	-a	-a	-a	-i	-êne
2SG <sub>F</sub>	-a	-a	-a	-i	-ên	-a	-a	-a	-i	-êne
3SG <sub>M</sub>	-o	-Ø	-o	-i	-ên	-o	-Ø	-o	-i	-êne
3SG <sub>F</sub>	-a	-e	-a	-i	-ên	-a	-e	-a	-i	-êne
1PL	-i	-i	-ê	-i	-ên	-ime	-ime	-ime	-i	-êne
2PL	-i	-i	-ê	-i	-ên	-ê	-i	-ê	-i	-êne
3PL	-i	-i	-ê	-i	-ên	-ê	-i	-ê	-i	-êne

Waxto revêrdao vîren de fiile *biyaene* ki yeno. Fiilunê bêqeydu de kokê fiilu vurino (2.4a). Fiiliê ke eve qeydeê, kokê ine nêvurinê (2.4b) - (2.4e).

### (2.5) Waxti

- a. Waxtê veri<sup>10</sup>: Karker-i amnoni do-Ø sim-en-ê  
 worker-PL.NOM summer buttermilk-OBL drink<sub>WN</sub>-WN-3pl  
 'The workers drink buttermilk in summer.'  
 'İşçiler yazın ayran içler.'
- b. Waxto nikaê: Karker-i do-Ø sim-en-ê  
 worker-PL.NOM buttermilk-OBL drink<sub>WN</sub>-WN-3pl  
 'The workers drink buttermilk.'  
 'İşçiler ayran içler.'
- c. Waxto ravêrdeo vînte: Karker-u do-Ø sim-it-Ø  
 worker-PL.OBL buttermilk-NOM drink<sub>WR</sub>-WR-3sgM  
 'The workers drank buttermilk.'  
 'İşçiler ayran içtiler.'

10 Zazakiê cori de serva waxtê veri sufiksê qe çino, hama taê caunê Zazakiê cêri de (Siwerek) leksikolojik *do* beno cî.



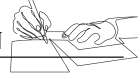
- d. Waxto ravêrdeo nêvînte: Karker-u do-∅ sim-it-o  
 worker-PL.NOM buttermilk-OBL drink<sub>WR</sub>-WR-3sgM  
 ‘The workers have drank buttermilk.’  
 ‘İşçiler ayran içmişler.’
- f. Waxto ravêrdeo nêqediyâê: Karker-u do-∅ sim-it-êne-∅  
 worker-PL.NOM buttermilk-OBL drink<sub>WR</sub>-WR-3sgM  
 ‘The workers were drinking buttermilk.’  
 ‘İşçiler ayran içiyorlardı.’
- e. Waxto ravêrdeo virên: Karker-u do-∅ sim-it-i bi-∅  
 worker-PL.NOM bm<sup>11</sup>-OBL drink<sub>WR</sub>-WR-WRV be<sub>WR</sub>-WR-3sgM  
 ‘The workers had drank buttermilk.’  
 ‘İşçiler ayran içmişlerdi.’

Waxtu de en ferqo mühim vuriyaisê haluno. Eke fiil tranzitifo, se ke waxt vuriya, bi waxto ravêrde, hale argumanu ki vurinê. Subcêkt kewno halo oblik, obcêkt halê nominatifi cêno, çike fiil waxtune ravêrdu de endi subcêkt ra nê objectt ra giredaeo. Fiilunê ditranzitifû de, yanê fiilîê ke hire xanê xo estê, argumanê nonmakroroli her daym halo oblik dero. Na indirek obcêkt de qe fiil nêoncino, Hususiyetê halu ve fiili ra tablo cêrêne dero.

Tablo 2.5 Waxto ravêrde de hususiyetê fiili ve halu ra

WR	Hal		Ontisê fiili
Fiil	Nominativ	Obliquus	
intransitiv	Subcêkt (MR1)		eve Subcêkt
transitiv	direktes Obcêkt (MR2)	Agens (MR1)	eve direkten Obcêkt
ditransitiv	direktes Obcêkt (MR2)	Agens (MR1) indirektes Obcêkt/ Zielobcêkt (NMR)	eve direkten Obcêkt

Hetê semantik ra yê her argumenti kategoriyê makrorolu esto. Eke fiil aktifo, zu xanê xo esto, argument xo beno MR1 (actor), eke fiil pasifo beno MR2 (undergoer). Fiil eve dı xanuno, dı makroroli benê: MR1, MR2. Fiilunê eve hire xanu de indirek obcêkt beno NMR. Na argument çixa ke sentaks de caê xo miqeremo, hete semantik ra kategorio de zof muhim niyo.



### 2.2.4. Argumentê sentakşi

Sentak de en argumente mühimi Controller ve pivot raê. Mavenê nine de gireê xori estê. Na girey direk nêvinine, gune analiz bê ke, biawsê. Cümleunê cêrênu de *i* serva subcêkti, *j* serva obcêkti nuşîyo.

#### (2.6) Controller Pivot

##### CONTROLLER

##### PIVOT

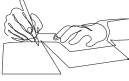
- a. Ap-<sub>i</sub> lazek- $\emptyset$ <sub>j</sub> ber-d- $\emptyset$  Anqara [<sub>-i/j</sub>] peyser am-ê  
 uncle-OBL boy-NOM take<sub>WR</sub>-WR-3sgM Ankara, [<sub>-i/j</sub>] back come<sub>RWR</sub>-WR-3sgM  
 ‘The uncle took the boy to Ankara, [<sub>-i/j</sub>] came back.’  
 ‘Amcası oğlanı Ankaraya götürdü, [<sub>-i/j</sub>] döndü.’

##### CONTROLLER

##### PIVOT

- b. Ap-ii lazek- $\emptyset$ <sub>j</sub> ber-d- $\emptyset$  Ankara [<sub>-i —\*j</sub>] vize guret-e  
 uncle-OBL boy-NOM takeWR-WR-3sgM Ankara, [<sub>-i —\*j</sub>] visa getWR-WR-3sgF  
 ‘The uncle took the boy to Ankara, [<sub>-i —\*j</sub>] got visa.’  
 ‘Amcası oğlanı Ankaraya götürdü, [<sub>-i —\*j</sub>] vize aldı.’

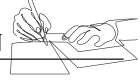
Sentak de Controller mavênê cümli de gire tayin kena, pivot ki cümli qıze de hurendiya ke tayin bena, namê a hurendiyo. Zonê ke hetê sentakşi ra ergatifî, girê Controller ve pivoti zoviyo. Zê Zazaki zonê ke sentaks ra akuzatifî, çekuyê qızı pêro subcêkt ra giredaê. Cümleunê qızı de çiyê ke nêvazîno her waxt subcêkto. Züyê ke zon nêzoneno nêşikino cümli qıze (2.6a) de *ap* ya ki *lazek* peyser amo, areze kero. Zazaki ke sentaks de ergatif biyêne, *lazek* peyser amêne. Zazaki akuzatifo, ae ra uyo ke peyser yeno *ap* o yani subcêkto. Cümli qıze dı argumenti estê, uyo ke beno vindi subcêkto, çike obcêkt xo ra vazîno (2.3b). Gegane taê cümli de hurdemena argümenti ki nêvazînê, o waxt areze kerdene bena çetin.



## Ekler

### Ek 1 Zaza Dilinin Fonetik Alfabeti (Arslan 2016:213)

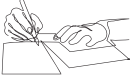
Letter	IPA	north	south	voice	Articulation	Example
A a	[a]	+	+	+	open, back, unrounded	asme 'ay'
B b	[b]	+	+	+	plosive, bilabial	bervi 'şahit'
C c	[dz]	+	-	+	affricate, alveolar	cor 'yukarı'
	[dʒ]	+	+	+	affricate, palato-alveolar	cêr 'aşığı'
Ç ç	[ts]	+	-	-	affricate, alveolar	çila 'lamba'
	[tʃ]	+	+	-	affricate, palato-alveolar	çêneke 'kız'
Ĉ ĉ	[ʈ]	+	-	-	affricate, ejective	ĉem 'irmak'
	[tʃʰ]	+	-	-	affricate, ejective	ĉıraene 'gıncırdamak'
D d	[d]	+	+	+	plosive, alveolar	dest 'el'
E e	[ɛ]	+	+	+	open mid, front, unrounded	estene 'atmak'
Ê ê	[,e]	+	+	+	close mid, front, unrounded	dês 'duvar'
F f	[f]	+	+	-	fricative, labio-dental	fek 'ağız'
G g	[g]	+	+	+	plosive, velar	gule 'gül'
H h	[h]	+	+	-	fricative, laryngal	hengure 'üzüm'
Ĥ ĥ	[ħ]	-	+	-	fricative, pharyngal	heş 'ayı'
I ı	[ɨ]	+	+	+	close, back, unrounded	tıvar 'güven'
İ i	[i]	+	+	+	close, front, unrounded	ıqrar 'yoldaşlık'
K k	[k]	+	+	-	plosive, velar	kal 'pişmemiş'
Ƙ ƙ	[kʰ]	+	+/-	-	plosive, ejective	ƙal 'yaşlı'
L l	[l]	+	+	+	lateral, alveolar	lew 'dudak'
M m	[m]	+	+	+	nasal, bilabial	meře 'fare'
N n	[n]	+	+	+	nasal, alveolar	nast 'tanıdık'
O o	[o]	+	+	+	close mid, back, rounded	olvoz 'arkadaş'
P p	[p]	+	+	-	plosive, bilabial	por 'saç'
ƀ Ɔ	[pʰ]	+	+/-	-	plosive, ejective	ƀudi 'dişeti'
Q q	[q]	+	+	-	plosive, uvular	qor 'bacak'
R r/	[r]	+	+	+	trill, alveolar	radon 'radyo'
Ř ř	[r:]	+	+	+	apikal, alveolar	bır 'orman'
S s	[s]	+	+	-	fricative, alveolar	sare 'kafa, baş'
Ş ş	[ʃ]	+	+	-	fricative, palatoalveolar	şêne 'gögüs'
T t	[t]	+	+	-	plosive, alveolar	tüye 'dut'



Ṭ ṭ	[tʰ]	+	+/-	-	plosive, ejective	ṭüye 'baykuş'
U u	[u]	+	+	+	close, back, rounded	sur 'kırmızı'
Ü ü	[y]	+	+/-	+	close, front, rounded	cüamerd 'adam'
V v	[v]	+	+	+	fricative, labio-dental	vore 'kar'
W w	[w]	+	+	+	approximant, bilabial	welat 'ülke, memleket'
X x	[x]	+	+	-	fricative, velar	xanıme 'hanım'
Ḫ ḫ	[ç]	+	+	+	fricative, velar	ḫezale 'ceylan'
Y y	[j]	+	+	+	approximant, alveopalatal	yar 'yar'
Z z	[z]	+	+	+	fricative, alveolar	zan/zon 'dil'
Ẓ ẓ	[ʒ]	+	+	+	fricative, alveopalatal	ẓia 'kuru'

### 2.3. Çımeş

1. Arslan, İlyas. 2016. Ergativität und Verbfunkeionalität in der Zaza Sprache. Tezê doktora: [https://docserv.uni-duesseldorf.de/servlets/DerivateServlet/Derivate-39270/Arslan\\_Dissertation\\_Submit\\_Bib\\_A1.pdf](https://docserv.uni-duesseldorf.de/servlets/DerivateServlet/Derivate-39270/Arslan_Dissertation_Submit_Bib_A1.pdf).
2. Arslan, İlyas. 2017. Zaza Dilindeki ergatif sistemin tarihi gelişimi. *Munzur Üniversitesi Sosyal Bilimler Dergisi* 4(8): 63-87.
3. Caglayan, Hüseyin. 1995. Die Schwäche der türkischen Arbeiterbewegung im Kontext der Nationalen Bewegung (1908-1945). Frankfurt am Main: Peter Lang.
4. Hadank, Karl. 1932. *Mundarten der Zâzâ. Hauptsächlich aus Siwerek und Kor*. Berlin: Verlag der Preussischen Akademie der Wissenschaften.
5. Keskin, Mesut 2008. *Zur dialektalen Gliederung des Zazaki*. <http://publikationen.ub.uni-frankfurt.de/volltexte/2009/6284/> (Ocak 2010).
6. Paul, Ludwig. 1998. The Position of Zazaki among West-Iranian Languages. In: Proceedings of the Third European Conference of Iranian Studies. In *Old and Middle Iranian Studies*, ed. Nicholas Sims-Williams: 163-177.
7. Selcan, Zülfü. 1998. Grammatik der Zaza-Sprache: Nord-Dialekt (Dersim-Dialekt). Berlin: Wissenschaft & Technik.
8. Selcan, Zülfü. 2013. Zur Historischen Entwicklung der Zaza-



Sprache, in *Acta Orientalia* (Oslo), 2013: 74, 157-218 (Vetis 2015).

9. Van Valin, Robert D., Jr. 1981. Grammatical relations in ergative languages. *Studies in Language* 5:361-94.