



Hacettepe University Graduate School of Social Sciences  
Department of English Linguistics

**AN ANALYSIS OF TURKISH SINGULAR PRONOUNS BASED ON  
ACCESSIBILITY THEORY**

Buse ŞEN

Master's Thesis

Ankara, 2019



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## KABUL VE ONAY

Buse ŐEN tarafından hazırlanan "An Analysis of Turkish Singular Pronouns Based on Accessibility Theory" başlıklı bu alıŐma, 12 Haziran 2019 tarihinde yapılan savunma sınavı sonucunda başarılı bulunarak jürimiz tarafından Yüksek Lisans Tezi olarak kabul edilmiştir.



Prof. Dr. IŐıl ÖZYILDIRIM (BaŐkan)



Do. Dr. Emine KARAR (DanıŐman)



Prof. Dr. iğdem SAĐIN ŐİMŐEK (Üye)



Dr. Öğr. Üyesi Zeynep DOYURAN (Üye)



Dr. Öğr. Üyesi Zeynep AAN AYDIN (Üye)

Yukarıdaki imzaların adı geen öğretim üyelerine ait olduğunu onaylıyorum.

Prof. Dr. Musa YaŐar SAĐLAM

Enstitü Müdürü

## YAYIMLAMA VE FİKRİ MÜLKİYET HAKLARI BEYANI

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## ETİK BEYAN

Bu çalışmadaki bütün bilgi ve belgeleri akademik kurallar çerçevesinde elde ettiğimi, görsel, işitsel ve yazılı tüm bilgi ve sonuçları bilimsel ahlak kurallarına uygun olarak sunduğumu, kullandığım verilerde herhangi bir tahrifat yapmadığımı, yararlandığım kaynaklara bilimsel normlara uygun olarak atıfta bulunduğumu, tezimin kaynak gösterilen durumlar dışında özgün olduğunu, Doç. Dr. Emine YARAR danışmanlığında tarafımdan üretildiğini ve Hacettepe Üniversitesi Sosyal Bilimler Enstitüsü Tez Yazım Yönergesine göre yazıldığını beyan ederim.

  
Buse ŞEN



To my precious family

## ACKNOWLEDGEMENT

I would like to thank to my supervisor Do. Dr. Emine Yarar for her valuable ideas and constant patience while answering the questions that I asked. I also would like to express my thanks to Prof. Dr. Işıl Özyıldırım, Çiğdem Sağın Şimşek, Zeynep Doyuran and Zeynep Açıan Aydın for their valuable suggestions and encouragement at the committee.

I am grateful to my family who has always believed in me and supported me in every moment of my life. I owe every success that I have accomplished to my family.

I also would like to thank to my beloved, Fatih, for being there for me in every discouragement or difficulty that I have experienced. I was lucky to have him while I preparing for my thesis.

I would also like to express my gratitude to my friends Aslıhan Burcay Yamalı, Türkan Yörük and Merve Alpaydın for believing in me from the beginning of this journey and supporting me without any doubt through this period of my life.



## ABSTRACT

ŞEN Buse. *An Analysis of Turkish Singular Pronouns Based on Accessibility Theory*, Master's Thesis, Ankara, 2019.

This study aims at analyzing the use of Turkish singular overt and zero pronouns based on Accessibility Theory proposed by Ariel (1988). For this aim, a sample is compiled from Turkish novels. In the excerpts from these novels, there are Turkish 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> singular personal overt and zero subjects and their antecedents. The total number of excerpts in the sample is 300. The relation between the antecedent and the pronouns is examined related to three Accessibility dimensions, namely recency, givenness, and syntactic prominence. Recency effect refers to the sentences between the antecedent and the pronoun. The theory asserts that when recency increases, the use of zero pronouns decreases. Givenness effect is the number of mentions to the entity referred by the pronoun. The theory argues that when givenness increases, the possibility of the use of a zero pronoun also increases. The third effect, syntactic prominence effect, is about the subjecthood of the antecedent. When the antecedent is a subject, it is expected that zero pronouns instead of overt ones are employed. The aim of this study is to test the effects of these three dimensions of Accessibility Theory on the use of Turkish singular overt and zero pronouns. In order to achieve the aim of the study, the three dimensions of the Accessibility Theory are examined on the compiled sample. The use of overt and zero Turkish singular pronouns, *ben (I)*, *sen (you)* and *o (he/she/it)*, are analyzed separately and together in regard to the effects of recency, givenness, and syntactic prominence. The findings of the study do not completely support the assumptions of the Accessibility Theory. In another words, it is possible to state that Turkish overt and zero pronouns cannot be fully explained with these three dimensions. On the other hand, the findings also reveal that givenness factor has an effect for overt and null 1<sup>st</sup> person singular

pronouns and that syntactic prominence is operative for overt and null 3<sup>rd</sup> person singular pronouns.

**Keywords**

Accessibility Theory, Turkish pronouns, zero pronouns, overt pronouns



## ÖZET

ŞEN Buse. *Türkçe Tekil Adılların Erişebilirlik Kuramına Dayalı İncelemesi*, Yüksek Lisans Tezi, Ankara, 2019.

Bu çalışma Ariel (1988) tarafından geliştirilmiş olan Erişebilirlik Kuramı'nı temel olarak Türkçe'deki açık ve boş tekil adılların metinlerde kullanımını incelemeyi amaçlamaktadır. Bu amaç doğrultusunda Türkçe romanlardan oluşan bir örneklem meydana getirilmiştir. Metinlerde göndermeleri açık ve boş olan 1., 2. ve 3. tekil adıllar incelenmiştir. Çalışmada incelenen toplam örneklem sayısı 300'dür. Öncüller ve yukarıda belirtilen tekil adıllar arasındaki ilişkiler Erişebilirlik Kuramı'nın (Ariel, 1988) sonralık (recency), bilinen (givenness) ve sözdizimsel önem (syntactic prominence) olarak adlandırılan üç boyutu bağlamında incelenmiştir. Sonralık etkisi öncül ve adıl arasındaki tümce sayısını dikkate almaktadır. Kuram sonralık arttığında boş adılların kullanımının azaldığını ileri sürmektedir. Bilinir olma etkisi adıl ile göndergesinin metinde kaç kez tekrar edildiğini dikkate almaktadır. Kurama göre bilinirlik ne kadar sıkça boş adıl kullanma olasılığı da o derece yüksektir. Son boyut olan sözdizimsel önem etkisi öncülün ya da adılın göndergesinin özne işlevinde kullanılmasına dayanmaktadır. Diğer bir deyişle, öncül özne olarak kullanıldığında açık adıllar yerine boş adılların kullanılması daha yüksek bir olasılıktır. Bu çalışmanın amacı bu üç boyutun Türkçe tekil açık ve boş adıllar üzerindeki etkilerini incelemektir. Bu amaç doğrultusunda oluşturulan örneklem üzerinde Erişebilirlik Kuramı'nın üç boyutu incelenmiştir. Türkçe tekil adıllar *ben*, *sen* ve *o*'nun açık ve boş adıl olarak kullanımları sonralık, bilinir olma ve sözdizimsel önem etkilerine göre ayrı ayrı ve birlikte incelenmiş ve karşılaştırılmıştır. Çalışmada ulaşılan bulgular Erişebilirlik Kuramı'nın ileri sürdüğü görüşleri Türkçe tekil adıllar bağlamında tam olarak desteklememektedir. Diğer bir deyişle Türkçe'de açık ve boş tekil adıl kullanımının Erişebilirlik Kuramı'nın üç boyutu ile tamamen açıklanmadığı görülmektedir. Öte yandan bulgular bilinirlik boyutunun hem açık

hem de boş 1. tekil kiři adının kullanımı üzerinde etkili olduğunu göstermektedir. Ayrıca sözdizimsel önem boyutu da hem açık hem de boş 3. tekil kiři adının kullanımında etkilidir.

### **Anahtar Sözcükler**

Erişebilirlik Kuramı, Türkçe adılar, boş adılar, açık adılar



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## LIST OF ABBREVIATIONS

DP	Determiner Phrase	PRS	Present Tense
NP	Noun Phrase	IP	Inflectional Phrase
SG	Singular	GB	Government and Binding
PL	Plural	Q	Question Word
DU	Dual Number	RQ	Research Questions
NOM	Nominative Case		
ACC	Accusative Case		
PAST	Past Tense		
IMP	Imperative Mood		
1SG	First Person Singular		
2SG	Second Person Singular		
3SG	Third Person Singular		
PERF	Perfect		
ILH	Information Load Hypothesis		
VP	Verb Phrase		
DEF	Definite		
DAT	Dative Case		
PROG	Progressive Tense		
c-command	constituent-command		
FUT	Future Tense		

## INTRODUCTION

### BACKGROUND TO THE STUDY

There are different ways of studying texts which are based on different theoretical traditions and perspectives all of which are called discourse analysis together. Discourse analysis cannot be described in a single way, and there are many different definitions of discourse analysis (Gill, 2000). Discourse analysts mainly deal with how texts are formed and the functions of texts. The environments in which a text is composed can affect the meaning of the text. The same utterance may have different meanings in different situations. For example, the sentence "Is there any water?" can have genuine interrogative meaning when somebody actually wants to have information about whether water is finished or not. However, it can also be a request when somebody wants to drink water and uses the question instead of using imperative form to be polite. This is only one of the aspects that discourse analysts focus on.

Discourse analysis is developed in the early 1970s in the way we see it now. Brown and Yule (1983), de Beaugrande and Dressler (1981), Stubbs (1983) and van Dijk (1983) published major studies of the area in the first decade of its existence. Also, *Discourse Processes* (from 1978) and *Text* (from 1981) are two crucial journals that emerged in this period (Kaplan & Grabe, 2002).

Philips (1979) states that discourses should have some properties to be coherent. Brown & Yule (1983) point out a text should have cohesive relations which are built upon the fact that interpretations of some elements in the discourse rely on the other elements in the discourse. For example, in the sentence "Wash and core six cooking apples. Put *them* into a fireproof dish." it is clear that the pronoun *them* in the second

sentence refers back to *the six cooking apples* in the first sentence (Brown & Yule, 1983: 191). Therefore, sentences are linked together and coherent which make it possible for people to interpret these two sentences as a whole.

It is certain that in discourse there should be some referents which should be repeated. There can be numerous references to people, place, time or cause among the other entities in discourse. Some examples of references are given below (Phillip, 1979: 45).

(1) *Henry travels too much. **He** is getting a foreign accent.* (Person)

(2) *The King was **in the counting house**, counting out his money. The Queen was **in the parlor**, eating bread and honey.* (Spatial relation)

(3) ***After** Richard talked to the reporter, he went to lunch.* (Temporal relation)

(4) *John eats garlic. Martha avoids him.* (Causal relation)

In addition, a coherent discourse should have a theme.

(5) *DF drowned today in MB reservoir after rescuing his son who had fallen into the water while on a fishing trip.*

In (5) there is a theme which is called tragedy (Phillip, 1979: 46).

Discourse analysts also study reference words due to the fact that such words are very typical cohesive devices. Salkie (2001) defines reference words as the words which do not have a full meaning on their own but refer to something else in the discourse in a particular context. There are two paths to arrive at the full meaning of the reference words. It can be figured out through looking at the surrounding text of the referent or outside of the text in the real world. Personal pronouns, demonstratives, comparative constructions are among the major reference words (2001). The same words can refer to various people when they are used in different contexts. As an illustration, in the sentence "You broke my

heart!", the person who is meant by *you* can differ according to the addressee.

Graesser & Mc Namara (2011) stated that coreference is a necessary linguistic method while connecting clauses, propositions or sentences. One way of providing referential cohesion is to refer to some constituents in the text using some noun phrases, pronouns or nouns. When there is no connection between the words in a sentence and the other sentences in the discourse, referential cohesion gap occurs in discourse. Graesser & Mc Namara (2011) developed a computer tool called Coh-Metrix to analyze pronouns. Pronouns may create some ambiguity when the readers are unable to comprehend their referents. They argued that anaphors are the pronouns that refer back in the discourse.

Pronouns are also investigated in Centering Theory. Brennan, Friedman, and Pollard (1987) indicate that pronouns help listener/reader to focus on what is being talked about and the unnecessary or wrong use of pronoun causes the communication to be less fluent. They further state that focused pronouns are much easier to process for the hearer than non-focused pronouns and that focused noun phrases are harder to process than unfocused ones.

The Centering Theory hypothesizes that every utterance has a referent which is the backward-looking center in a discourse making it possible to develop a connection with the preceding utterance (Gordon & Chan, 1995). The theory also argues that a particular discourse is more coherent when the backward-looking center is a pronoun. The reason for this is that the use of a pronoun leads the reader/listener to look for a referent in the discourse which allows for readers/listeners to relate the pronoun to the other aspects of the text.

Accessibility Theory is another theory that is interested in what pronouns refer to. Ariel published a book called *Accessing Noun Phrase Antecedents*. There Ariel divided referring expressions into three categories: High Accessibility Markers, Intermediate Accessibility Markers, and Low Accessibility Markers. In addition, she developed four factors

which affect the accessibility rate of the referent. These factors include distance, competition, saliency, and unity (Ariel, 2014). Here distance refers to the number of words/sentences/paragraphs between the antecedent and the referring expression. The second factor, namely competition, is about how many candidates there are concerning the role of the antecedent. The other factor, saliency, deals with whether the antecedent is the topic or not. Finally, unity is related to whether the antecedent and the referring expression are in the same part of the discourse like the same frame/world/point of view/paragraph.

Similar to these factors developed by Ariel, Arnold (2010) also proposes four discourse properties that influence accessibility rate of the referring expressions: givenness, recency, syntactic prominence and thematic prominence including coherence relations. Three of these discourse properties, namely recency, givenness, and syntactic prominence are stated as saliency factors. That is why this study focuses on these three properties and excludes thematic prominence. Of them, givenness is the number of mentions to the antecedent until the pronoun. Recency is a similar term as the distance which Ariel defines as the number of words/sentences/paragraphs between the antecedent and the referring expression. Syntactic prominence deals with the antecedent based on its subjecthood as well as its order in the sentence. Thematic prominence is about the thematic role of the antecedent whereas coherence relations are about how coherent is the discourse through the use of the antecedent and the referring expression. In short, according to Accessibility Theory, referring expressions can be classified based on how accessible their antecedents are in the discourse.

Although this study takes Accessibility Theory as its basis, it analyzes the data according to the three factors, recency, givenness, and syntactic prominence that Arnold (2010) proposes. Because these are the current versions of what Ariel suggested in 1988.



## STATEMENT OF THE PROBLEM

Examining the referents of the pronouns based on Accessibility Theory has drawn a lot of attention so far. There are various studies which attempt to account for the relations between pronouns and their antecedents based upon Ariel's Accessibility Theory (1988) in different languages. More specifically, this theory was employed to analyze the pronouns in Spanish (Cameron, 1997), in Hebrew (Kronrod & Engel, 2001), in Finnish and Estonian (Kaiser & Hiietam, 2004), in Spanish and Italian (Filiaci, Sorace & Carreiras, 2013) and in German (Portele & Bader, 2016).

Turkish speakers have the option of using or not using the personal pronouns in their utterances given that it is a pro-drop language (Oflazer, Say, Hakkani-Tür & Tür, 2003). This has been a topic of interest for researchers. One reason for using the pronoun while having the chance of not using it is given as the emphasis on the doer of the action (Haznedar, 2010). However, this cannot be the only explanation of this preference. Because there are some cases that do not require any emphasis on the person who is responsible for the action.

In Turkish, Enç studied pronoun resolution (1986). However, she did not deal with the differences between overt pronouns and zero pronouns based on a theory that takes into account discourse such as Accessibility Theory. There are other studies by Erguvanlı Taylan (1986), Kerlake (1987) and Kılıçaslan et al. (2009) which dealt with the possible explanations over the choice of a zero pronoun and an overt pronoun. However, these studies employed different perspectives and theories other than Accessibility Theory. On the other hand, as stated above in other languages there are numerous studies which examined the choice of overt pronouns and zero pronouns linked with Accessibility Theory. Therefore, this study is significant due to the fact that it tries to provide an explanation about the selection of an overt pronoun or a zero pronoun depending on Accessibility Theory.

## **AIMS OF THE STUDY**

This study aims at analyzing the choice of Turkish overt and zero pronouns in the subject position in written discourse. More specifically, it attempts to explain the selection of overt and zero singular pronouns depending on the recency, givenness and syntactic prominence which are proposed by Arnold (2010) within the framework of the Accessibility Theory.

## **RESEARCH QUESTIONS**

In line with the aims stated above, the current study intends to answer the following research questions:

1. Is it possible to account for the use of an overt pronoun or a zero pronoun in Turkish texts through the recency, givenness and syntactic prominence of the antecedents?
2. If it is possible, then is there any significant difference among Turkish singular pronouns *ben (I)*, *sen (you)* and *o (he/she/it)*?

## **LIMITATIONS**

The study has several limitations. First of all, only the singular pronouns in Turkish are chosen for the study due to the fact that Turkish plural pronouns have more than one antecedent of which antecedents are sometimes given separately. When these antecedents are used separately, it significantly affects the recency and the syntactic prominence dimensions.

Also, this study only focuses on the Turkish singular pronouns in the subject position but it does not include the personal pronouns which are in the different syntactic positions such as objects positions.

Another limitation is that Accessibility Theory is a very comprehensive theory. It has many properties that can be looked for in discourse to reveal what affects the pronoun choice. Therefore, this study takes Portele & Bader's article called *Accessibility and Referential Choice: Personal*

*Pronouns and D-pronouns in Written German* (2016) as a basis and examines recency, givenness and syntactic prominence properties excluding the other dimensions such as thematic prominence, definiteness, ambiguity, and animacy since recency, givenness and syntactic prominence are given as saliency factors different from the other factors.

The choice of the text can be another limitation. In this study, a sample is compiled from Turkish novels. Therefore, other text types including spoken ones were not examined in the study. It may be that different text types have distinct pronoun resolution strategies.

The fact that fifty texts are chosen for each overt and null Turkish singular pronoun may also have an effect on the findings. If there were more data, it might be possible to observe different results.

Lastly, this study only focuses on the overt and zero pronouns in Turkish based on Accessibility Theory. Other referring expressions like definite descriptions, demonstrative pronouns, reflexives can also be analyzed to have much more detailed information on the accessibility hierarchy in Turkish.

## **ORGANIZATION OF THE STUDY**

The study is composed of five chapters each of which is described below.

In the introduction, the background of the study is presented. Given that this study is related to the analysis of the choice of singular pronouns in discourse some background information about the field is provided in this chapter. Also, the place of the pronouns in discourse and how pronouns are studied in discourse analysis are some other issues that are explained in this part. The basis of the study, namely Accessibility Theory, is also introduced briefly here. Other than these the statement of the problem, the aim of the study, research questions and the limitations are presented in this chapter.

Chapter 1 starts with some general information on pronouns. It presents the main properties of the pronouns and their major classifications. After defining pronouns in detail, Accessibility Theory is described in detail. It also contains a review about the previous studies on pronouns as well as the studies which employed several dimensions of the Accessibility Theory. Then, the topic is narrowed down to Turkish pronouns. Basic properties of Turkish pronouns are presented in this chapter. In addition, the previous studies that investigate Turkish pronoun resolution are also given in Chapter 1.

In Chapter 2, the methodology of the current study is described. This part covers information about the research method, data collection tools, the criteria to select the data, and the data analysis.

Chapter 3 first presents the statistical results of the study and the discussion of the findings obtained in the study. The findings are discussed based on the dimensions of the recency, givenness and syntactic prominence effects on the choice of Turkish pronouns. It analyzes the singular pronouns, namely *ben* (*I*), *sen* (*you*) and *o* (*he/she/it*), separately depending on these three dimensions.

In the conclusion, the answers of the research questions are given based on the findings of the research. Furthermore, there are also some suggestions for future studies.

## CHAPTER 1

### LITERATURE REVIEW

In this chapter, the first part is about the general properties of personal pronouns based on different languages. In the next part, theories about pronoun processing are described and especially Accessibility Theory is defined in detail and there are some examples from the previous study depending on Accessibility Theory. The final part summarizes the Turkish personal pronouns' characteristics and describes some studies which are conducted to understand Turkish pronoun resolution.

#### 1.1. GENERAL PROPERTIES OF PERSONAL PRONOUNS

According to the traditional definition, a pronoun is “[a] word used instead of a noun or name, to avoid the repetition of it. The personal pronouns in English are I, thou or you, he, she, it, we, ye, and they” (the Web version of Webster’s Dictionary (1913), as cited in Saxena, 2006: 131). Pronouns are a subcategory of more general term proforms. In short, pronouns are function words that replace syntactic units like Noun Phrases (NPs) or the modifiers of the head noun in NP-like adjective phrases, quantifiers, or determiners (Saxena, 2006).

There are several types of pronouns (Saxena, 2006). Personal pronouns are the most typical type. English personal pronouns and some examples are given in Table 1 below.

**Table 1.** English subject and object personal pronouns (Adapted from Greenbaum & Nelson, 2018: 46)

	subjective case	objective case
<b>first person</b>		
singular	<i>I</i>	<i>me</i>
plural	<i>we</i>	<i>us</i>
<b>second person</b>		
singular/plural	<i>you</i>	<i>you</i>
<b>third person</b>		
singular – masculine	<i>he</i>	<i>him</i>
– feminine	<i>she</i>	<i>her</i>
– non-personal	<i>it</i>	<i>it</i>
plural	<i>they</i>	<i>them</i>

Table 1 clearly indicates that in English personal pronouns have singular and plural forms as well as subjective and objective forms. Gender effect is observed only for 3<sup>rd</sup> person singular pronouns.

In the sentence “I know that **she** lives in Coventry and that **he** lives in Birmingham.” there are three personal pronouns and the pronoun *I* refers to the speaker, the pronoun *she* and *he* refers to a female and male third person, respectively (Greenbaum & Nelson, 2018: 46).

Possessive pronouns, reflexives, and reciprocal pronouns are also seen as part of the personal pronouns (Saxena, 2006). Tables 2 and 3 show the English possessive and reflexive pronouns, respectively.

**Table 2.** English dependent and independent possessive pronouns (Adapted from Greenbaum & Nelson, 2018: 46)

	Dependent	Independent
<b>first person</b>		
singular	<i>my</i>	<i>mine</i>
plural	<i>our</i>	<i>ours</i>
<b>second person</b>		
singular/plural	<i>your</i>	<i>yours</i>
<b>third person</b>		
singular – masculine	<i>his</i>	<i>his</i>
– feminine	<i>her</i>	<i>hers</i>
– non-personal	<i>its</i>	—
plural	<i>their</i>	<i>theirs</i>

In the sentence “Here is **your** book.” *your* is the dependent second person possessive pronoun and it refers to the listener in the conversation (Greenbaum & Nelson, 2018: 46).

**Table 3.** English reflexive pronouns (Adapted from Greenbaum & Nelson, 2018: 46)

<b>first person</b>	
singular	<i>myself</i>
plural	<i>ourselves</i>
<b>second person</b>	
singular	<i>yourself</i>
plural	<i>yourselves</i>
<b>third person</b>	
singular – masculine	<i>himself</i>
– feminine	<i>herself</i>
– non-personal	<i>itself</i>
plural	<i>themselves</i>

The sentence “You’ll hurt **yourself**.” demonstrates how the reflexives in English are used (Greenbaum & Nelson, 2018: 46). Here *you* and *yourself* refer to the same people in the discourse.

English has two reciprocal pronouns and they have genitive forms. These are *each other* and *one another*. The sentence “The partners trusted **each other** completely.” is an example of the use of reciprocals in English (Greenbaum & Nelson, 2018: 46).

Demonstrative pronouns are another pronoun type (Saxena, 2006). In English, there are four demonstrative pronouns. Singular ones are *this* and *that* and plural ones are *these* and *those*. “**This** is for you’ and ‘**These** are tasty.” show the use of demonstratives in English (Greenbaum & Nelson, 2018: 46).

Relative pronouns, interrogative pronouns, and indefinite pronouns are other pronoun types (Saxena, 2006). Table 4 below shows the relative pronouns in English.

**Table 4.** English interrogative pronouns (Adapted from Greenbaum & Nelson, 2018: 46)

	subjective case	objective case	genitive case
personal	<i>who</i>	<i>whom</i>	<i>whose</i>
non-personal	<i>which</i> <i>that</i>	<i>which</i> <i>that</i>	<i>whose</i>

Relative pronouns are the other type which is used to define somebody or something like in “the teacher **who (or that)** taught me Chemistry” (Greenbaum & Nelson, 2018: 46).

Indefinite pronouns are claimed to be the largest group of pronouns (Greenbaum & Nelson, 2018). Some indefinite pronouns in English are ‘*some*’, ‘*any*’, ‘*someone*’, ‘*anyone*’, ‘*somebody*’, ‘*anybody*’, ‘*something*’ and ‘*anything*’ ‘*no one*’ ‘*nobody*’ ‘*everything*’.

Wales (2006) indicates that the most common definition of a pronoun is the substitute for a noun. However, most of the definitions of pronouns do not specify the conditions for substitution. Therefore, a pronoun represents a noun that is already mentioned earlier in the text. Pronouns have the property of anaphoric reference in that they can refer back. However, Sidner (1981) argues against this point of view. Specifically, she argues that words do not refer back to the words, but people use them to refer to the entities in the real world. Thus, she suggests that pronouns and their antecedents do not co-refer to each other, but they together point to the same class of entities in somebody’s mind indicating that pronouns require cognitive processing. For example, when the pronoun *they* is used to refer to *green apples* in the discourse, the antecedent specifies a cognitive element in the hearer’s mind which has a well-structured correspondence in the real world.

According to Wales (2006), another function of pronouns is to prevent the redundant use of NPs suggesting that pronouns have some certain stylistic functions. It is exemplified by Wales (2006: 2) in the following example. Instead of repeating the same name over and over again like in

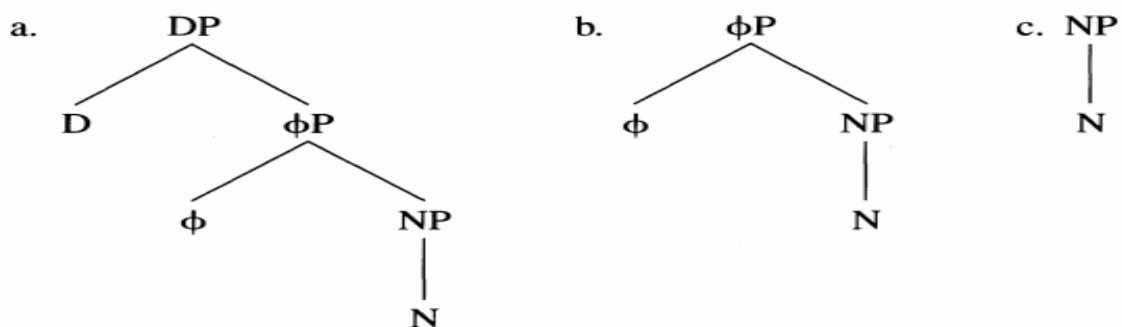


the sentence “Babar grew fast. Soon Babar was playing with the other baby elephants. Babar was one of the nicest of them.” using a pronoun produces much easier understanding of the sentence: “Barbar grew fast. Soon he was playing with the other baby elephants. He was one of the nicest of them.”

Bresnan (2001) develops a classification of pronouns based on their grammatical categories. She states that there are five types of pronouns: zero, bound, clitic, weak and strong pronouns. Zero pronouns refer to the pronominals which do not have any morphological or syntactical form. For example, Spanish has zero pronouns and in the following sentence “Pedroj vio a Ana<sub>k</sub> en el parque.  $\emptyset_k$  Estaba muy guapa (Peter<sub>j</sub> saw Ann<sub>k</sub> in the park. [She] <sub>$\emptyset_k$</sub>  was very beautiful)” the zero pronoun in the second sentence refers to *Ana* in the first sentence (Ferrández & Peral, 2000: 167). A bound pronoun is a pronominal which is bound to a head as an affix morphologically. To illustrate, there is a language called Tarifit in Morocco and in the sentence “Mohand<sub>i</sub>/ntta<sub>i</sub>/pro<sub>i</sub> y<sub>i</sub>-usid (Mohand came)”, it is possible to use the R-expression *Mohand* or the pronoun *ntta* or the bound pronoun *pro* which is coindexed through the agreement morphology (Ouhalla, 1988: 486). However, in the sentence “Zri-gh-t<sub>i</sub> pro<sub>i</sub>/ntta<sub>i</sub>/\*Mohand<sub>i</sub> (I saw him/Mohand)”, it is not possible to use *Mohand* as the coindexed object without an intonation break between the verb and *Mohand* since there is a clitic *-t* which is coindexed with the object. Therefore, this clitic has a specialized syntactic position and phonologically bound to a host (Ouhalla, 1988: 486). Weak and strong pronouns are both free elements which are not bound to another element morphologically or syntactically. The difference between them is that weak pronouns do not have primary sentence accents while strong pronouns receive it. In addition to this phonological difference weak and strong pronouns also differ in terms of their form and syntactic distribution. Testelefs (2003) states that it is only possible to coordinate the strong pronouns, but not the weak pronouns. For example, in Italian 3<sup>rd</sup> person plural feminine pronoun *esse* is a weak pronoun while its counterpart *loro* is a strong pronoun. The sentence “Esse (\*e quelle accanto) sono troppo

alte. (They and those nearby are too tall.)” is an ungrammatical sentence. On the other hand, the sentence “Loro (e quelle accanto) sono troppo alte. (They and those nearby are too tall.)” is a grammatical sentence although they have the same meaning. The reason for this ungrammaticality is the use of *esse* which is a weak pronoun. These examples support what Bresnan (2001) argues about the difference in the forms and syntactic distribution of weak and strong pronouns.

Déchaine & Wiltschko (2002) state that pronouns are not primitive stating that there is more than one type of pronoun. However, their pronoun distinction is somewhat different than that of Bresnan. They maintain that there are three types of pronouns pro-DP, pro- $\phi$ P and pro-NP all of which have different syntactic representations as demonstrated below.



**Figure 1.** Syntactic projections of pro-DP, pro- $\phi$ P and pro-NP (Déchaine & Wiltschko, 2002: 410)

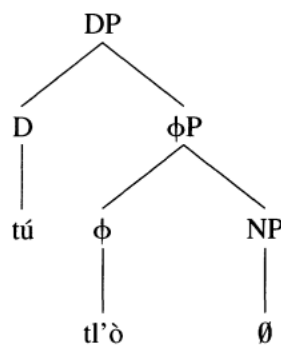
Pro-DPs function as R(eferring)-expressions which have a true DP shell as shown in Figure (1a). Also, every subconstituent of the DP may serve as a proform on its own. These are pro- $\phi$ P and pro-NPs as shown in Figures (1b) and (1c).

The grammatical categorial status of these pronominal categories affects their external syntax as well as their internal semantics. It also affects their binding-theoretic status. This is outlined below:

**Table 5.** Nominal proform typology (Adapted from Déchaine & Wiltschko, 2002: 410)

	Pro-DP	Pro- $\phi$ P	Pro-NP
Internal syntax	D syntax; morphologically complex	neither D syntax nor N syntax	N syntax
Distribution	argument	argument or predicate	predicate
Semantics	definite	—	constant
Binding-theoretic status	R-expression	variable	—

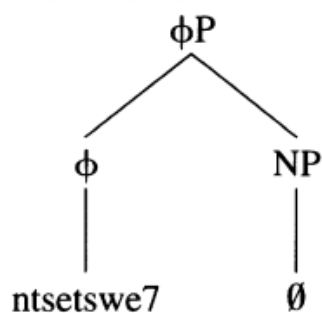
A pro-DP is expected to have the syntactic functions of a determiner phrase. Furthermore, it is claimed that pro-DPs always consist of pro- $\phi$ P and pro-NPs as sub-constituents. Since they are regarded as DPs, they are restrained to the argument positions in the syntactic representation in that DPs are arguments. Looking at their semantic features, DPs are definite and therefore, R-expressions. On the other hand, they are bound to Principle C of the Binding Theory which states that an R-expression is free (Chomsky, 1981). There is a Central Coast Salish language called Halkomelem in which independent pronouns are pro-DPs in that they have D syntax and are morphologically complex (Déchaine & Wiltschko 2002). In addition, they can only appear in the argument position and have the status of R-expressions according to Binding Theory (Déchaine & Wiltschko 2002). Their Pro-DP structure is described in Figure 2 below:



**Figure 2.** Pro-Dp structure of Halkomelem independent pronouns (Déchaine & Wiltschko, 2002: 412)

In this structure, *tú* is the determiner and rest of the pronoun (*t'ó*) is a pro- $\phi$ P with features of person and number (3<sup>rd</sup> person singular).

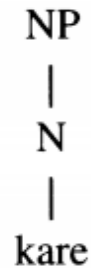
Pro- $\phi$ P is the term that covers any intermediate functional projection that is involved between N and D, reflecting  $\phi$ -features (phi-features) namely, number, gender, and (sometimes) person. They are not expected to have the same syntactic features of a noun or a determiner. Instead, they can be either an argument or a predicate. Semantically, they contain  $\phi$ -features and conform to Condition B of Binding Theory which argues that a pronominal is free in its governing category (Chomsky, 1981). The independent pronouns of Shuswap which is a language belonged to Northern Interior Branch of Salish are claimed to be very different than the pronouns in Halkomelem (Déchaine & Wiltschko, 2002). They propose that the independent pronouns in this language are Pro- $\phi$ Ps. Because these pronouns do not have D or N syntax, it is possible to use them as predicates or arguments and they are bound to the Principle B of Binding Theory. The structure of these pronouns is shown in Figure 3 below:



**Figure 3.** Pro- $\phi$ P structure of Shuswap independent pronouns (Déchaine & Wiltschko, 2002: 415)

Pro-NPs are like lexical nouns in terms of their syntactic properties. Therefore, they may appear in the predicate position like NPs. On the other hand, they are semantically defined as constants. It is proposed that they are not included in Binding Theory since their inherent semantics determines their binding properties in a predictable way (Déchaine & Wiltschko, 2002). They give the word *kare* in Japanese as an example of Pro-NP. This word has the meaning of pronoun *he*, but it is used as a noun as in “*watasi-no kare* (my boyfriend)”. It has the syntax of a noun and

therefore, it can have adjective, possessive or demonstrative pronoun before. The word *kare* cannot function as a bound variable which cannot be explained by Binding Theory. The internal structure of *kare* is given in Figure 4.



**Figure 4.** Pro-NP structure of Japanese *kare* (Déchaine & Wiltschko, 2002: 417)

Cormier et al. (2013) argue that the most crucial features of pronouns include referentiality, paradigmatic structure, syntactic distribution and agreement systems through the grammaticalization process.

Falk (2002) explains referentiality as follows: pronouns do not have any intrinsic meaning, but they have the ability to refer to other entities in the discourse and these entities are generally prominent in that specific discourse. In a discourse like “Dan is reading a book. I see him.”, the pronoun *him* refers to *Dan* in the previous sentence and the pronoun *I* refers to the speaker *himself*.

In terms of morphology, pronouns are inflected with person, number, gender and case markers (Cormier et al., 2013). The personal pronouns can be analyzed according to above-mentioned parameters which vary from language to language. Other than these three parameters, there is also honorific use of the pronouns which is related to showing respect or social distance. It is stated that the language Bangkok Thai has seventeen different forms for first, nineteen for second and ten for the third person and these forms are determined according to the power and status, kinship, friendship, occupation, age, sex and factors like these (Wiesemann, 2001).

Cormier et al. (2013) argue that there are three-way person distinctions (1<sup>st</sup> vs. 2<sup>nd</sup> vs. 3<sup>rd</sup> person) and two-way distinctions (1<sup>st</sup> and 2<sup>nd</sup> person vs. 3<sup>rd</sup> person, or 1<sup>st</sup> person vs. 2<sup>nd</sup> and 3<sup>rd</sup> person) in terms of person paradigm. Concerning the number function, the most known distinction is a two-way distinction (singular vs. plural) (Cormier et al., 2013). Gender and case marking in pronominals also exist in many languages such as English, German, Greek, French, and Russian.

Furthermore, the syntactic distribution of pronouns is closely related to their grammatical function. Personal pronouns function as verbal arguments, which is one of their similarity with noun phrases (Cormier et al., 2013). Heusinger (2002) exemplifies this with two different sentences. The sentences “**The girl** has red hair.” and “**She** has red hair.” have the same meaning in that *she* in the second sentence can substitute for the NP *the girl* in the first sentence. This means that they have the same syntactic distribution according to Binding Theory.

In addition, agreement systems in languages for grammaticalization generally start with pronouns. Over time independent pronouns changed into lexical items which then turned into inflectional morphemes through grammaticalization process (Cormier et al., 2013). For example, Cann & Kempson (2008) argue that preverbal clitic pronouns in Medieval Spanish are developed from Latin weak pronouns by looking at their correspondence between word order effects and clitic distributions and the Person Case Constraint. Therefore, it is reported by Cormier et al. (2013) that independent pronouns and agreement markers mostly have some common features like their phonology. There are other scholars who defend a similar point of view as Cormier et al. (2013) in that they report the change in agreement systems is predictable since it is caused because of phonological erosion (Givón, 1976, as cited in Ariel, 2000). Therefore, agreement markers change from the independent pronouns. On the other hand, pronouns and these markers deviate in time which may have different pragmatic structures. To illustrate, Dutch has six different forms for pronouns which cover the meaning of three person and singular/plural difference although Dutch agreement markers for present

tense only have two different forms. These forms are 2<sup>nd</sup> and 3<sup>rd</sup> person singular and plural for all persons. Also, first person singular does not have any marking (Cormier et al., 2013).

Daniel (2013) classifies pronouns based on the parameters that are also stated by Weisemann (2001), namely person and number. Table 6 below shows some values of the pronouns which are used in classifying pronouns in different languages.

**Table 6.** Defining values (Adapted from Daniel, 2013: 146)

○	1	No independent pronouns	2
●	2	Number-indifferent pronouns	8
●	3	Person-number affixes	25
●	4	Person-number stem	114
●	5	Person-number stem with a pronominal plural affix	47
●	6	Person-number stem with a nominal plural affix	22
◇	7	Person stem with a pronominal plural affix	23
◇	8	Person stem with a nominal plural affix	19
		total	260

As can be seen in Table 2 there are two languages in type one, namely Acoma and Wari'. In this type, there are not any plural independent subject pronouns or singular independent subject pronouns.

Some languages have number-indifferent pronouns which have the same form both for singular and plural subjects. For example; the language Pirahã, which is spoken in Mura, Brazil, *ti* means *I and we* and *gíxai* mean *you* both in singular form and plural form.

The third type of languages has the affixes which express both number and person together which are called person-number affixes. The language Mundari in India is one of these languages.

The most common type is type four. In these languages, person and number features are expressed together in a stem. To illustrate, the

language Dogon has the words *mi* for *I* and *emme* for *we*, *u* for *you.SG* and *e* for *you.PL* which is not possible to understand what expresses the number and what expresses the person in these pronouns.

In the fifth type of languages, there are person-number specific stems which are attached with some pronominal affixes to express plurality. Amele which is spoken in Madang, Papua New Guinea, is of this type. In this language, *ija* means *I*, *e-le* means *we.DU*, *e-ge* means *we.PL*; *hina* means *you.SG*, *a-le* means *you.DU* and *a-ge* means *you.PL*.

The type six languages have person-number specific stems which have a nominal plural affix for plurality. In addition, this plurality affix can also be used with some nouns. For example; in Russian the affix *-y* is used for plurality, for instance, *ty* is *you.SG* and *v-y* is *you.PL*, *slon* means *elephant*, plural of elephant is *slon-y*.

Type seven languages have a person stem same in singular and plural and a pronominal affix for plurality, which is not used with plurals. Chuvash is one of these languages.

The last type involves the languages which have the same person stem for singular and plural forms, but they have a nominal affix for plurality which means the affix can also be used with some nouns. In Mandarin, *wǒ* means *I*, *wǒmen* means *we*, *nǐ* means *you.SG*. and *nǐmen* means *you.PL* (Daniel, 2013).

As indicated earlier, personal pronouns differ from language to language in terms of the number feature. Saxena (2006) states that the general pattern in languages has three persons (first, second and third) and two numbers (singular and plural), which becomes six different pronouns in total. Usually, there is dual number in languages, which creates nine different pronouns. There are also languages which have trial number or quadral number, which is present in Sursurunga, an Austronesian language spoken in Papua New Guinea. When the language is nonsingular or non-third person, there is generally a distinction between inclusive and exclusive forms. For example, in Huallaga Quechua



(Quechua, Huánuco, Huallaga) the pronoun *noqakuna* has the meaning of *we, excluding you, the addressee(s)* while the pronoun *noqanchi* means *we, including you, the addressee(s)*. There are even more detailed person systems like in Ghomala' (Ghomálá') which is a Bantu language and it is spoken in Cameroon. It has different pronouns of these combinations.

1sg, 1sg + 2sg, 1sg + 3sg, 1pl + 2sg, 1pl + 2pl, 1pl + 3sg, 1pl + 3pl, 1pl

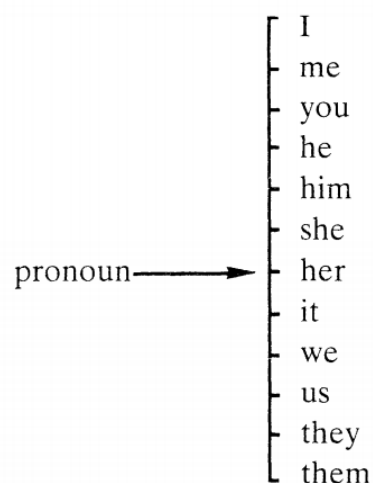
2sg, 2sg + 3sg, 2pl + 3sg, 2pl + 3pl, 2pl

3sg, 3sg + 3sg, 3pl

1sg + 2sg + 3sg, 1pl + 2sg + 3sg, 1pl + 2pl + 3sg, 1pl + 2pl + 3pl

(Saxena, 2006)

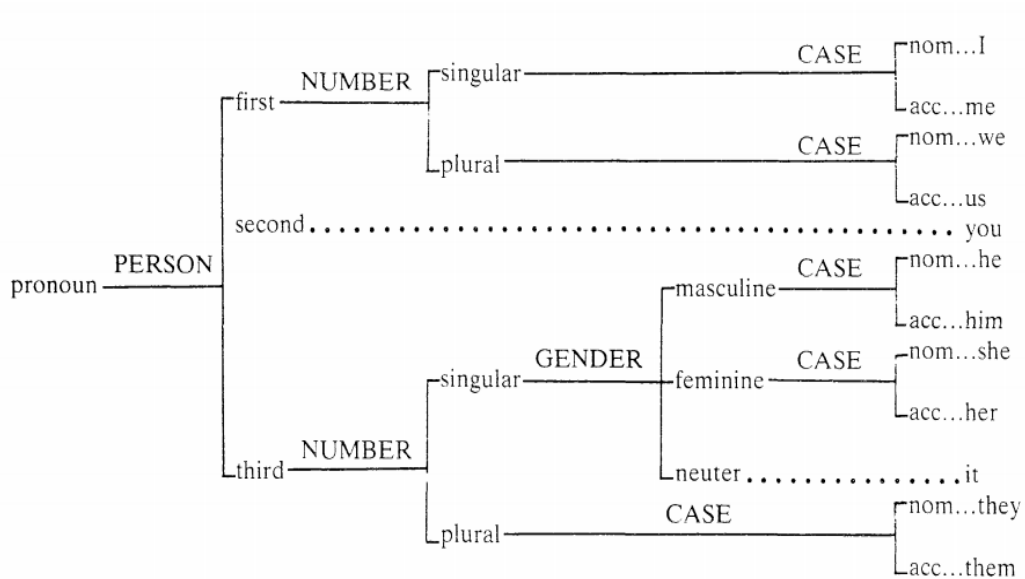
These properties of pronouns were examined in different languages. English is one of the languages that is analyzed very frequently. In this part, personal pronouns in English are introduced based on their properties. In a simple way, English personal pronouns can be outlined in Figure 5 below.



**Figure 5.** The simplest system network (Fawcett, 1988: 190)

Fawcett (1988) explains in Figure 5 “If and only if you select the feature [pronoun], you must then select one of the features [I, me, you, he, him, she, her, it, we, us they, them]” (1988: 190).

However, the term personal pronoun in English is not as simple as in Figure 5. All of these pronouns have different properties as well as different realizations. A more complicated, but explanatory figure is given below.



**Figure 6.** A traditional feature network and its realizations (Fawcett, 1988: 195)

Figure 6 indicates that there are four different features that generate English personal pronouns: person, number, gender, and case features. It also implies that English personal pronouns are divided according to the feature person at first. They are either first, second or third person pronouns. Then, the feature number is added and therefore, pronouns are interpreted as singular or plural. Gender feature only affects the third person singular pronouns which are divided as masculine, feminine or neuter. In the end, the case feature enters into the system. The final realization of these pronouns is represented below.

[pronoun, first, singular, nominative] .....	I
[pronoun, first, singular, accusative] .....	me
[pronoun, first, plural, nominative] .....	we
[pronoun, first, plural, accusative] .....	us
[pronoun, second].....	you
[pronoun, third, singular, masculine, nominative].....	he
[pronoun, third, singular, masculine, accusative].....	him
[pronoun, third, singular, feminine, nominative].....	she
[pronoun, third, singular, feminine, accusative].....	her
[pronoun, third, singular, neuter].....	it
[pronoun, third, plural, nominative] .....	they
[pronoun, third, plural, accusative] .....	them

**Figure 7.** English personal pronouns depending on person, number, gender and case markers

Although the study of English pronouns has attracted a lot of attention for linguistic studies, there are other languages which also significantly contributed to the understanding of pronouns. For example, some languages have null elements. Chomsky (1981) defines these empty categories as syntactically observable but phonologically null elements. These elements may have different syntactic distributions and properties. The typology of empty categories in the Government and Binding (GB) Theory is given below (Chomsky, 1981).

**Table 7.** The typology of empty categories (Adapted from Chomsky, 1981: 330)

	Overt elements	Empty elements
a. [+anaphor, -pronominal]	anaphor	NP-trace
b. [-anaphor, +pronominal]	pronoun	<i>pro</i>
c. [+anaphor, +pronominal]	-----	PRO
d. [-anaphor, -pronominal]	R-expression	<i>wh</i> -trace

The most important assumption about empty categories is that these categories reflect their overt counterparts. Chomsky proposes the following three rules to account for them (1981: 330).

1. An empty category ( $\alpha$ ) is a variable iff it is locally A'-bound and is in an A-position.
2. If  $\alpha$  is not a variable, then it is an anaphor.
3.  $\alpha$  is a pronominal iff it is free or locally A-bound by an antecedent ( $\beta$ ) with an independent  $\theta$ -role.

The languages which have such empty categories are called pro-drop languages or null subject languages (Joseph, 1994). Spanish, Italian, Greek and Turkish are of this type. Papadopoulou et al. (2015) argue that in Greek null subjects are the unmarked forms or the weak subjects while overt pronouns are the strong pronouns or marked form. More clearly, example (6) below contains a null subject which refers to the most salient part or topic of the sentence. On the other hand, in example (7) there is an overt pronoun which probably refers to the less salient or non-topic element in the sentence as long as it is pronounced without any stress, indicating that there is a topic shift in this sentence.

- (6) *O papús milúse ðinatá ston egonó tu ótan*  
*the old-man spoke-IMP-3SG loudly to-the grandson his when*

*pro* *ōjavaze* *éna vivlio.*

*pro read-PAST-IMP-3SG a book*

*“The old-man was speaking loudly to his grandson when he was reading a book.”*

(Papadopoulou et al., 2015: 99)

(7) *I jajá xerétise tin kopéla ótan aftí*

*the old-lady greeted-PERF-3SG the girl when she*

*pernúse to ḏrómo.*

*crossed-IMP-3SG the street*

*“The old-lady greeted the girl when SHE was crossing the street.”*

(Papadopoulou et al., 2015: 99)

In Sun & Kennison’s study (2015) some characteristics of Chinese pronouns are examined. In Chinese, pronouns can be omitted. However, Chinese verbs do not have agreement morphology. It is somewhat surprising that agreement morphology generally reveals the referent of the pronoun when it is omitted. Thus, it makes Chinese readers and listeners depend on the information gathered from the context when a zero pronoun is used. On the other hand, Chinese pronouns do have number and gender features.

## 1.2. PROCESSING OF PERSONAL PRONOUNS

As stated in 2.1 pronouns are the elements that substitute for the NPs in sentences. Instead of repeating the same NP over and over again, pronouns are used to provide the same meaning contributing the coherence in the text. On the other hand, processing what the pronoun refers to is a complicated process.

Almor et. al. (2017: 98-99) define reference resolution using a psycholinguistic perspective as follows:

Reference resolution is known to be affected by the relative syntactic configuration of the anaphor and its antecedent (Chambers & Smith, 1998; Crawley, Stevenson, & Kleinman, 1990; Frederiksen, 1981; Gordon, Grosz, & Gilliom, 1993), by discourse pragmatic principles (Almor, 1999; Ariel, 1990; Prince, 1978), and by memory constraints (Almor, 1999; Gernsbacher, 1989; Sanford & Garrod, 1981), all of which are quite likely involved in the processing of any natural language.

Some crucial theories on the processing of pronouns in the following sections.

### **1.2.1. Centering Theory**

Grosz, Joshi, & Weinstein (1983) argue that in a discourse some items are more central than the others. Centering Theory was basically developed to deal with this issue. They (1995) also mention that pronouns and definite descriptions do not have the same effect in terms of coherence. Pronouns provide the hearer or the reader with different interpretations, and the wrong choice of pronoun causes the hearers to get confused and pushes them to backtrack for the correct interpretation.

Grosz, Joshi, & Weinstein (1995) answer the question “What do the centers of the utterances refer to?” as they are the links that combine one utterance to the discourse which consists of another utterance. Utterances which are the group of words in discourse, not the sentences are the entities which have centers. The utterance may have different centers when it is used more than once in a discourse. Centers are discourse components which are semantic objects. However, they are not words, phrases or syntactic objects.

Grosz, Joshi, & Weinstein (1995) present the following examples to show the centers in a sentence.

(8) a. *He has been acting quite odd. (He=John)*

b. *He called up Mike yesterday.*

c. *John wanted to meet him quite urgently.*

(Grosz, Joshi, & Weinstein, 1995, as cited in Kehler, 1997: 468)

(9) a. *He has been acting quite odd. (He=John)*

b. *He called up Mike yesterday.*

c. *He wanted to meet him quite urgently.*

(Grosz, Joshi, & Weinstein, 1995, as cited in Kehler, 1997: 468)

They argue that the set (9) is more acceptable than the set (8). In (8c) *John* is mentioned openly while *Mike* is mentioned as a pronoun. Although there is no meaning difference between the two passages, in (9c) *John* is expressed as a pronoun, which eliminates the oddness in set (8) (Grosz, Joshi, & Weinstein, 1995, as cited in Kehler, 1997).

As mentioned before, using a pronoun in a wrong place may mislead the hearer or the reader and cause them to interpret the pronoun as a different person.

(10) a. *Terry really goofs sometimes.*

b. *Yesterday was a beautiful day and he was excited about trying out his new sailboat.*

c. *He wanted Tony to join him on a sailing expedition.*

d. *He called him at 6AM.*

e. *He was sick and furious at being woken up so early.*

(Grosz, Joshi, & Weinstein, 1995, as cited in Kehler, 1997: 468)

In this set of sentences, *Terry* is more central than *Tony*. Therefore, in the sentence (10e) the person who is indicated by the pronoun *he* is expected to be *Terry* but it is not. These examples show that people assign a

referent before reading the rest of the sentence (Grosz, Joshi, & Weinstein, as cited in Kehler, 1997).

The following examples indicate another possible problem related to pronouns.

(11) a. *John went to his favorite music store to buy a piano.*

b. *He had frequented the store for many years.*

c. *He was excited that he could finally buy a piano.*

d. *He arrived just as the store was closing for the day.*

(Grosz, Joshi, & Weinstein, 1995, as cited in Kehler, 1997: 469)

(12) a. *John went to his favorite music store to buy a piano.*

b. *It was a store John had frequented for many years.*

c. *He was excited that he could finally buy a piano.*

d. *It was closing just as John arrived.*

(Grosz, Joshi, & Weinstein, 1995, as cited in Kehler, 1997: 469)

These sentences exemplify another problem in the discourse related to centers. The set (11) is more coherent than the set (12) in that in the set (11), the center is *John* and it continues throughout the passage while in the set (12), the center shifts from *John* to *his favorite music store* back and forth and this reduces the coherency of the text. It is not clear whether the text is about *John* or *his favorite music store* (Grosz, Joshi, & Weinstein, as cited in Kehler, 1997).

### **1.2.2. Heuristic Strategies**

Crawley, Stevenson, and Kleinman (1990) argued that the subject assignment strategy and the parallel function strategy are two important heuristic strategies. The subject assignment theory claims that a pronoun refers to the NP in the subject position and that pronoun's grammatical position does not have any effect on this.



(13) *John hit Bill and he ran away.*

(14) *John hit Bill and Mary kicked him.*

(Crawley, Stevenson & Kleinman, 1990: 246)

According to the subject assignment strategy, in both of these sentences, the antecedents of *he* and *him* are *John* even though *he* is in the subject position and *him* is in the object position.

The claim of the parallel function strategy is that a pronoun refers to the previous NP which is in the same position as the pronoun. Hence, a subject pronoun refers to the previous subject and an object pronoun refers to the previous object.

Different from the subject assignment strategy, the parallel function strategy defends that in sentence (13), *he* is assigned to *John* since *he* is in the subject position just like *John*. However, in sentence (14), *him* is assigned to *Bill*. Because they both are in the object position.

### **1.2.3. Informational Load Hypothesis (ILH)**

Informational Load Hypothesis (ILH) is related to the Gricean maxim of quantity (Grice, 1975, as cited in Almor, 1999) while processing the anaphoric expressions in terms of pragmatic principle. Gricean maxim of quantity states that discourse should be informative enough, but it also should not be more informative than it is required. In other words, the discourse should inform the reader/hearer sufficiently enough with the least complex linguistic structure. The ILH does not argue that speakers should obey these conversational rules. On the other hand, it points out that people have these psychological constraints while processing anaphoric expressions and that anaphor processing can be explained with maxim of quantity. However, these assumptions were expanded with two additions (Almor, 1999).

First of these additions is that the amount of informational load describes the complexity. Amount of complexity is a term that indicates the constraints on the simultaneous storage and processing of information in

verbal working memory. Second addition suggests that the knowledge an anaphoric expression provides should have the information that is necessary for determining the anaphor and the information that is new about the referent. This means that according to the ILH, the informational load of anaphor in regard to a given antecedent should bear a function such as helping to name the antecedent, to give some unknown information about it or it can be both (Almor, 1999).

Almor (1999) states that psychological processes, especially the ones that are related to verbal working memory, construct the base for this cost and function as an optimization principle. There are many researchers such as Sanford & Garrod (1981) and van-Dijk & Kintsch (1983) (as cited in Almor, 1999), who argue that it is anaphoric expressions' job to revive the knowledge that is stored in the working memory and form a rational tie to previous discourse. Sanford & Garrod (1981) state that deciding the antecedents of pronominals and definite anaphoric expressions gets tougher when the distance between antecedent and the anaphor increases. Because working memory has limited capacity and the distance between the referent and the antecedent causes the information about the antecedent to fade away in the working memory.

To sum up, the structure of the working memory emphasizes the cost-function optimization principle which illuminates anaphor processing according to the ILH. Because these resources are employed for both preserving the discourse depiction and for processing consecutive input (Almor, 1999).

#### **1.2.4. The Relevance Theory**

The Relevance Theory, which deals with the meanings of utterances, is a model that has two distinct processes. Wilson and Sperber (1993: 1) explain this as follows:

a modular decoding phase is seen as providing input to a central inferential phase in which a linguistically encoded logical form is

contextually enriched and used to construct a hypothesis about the speaker's informative intention.

Hedley (2005) states that undoubtedly there are two procedures which are completely different from each other. One of the processes is about translating the linguistic signal into conceptual representations while the other applies to the cognitive faculties of inference to be able to explain the planned meaning of the utterance and its import (relevance) for the related person/people.

Wilson and Sperber (1993) formulate a distinction between two types of concealed meanings: conceptual meaning and procedural meaning. Pronoun interpretation is more about procedural meaning. The procedural meaning was developed by Diane Blakemore in 1987 (as cited in Hedley, 2005) related to the two-phase process of utterance interpretation namely decoding and inference.

When looking at the procedural meanings, it is better to start with the pronoun *I*. The encoded procedure for *I* can be like find an individual concept of the speaker. After this, the pragmatic component will employ general principles of relevance and the comprehension procedure to reach the planned referent. Generally, referents of *I* are very clear except for the cases of answerphone messages and post-it notes. When this utterance is used the person who uses it should be at the place where the utterance is used. However, "I am not here now" is a possible sentence when it is an answerphone message. Furthermore, "I am on leave today" can be written by a colleague who has witnessed many people visiting the office looking for somebody. These examples emphasize the importance of the hearer and the context of interpretation rather than the context of production. Procedural semantics for *I* and relevance theoretic comprehension procedure make clear the interpretation of the pronoun in context and the result is relevant.

When it comes to the pronoun *you* the procedure is formulated as find an individual concept of the hearer. The outcome of this process is the hearer himself as the referent of *you* that the speaker uttered. The procedure for

plural *you and we* is more complex and it includes two-step procedure, one of which is called *pragmatic deferral* by Powell (as cited in Hedley, 2005). This procedure includes the location of the speaker/hearer, and then the identifying of a relevant group of which that the speaker/hearer is a member.

The procedure for *he* can be like find an individual concept with the feature 'male' since there is the gender factor in this pronoun. When the sentence "Amy: When he was laid out after he died, they discovered that he was actually a woman." is taken into account, the speaker *Amy's* planned referent for the pronoun has the knowledge *X is a male* at first in the hearer's mind. This causes unnecessary processing for the hearer and loss of optimal relevance and presumably the process of pronoun interpretation itself.

Carston (2002: 143) explains this process as follows:

- (a) Consider interpretations (disambiguations, reference assignments, enrichments, contextual assumptions, etc.) in order of accessibility (i.e. follow a path of least effort in computing cognitive effects).
- (b) Stop when the expected level of relevance is reached.

Carston (2002: 146) exemplifies these processes with the example given below:

(15) *Client: Can I speak to The President?*

*Secretary: No, I'm sorry. He's busy.*

The hearer will have the specified patterns related to the interpretation of the pronoun in the second sentence because of the structure of the process of interactive adjustment and the fact that formulations of the kind given here are interpretive rather than being definite proposals of formalized inferential steps.

- a. S has uttered a sentence with the logical form: [*he is busy*]

- b. S's utterance is optimally relevant. (Presumption of relevance)
- c. S's utterance of the pronoun will achieve relevance in a particular way – by pointing towards particularly contextually salient individual (concept).
- d. *The President is busy*. Procedural meaning of pronominal ('find an individual concept with the feature 'male').
- e. individual concept of the '*The President*' - the most accessible individual concept in the context with a 'male' feature, needing little effort to access, and producing significant cognitive effects, so reaching the expected level of relevance.
- f. '*The President*' is instantiated in propositional form.

(Carston, 2002: 144)

### 1.2.5. Givenness Hierarchy

Gundel et al. (1993) introduce six cognitive statuses that are related to the structure of the referring expression in natural language and these are given in the Givenness Hierarchy below:

#### THE GIVENNESS HIERARCHY:

in focus	> activated	> familiar	> uniquely identifiable	> referential	> type identifiable
{it}	{ that this this N }	{that N}	{the N}	{indefinite this N}	{a N}

**Figure 8.** The Givenness Hierarchy (Gundel et. al., 1993: 275)

Different forms in English related to the particular status are given in Figure 8. When a speaker uses a specific form, he/she gives the sign that he/she considers the related cognitive status is satisfied and all the lower statuses (statuses to the right) have also been satisfied since every status entails all lower statuses. Gundel claims that the statuses are related to each other. The order of the statuses is from the most restrictive (in focus) to least restrictive (type identifiable). To illustrate, an element which is in

focus is also activated, familiar, uniquely identifiable, referential and type identifiable. On the other hand, it does not mean that all uniquely identifiable items are familiar or all familiar items are activated or in focus.

As mentioned, type identifiable, referential, uniquely referential, familiar, activated and in focus are the statuses in givenness hierarchy. In the status Type Identifiable the hearer is able to reach to a representation of the type of object described by the speaker. Nominal expressions and use of indefinite article *a* in English are appropriate for this status. In the sentence "I couldn't sleep last night. A dog (next door) kept me awake." the addressee can identify the type that *a dog* describes if she/he knows what dog means.

When it comes to the status Referential the speaker's intention is to refer to a specific object or objects. To grasp the meaning of the expression, the addressee should have the appropriate type-representation and *she/he* should also bring back an existing representation of the referent which the speaker mentions or at least establish a new representation until the sentence is finished. Definite expressions and indefinite *this* are appropriate and necessary for this status. For example, in the sentence "I couldn't sleep last night. This dog (next door) kept me awake." The speaker's intention is to refer to a specific dog.

In the case of uniquely identifiable referents, it is possible to determine the intended referent by only looking at the nominal. This status requires definite reference and employment of the definite article *the* is both mandatory and adequate. When looking at the sentence "I couldn't sleep last night. The dog (next door) kept me awake." it is possible to say that the addressee has already an existing representation in his/her mind. Even if the phrase *next door* is not used, it is possible to identify the referent. However, the status uniquely identifiability does not have to rely on previous knowledge. Sometimes the nominal itself has enough descriptive content that the addressee can identify the referent without the need for previous knowledge as in the phrase *the dog next door*.

Familiar referents can easily be identified. Because the hearer has the necessary knowledge either in his/her short term or long term memory. All personal pronouns and definite demonstratives have this status and the demonstrative *that* can be appropriately used in this status. For example; the sentence “I couldn’t sleep last night. That dog (next door) kept me awake” requires for the addressee to have knowledge that the speaker’s neighbor has a dog, unlike the previous example.

When the referent is activated, the addressee has the representation of it in the short term memory. The activated representation may come from the long term memory or it can emerge from the immediate linguistic or extralinguistic context. The activation is obligatory for proper use of pronominal forms and it is adequate for the demonstrative pronoun *that* and for the stressed personal pronouns. In the sentence “I couldn’t sleep last night. That kept me awake.” *that* may refer to the barking of the dog but the dog should be barking at the time of the speech or barking should be familiarized in the immediate linguistic context. The use of the definite demonstrative *this* also requires activation. For the appropriate use of *this* both in the determiner and the pronominal form the speaker should activate the referent either by mentioning it or including it in the context space. This example as a dialogue “A: Have you seen the neighbor’s dog? B: Yes, and this??? dog kept me awake last night.” does not show the appropriate use of *this* since the referent is not activated by the speaker. On the other hand, the example “My neighbor has a dog. This dog kept me awake last night.” shows the proper use of *this*.

Lastly, the status in focus means the referent is at the center of attention in addition to being in the short term memory. Zero pronouns and unstressed pronominals are properly used in this status. These elements that are in focus are generally the topic of the previous sentence and topic of the current sentence. Subjects and direct objects of the main sentences tend to be the focus on the contrary entities in the subordinate clauses or prepositional phrases are generally not the topic so not in focus. This difference about topicality is exemplified below:

(16) a. *My neighbor's bull mastiff bit a girl on a bike.*

b. *That's the same dog that bit Mary Ben last summer.*

(Gundel et al., 1993: 280)

In this dialogue *that* appropriately refers to *my neighbor's bull mastiff* in that it is the subject of the previous sentence and this means it is in focus.

(17) a. *Sears delivered new siding to my neighbors with the bull mastiff.*

b. *It's the same dog that bit Mary Ben last summer.*

c. *Anyway, this siding is real hideous and ...*

(Gundel et al., 1993: 280)

However, the use of *it* in the sentence (17b) is not possible. Because it refers to the *bull mastiff* and it is given in a prepositional phrase so it is not in focus.

Syntax is not enough to determine the referent in focus. Pragmatics plays an important role to decide on the in-focus element as can be exemplified by the following example.

(18) a. *However, the government of Barbados is looking for a project manager for a large wind energy project.*

b. *I'm going to see the man in charge of it next week. [personal letter]*

(Gundel et al., 1993: 280)

In (18) *a large wind energy project* is in the same syntactic position with *the bull mastiff* in (17a) namely in a prepositional phrase, but it is in focus because of its importance in the context. Therefore, it is possible to refer to *a large wind energy project* with *it* in this context (Gundel et al., 1993).

### 1.2.6. Accessibility Theory

Accessibility theory is based on earlier work by Chafe and Givón: Chafe (1976, 1994) was the first to argue for a direct connection between



referential forms and cognitive status. Therefore, it can be seen as “an extension of his (and later Givón’s 1983) basic insight” (Ariel, 2001: 60). The basic assumption of the Accessibility Theory is that the addressee is guided with some signals which indicate the degree of accessibility of the mental representation to retrieve a piece of information from the memory (Ariel, 2001).

Ariel (2001: 60) defines accessibility as a mental procedure as stated below.

Accessibility theory offers a procedural analysis of referring expressions, as marking varying degrees of mental accessibility. The basic idea is that referring expressions instruct the addressee to retrieve a certain piece of Given information from his memory by indicating to him how accessible this piece of information is to him at the current stage of the discourse.

This definition indicates that the accessibility of the referents depends on the participants’ mental states. Therefore, while an antecedent is highly accessible at some point, its accessibility might be lower in another time depending on the hearer’s current state of mind.

In her book, *Accessing Noun Phrase Antecedents*, Ariel (2014) states that it is not possible to refer to an antecedent without a context. She clearly emphasizes the importance of the context in this regard since the context provides significant and necessary clues about the antecedents. For her, the context provides the accessibility rate of the anaphoric expressions.

She developed a set of factors that affect the accessibility of these expressions. These are given as follows.

#### 1.2.6.1. The Factors which Affect Accessibility Rate

The factors affecting the accessibility of the referring expressions are introduced under four categories by Ariel (2014: 29):

1. Distance: The distance between the antecedent and the anaphor (relevant to subsequent mentions only)

2. Competition: The number of competitors on the role of antecedent.
3. Saliency: The antecedent being a salient referent, mainly whether it is a topic or a non-topic.
4. Unity: The antecedent being within vs. without the same frame/world/point of view/segment or paragraph as the anaphor.

She argues that pronouns, demonstratives, and definite expressions have all different status in regard to their accessibility features. Therefore, she developed three classes of accessibility markers: High Accessibility Markers, Intermediate Accessibility Markers, and Low Accessibility Markers. High Accessibility Markers are pronouns which are closer to their antecedents. Intermediate Accessibility Markers such as demonstratives are in intermediate distances to their antecedents, and Low Accessibility Markers as indefinite descriptions are used in larger distances to their antecedents. Her findings which produced this classification are given in Table 8 below.

**Table 8.** Breakdown of anaphoric expressions by text positions (Adapted from Ariel, 1988: 70)

Referring expression	Text position									
	Same sentence		Previous sentence		Same paragraph		Across paragraph		Total	
	no.	%	no.	%	no.	%	no.	%	no.	%
Pronoun	110	(20.8)	320	(60.5)	75	(14.2)	24	(4.5)	529	(100)
Demonstrative	4	(4.8)	50	(59.5)	17	(20.2)	13	(15.5)	84	(100)
Definite description	4	(2.8)	20	(14.1)	65	(45.8)	53	(37.3)	142	(100)

She also argues that distance is not the only factor that affects accessibility. Another factor is competition which refers to the rate of saliency compared to other possible antecedents. Ariel supports her claim with findings from studies comparing two languages. For instance, in a study (Clancy, 1980, as cited in Ariel, 2014) it is found that when the

referents which intervene between the pronoun and the antecedent increase, the accessibility degree also increases, and Low Accessibility Markers are used more often in both English and Japanese. On the contrary, when the intervening referents decrease between the antecedent and the pronoun, the accessibility rate decreases, which increases the use of High Accessibility Markers.

The other factor affecting accessibility is the saliency of the referent which is related to being a topic or not. When the antecedent is the topic of the sentence, this makes it a salient referent. Salient referents require less effort to be remembered. Low Accessibility Markers can be used with salient referents like topics. On the other hand, when the saliency of the antecedent is low, it requires more effort to connect the referent with its antecedent. Thus, High Accessibility Markers are necessary in these cases. She exemplifies the importance of saliency with the following example.

(19) *The feedpipe lubricates the chain, and it should be adjusted to leave a gap half an inch between itself and the sprocket.*

(Ariel, 2014: 23)

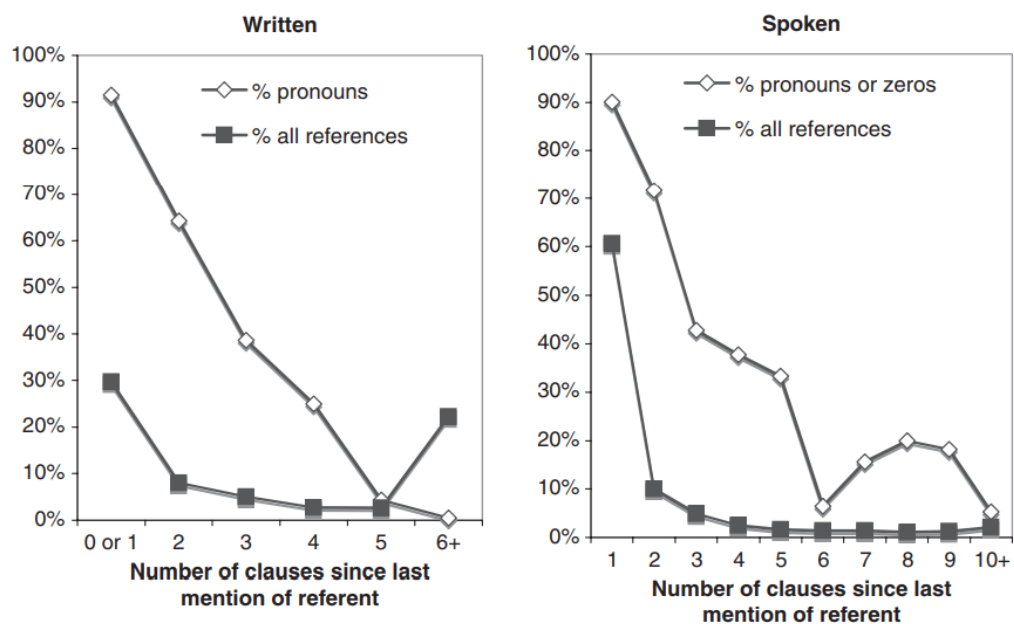
In this sentence, *the feedpipe* is the topic so *it* refers to *the feedpipe* rather than *the chain*.

The last factor which is called unity is related to whether the scenery or the frame alters or not. When the antecedent was outside of the anaphor's frame, it takes longer time to relate the pronoun and the antecedent if they are frame dependent. Frame change causes a sharp decrease in the accessibility rate of the relevant entities. (Ariel, 2014)

Arnold (2010) names four discourse properties that affect the accessibility of a referent, three of which is examined in this study. These properties are Givenness, Recency, Syntactic Prominence and Thematic Prominence.

Givenness is related to the referent's status as given/new. Generally, pronouns do not refer to the new entities in the discourse, and the new entities are introduced with definite descriptions. However, givenness does not explain the preference among referring expressions in that there are some examples which pronouns are used for new entities. For example, "Did he win, yet?" is a possible conversation starter on an election night although *he* is a new referent. The reason for this might be related to the fact that givenness is described as derived accessibility. This means that the accessibility of the referent is not purely inherent, but it largely depends on the context (Ariel, 1990; Arnold, 1998, as cited in Jaeger & Wasow, 2006).

Recency is another factor which affects the accessibility rate according to Arnold (2010). She cites from Givón (1983) arguing that closer information is more likely to be referred with a pronominal than a distant one.



**Figure 9.** Data from written and spoken corpora (Arnold, 2010: 190)

In Figure open diamonds illustrate the effect of recency on reference form choices, plotting the average percentage of pronouns or zeros out of all pronouns, zeros, names, and descriptions. Filled squares plot the percentage of references at each level of recency, out of all references in that speaker's sample (Arnold, 2010: 190).

Figure 9 illustrates the decrease of use of pronouns/zero pronouns with respect to the sentence between the antecedent and the referring expression.

Also, the syntactic structure of an utterance imposes a prominence hierarchy on the referents introduced in that utterance. Using pronoun for the subject *Tom* and repeating *Herb*, which is not the subject, is more appropriate in (20a) and the contrary is a better option in (20b) below.

(20) *Tom invited Herb to go on a bike ride. / Tom was invited by Herb to go on a bike ride.*

a. *He asked Herb to bring the snacks.*

b. *Tom asked him to bring the snacks.*

(Arnold, 2010: 190)

It is also claimed that the semantic role of the entity influences the discourse accessibility. Arnold (2010) points out that when the syntactic prominence is controlled, people prefer to employ pronouns for the referent Stimulus not for the referent Experiencer in a transitive sentence. The following examples are about these assumptions (Stewart et al., as cited in Arnold, 2010: 191).

(21) Experiencer-Stimulus: *Hannah admired Laura enormously because she....*

(22) Stimulus-Experiencer: *Hannah impressed Laura enormously because she...*

The addressee is biased to interpret *she* in the sentence (21) as *Laura* and in the sentence (22) as *Hannah*.

Givenness, recency, syntactic prominence and thematic prominence are given as the four discourse properties which have an effect on the discourse accessibility rate. This study investigates whether givenness, recency, and syntactic prominence affect the choice between a

pronominal use and a zero subject depending on the accessibility of the referents in Turkish.

#### 1.2.6.2. Degrees of Accessibility Markers

The fact that there are factors which affect the degree of the accessibility means that accessibility markers are categorized according to their accessibility rate. There are three main categories of accessibility markers and these are Low Accessibility Markers, Intermediate Accessibility Markers, and High Accessibility Markers. Although these are the main categories, they are not homogeneous, which means that even in a category there are some referring expressions which are more or less accessible than others (Ariel, 2014).

##### 1.2.6.2.1. Low Accessibility Markers

Low Accessibility Markers are the expressions which refer to the entities which are almost inaccessible compared to others. These are generally the expressions which are coded as Encyclopedic Knowledge and they are also related to existential presuppositions. Although both definite descriptions and proper names are in this category and can refer to the antecedents which are hard to access compared to other markers, they differ in terms of their accessibility. Low Accessibility Markers can refer to the distant antecedents or to the ones which are in a different frame, paragraph.

As mentioned definite descriptions are categorized as Low Accessibility Markers. Ariel indicates that definite descriptions are not generally used in the same sentence with their antecedents. Their antecedents are usually away from them in the same paragraph, some antecedents are even in another paragraph. Definite descriptions are mostly rich in terms of information like in the sentence 'The first woman selected to be on the team of an American spaceship'. Some definite descriptions are not as rich as the others but even in these cases, they have some clues to indicate the antecedent and this restrains the possible candidates of antecedents. The information given by the definite description is not the

only important factor. The descriptions should also be suitable for the addressee and they should be relevant to the context (2014).

Proper names are the other Low Accessibility Markers. Although referring expressions are dependent on the context, proper names depend on the contextless than other markers so it can be said that they are more rigid. When people use proper names to refer to the antecedent, they do not have the problem of having a matching description with the addressee but they still need to have some common knowledge of certain properties of the referent. While definite descriptions generally connect with the antecedent by providing a clear description, proper names have this unanalyzed connection between the name and the mental entity. Proper names are not homogenous among themselves. For example, first names are not as effective as last names when retrieving so they generally refer to the more accessible entities than definite descriptions or full names.

The lexical information determines the accessibility rate of the referring expressions so even in Low Accessibility Markers when the antecedent is less accessible, the referring expression has more information but the expression does not need so many wording when the entity which is referred is accessible enough. For example, full names refer to the less accessible items while partial names (first/last) refer to the entities which are more accessible but proper names and definite descriptions cannot be compared in terms of wording or information load.

#### 1.2.6.2.2. Intermediate Accessibility Markers

Intermediate Accessibility Markers are the markers generally called as deictic or indexicals. Their accessibility rate is higher than the definite descriptions or proper names.

Personal pronouns are Intermediate Accessibility Markers. There is a difference between first-second-person pronouns and third-person pronouns since first-second-person pronouns refer to the people who are in the conversation while third-person pronouns can refer to any person who is not involved in that conversation. This indicates that first-second-

person pronouns are identified exophorically while third-person pronouns are identified endophorically. This affects rules that are related to personal pronoun allocation. As an illustration, most languages allow the zero pronoun use for first- and second-person pronouns but not for third-person pronouns.

The other Intermediate Accessibility Marker is stated as demonstrative pronouns. They are generally classified as proximal and distal but there can be some degrees of being a proximal or distal pronoun in some languages. It is a known fact that demonstrative pronouns mostly refer to the physical objects in the current environment. On the other hand, they can also be used as anaphoric expressions. Usually, more accessible entities are indicated with proximal demonstratives while less accessible ones are referred with distal demonstrative. According to this claim, *that* should be a lower Accessibility Marker and *this* should be a higher one. It has been mentioned that lexically more informative markers are lower Accessibility Markers so there is a difference between *this/that* and *this/that book* (Ariel, 2014).

#### 1.2.6.2.3. High Accessibility Markers

Ariel (2014) emphasizes that at any point in the discourse, the speaker should assess whether the antecedent is available to the addressee or not and then choose the referring expression accordingly. She says that 'Deep Anaphors' like personal pronouns, sentential *it*, and null complements and 'Surface Anaphors' such as VP Ellipsis, Sluicing, Gapping, and Stripping are among the High Accessibility Markers. These anaphors are divided into two depending on whether they need linguistic antecedent or physical context to be resolved.

In some languages, there are zero forms and that is why pronouns can be the unmarked. These pronouns can be shorted and if the pronoun is shorter, it is generally a High Accessibility Marker. These pronouns are also generally unstressed.



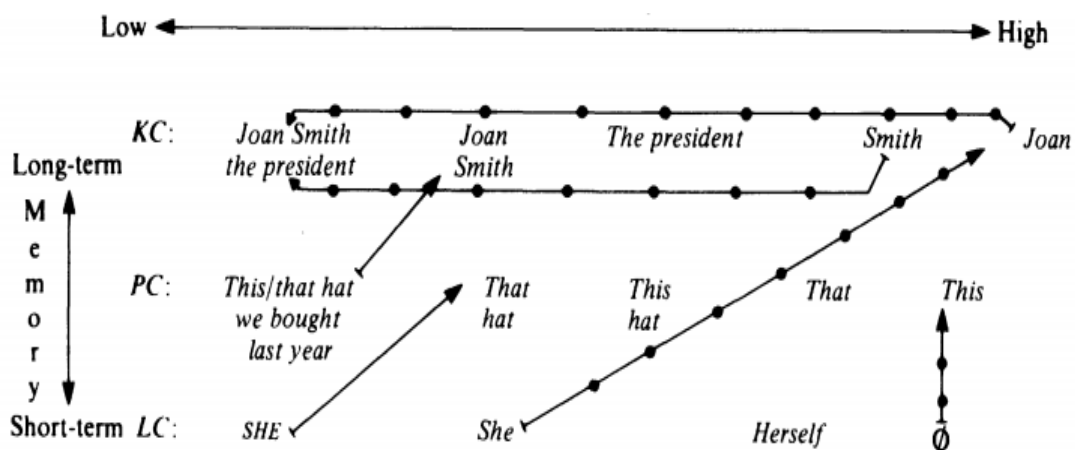
#### 1.2.6.2.4. The Accessibility Hierarchy

As mentioned above here are three types of accessibility markers: Low, Intermediate and High Accessibility Markers. However, these categories are not homogenous. Ariel (2014) asserts that when a Low Accessibility Marker is used, the antecedent is available in long term memory. On the other hand, the use of a High Accessibility Marker indicates that antecedent is in the short term memory. Just like the comparison of Low Accessibility Markers with High Accessibility Markers, it is possible to compare lower Accessibility Markers with Low Accessibility Markers and it is claimed that lower Accessibility Markers are related with long(er)-term memory. On the contrary, higher Accessibility Markers are related to short(er)-term memory.

Table 9 below illustrates different referring expressions correlated with their accessibility rate.

**Table 9.** Initial accessibility marking (KC = General knowledge context, PC = Physical context, LC = Linguistic context) (Adapted from Ariel, 1988: 81)

Based on Table 9, Ariel (2014) states that the vertical line in the table



shows the unmarked memory type. The top forms bring back the antecedent from the long-term memory and bottom forms bring it back from the short term memory. The horizontal line shows the degree of accessibility in different memory types. The right of the table presents higher accessibility and the left part of the table presents lower

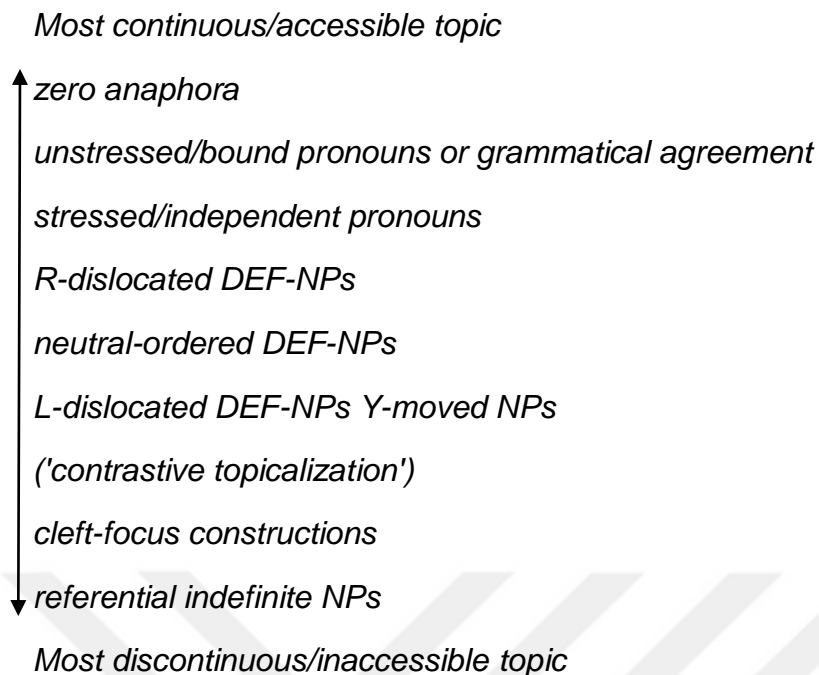
accessibility. Therefore, the left-hand side of the top of the table is for the lowest Accessibility Markers. For example; *Joan Smith, the president* appears at the point where long-term memory and lowest accessibility combine. The right-hand side of the bottom of the table is for highest accessibility and that is why *herself* or  $\emptyset$  are at the point where short term memory and high accessibility combine.

The scale below is a more precise one compared to Table 9. Although Table 9 exhibits unmarked primary retrievals more definitely, the following scale is more applicable for the following retrievals.

*Joan Smith, the president > Joan Smith > The president > Smith  
>Joan > That/this hat we bought last year > That hat > This hat  
>That > This > SHE > she > herself >  $\emptyset$*

(Ariel, 1988: 84)

These descriptions are based on English although Accessibility Theory is claimed to be universal as long as the language has that specific form. On the other hand, Ariel (2001) claims that only the relative ranking is universal. Givón (1983, as cited in Ariel, 1988) redeveloped the arrangement of referring expressions (interwoven with syntactic configurations to be suitable for all languages).



**Figure 10.** Accessibility hierarchy based on universal categories (Givón, 1983, as cited in Ariel, 1988: 84)

Ariel also developed a similar Accessibility marking scale (Ariel, 2001: 31), from low to high accessibility markers:

Full name > long definite description > short definite description > last name > first name > distal demonstrative > proximate demonstrative > NP > stressed pronoun > unstressed pronoun > cliticized pronoun > zero.

Givón and his colleagues also found that distance and antecedent competition affect the choice of referring expression based on different languages including English, Ute, Early Biblical Hebrew, colloquial Spanish, Hausa, and Chamorro.

### 1.2.6.3. Previous Research Based on Accessibility Theory

In Spanish, Cameron (1997) conducted a study on pronouns relying on Accessibility Theory. His aim is to decide whether split antecedents of the personal plural subjects are informationally lower than antecedents which are not split. His second aim is to determine whether the frequencies of the null subjects change with respect to the specific and nonspecific

second person singular subjects. The findings on the first aim do not support the assumptions of Accessibility Theory. Related to the second aim, Iberian dialects and Latin American dialects contradict in terms of Accessibility Theory. While Accessibility Theory does not explain the use of specific and nonspecific *tú* in the Iberian dialect, it does explain the similar use in Latin American dialects.

There is another study conducted to compare Spanish and Italian which are both stated as syntactic languages, unlike Korean which is a pragmatic language (Filiaci et al., 2013). In a syntactic language, morpho-syntactic cues have an important role in parsing dependencies while in a pragmatic language, there is generally no overt morphology and these languages depend on the discourse-pragmatic cues. This study compares these two languages which are typologically similar to test their sensitivity to the accessibility factors. However, the results indicate that even languages with similar characteristics may behave differently related to the accessibility factors. For example, Spanish is stated as less sensitive to syntactic prominence.

Gutman (2004) compared three languages namely Hebrew, Finnish, and Rumanian to decide whether Accessibility Theory affects the use of null subjects and how restrictive they are in terms of their accessibility scale. She concludes that Ariel's saliency and unity factors do have an influence on pro-drop languages with regard to pronoun choice. Finnish is the most restrictive language while using a zero subject, Hebrew is less restrictive and the least restrictive one turns out to be Rumanian. This shows that givenness hierarchy changes from language to language. When a structure is highly accessible in one language, it can be less accessible in another language.

Kronrod and Engel (2001) focus on Israeli daily newspaper headlines to test Accessibility Theory. They take headlines of different genres and conclude that genre does not change the effect of accessibility in their study but they also state that it might be possible for the genre of the text to have an effect on the accessibility depending on the methodology of the

study. In addition, they also observe that referential choice is not simply affected by factors of accessibility. There are other factors in headlines which intervene and affect the preference of referring expression like brevity or curiosity-arousal.

In the study by Torregrossa, Bongartz, and Tsimpli (2015) the use of *pro* in Greek and Italian is contrasted. They find that the factors like argument status of the referring expression, distance from the antecedent are similar in Greek and Italian. On the other hand, a difference is observed related to the argument status of the antecedent in two languages. More specifically, in Italian, the antecedent of a *pro* is obligatorily a subject but this is not a necessary condition for Greek.

There is another study conducted by Kaiser and Vihman in 2009. This study analyzes Estonian gender-neutral pronoun *ta (s/he)* and demonstrative *see (this)* depending on Accessibility Theory with a sentence-completion experiment. Their findings challenge the Accessibility Theory. It is concluded that the relationship between referring expressions and accessibility is not as simple as suggested in the theory and that referring expressions cannot be explained with a single accessibility scale. Thus, saliency is not enough to describe the relationship between the antecedent and the referring expression. These forms are sensitive to other forms of information.

There is a study conducted by Mayol (2010) which analyzes overt and null subject use in Romance languages such as Spanish, Italian and Portuguese. Although this study is not completely based on Accessibility Theory, there are some points which can be explained by Accessibility theory. She says that there are some main factors which regulate the use of overt and null pronouns and one of them is proposed by Carminati (2002, as cited in Mayol, 2010). This factor is called subject (dis)continuity which states that null pronouns mostly retrieve an antecedent in the highest IP, while pronouns are generally associated with an antecedent in a lower syntactic position. Mayol (2010) also claims that this hypothesis is in line with the assertion of Accessibility Theory which argues that more

marked and informative structures are likely to be associated with the less salient antecedents whereas less marked and less informative structures are likely to be related with the more salient antecedents.

Vogel, Maes, and Krahmer (2014) conducted a study on Belgian and Netherlandic Dutch to calculate the effect of animacy on pronouns. They aim at testing two claims suggested before. The first assertion is that full pronouns must refer to the animate entities and reduced ones can refer to the inanimate elements, which does not correspond to what Accessibility Theory predicts. The other claim suggests that pronominalization of inanimate entities would be less if the grammatical gender is not known since the pronouns are gender-marked. To test the claims, a sentence completion task is employed. There is the fact which is accepted that the speakers of Netherlandic Dutch do not mostly have grammatical gender for nouns anymore but the intuitions about the gender of the Belgian Dutch speakers are protected relatively. The results show that both groups of speakers demonstrate the animacy effect and this means pronominalization cannot be described with gender avoidance. Besides, it turns out that the first claim about full and reduced pronouns cannot be explained with Accessibility Theory.

There is another study conducted by Portele and Bader (2016) which looks at the use of German personal pronouns and demonstratives in terms of recency, givenness and syntactic prominence. Their study has two parts. The first part is a corpus analysis and the second part is an experiment.

Portele and Bader's findings from the corpus study show that personal and demonstrative pronouns differ in some dimensions. The difference in terms of givenness and syntactic prominence is the strongest and there is a difference related to recency but it is not really considerable. Definiteness and animacy effect is not also very influential even though they do have a minor difference (2016).

In the second part, they administered a sentence completion task of which findings suggest that syntactic prominence affects the use of a personal

pronoun and a demonstrative pronoun (Portele & Bader, 2016). They find that demonstrative pronouns are generally used when the antecedent is a subject and the first word in the sentence. However, the use of demonstrative pronouns is lower than the personal pronouns even if their antecedent is the syntactic subject.

This study takes Portele and Bader's study as the base and conducts a study in Turkish which looks at the use of personal pronouns as subjects and zero subjects in terms of recency, givenness, and syntactic prominence.

### 1.3. TURKISH PRONOUNS

This section presents some major characteristics of personal pronouns in Turkish. It also reviews the previous studies on Turkish personal pronouns.

#### 1.3.1. Some Characteristics of Turkish Personal Pronouns

There are six overt simple personal pronouns in Turkish. These pronouns are *ben* (I), *sen* (you.sg.), *o* (he/she/it), *biz* (we), *siz* (you.pl.) and *onlar* (they). In Turkish, there is no gender difference in pronouns. Therefore, the meaning of English third person pronouns, *he/she/it*, is given with a single pronoun *o*.

Göksel and Kerlake (2005) state that 1<sup>st</sup> person plural pronoun *biz* (we) is sometimes used to refer to the 1<sup>st</sup> person singular. This situation may occur in formal situations when the speaker wishes to express his or her humble thoughts or it can be used ironically as in (23):

(23) *Efendim, biz sizin kadar bilemeyiz bu konuları tabii ki.*

*'Naturally, I cannot know these subjects as well as you [do].'*

(Göksel and Kerlake, 2005: 231)

Also, the pronoun *siz* has different functions. Göksel and Kerslake (2005: 231) define three functions for the pronoun *siz*.

- (i) To indicate the plurality of the 2nd person (i.e. 'you both/all')
- (ii) When addressing a person with whom one is on formal terms (in which case both parties normally address each other as *siz*).
- (iii) When one is addressing a person who is taken to be of higher rank or status.

They exemplify these functions with the following examples.

(24) **Siz** şu sıralarda sinemaya gittiniz mi?

(a) 'Have **you** (both/all) been to the cinema lately?'

(b) 'Have **you** (=formal, singular) been to the cinema lately?'

(Göksel and Kerslake, 2005: 231)

In the sentences above, *siz* may have both of these meanings depending on the context. While *sen* is used to refer to the people who are close to the speaker's age or younger than him/her, *siz* is used to refer to the people who are older than the speaker as a way of showing respect.

In some situations, 1<sup>st</sup> and 2<sup>nd</sup> person plural pronouns may be combined with the additional plural suffix and these situations are explained below with their examples.

- (i) Where the speaker wishes to individuate the members of a group, especially in cases where the speaker wants to indicate that the action was carried out, or the event experienced, individually, not as a group:

(25) **Bizler** kırık not alınca çok üzülürdük.

'**We** (each of us) would be sad when we (each of us) got a bad mark.'

- (ii) For referring to multiple groups of persons:



(26) **Sizler**, Ankara'lı ve İstanbul'lular, Türkiye'nin geri kalanını tanımıyorsunuz.

'You, people from Ankara and Istanbul, don't know the rest of Turkey.'

(iii) When talking to a person with whom one uses the formal *siz*, to indicate that one is referring to a group that that person belongs to (e.g. his/her family or friends, etc.), and not to that person alone:

(27) **Sizler** nasılsınız?

'How are **you** (both/all)?

(Kerlake & Göksel, 2005: 231).

Turkish personal pronouns take zero nominative case in the subject position and they can take other cases like accusative, dative, ablative, locative or instrumental case morphology in the object or adjunct positions as in *beni* (me), *onları* (them), *size* (to you) and *sende* (on you) and there are some irregularities with some case inflections such as the vowel 'e' turns into 'a' when the 1<sup>st</sup> and 2<sup>nd</sup> persons singular pronouns are inflected with dative case *ben: bana* (to me) and *sen: sana* (to you) (Kerlake & Göksel, 2005). The case marking of Turkish pronouns are given in Figure 11.

Singular/ Plural	Case	First	Second	Third
Singular	ABS.	ben	sen	<b>o</b>
Singular	ACC.	beni	seni	<b>onu</b>
Singular	GEN.	benim	senin	<b>onun</b>
Singular	DAT.	bana	sana	<b>ona</b>
Singular	LOC.	bende	sende	<b>onda</b>
Singular	ABL.	benden	senden	<b>ondan</b>
Plural	ABS.	biz	siz	onlar
Plural	ACC.	bizi	sizi	onları
Plural	GEN.	bizim	sizin	onların
Plural	DAT.	bize	size	onlara
Plural	LOC.	bizde	sizde	onlarda
Plural	ABL.	bizden	sizden	onlardan

**Figure 11.** Case marking of Turkish personal pronouns (Lewis, 2000)

Other than the personal pronouns stated above Kerlake and Göksel (2005) also include *kendi* (*self*) under the category of simple personal pronouns. The reflexive *kendi* (*self*) can also be inflected for person. They give the person inflected *kendi* (*self*) in (28).

(28) <i>kendim</i>	1st person singular	<i>kendimiz</i>	1st person plural
<i>kendin</i>	2nd person singular (familiar)	<i>kendiniz</i>	2nd person plural, or formal singular
<i>kendi(si)</i>	3rd person singular	<i>kendileri</i>	3rd person plural

(Kerlake & Göksel, 2005: 233)

It is stated in Kerlake & Göksel's book that inflected use of *kendi* (*self*) has different functions such as emphatic usage, reflexive usage, third person simple pronominal usage, usage of the 3<sup>rd</sup> person *kendi* (*self*) as a resumptive pronoun. All of these functions are respectively exemplified below:

(29) Evde **(ben) kendim** oturacağım için bu renkleri seçtim.

*I self-1SG.POSS*

*'I chose these colours because I will be living in the house **myself**.'*

(30) **Kendi-n-den** başkasına güvenemiyor musun?

*self-2SG.POSS-ABL*

*'Can't you trust anyone but **yourself**?'*

(31) Ahmet hala uyuyor. **Kendisi/o** bu günlerde çok yorgun.

*s/he-3SG.POSS.*

*'Ahmet is still asleep. **He**'s very tired at the moment.'*

(32) **[(Kendi-lerin-i) defalarca aradığımız] yetkili-ler** telefonlarımıza cevap vermediler.

*s/he-3PL.POSS-ACC*

*person.in.charge-PL*

*'**The persons in charge**, whom we have rung many times, have not responded to our calls.'*

(Kerlake & Göksel, 2005: 233-234).

The persons in charge, whom we have rung many times, have not responded to our calls.'

Reciprocals are also indicated as simple personal pronouns in Turkish. Turkish *birbiri* means each other or one another and it must be inflected for person as in (33).

(33) *birbirimiz* (1st person plural)

*birbiriniz* (2nd person plural)

*birbiri/birbirleri* (3rd person plural)

(Kerlake & Göksel, 2005: 238)

Turkish is a null subject language that allows optional non-overt subject pronouns. This feature is usually tied to the rich verb morphology of Turkish, which identifies the grammatical subject with a high degree of accuracy, making overt subject pronouns usually redundant. Turkish subjects agree with the verb in terms of person and number and it does not make any difference whether the subject is null or overt. However, objects do not have any agreement morphology (Kılıçaslan et al., 2009).

Özsoy (1987) reports that Turkish has Null Subject Parameter and that the languages which have this parameter share some features. In these structures, *pro* is a null category that can be employed instead of an NP or a pronoun and it refers to an antecedent in a higher clause and therefore meets the requirements of Condition B in Binding Theory which are related to pronouns. The Government and Binding Theory employs empty categories to describe the similarities between the syntactic structures which have an overt pronoun and an empty pronoun in the subject positions. It is realized that the overt pronoun and phonologically empty subject behave similarly.

Null subject in Turkish can be used in root sentences and in other structures. An example of Pro-Drop in subject position is given below:

*Root Sentences:*

(34) *Ben/∅ gel-di-m.*

*I        come-past-1sg*

*'I came'*

(Özsoy, 1987: 83)

As it can be deduced from the example, the content of the null subject is provided with person and number marking attached to the verb and this makes both of the usages with or without the pronoun possible. Kerlake and Göksel (2005) give the following figure to show how Turkish verbs are inflected according to their person and number features.

Turkish personal pronouns			Verbal ending		
1 <sup>st</sup> person singular	ben	“I”	-m	“sev-di-m”	“I loved.”
1 <sup>st</sup> person plural	biz	“we”	-k	“sev-di-k”	“We loved.”
2 <sup>nd</sup> person singular	sen	“you”	-n	“sev-di-n”	“You loved.”
2 <sup>nd</sup> person plural	siz	“you”	-nlz	“sev-di-niz”	“You loved.”
3 <sup>rd</sup> person singular	o	“he/she”	∅	“sev-di-∅”	“S/he loved.”
3 <sup>rd</sup> person plural	onlar	“they”	-lAr	“sev-di-ler”	“They loved.”

**Figure 12.** Subject pronouns and verbal personal endings in Turkish (Kerlake & Göksel, 2005)

Figure 12 demonstrates inflection of Turkish verbs and there are different morphological items for each personal pronoun except for 3<sup>rd</sup> person singular which is realized as a zero morpheme.

Kerlake and Göksel (2005) define the conditions where a personal pronoun is used overtly. They categorize the usage of the subject pronouns into three environments. First one is in finite clauses. They give the following situations with their examples to describe the overt subject pronoun use in finite clauses.

(a) When there is a change in the topic:

(35) *Zeki bugün sokağa çıkmayacakmış. **Sen** bir yere gitmeyi düşünüyor muydun?*

*‘It seems Zeki won’t be going out today. Were **you** thinking of going anywhere?’*

(Kerlake & Göksel, 2005: 241)

(b) When the subject is the focused element:

(36) *Bu sabah çocukları **BEN** giydirdim.*

*‘It was **I** who got the children dressed this morning.’*

(Kerlake & Göksel, 2005: 241)

(c) Where a 1<sup>st</sup> or 2<sup>nd</sup> person subject is one of a set of people actually or potentially involved in some action or situation:

(37) A.—*Bu filmi seyretmek isteyen var mı?*

*'Does anyone want to watch this film?'*

B.—**Ben** isterim.

*'I do.'*

(Kerlake & Göksel, 2005: 241)

(d) When somebody is introduced in the previous sentence and that person is the 3<sup>rd</sup> person subject of the following sentence:

(38) *Kitabı **Zerrin**'e verdim. **O** ne zamandır onu okumak istiyordu.*

*'I gave the book to **Zerrin**. **She** had been wanting to read it for ages.'*

(Kerlake & Göksel, 2005: 242)

(e) When the topic stays the same but there is a shift from a specific event to a generalization about the person:

(39) ***Zeki** anahtarlarını kaybetmiş. **O** zaten oldum olası dağınıktır.*

*'**Zeki** has lost his keys. **He** has always been such a disorganized person.'*

(Kerlake & Göksel, 2005: 242)

(f) While starting a new topic of discussion:

(40) *Ayşe, **ben** şimdi çıkıyorum.*

*'Ayşe, I'm going out now.'*

(Kerlake & Göksel, 2005: 242)

The second environment is non-finite clauses. Kerslake and Göksel (2005) describe the following conditions where subjects are used overtly in non-finite clauses and exemplify them.

(a) when the subject of the superordinate clause, the previous clause or a clause with an identical function is not the same one subject in the non-finite clause:

(41) [**Zeki'nin** uçağa yetişmesi] [**benim** yetişmem]-den daha kolay.

*'It is easier for **Zeki** to catch the flight than [for **me** (to catch it)].'*

(Kerslake & Göksel, 2005: 242)

(b) when the subject is in focus:

(42) Yemeğin hazırlığına katılmış olmadığım için [bulaşıkları **benİM** yıkamam] kararlaştırıldı.

*'As I had taken no part in the preparation of the meal, it was decided [that I should do the washing-up].'*

(Kerslake & Göksel, 2005: 242)

(c) when the sentence topic changes from the one who performs the action or is affected by the action to the action itself:

(43) [**Zeki'nin** kaza geçirdiğini] duydum. [**Onun** kaza geçirmesi] bütün planları altüst edecek.

*'I've heard [that Zeki has had an accident]. [**His** having an accident] will upset all the plans.'*

(Kerslake & Göksel, 2005: 242)

(d) when there is a new topic introduced or at the beginning of a conversation:

(44) Ayşe, [**benim** şimdi çıkmam] gerekiyor.

*'Ayşe, I've got to go out now.'*

(Kerlake & Göksel, 2005: 243)

The last environment is the usage of the genitive-marked pronouns as modifiers of possessive noun phrases. There are three situations here (Kerlake & Göksel, 2005).

(a) when there is a comparison between the possessed entity and something else:

(45) *Burası bizim evimizden daha sıcak.*

*'It's warmer here than [in] our house.'*

(Kerlake & Göksel, 2005: 243)

(b) when the focus is the possessor:

(46) *Ahmet bugün çok sevinçli. Öğretmen en çok **ONUN** yazısını beğenmiş.*

*'Ahmet is very happy today. It seems the teacher liked his essay best.'*

(Kerlake & Göksel, 2005: 243)

(c) when there is a new topic introduced or at the beginning of a conversation:

(47) *Ayşe, benim anahtarım nerede?*

*'Ayşe, where's my key?'*

(Kerlake & Göksel, 2005: 243)

### 1.3.2. Previous Studies on Turkish Pronouns

There are some studies on Turkish pronouns from different perspectives. For instance, Kılıçaslan et al. (2009) state that Turkish speakers prefer to use null subjects more often than overt subjects and this is one of the reasons why it is hard to resolve the anaphoric relations in Turkish. They also claim that even if the overt pronoun is used, it is still harder to decide



on the antecedent of a third person in Turkish since it does not convey any clue about the antecedent being male, female or inanimate.

As mentioned, in Turkish, it is possible to use the pronominals or zero subjects depending on the discourse. Enç (1986) says that the use of subjects overtly signals a topic change in the discourse while preferring zero pronouns signals comment on the previous topic. Enç exemplifies this with the examples (48) and (49).

(48) *Ben çarşı-ya gid-iyor-um.*

*I market DAT go PROG 1SG*

*'I'm going to the market.'*

(49) *ø çarşıya gidiyorum.*

*'I'm going to the market.'*

(Enç, 1986: 195-196)

It can be seen in these examples that Turkish verbs are inflected with person and number according to the subject so with a pronominal or without it, these sentences have the same meaning.

Even though the meanings of the sentences are the same, the contexts that they are used are different. In the first example, Enç gives a situation in which *Zeynep* and *Ali* have not been talking for some time and *Ali* starts the conversation by saying 'Ben çarşıya gidiyorum (I'm going to the market)'. Here, *Ali* establishes a topic and it is possibly a one sentence discourse. In the second situation, *Zeynep* starts the conversation by asking 'Why are you putting your coat on?' so *Ali's* response does not establish a topic, it is just a comment on the *Zeynep's* question which is the topic of the sentence. Sentences (48) and (49) have the same meaning but they cannot be used interchangeably. Because their functions are different. As mentioned in (48) there is a new topic in the discourse so *ben (I)* is used overtly but in (49), the topic is already established so there is no need for the overt pronoun. This is how Enç

(1986) explains the difference between the use of an overt pronoun and a zero pronoun.

Erguvanlı-Taylan (1986) divides the use of pronouns in Turkish into three: (a) zero representation, (b) pronominal representation and (c) free variation of zero and pronominal representation.

**Table 10.** Antecedents of zero representations, pronominal representations and free variation of zero and pronominal representations (Adapted from Erguvanlı-Taylan, 1986: 228-229)

	<i>Anaphoric expression</i>	<i>antecedent</i>
a. Zero representation	subject of an embedded S	subject of main S non-subject of main S (non-subject NP must precede the anaphor <u>when more than one</u> potential antecedent is present)
	possessor NP of a genitive construction	subject or non-subject NP (non-subject NP must precede the anaphor when more than one potential antecedent is present)
b. pronominal representation	non-subject NP	any NP that c-commands it
c. free variation of zero and pronominal representation	non-subject NP of conjoined structures	subject NP of the first S in the conjoined structure
	possessor of a genitive construction (in an embedded structure)	non-subject NP (which must precede the anaphor when more than one potential antecedent is present)

As can be seen in Table 6, zero representations can be the subjects of embedded sentences or possessor NP of a genitive construction, pronominal representations are non-subject NPs and it is possible to use a zero or pronominal representation for non-subject NP of conjoined structures or possessor of a genitive construction (in an embedded structure).

The term constituent-command (c-command) which is used for the antecedents of pronominal representations is explained by Reinhart (1981) as:

Node A constituent-commands node B if the branching node most immediately dominating A also dominates B (Reinhart, 1981, as cited in Erguvanlı-Taylan, 1986: 225).

Another study related to Turkish pronoun resolution was carried out by Küçük and Yöndem (2007). They build a pronoun resolution system for Turkish which does not require too much information about the pronouns. This system is based on constraints and preferences. Constraints are the factors that eliminate certain antecedents of the pronouns since they are not appropriate and preferences are the factors that help to categorize the rest of the pronouns. There are three constraints for Turkish that they propose. The first one is number agreement which means that pronoun and the antecedent should agree in number. Reflexive pronoun constraint is another one and it requires for the antecedent of a reflexive pronoun to be the closest one to the pronoun. The last constraint is personal pronoun constraint and it says that pronouns cannot be with their antecedents in the same sentence when the sentence is simple.

Küçük and Yöndem (2007) also introduce the preferences for Turkish in pronoun resolution. Quoted/unquoted Text Preference means that pronouns and their antecedents are generally in the same position like if a pronoun is in a quoted text, the antecedent is probably in a quoted text too or vice versa. Next one is called recency preference. This preference says that the antecedent closer to the sentence which has the pronoun is a better candidate. The fact that the candidate in the nominative case is preferred is called nominative case preference. First noun phrase preference gives the privilege to the sentence-initial candidates. Another one is predicate nominal preference which says that predicate nominal candidates are often chosen as the antecedent. Repetition preference emphasizes the candidates which are repeated the most in the previous context. If a candidate antecedent has a comma after it, this increases its

probability to become the antecedent and this is called punctuation preference. The last one is antecedent of zero pronoun preference and this preference indicates that when there is a zero pronoun in the previous sentence, it is likely for the antecedent of the zero pronouns to be the antecedent of the pronoun in the following sentence.

Kerslake (1987, as cited in Turan, 1995: 20) identifies four types of NP deletion in her article.

1. Deletion in coordinate structures under conditions of structural identity,
2. Equi NP deletion,
3. Pro-drop (where the *pro* is identified by agreement marking),
4. Zero Anaphora (no such agreement identifies the content of the empty category).

In category three, pro-drop can be observed. Kerslake asserts that Turkish overt pronouns and null subjects resemble English stressed and unstressed pronouns respectively. She explains as follows (Kerslake, 1987, as cited in Turan, 1995: 21):

The distribution of subject prodrop in Turkish corresponds approximately to that of unstressed subject pronouns in English.

The distribution of overt subject pronouns in Turkish corresponds approximately to that of stressed pronouns in English.

Kerslake (1987) suggests that a null subject can be used if its antecedent is accessible enough which requires the antecedent to be the subject of the earlier sentence or being newly introduced into the discourse (Kerslake, 1987, as cited in Turan, 1995).

These are some of the important studies on pronoun processing in Turkish. They are based on different theories and perspectives and some of them have a relation with Accessibility Theory. However, these studies do not take Accessibility Theory as the basis.

## CHAPTER 2

### METHODOLOGY

This study deals with Turkish personal pronouns. The aim of the present study is to analyze whether or not three factors of Accessibility Theory, namely recency, givenness and syntactic prominence (Arnold, 2010), have any significant effect on the preference over an overt or a null personal pronoun in Turkish.

Chapter 2 gives information on how the current study was conducted. More precisely, the criteria established while collecting the data, the way the data were analyzed and which statistical procedures were employed to analyze the data are the topic of this chapter.

#### 2.1. DATA COLLECTION

The study was planned as a corpus study but it was not possible to use the existing corpus in the study. The reason why an existing corpus on Turkish could not be used was that the existing Turkish corpus provides only three or four sentences back and forth of the searched entity. Since this study deals with the antecedents of the overt and null pronouns, reaching back further from the searched pronoun until the antecedent was needed and this was not possible with the existing Turkish corpus. Thus, a sample from novels are compiled for the analysis

After deciding to develop a sample for pronouns, twelve novels of Turkish writers were chosen. These novels were *Tırpan*/Fakir Baykurt (1973), *Bir Kadının Hayatı*/Mehmet Celal (2001), *Aldatmak*/Ahmet Altan (2002), *Barikat*/Haluk Keskin (2015), *Belleğin Kış Uykusu*/Mehmet Eroğlu (2006), *Vatan Borcu*/Oğuz Özdeş (1958), *Kanlı Pazar*/Osman Aysu (2011), *Kara Oklar Çetesi*/Ahmet Şerif İzgören (2015), *Sevdalinka*/Ayşe Kulin (1999),

*Adı: Aylin/Ayşe Kulin (1997), Sen Şimdi Gidecen Ya Cehennemin Dibine Git: Ben Bağırma Taş Basarım/Erdal Demirkıran (2007) and Siyah Hatıralar Denizi/Mehmet Açar (2005).* They were downloaded from the website [www.kitapindir.net](http://www.kitapindir.net) as an e-book. The genre was restricted to the novels. Because this study is not interested in how genre affects accessibility rate of the antecedent. The only criterion was to choose novels which involved events rather than novels which described situations since actions in the events required a doer which was realized as a personal pronoun but a personal pronoun in the subject position often was not necessary when describing a situation. Another reason for choosing the novels as a database was that these written products involved much more interaction among the characters which was needed to focus on to deal with the use of personal pronouns.

When deciding on the excerpts to be included in the sample, first the uses of overt pronouns and null pronouns of *ben (I)*, *sen (you)* and *o (he/she/it)* were identified in these novels. There were some criteria for the sentences which contained the pronouns. First of all, the sentence needed to be a simple sentence instead of a complex one. Because the complexity of the sentence may have an effect on the accessibility which may force writers to use overt pronouns in these sentences. Secondly, the pronouns should have had the grammatical role of the subject in the sentence since the study was only focusing on personal pronouns in the subject position. Lastly, the antecedents of the pronouns should have been very clear so that there would be no mistake while analyzing the relation between the antecedent and the personal pronoun.

## **2.2. MATERIALS**

There were fifty texts for 1<sup>st</sup> person singular pronoun as overt subject, fifty for 1<sup>st</sup> person singular pronoun as null subject, fifty for 2<sup>nd</sup> person singular pronoun as overt subject, fifty for 2<sup>nd</sup> person singular pronoun as null subject, fifty for 3<sup>rd</sup> person singular pronoun as overt subject and fifty for 3<sup>rd</sup> person singular pronoun as null subject, in total 300 different texts from

the books mentioned above. From these 300 texts, nineteen were from the novel *Tırpan* (T), twenty-nine were from *Bir Kadının Hayatı* (BKH), fifty-four were from *Aldatmak* (A), eight were from *Barikat* (B), twenty-four were from *Belleğin Kış Uykusu* (BKU), twenty-five were from *Vatan Borcu* (VB), twenty-six were from *Kanlı Pazar* (KP), fifteen were from *Kara Oklar Çetesi* (KOÇ), forty-one were from *Sevdalinka* (S), forty-one were from *Adı: Aylın* (AA), eight were from *Sen Şimdi Gidecen Ya Cehennemine Dibine Git: Ben Bağırma Taş Basarım* (CDG) and ten were from *Siyah Hatıralar Denizi* (SHD).

Some examples from these 300 texts for the overt and null subject 1<sup>st</sup> person singular pronoun *ben* (I), 2<sup>nd</sup> person singular pronoun *sen* (you), 3<sup>rd</sup> person singular pronoun *o* (he/she/it) from the sample are given below respectively.

(50) *Sonra mahzun mahzun **müşteriye** döndü ve annesinin iyi bir kadın olduğuna onu tanık getirmek, ondan yardım dilemek istedi:*

-Öyle değil mi efendim?

-**Ben** ne bileyim?

'Later, he sadly turned to **the customer** and he wanted to call him in evidence that his mother was a good woman, he wanted to ask his help:

-Isn't it sir?

-How could **I** know?' (BKH)

(51) "Beni anlamaya çalış **Stejo**," dedi Nimeta. "Buluştuğumuz zaman daha iyi anlatacağım her şeyi. Ne zaman geliyorsun buraya?"

"Bosna'ya **gelmeyeceğim** uzun bir süre.

"Try to understand me **Stejo**," said Nimeta. "I am going to explain everything much better when we meet. When are you coming here?"

"I'm not going to come (ø.1SG.FUT.NEG) to Bosna for a long time.' (S)

(52) **Bora** da yavaş yavaş sinirlenmeye başlamıştı.

"Yeter artık," diye bağırdı. "Kaç defa söyleyeceğim, ben buradan geçen sıradan bir turistim."

"Yalan söylüyorsun. Beni yaşlı diye bunak mı sandın? **Sen** geçen haftada bu dükkâna geldin.

'Slowly, **Bora** started to get angry.

"Enough" he shouted. "How many times do I have to tell, I am just an ordinary tourist who's passing by here."

"You are lying. Did you think of me as a senile because I'm old? **You** came to the shop last week, too." (KP)

(53) Bir ara Halûk durup **karısına** baktı.

— **Yoruldu** mu?

'At some point, Haluk stopped and looked at **her wife**.

-Are you **tired** (ø.2SG.PRS.Q.)? (A)

(54) "Seni **Zlatko** ile tanıştıracam."

**O** da kim?

"I'm going to introduce you to **Zlatko**."

And who is **he**?' (S)

(55) **Kardeşim** bir aktar dükkânı önünde durdu. Bir bebeği **seyretti**.

'**My sister** stopped in front of an herbalist shop. She **watched** (ø.3SG.PAST) a baby.' (BKH)

### 2.3. PROCEDURE

After the samples were compiled, the uses of personal pronouns, namely *ben* (I), *sen* (you), *o* (he/she/it), in the subject position and the verbs which



were inflected with the person-marking of 1<sup>st</sup> singular, 2<sup>nd</sup> singular and 3<sup>rd</sup> singular were identified. Then, these sentences were analyzed whether or not they were simple or complex. If they were complex, they were excluded from the sample. After choosing the sentences meeting these criteria, their antecedents were found. The antecedents that were not found were also excluded from the sample. In the end, fifty texts for each pronoun type making 300 in total were selected to be analyzed.

In the examples (50-55) above, the first bold units are the antecedents of the pronouns. The second bold units are either the personal pronouns in the subject position or the verbs which are inflected with the person and tense markers in the sentences which null subjects are employed. While analyzing the data the relation between these two bold entities was searched.

## 2.4. DATA ANALYSIS

While analyzing the data, Accessibility Theory saliency factors, i.e. recency, givenness, and syntactic prominence, were taken into consideration.

For recency, the number of sentences between the sentence which had the overt or the zero pronoun and the sentence which had the antecedent (both entities are written bold) was counted and noted down. For givenness, the entities which referred to the subject of the last sentence including the first antecedent itself were counted. For syntactic prominence, whether the antecedent was a subject or not was stated. Following examples illustrate how the first part of the analysis described above was practiced for both overt and zero pronouns.

(56) "*Dert etmeyin,*" dedi **Antonio**. "**Ben** sizi arabama alabilirim."

"Don't worry!" said Antonio. "I can take you to my car." (KP)

In this example, the pronoun is *I*, which is stated overtly and the nearest antecedent of the pronoun is *Antonio*. There is no sentence between the sentences which involve these entities and this means the recency is zero in this discourse. As mentioned, *I* is *Antonio* here and there is no other entity which refers to *Antonio* so givenness in this discourse is one. The antecedent *Antonio* is the subject so the syntactic prominence is noted as subj. The analysis of this discourse looks like 'Recency=0, Givenness=1, Syntactic Prominence=Subj.'

(57) Az sonra **Efe** odaya geliyor.

"N'aber?" "Eh işte, senden n'aber?"

"Çok sıkıldım, zor kaçtım içerideki hatundan. "

"Kadına katlanamıyorsan onunla neden yatıyorsun ki? "

"Hadi ama gene başlama. Senin de bir kadına ihtiyacın var, inan bana. "

"Doğru **diyorsun** aslında. "

'Soon after, **Efe** comes to the room.

"What's up?" "So so, what about you?"

"I'm too bored; I have barely escaped from the woman inside."

"If you cannot stand the woman, why are you sleeping with her?"

"Come on, don't start again. You also need a woman, believe me."

"You're (ø.2SG.PRS.PROG.) actually right." (B)

In this example, the pronoun is *you*, which is given as a zero subject and the nearest antecedent of the pronoun is *Efe*. There are six sentences between the sentences which involve these entities and this means the recency is six in this discourse. *You* is *Efe* here and there is one more entity, *bana* (to me), which refers to *Efe* so givenness in this discourse is two and these are *Efe* and *bana* (to me) as mentioned. The antecedent *Efe* is the subject so the syntactic prominence is noted as subj. The analysis of this discourse looks like 'Recency=6, Givenness=2, Syntactic Prominence=Subj.'

After completing the analysis of all texts, three tables to compare recency, givenness and syntactic prominence of each overt and zero pronoun like overt and null *ben (I)* were formed. There were nine tables in total. For recency and givenness, actual numbers collected from the data were used. However, for syntactic prominence subjects were taken as group 1, non-subjects were taken as group 2.

To compare the recency and givenness, the Mann-Whitney U test was employed since the test is used to compare two independent variables and look at the difference between them related to a dependent variable which is formulated with either ordinal or continuous numbers that are not evenly ordered. According to this explanation, there are four assumptions of the Mann-Whitney U test. These assumptions are declared as the following:

Assumption #1: Your dependent variable should be measured at the ordinal or continuous level.

Assumption #2: Your independent variable should consist of two categorical, independent groups.

Assumption #3: You should have independence of observations, which means that there is no relationship between the observations in each group or between the groups themselves.

Assumption #4: A Mann-Whitney U test can be used when your two variables are not normally distributed. ("Mann-Whitney U Test", n.d.)

The analysis of this study meets the assumptions. First, the dependent variables are recency and givenness and they are stated with continuous numbers. Secondly, the independent variables of the study are being an overt or a null subject. There is no relationship between the overt pronouns and null pronouns and they do not affect each other, this corresponds to the third assumption. Mann-Whitney U Test is a non-parametric test, which means there is no specific distribution of the data.

This is the same case in this study, which means the analysis satisfies the fourth assumption.

When analyzing the syntactic prominence of the overt and null subjects, Chi-square Independence test was used. Because this test determines whether there is a relationship between categorical variables and it is stated as a nonparametric test ("SPSS tutorials:", n.d.). The reason why Chi-square test is used instead of Mann-Whitney U test is that the analysis of syntactic prominence is described with the categories 1 and 2 for the subject and non-subject respectively and the aim is to decide whether there is a relation between the overt and zero pronouns.

After looking at the effect of recency, givenness and syntactic prominence on the three mentioned pronouns one by one, the effects were tested for all overt and zero pronouns together. Same statistical analyses namely Mann-Whitney U test and Chi-square test were applied to the total of overt personal pronouns and null subjects and the relation between these two types was measured.

As a final step, it was needed to measure the effect of these three factors, recency, givenness, syntactic prominence, together. To be able to see this effect, 300 texts were graded according to these factors. If the antecedent was recent, which meant it had zero as the recency, the text gained one point of accessibility. If the antecedent was mentioned more than once, which meant it had +1 as the givenness, the text gained one point of accessibility. Lastly, if the antecedent was a subject, the text gained one point of accessibility. The calculation is illustrated in (56) which is given below again for convenience to illustrate the calculation.

(56) *"Dert etmeyin," dedi Antonio. "Ben sizi arabama alabilirim."*

*"Don't worry!" said Antonio. "I can take you to my car." (KP)*

The original result from the text is 'Recency=0, Givenness=1, Syntactic Prominence=Subj.'. Since the recency is zero, the text has one point. It

cannot gain an accessibility point for givenness. Because the givenness in the text is not higher than one. Since it is a subject, it gains another point of accessibility. The accessibility rate of this antecedent is two. After applying this grading to all texts, four more tables which compare overt and null subjects one by one and together were formed. One table was for *overt and null ben (I)*, another one was for *overt and null sen (you)*, another one was for two types of *o (he/she/it)* and the last one was for total of the overt subjects and total of the null subjects. The statistical analysis was again Chi-square test. Because they had categorical values of 1, 2, 3 and 4 and what was searched was the association between two variables.

#### **2.4.1. The Interrater Reliability Test and Its Findings**

After completing all of these calculations, the interrater reliability test was employed. For this, one more person who was educated in linguistics did the same analysis for all subjects. Then the analyses were compared using the Correlation Coefficient and Kappa Coefficient.

Correlation coefficient is a test to calculate the strength of the relation between two entities. The result should be between 1.0 and -1.0. Any result which is higher than 1.0 or lower than -1.0 indicates that there is no relation between them. If the result is -1.0, this means that there is a perfect negative correlation between the two entities. If the result is 1.0, this means that there is a perfect positive correlation between the entities ("Correlation coefficient", 2019). What is expected in this study is a result closer to the value of 1.0.

Cohen's Kappa aims at calculating the agreement between the raters. The result in Kappa test is always lower than one or equal to one. If the result is one, it indicates perfect agreement. The following is a possible interpretation of Kappa values (StATS: What is, n.d.).

Poor agreement = Less than 0.20

Fair agreement = 0.20 to 0.40

Moderate agreement = 0.40 to 0.60

Good agreement = 0.60 to 0.80

Very good agreement = 0.80 to 1.00

As mentioned above, the conformity between the raters was examined with Kappa Coefficient and the consistency between the raters' evaluation (for continuous calculations Pearson; for categorized calculations Phi coefficient) was examined with Correlation Coefficient. The results are given in Table 11.

**Table 11.** The results of the interrater reliability test

Factor	Pronoun	Subject Type	Kappa	Correlation Coefficient
RECENCY	I	Overt	0,931	0,999
		Zero	0,789	0,948
	You	Overt	0,866	0,996
		Zero	0,843	0,997
	He/She/It	Overt	0,851	0,995
		Zero	0,905	0,971
GIVENNESS	I	Overt	0,753	0,905
		Zero	0,596	0,910
	You	Overt	0,540	0,886
		Zero	0,728	0,960
	He/She/It	Overt	0,587	0,694
		Zero	0,795	0,843
SYNTACTIC PROMINENCE	I	Overt	0,735	0,744
		Zero	0,878	0,882
	You	Overt	0,848	0,858
		Zero	0,874	0,881
	He/She/It	Overt	0,920	0,920
		Zero	0,746	0,747

As stated above correlation coefficient which is used to determine the conformity between the two raters should be closer to 1.0. The lowest value in Table 11 is 0,694 and the highest is 0,999 suggesting that coefficient values of the raters are high.

It is also seen in Table 11 that the Kappa coefficient which is calculated to decide on the conformity between the raters is higher than 0,60. As stated above any value higher than 0.60 refers to good or very good agreement. Thus, given that the Kappa coefficient is high enough, the conformity between the rater 1 and rater 2 is also high.

## CHAPTER 3

### FINDINGS AND DISCUSSION

This study investigates the use of overt and zero pronouns related to the accessibility factors, namely recency, givenness, and syntactic prominence. Therefore, this section presents a discussion of the findings based on these three accessibility factors.

#### 3.1 THE FINDINGS ON THE THREE ASSUMPTIONS OF THE ACCESSIBILITY THEORY

In this section, discussion of the findings is covered for Turkish *ben (I)*, *sen (you)* and *o (he/she/it)* overt and zero pronouns and also, these pronouns are compared based on their antecedent's recency, givenness, and syntactic prominence.

##### 3.1.1. Findings Based on Recency

This section covers the findings regarding the recency effect. As described earlier, recency is determined based on the number of sentences between the antecedent and the pronoun.

The number of sentences between the antecedent and overt or null *ben (I)* which is used as the subject of the sentence is compared in terms of recency using the Mann-Whitney U Test. The results of the test are given in Table 12.



**Table 12.** Results of the Mann-Whitney U Test concerning the number of sentences between the antecedent and overt or null *ben (I)* which is used as the subject of the sentence

RECENCY		Number of Sentences					Mann Whitney U	P
		Mean Rank	SD	Median	Min.	Max.		
I	Overt Subject	4,1	4,8	2,5	0,0	19,0	1189,500	0,673
	Zero Subject	3,2	4,0	2,0	0,0	23,0		

Table 12 presents that median of overt subject *ben (I)* for recency is 2,5 and median of zero subject *ben (I)* is 2,0. With reference to recency, the median statistic of the number of sentences between the antecedent and the pronoun in the instances of the overt subject *ben (I)* is higher compared to the instances of the zero subject *ben (I)*. It is expected based on the recency factor of the Accessibility Theory. However, the P value is 0,673 ( $p > 0.05$ ) indicating that there is no statistically significant difference between overt and zero subjects in terms of recency. It is possible to conclude that for overt and zero subject *ben (I)* the number of sentences between the antecedent and the pronominal is similar.

In regard to recency, both overt and zero 1<sup>st</sup> person singular subjects are at a similar distance from their antecedents. In most of the sample, there are two or three sentences between the 1<sup>st</sup> person singular subjects and their antecedents, which means that both types of subjects, overt and zero subjects, can be used with the antecedents which are not in the previous sentence. However, it is expected there would be no sentence between the antecedent and the zero subject according to the theory. The inconsistency with the theory is exemplified in (57) and (58) below.

(57) *M. çok düşünmeden başını salladı. Sağlıklı ve yakışıklı Bay G.'yle aynı yerde olmak istemiyordu. "Ben burada kalacağım."*

*M. nodded his head without thinking too much. He didn't want to be in the same place with the healthy and handsome Mr. G. "I'm gonna stay here.*  
(BKU)

(58) *M. inanmadığını ele veren kararsız bir tavırla doğrulunca başını salladı. "Emin olabilirsiniz, dostum."*

*"Nasıl emin **olabilirim** ki?"*

*M. shook his head when he straightened up with a hesitant attitude which showed that he didn't believe. "You can be certain, my friend."*

*"How **can I be (ø.1SG.MOD.Q)** certain?"* (BKU)

The number of sentences between the antecedent and overt or null *sen (you)* which is used as the subject of the sentence is compared in terms of recency using the Mann-Whitney U Test. The results of the test are given in Table 13.

**Table 13.** Results of the Mann-Whitney U Test concerning the number of sentences between the antecedent and overt or null *sen (you)* which is used as the subject of the sentence

RECENCY		Number of Sentences					Mann Whitney U	P
		Mean Rank	SD	Median	Min.	Max.		
You	Overt Subject	4,4	4,5	3,0	0,0	21,0	1223,500	0,854
	Zero Subject	5,0	5,5	3,0	0,0	22,0		

Table 13 shows that the median of overt subject *sen (you)* for recency is 3,0 and median of zero subject *sen (you)* is also 3,0. With reference to recency, the median statistic of the number of sentences between the antecedent and the pronoun in the instances of the overt and zero subject

*sen (you)* is the same. Since the P value is 0,854 ( $p > 0.05$ ), it can be said that there is no statistically significant difference between the overt and zero 2<sup>nd</sup> person singular subjects in terms of recency. Therefore, it is possible to conclude that for overt and zero subject *sen (you)* the number of sentences between the antecedent and the pronominal is similar.

In regard to recency, both overt and zero 2<sup>nd</sup> person singular subjects are at a similar distance from their antecedents. In most of the sample, there are two or three sentences between the 2<sup>nd</sup> person singular subjects and their antecedents, which means that both types of subjects, overt and zero subjects, can be used with the antecedents which are not in the previous sentence. However, it is expected there would be no sentence between the antecedent and the zero subject according to the theory. The inconsistency with the theory is exemplified in (58) and (59) below.

(58) **Afife**, *sen niçin öyle duruyorsun? Bak kardeşin Şefik'e. Senin gibi mi duruyor? Her gün **sen** de kendini öptürürdün.*

**Afife**, *why are you like that? Look at you brother Şefik. Is he like you? You also have me kiss you every day.* (BKH)

(59) *Bakkal ise **çocuğun** bu mertçe hareketini kendinden korktuğuna vererek kaşlarını çattı:*

*-Defol oradan! Sabahleyin beni belaya sokma! Cevizleri **çalacaktın** ha?*

*The grocer scowled by interpreting **the boy's** manly move as being afraid of him:*

*-Get out of here! Don't make me get into trouble in the morning! **You were going to** (ø.2SG.PST.FUT.) steal my walnuts, huh?* (BKH)

The number of sentences between the antecedent and overt or null *o* (*he/she/it*) which is used as the subject of the sentence is compared in terms of recency using the Mann-Whitney U Test. The results of the test are given in Table 14.

**Table 14.** Results of the Mann-Whitney U Test concerning the number of sentences between the antecedent and overt or null *o* (*he/she/it*) which is used as the subject of the sentence

RECENCY		Number of Sentences					Mann Whitney U	P
		Mean Rank	SD	Median	Min.	Max.		
He/She/It	Overt Subject	1,9	3,7	0,0	0,0	18,0	1159,000	0,490
	Zero Subject	1,0	1,6	0,0	0,0	7,0		

It can be seen in Table 14 that median of overt subject *o* (*he/she/it*) for recency is 0,0 and median of zero subject *o* (*he/she/it*) is also 0,0. With reference to recency, the median statistic of the number of sentences between the antecedent and the pronoun in the instances of the overt and zero subject *o* (*he/she/it*) is the same. Since the P value is 0,490 ( $p > 0.05$ ) it can be said that there is no statistically significant difference between overt and zero 3<sup>rd</sup> person singular subjects in terms of recency. In short, it is possible to argue that for overt and zero subject *o* (*he/she/it*) the number of sentences between the antecedent and the pronominal is similar.

In regard to recency, both overt and zero 3<sup>rd</sup> person singular subjects are at a similar distance from their antecedents. In most of the sample, there is one sentence between the 3<sup>rd</sup> person singular subjects and their antecedents, which means that both types of subjects, overt and zero subjects, can be used with the antecedents which are not in the previous sentence. However, it is expected there would be no sentence between the antecedent and the zero subject according to the theory. The inconsistency with the theory is exemplified in (60) and (61) below.

(60) *Kasım Bey'in karşısında oturan yakışıklı adam Aylin Hanım'ın kocası olamazdı. O hiç Yahudi'ye benzemiyordu.*

*The handsome man who was sitting across Mr. Kasım couldn't be Mrs. Aylin's husband. He didn't look like a Jew at all. (AA)*

(61) *Güssün'ün yanında görüncesi var. Yardım ediyor.*

*There was her sister-in-law with Güssün. She's helping (ø.3SG.PRS.PROG). (T)*

The number of sentences between the antecedent and overt or null *ben (I)*, *sen (you)* and *o (he/she/it)* which are used as the subjects of the sentence is compared in terms of recency using the Mann-Whitney U Test. The results of the test are given in Table 15.

**Table 15.** Results of the Mann-Whitney U Test concerning the number of sentences between the antecedent and overt or null *ben (I)*, *sen (you)* and *o (he/she/it)* which are used as the subjects of the sentence

		Count	Mean Rank	SD	Min.	Max.	Median	U	P
RECENCY	Overt Subjects (I+You+He/She/It)	150	3,5	4,5	0,0	21,0	2,0	10806,500	0,547
	Zero Subjects (I+You+He/She/It)	150	3,1	4,4	0,0	23,0	1,5		

Table 15 indicates that concerning the overt and zero personal pronouns which are the subjects there is no statistically significant difference between them in terms of their recency. Because P value is 0,547 ( $p > 0.05$ ). In other words, recency does not affect the use of a Turkish overt or null subject.

### 3.1.2. Findings Based on Givenness

This section covers the finding regarding givenness effect. As described earlier, givenness is calculated according to the number of mentions of the referent that occur between the antecedent and pronoun.

The number of mentions of the referent between the antecedent and subject overt or null *ben (I)* which is used as the subject of the sentence is compared in terms of givenness using the Mann-Whitney U Test. The results of the test are given in Table 16.

**Table 16.** Results of the Mann-Whitney U Test concerning the number of mentions of the referent between the antecedent and overt or null *ben (I)* which is used as the subject of the sentence

GIVENNESS		Number of Sentences					Mann Whitney U	P
		Mean Rank	SD	Median	Min.	Max.		
I	Overt Subject	1,5	0,8	1,0	1,0	4,0	932,500	0,015*
	Zero Subject	2,2	1,4	2,0	1,0	6,0		

As can be seen in Table 16, the median of overt subject *ben (I)* for givenness is 1,0 and median of zero subject *ben (I)* is 2,0. With reference to givenness, the median statistic of the number of mentions of the referent between the antecedent and the pronoun in the instances of zero subject is higher compared to the instances of the overt subject. It is expected based on the givenness factor of the Accessibility Theory. Also, the P value is 0,015 ( $p < 0.05$ ) and the difference in terms of givenness between the texts with overt and zero subject *ben (I)* is statistically significant. It is possible to conclude that for overt and zero subject *ben (I)* the number of mentions of the referent between the antecedent and the pronominal is different from each other.

In regard to givenness, there are generally more entities which refer to the zero subjects than overt subjects. It is expected according to Accessibility Theory. This is exemplified in (62) and (63) below. In (62) there is only one entity which refers to the first person singular overt subject and it is the underlined antecedent 'Izabel'. On the other hand, in (63) there are four entities which refer to the 1<sup>st</sup> person null subject and these are also underlined.

(62) Izabel de ayağa kalkmıştı:

— O halde **ben** de hemen ağabeyimin elbiselerini çıkarayım anne!

Izabel stood up:

-Then **I** should bring my brother's clothes, mum! (VB)

(63) Sesindeki hüznün belli oluyordu Nimeta'nın.

"Seni aramadım çünkü..."

"Bana izahat vermeye mecbur değilsin."

"izahat vermek için söylemiyorum, seni aramadım çünkü."

"Stefan, nedenini merak **etmiyorum**."

The sorrow in Nimeta's voice was clear.

"I didn't call you because..."

"You don't have to explain it to me."

"I am not saying it to explain, I didn't call you because."

"Stefan, **I am not curious** (ø.1SG.PRS.PROG.NEG.) about the reason."

(S)

The number of mentions of the referent between the antecedent and overt or null *sen (you)* which is used as the subject of the sentence is compared in terms of givenness using the Mann-Whitney U Test. The results of the test are given in Table 17.

**Table 17.** Results of the Mann-Whitney U Test concerning the number of mentions of the referent between the antecedent and overt or null *sen (you)* which is used as the subject of the sentence

GIVENNESS		Number of Sentences					Mann Whitney U	P
		Mean Rank	SD	Median	Min.	Max.		
You	Overt Subject	2,2	1,3	2,0	1,0	6,0	1154,500	0,486
	Zero Subject	2,4	2,0	1,0	1,0	8,0		

Table 17 indicates that the median of overt subject *sen (you)* for givenness is 2,0 and median of zero subject *you (you)* is 1,0. With reference to givenness, the median statistic of the number of the mentions of the referent between the antecedent and the pronoun in the instances of the overt subject *sen (you)* is higher compared to the instances of the zero subject *sen (you)*. However, the P value is 0,486 ( $p > 0.05$ ) so there is no statistically significant difference between overt and zero 2<sup>nd</sup> person singular subjects in terms of givenness. It is possible to conclude that for overt and zero subject *sen (you)* the number of mentions of the referent between the antecedent and the pronominal is similar.

In regard to givenness, there is similar number of entities which refer to the zero and overt 2<sup>nd</sup> person singular pronouns. In most of the sample, both overt subjects and zero subjects are generally referred two or three times in the discourse. However, it is expected for zero pronouns to be the old referent while for overt pronouns to be the new one. The inconsistency with the theory is exemplified in (64) and (65) below. In (64) and (65) there are three entities which refer to the overt pronoun and these are underlined.



(64) **Afife**, sen niçin öyle duruyorsun? Bak kardeşin Şefik'e. Senin gibi mi duruyor? Her gün **sen** de kendini öptürürdün.

**Afife**, why are you like that? Look at you brother Şefik. Is he like you? **You** also have me kiss you every day. (BKH)

(65) **Sefik** bir şey unutmuş da bulacakmış gibi düşündükten sonra annesine dedi ki:

-Ha, unuttum onu. şu çıkmaz sokağın önündeki çocuklar yok mu?

-Eee?

-İşte onlar az kaldı bizi öldüreceklerdi!

-Niçin?

-Biz hiç sesimizi çıkarmıyorduk. Çocuklardan birisi bana baktı, "Babasız çocuk gidiyor!" dedi.

Ben de onlara sövdüm.

-Ne **dedin**?

After thinking like he had forgotten something and he was about to find it, **Sefik** told her mum:

-Huh, I forgot it. Do you remember the boys in front of this blind alley?

-Yes?

-They almost killed us!

-Why?

-We didn't say anything. One of the boys looked at me and said: "Fatherless child is going!" And I cursed at them.

**-What did you say (ø.2SG. PST.Q.)? (BKH)**

The number of mentions of the referent between the antecedent and overt or null *o* (*he/she/it*) which is used as the subject of the sentence is compared in terms of givenness using the Mann-Whitney U Test. The results of the test are given in Table 18.

**Table 18.** Results of the Mann-Whitney U Test concerning the number of mentions of the referent between the antecedent and overt or null *o* (*he/she/it*) which is used as the subject of the sentence

GIVENNESS		Number of Sentences					Mann Whitney U	P
		Mean Rank	SD	Median	Min.	Max.		
He/She/It	Overt Subject	1,3	0,6	1,0	1,0	3,0	1199,500	0,641
	Zero Subject	1,3	0,6	1,0	1,0	4,0		

Table 18 shows that the median of overt subject *o* (*he/she/it*) for givenness is 1,0 and median of zero subject *o* (*he/she/it*) is also 1,0. With reference to givenness, the median statistic of the number of mentions of the referent between the antecedent and the pronoun in the instances of the overt subject *o* (*he/she/it*) is equal to the instances of the zero subject *o* (*he/she/it*). However, the P value is 0,641 ( $p > 0.05$ ). Therefore, there is no statistically significant difference between the overt and zero 3<sup>rd</sup> person singular subjects in terms of givenness. Hence, it is possible to conclude that for overt and zero subject *o* (*he/she/it*) the number of mentions of the referent between the antecedent and the pronominal is similar.

In regard to givenness, there is similar number of entities which refer to the zero and overt 3<sup>rd</sup> person singular pronouns. In most of the sample, both overt subjects and zero subjects are generally referred once in the discourse and that is the antecedent itself. However, it is expected for zero pronouns to be the old referent while for overt pronouns to be the new one. The inconsistency with the theory is exemplified in (66) and (67)

below. In (66) and (67) there is only one entity which refers to the overt pronoun and these are underlined.

(66) *O kadar gürültü vardı ki telefon çaldı mı, Yavuz duydu mu duymadı mı belli değildi.*

- *O bizi bulur...*

*It was so noisy that it wasn't certain whether the phone rang or not or Yavuz heard it or not.*

-*He can find us. (CDG)*

(67) *Genc kız çok seviyordu. Onu, yanındayken bile çok özlüyordu.*

*The young girl was in love with him so much. She was missing (ø.3SG.PST.PROG) him very much when they were even together. (CDG)*

The number of mentions of the referent between the antecedent and overt or null *ben (I)*, *sen (you)* and *o (he/she/it)* which are used as the subjects of the sentence is compared in terms of givenness using the Mann-Whitney U Test. The results of the test are given in Table 19.

**Table 19.** Results of the Mann-Whitney U Test concerning the number of mentions of the referent between the antecedent and overt or null *ben (I)*, *sen (you)* and *o (he/she/it)* which are used as the subjects of the sentence

		Count	Mean Rank	SD	Min.	Max.	Median	U	P
GIVENNESS	Overt Subjects (I+You+He/She/It)	150	1,7	1,0	1,0	6,0	1,0	10837,000	0,535
	Zero Subjects (I+You+He/She/It)	150	1,9	1,5	1,0	8,0	1,0		

Table 19 indicates that concerning the all types of overt and zero personal pronouns which are the subjects there is no statistically significant difference between them in terms of their givenness. Because P value is 0,535 ( $p > 0.05$ ). In other words, givenness does not affect the use of a Turkish overt or null subject.

### 3.1.3. Findings Based on Syntactic Prominence

This section covers the finding regarding syntactic prominence effect. As described earlier, syntactic prominence is determined according to the syntactic role of the antecedent.

The syntactic role of the antecedent of overt or zero subject *ben (I)* which is used as the subject of the sentence is determined in terms of syntactic prominence using Chi-square Test. The results of the test are given in Table 20.

**Table 20.** Results of the Chi-square Test concerning the syntactic role of the antecedent of overt or null *ben (I)* which is used as the subject of the sentence

SYNTACTIC PROMINENCE		Overt Subject	Zero Subject	Total	
Antecedent of the subject 'I'	Subject	n	36	39	75
		%	48,0%	52,0%	100,0%
	Non-Subject	n	14	11	25
		%	56,0%	44,0%	100,0%
Total		n	50	50	100
		%	50,0%	50,0%	100,0%
$\chi^2 = 0,480$ $p=0,488$					

As indicated in Table 20, in terms of syntactic prominence, the number of the subject antecedent of the zero subject *ben (I)* is 39 which is higher compared to the number of the subject antecedent of the overt subject *ben (I)* that is 36. However, the P value is 0,488 ( $p>0,05$ ) which indicates that there is no statistically significant difference between overt and zero subject *ben (I)* in terms of syntactic prominence. Therefore, it is safe to argue that for overt and zero subject *ben (I)* the syntactic role of the antecedent is similar.

In regard to syntactic prominence, both the antecedents of the 1<sup>st</sup> person singular overt pronouns and the 1<sup>st</sup> person singular zero pronouns are generally the subjects. However, it is expected for the antecedents of the zero pronouns to be the subjects while for the antecedents of the overt pronouns to be the non-subjects according to Accessibility Theory. The inconsistency with the theory is exemplified in (68) and (69). The antecedents of both overt and zero 1<sup>st</sup> person singular pronouns are the subjects in (68) and (69).

(68) **Şefik** kız kardeşinin annesine karşı gösterdiği iltifatı görür görmez üzgün bir yüzle dedi ki:

*-Ben getiremedim.*

As soon as **Şefik** saw the compliment that his sister conveyed to his mum, he said with a sad face:

*-I couldn't bring any. (BKH)*

(69) **Nilüfer** de pakete uzanıp bir sigara çekti, dudaklarının arasına yerleştirip o da yaktı sigarasını.

*"Benim karşımda sigara içebilmek için Bayan Tansever olmayı bekde küçük hanım," dedi annesi. "Anlayamadım."*

**Nilüfer** reached out to the pocket and took a cigarette, put it into her lips and lit her cigarette too.

*"To be able to smoke in front of me, wait to be Mrs. Tansever, young lady," said her mum. "I couldn't understand(ø.1SG.PST.MOD.NEG.)." (AA)*

The syntactic role of the antecedent of overt or zero subject *sen (you)* which is used as the subject of the sentence is determined in terms of syntactic prominence using Chi-square Test. The results of the test are given in Table 21.

**Table 21.** Results of the Chi-square Test concerning the syntactic role of the antecedent of overt or null *sen (you)* which is used as the subject of the sentence

SYNTACTIC PROMINENCE		Overt Subject	Zero Subject	Total	
Antecedent of the subject 'you'	Subject	n	35	29	64
		%	54,7%	45,3%	100,0%
	Non-Subject	n	15	21	36
		%	41,7%	58,3%	100,0%
Total		n	50	50	100
		%	50,0%	50,0%	100,0%
$\chi^2 = 1,563$ $p=0,211$					

It is clear in Table 21 that in terms of syntactic prominence, the number of the subject antecedent of the overt subject *sen (you)* is 35 which is higher compared to the number of the subject antecedent of the zero subject *sen (you)* that is 29. However, the P value is 0,211 ( $p>0,05$ ) which indicates that there is no statistically significant difference between overt and zero subject *sen (you)* in terms of syntactic prominence. It is possible to conclude that for overt and zero subject *sen (you)* the syntactic role of the antecedent is similar.

In regard to syntactic prominence, both the antecedents of the 2<sup>nd</sup> person singular overt pronouns and the 2<sup>nd</sup> person singular zero pronouns are generally the subjects. However, it is expected for the antecedents of the zero pronouns to be the subjects while for the antecedents of the overt pronouns to be the non-subjects according to Accessibility Theory. The inconsistency with the theory is exemplified in (70) and (71). The antecedents of both overt and zero 2<sup>nd</sup> person singular pronouns are the subjects in (70) and (71).

(70) **Antonio** kötü kötü Bora'ya baktı. "Nasıl olsa onu yapacağım. Önemli olan bunu seni vurduktan sonra mı yapayım, yoksa önce mi?"

"Bu sana kalmış artık. Senin sorunun. **Sen** tercih et."

**Antonio** looked badly at Bora. “No matter what, I’ll do it. The important point is whether I should do it before or after I shoot you?”

“It’s up to you. It’s your problem. **You** choose.” (KP)

(71) **Aydan** salona girip hemen ceketini çıkarmıştı.

— Bugün de hava gerçekten çok sıcak.

— İstersen pencereyi açayım.

— Yok yok, böyle iyi...

— Ne içersin?

**Aydan** went into the living room and took off her jacket.

-It’s really hot today.

-If you want I can open the window.

-No no, it’s fine...

-What **would you like to** (ø.2SG.PRS.Q.) drink? (A)

The syntactic role of the antecedent of overt or zero subject *o* (he/she/it) which is used as the subject of the sentence is determined in terms of syntactic prominence using Chi-square Test. The results of the test are given in Table 22.



**Table 22.** Results of the Chi-square Test concerning the syntactic role of the antecedent of overt or null *o* (*he/she/it*) which is used as the subject of the sentence

SYNTACTIC PROMINENCE		Overt Subject	Zero Subject	Total	
Antecedent of the subject 'he/she/it'	Subject	n	26	36	62
		%	41,9%	58,1%	100,0%
	Non-Subject	n	24	14	38
		%	63,2%	36,8%	100,0%
Total		n	50	50	100
		%	50,0%	50,0%	100,0%
$\chi^2 = 4,244$ $p=0,039^*$					

Table 22 shows that in terms of syntactic prominence, the number of the subject antecedent of the zero subject *o* (*he/she/it*) is 36 which is higher compared to the number of the subject antecedent of the overt subject *o* (*he/she/it*) that is 26. Also, the P value is 0,039 ( $p < 0,05$ ) which indicates that there is a statistically significant difference between overt and zero subject *o* (*he/she/it*) in terms of syntactic prominence. Therefore, it can be suggested that for overt and zero subject *o* (*he/she/it*) the syntactic role of the antecedent is different from each other.

In regard to syntactic prominence, the antecedents of the 3<sup>rd</sup> person singular overt pronouns are non-subjects. On the contrary, the antecedents of the 3<sup>rd</sup> person singular zero pronouns are generally the subjects. It is expected according to Accessibility Theory since the theory proposes that zero pronouns need higher ranked antecedents compared to the overt subjects. This is exemplified in (72) and (73). While the antecedent of the 3<sup>rd</sup> person singular overt pronoun is not the subject in (72), the antecedent of the 3<sup>rd</sup> person singular zero pronouns is a subject in (73).

(72) Soğuk istasyon, 22 gün önce de **Ömer Dai** isimli bir matematikçiyi kaybetmişti. **O** da banyo küvetinde jiletle bileklerini kesmişti.

The cold station lost a mathematician named **Ömer Dai** 22 days ago. He cut his wrist with a razor in the bathtub. (SHD)

(73) **Genç kız** çok seviyordu. Onu, yanındayken bile çok **özlüyordu**.

**The young girl** was in love with him so much. **She was missing** (ø.3SG.PST.PROG) him very much when they were even together. (CDG)

The syntactic role of the antecedent of overt or zero subjects *ben (I)*, *sen (you)* and *o (he/she/it)* which are used as the subjects of the sentence is determined in terms of syntactic prominence using Chi-square Test. The results of the test are given in Table 23.

**Table 23.** Results of the Chi-square Test concerning the syntactic role of the antecedent of overt or null *ben (I)*, *sen (you)* and *o (he/she/it)* which are used as the subjects of the sentence

Factor			Subject Type		Total	
			Overt Subject	Zero Subject		
SYNTACTIC PROMINENCE	Subject	Count	97	104	201	
		%	48,3%	51,7%	100,0%	
	Non-Subject	Count	53	46	99	
		%	53,5%	46,5%	100,0%	
	Total	Count	150	150	300	
		%	50,0%	50,0%	100,0%	
	$\chi^2 = 0,739$ $p=0,390$					

Table 23 indicates that concerning the overt and zero personal pronouns which are the subjects there is no statistically significant difference

between them in terms of their syntactic prominence. Because the P value is 0,390 ( $p > 0.05$ ). In other words, syntactic prominence does not affect the use of a Turkish overt or null subject.

### 3.1.4. Findings Based on the Factors Recency, Givenness, and Syntactic Prominence

This section covers the finding regarding recency, givenness, and syntactic prominence effects together.

Whether the factors recency, givenness, and syntactic prominence together have an effect on the use of overt and zero subject *ben (I)* is tested using the Chi-square Test. The results of the test are given in Table 24.

**Table 24.** Results of the Chi-square Test concerning the recency, givenness and syntactic prominence factors on overt or null *ben (I)* which is used as the subject of the sentence

Recency+ Givenness + Syntactic Prominence			Subject Type		Total	
			Overt Subject	Zero Subject		
I	Accessibility Value of The Antecedent	0	n	8	4	12
			%	66,7%	33,3%	100,0%
		1	n	20	19	39
			%	51,3%	48,7%	100,0%
		2	n	22	27	49
			%	44,9%	55,1%	100,0%
		3	n	0	0	0
			%	0,0%	0,0%	0,0%
	Total		n	50	50	100
			%	50,0%	50,0%	100,0%
$\chi^2 = 1,689 \quad p=0,393$						

Table 24 shows that for both overt and zero pronouns *ben (I)* accessibility value is mostly 1 or 2 and this means that generally, the antecedents get one or two points from the factors recency, givenness or syntactic

prominence. On the other hand, there is no statistically significant difference between the overt and zero pronoun *ben (I)* in terms of the factors recency, givenness and syntactic prominence together since the P value is 0,393 ( $p > 0,05$ ).

Whether the factors recency, givenness, and syntactic prominence together have an effect on the use of overt and zero subject *sen (you)* is tested using the Chi-square Test. The results of the test are given in Table 25.

**Table 25.** Results of the Chi-square Test concerning the recency, givenness and syntactic prominence factors on overt or null *sen (you)* which is used as the subject of the sentence

Recency+ Givenness + Syntactic Prominence				Subject Type		Total
				Overt Subject	Zero Subject	
You	Accessibility Value of The Antecedent	0	n	2	7	9
			%	22,2%	77,8%	100,0%
		1	n	23	25	48
			%	47,9%	52,1%	100,0%
		2	n	25	18	43
			%	58,1%	41,9%	100,0%
		3	N	0	0	0
			%	0,0%	0,0%	0,0%
	Total		n	50	50	100
			%	50,0%	50,0%	100,0%
$\chi^2 = 4,001 \quad p=0,135$						

Table 25 shows that for both overt and zero pronouns *sen (you)* accessibility value is mostly 1 or 2 and this means that generally, the antecedents get one or two points from the factors recency, givenness or syntactic prominence. On the other hand, there is no statistically significant difference between the overt and zero pronoun *sen (you)* in terms of the factors recency, givenness and syntactic prominence together since the P value is 0,135 ( $p > 0,05$ ).

Whether the factors recency, givenness, and syntactic prominence together have an effect on the use of overt and zero subject *o* (*he/she/it*) is tested using Chi-square Test. The results of the test are given in Table 26.

**Table 26.** Results of the Chi-square Test concerning the recency, givenness and syntactic prominence factors on overt or null *o* (*he/she/it*) which is used as the subject of the sentence

Recency+ Givenness + Syntactic Prominence				Subject Type		Total
				Overt Subject	Zero Subject	
He/She/It	Accessibility Value of The Antecedent	0	n	2	2	4
			%	50,0%	50,0%	100,0%
		1	n	32	23	55
			%	58,2%	41,8%	100,0%
		2	n	14	23	37
			%	37,8%	62,2%	100,0%
		3	n	2	2	4
			%	50,0%	50,0%	100,0%
	Total		n	50	50	100
			%	50,0%	50,0%	100,0%
$\chi^2 = 3,662$ $p=0,300$						

As can be seen in Table 26 that for both overt and zero pronouns *o* (*he/she/it*) accessibility value is mostly 1 or 2 and this means that generally, the antecedents get one or two points from the factors recency, givenness or syntactic prominence. On the other hand, there is no statistically significant difference between the overt and zero pronoun *o* (*he/she/it*) in terms of the factors recency, givenness and syntactic prominence together since the P value is 0,300 ( $p>0,05$ ).

Whether the factors recency, givenness, and syntactic prominence together have an effect on the use overt and zero subject *ben* (*I*), *sen* (*you*) and *o* (*he/she/it*) is tested using Chi-square Test. The results of the test are given in Table 27.

**Table 27.** Results of the Chi-square Test concerning the recency, givenness and syntactic prominence factors on overt or null *ben (I)*, *sen (you)* and *o (he/she/it)* which is used as the subject of the sentence

Recency+ Givenness + Syntactic Prominence				Subject Type		Total
				Overt Subject	Zero Subject	
I + You+ He/She/It	Accessibility Value of The Antecedent	0	n	12	13	25
			%	48,0%	52,0%	100,0%
		1	n	75	67	142
			%	52,8%	47,2%	100,0%
		2	n	61	68	129
			%	47,3%	52,7%	100,0%
	3	n	2	2	4	
		%	50,0%	50,0%	100,0%	
	Total		n	150	150	300
			%	50,0%	50,0%	100,0%
$\chi^2 = 0,871$ $p=0,833$						

As can be seen in Table 27, for both overt and zero pronouns *ben (I)*, *sen (you)* and *o (he/she/it)* accessibility value is mostly 1 or 2 and this means that generally, the antecedents get one or two points from the factors recency, givenness or syntactic prominence. On the other hand, there is no statistically significant difference between the overt and zero pronoun *ben (I)*, *sen (you)* and *o (he/she/it)* in terms of the factors recency, givenness and syntactic prominence together since the P value is 0,871 ( $p>0,05$ ). In other words, these factors do not have any effect on the overt and null subjects.

### 3.2. DISCUSSION OF THE FINDINGS ON THREE ACCESSIBILITY DIMENSIONS

The findings of the study suggest that the use of Turkish overt and zero singular personal pronouns seems not to be affected by the three factors of Accessibility Theory. Only the findings regarding *ben (I)* in terms of

givenness and *o* (*he/she/it*) in terms of syntactic prominence are in line with the assumptions of the Accessibility Theory. As mentioned before, Accessibility Theory asserts that the number of mentions to the antecedent increases the accessibility of the referent so the probability of using a zero pronoun also increases. In Turkish pronoun *ben* (*I*), it is observed that zero pronouns are often used with the frequently used antecedents rather than the new ones. A possible explanation may be related to the fact that givenness is described as derived accessibility. This means that it largely depends on the context rather than the inherent accessibility of the referent (Ariel, 1990; Arnold, 1998, as cited in Jaeger & Wasow, 2006). As mentioned before, 1<sup>st</sup> person singular subjects are generally the speakers themselves in the discourse, and to be able to understand who the speaker is in a written discourse is only possible with the help of the context. This might explain how the subject *ben* (*I*) is more sensitive to the givenness factor compared to the 2<sup>nd</sup> and 3<sup>rd</sup> person singular subjects.

In addition, regarding syntactic prominence, the theory states that when the antecedent of the pronoun has the subject role in the sentence, zero pronouns are generally preferred over overt pronouns. This claim is also supported by Turkish 3<sup>rd</sup> person singular pronoun *o* (*he/she/it*) in that zero subjects are usually used with the subject antecedents rather than non-subject antecedents as indicated. The fact that the sensitivity to syntactic prominence is only observed in 3<sup>rd</sup> person singular subjects might be related to the characteristics of Turkish third-person singular subjects. There are some studies which indicate that Turkish third-person subjects are ambiguous since they do not reveal the gender of the referent or null third-person subjects do not have any morphology at all (Kılıçaslan et al., 2009; Küçük&Yöndem 2007). This characteristic of the 3<sup>rd</sup> person pronoun might require a more salient antecedent and that might be the reason why syntactic prominence has an effect on the choice of overt and zero 3<sup>rd</sup> person pronouns in Turkish.

The other findings for the subjects *ben* (*I*), *sen* (*you*) and *o* (*he/she/it*) are different from what the theory asserts. For example, the choice of Turkish 2<sup>nd</sup> personal pronoun whether or not it is overt is found not to be governed

by three factors. Another finding is that the overt or zero versions of the personal singular pronouns are found to have the same patterns in regard to the factors of recency, givenness and syntactic prominence.

There might be several reasons which can justify inconsistent findings of the study. First of all, it should be noticed that Ariel (2001) claims that only the relative ranking is universal, and therefore, there can be cross-linguistic variation at least along two dimensions. First, the inventory of expressions can change from language to language, for example, null subject languages will have  $\emptyset$  in their inventory, non-null subject languages will not. Secondly, it is plausible to expect that the relative distance between expressions along the scale may vary from language to language. This means that, even in languages with the same inventories, expressions that could be considered morphologically or semantically equivalent (like personal or demonstrative pronouns) may still be used to retrieve antecedents with different degrees of accessibility within each language. This might offer an explanation for the results of the study.

It is also mentioned that even the typologically similar languages like Spanish and Italian might have differences in terms of their sensitivity to the accessibility factors. For example, Spanish overt pronouns are more sensitive to syntactic prominence compared to Italian pronouns (Filiaci et al., 2013). It might also be possible that even in the same language different personal pronouns might have different sensitivity for the accessibility factors. The reason for this difference can be related to the phi-features of the pronouns since Turkish is also a syntactic language which has rich morphology like Spanish and Italian and phi-features of the pronouns are expressed morphologically.

There is a study which examines the competition of phi-features by McGinnis (2008). In this study, she states that in some languages like Ojibwa or Georgian agreement morphology on the verbs can be determined according to either the object or the subject. Which will be the determiner depends on the phi-features of the object and the subject. McGinnis (2008) explains that if the subject or the object is a second person argument, which means that it has the addressee feature, that argument is the determiner. If none of the arguments is the addressee, a



first-person argument is searched in the sentence. The first-person argument has the participant feature so it is the determiner of the agreement marker. If there is no argument with addressee or participant feature, the verb is inflected with the default morpheme and interpreted as the third person. It is clearly stated that all arguments with addressee feature include participant feature too, but not vice versa. This is why the ranking of the person markers starts from the highly ranked second person marker with addressee feature and then comes the first-person marker with the participant feature and the last one is the third person marker. These features of the person markers may offer an explanation for the results of this study. It is observed that the 2<sup>nd</sup> person singular subjects are not sensitive to accessibility factors while 1<sup>st</sup> person singular subjects are affected by the givenness factor and 3<sup>rd</sup> person singular subjects are sensitive to syntactic prominence. The reason for this situation might be related to the fact that 2<sup>nd</sup> person singular subject with the addressee feature is the highest ranked personal pronoun so it is more resistant to the discursal factors. However, 1<sup>st</sup> and 3<sup>rd</sup> person subjects are easily affected by these factors since they are ranked lower.

Another question is whether accessibility degree of a referring expression can be specified only with the factors that are described in the theory or there are any other aspects that influence the accessibility degree of the referring expressions? With respect to this, some criticism about Ariel's Accessibility Theory can be given. For instance, Reboul (1997) argues against some assumptions of Accessibility Theory. She says that Ariel is not able to support her claim that referring expressions have some internal linguistic signs to show the accessibility of their antecedents. She also argues that the use of referring expressions is affected by their semantic content and the relation between the semantic content and referring ability of these expressions. It is further argued that linguistic marking of accessibility is redundant and also, disobeys Grice's modified principle of Occam's razor. The last point she states is that the concept of accessibility is shallow and one-dimensional although Ariel herself accepts accessibility is a complex notion. Ariel (2001) accepts that the accessibility of a referent is a mental process which is affected by people's current state of mind.

However, she does not consider this fact while analyzing the processing of pronouns according to their accessibility. The processing of pronouns might be very sensitive to the mental state of the participants in discourse and this might provide an explanation for the inconsistencies with the theory in this study.

Reboul (1997) defends her claim against Accessibility Theory. For example, indefinite descriptions are not even mentioned in the theory. She thinks that indefinite descriptions also have a degree of accessibility which can be called zero accessibility. She further argues that some indefinite descriptions are reference-oriented, not anaphora-oriented as to be able to decide on their accessibility. The distance between the referring expression and its antecedent is not enough; the information that the speaker has and the knowledge that the speaker and the hearer share are also important to decide on the accessibility degree. This requires taking a point of view and the notion of mutual manifestness between the speaker and the hearer into account.

According to Reboul (1997: 16), the criteria developed by Ariel serve two different aims.

- (i) trying to determine, or describe, the degree of accessibility encoded by such and such a type of referring expression;
- (ii) trying to explain the relation between this or that type of referring expression and this or that degree of accessibility.

The criteria which aim at answering the first one can be called descriptive; the second one can be called explicative. Distance, competition, saliency, and unity are among the descriptive ones and informativity, rigidity and attenuation are explicative ones. Reboul (1997) asserts that descriptive criteria are redundant. Because they depend on each other. The criteria also depend on discourse analysis perspective such as what distance measures is whether the antecedent and the referring expressions are in the same sentence, a sentence away or in the same paragraph.

The data from this study support Reboul's claims in some respects. The fact that descriptive criteria depend on each other can be seen in this data too. For example, it is only logical that givenness of the referring expression increases with the distance between the antecedent and the

referring expression. Because if there is no intervening sentence, there is no need to mention the antecedent once more. In the literature, it is said that givenness increases accessibility. In other words, the accessibility increases with the number of mentions. However, the accessibility decreases with the distance between the antecedent and the pronoun so they balance each other in a way. The fact that the givenness degrees of the pronouns are mostly 1-2 in Table 22 above can be an indicator of this situation. Because generally referring expressions got one point either from givenness or from recency. However, they mostly did not get one point from both of them or none of them and that's why there are not many 0-3 points of accessibility in the data.

In addition, Scott (2013) argues that both Accessibility Theory (Ariel, 1990) and Givenness Hierarchy (1993) are against Relevance Theory. Accessibility Theory suggests that low accessibility markers are matched with antecedents which are not very accessible and high accessibility markers refer to the highly accessible antecedents. Relevance Theory does not support this. Because according to Relevance Theory, speakers or hearer first try to interpret the referring expression with the highest accessible candidate and if they are satisfied with the interpretation, they stop but if it is not a possible match, they move on to the next highly accessible candidate to check whether that can be the antecedent. In this respect, this theory contradicts with the Accessibility Theory. Because it ignores the highest accessible candidate if there is a low accessibility marker. Thus, Relevance Theory may account for the Turkish overt or zero pronoun resolution so it may be possible to explain Turkish pronoun resolution with Relevance Theory. This theory can be tested with Turkish personal pronouns in another study.

The fact that Turkish does not completely support the claims of Accessibility Theory might be related to the language itself. Turkish is an agglutinative language with rich morphology and flexible word order. This characteristic of Turkish might have an effect on the use of Turkish overt and null subject. It might be the reason why Turkish overt and zero pronouns are not mostly sensitive to Accessibility Theory factors. Estonian is also an agglutinative language with rich morphology and flexible word

order. In their study, Kaiser and Vihman (2009) found that Estonian pronouns and demonstratives cannot be explained only with the saliency factors of the Accessibility Theory and the relation between the referring expressions and accessibility is more complex. On the other hand, there are other studies conducted on different agglutinative languages and these studies support the claims of the Accessibility Theory. For example, the use of Japanese overt and null subjects can be explained by the Accessibility Theory (Kayama, 2003). In this study, it is found that null subjects are used with the highly accessible referents and overt subjects are used with the referents which have lower accessibility. Therefore, Turkish might be insensitive to accessibility factors because of its characteristic of being an agglutinative language. However, to be able to state this, more studies on agglutinative language based on the Accessibility Theory should be examined.

Öztürk (2002) claims that Turkish is not a pro-drop language. She proposes that Turkish should be analyzed as a non-pro-drop language and that Turkish overt pronouns are dependent on the discourse. She supports Enç's (1986) and Erguvanlı's (1986) assertions about using *pro* instead of an overt pronoun may cause ungrammaticality in some special situations like the following:

(74) a. *Ben gel-di-m.*                      *Ama sen gel-me-din.*  
           *I come-past-1sg*                      *but you come-neg-past-2sg*  
           *'I came.*                                      *But you did not come.'*

b. *Ben gel-di-m.*                                      *Ama \*pro gel-me-di-n.*  
           *I come-past-1sg*                                      *but come-neg-past-2sg*  
           *'I came. But you did not come.'*

(75) a. *Bu soru-yu*                      *kim sor-du?*  
           *this question-acc*                      *who ask-past*  
           *'Who asked this question?'*

b. *Ben sor-du-m.*  
           *I ask-past-1sg*

'I asked.'

c. \**pro* sor-du-m.

ask-past-1sg

'I asked.'

(Öztürk, 2002: 240)

The examples imply that *pro*, which has the ability to refer because of the verbal agreement morphology, looks like an empty pronoun which is the replacement of Turkish overt pronouns. However, the discourse properties of the *pro* are not completely the same as the overt pronoun.

Another reason that she gives to support for non-*pro*-drop perspective is the topic status of overt pronouns in Turkish. She proposes that overt pronouns require a topic change in the discourse and she exemplifies this with the examples below:

(76) a. *Ben<sub>i</sub> ev-e gel-di-m. pro<sub>i</sub> kitap oku-du-m. pro<sub>i</sub>*  
*I house-dat come-past-1sg book read-past-1sg*  
*televizyon seyret-ti-m.*  
*TV watch-past-1sg*  
 'I came home. I did some reading. I watched TV.'

b. *Ben ev-e gel-di-m. \*Ben kitap oku-du-m. \*Ben*  
*I house-dat come-past-1sg \*I book read-past-1sg \*I*  
*televizyon seyret-ti-m.*  
*TV watch-past-1sg*  
 'I came home. I did some reading. I watched TV.'

c. *Ben<sub>i</sub> ev-e gel-di-m. pro<sub>i</sub> kitap oku-du-m. pro<sub>i</sub>*  
*I house-dat come-past-1sg book read-past-1sg*  
*televizyon seyret-ti-m Sen ara-dı-n.*  
*TV watch-past-1sg you call-past-2sg*  
 'I came home. I did some reading. I watched TV. You called (me).'

d. *Ben<sub>i</sub> ev-e gel-di-m. pro<sub>i</sub> kitap oku-du-m. pro<sub>i</sub>*  
*I house-dat come-past-1sg book read-past-1sg*

*televizyon seyret-ti-m.      \*pro<sub>j</sub> ara-dı-n*  
*TV                    watch-past-1sg            call-past-2sg*

*'I came home. I did some reading. I watched TV. You called (me).*

(Öztürk, 2002: 241)

(77) a. *O<sub>i</sub> yemek ye-di.      pro<sub>i</sub> çay iç-ti.*  
*s/he meal eat-past            tea drink-past*  
*'S/he ate (lit. had a meal). S/he drank tea.'*

b. *O<sub>i</sub> yemek ye-di.      O\*<sub>ij</sub> çay iç-ti.*  
*s/he meal eat-past s/he tea drink-past*  
*'S/he ate. S/he drank tea.'*

c. *Ali<sub>i</sub> yemek ye-di.      pro<sub>i</sub> çay iç-ti.*  
*Ali meal eat-past            tea drink-past*  
*'Ali ate. He drank tea.'*

d. *Ali<sub>i</sub> yemek ye-di.      O\*<sub>ij</sub> çay iç-ti.*  
*Ali meal eat-past he tea drink-past*  
*'Ali ate. He drank tea.'*

(Öztürk, 2002: 241-242)

(76a) and (76b) show that overt pronoun can determine the topic even outside of the discourse and it should not be repeated in the following discourse. However, when there is a topic change like in (76c) and (76d) the overt pronoun must be used and if not, this causes ungrammaticality.

On the other hand, when there is no topic change as in (77a), (77b), (77c) and (77d), a *pro* can refer to the overt pronoun in the first sentence and the use of another overt pronoun causes ungrammaticality.

By examining these examples, Öztürk (2002) questions whether overt Turkish pronouns are pragmatically conditioned pronouns and not subject pronouns and this supports her claim about a non-pro-drop analysis of Turkish.

There is another reason why she questions Turkish is called a pro-drop language. It is the evidence against Spec-Head relation between the overt

pronouns and agreement in Turkish based on ECM constructions, adjunct clauses, genitive phrases. Since this is not about personal subject pronouns, it will not be explained in detail here.

The fact that recency does not affect the overt and zero singular pronoun use, only 1<sup>st</sup> person singular subjects are sensitive to givenness and syntactic prominence has an effect only on third-person singular subjects is contrary to the suppositions of Accessibility Theory. This situation may be explained based on what Öztürk (2002) asserts. Since it is not possible to use an overt or a null subject in every situation in Turkish, it might be difficult to compare these two referring expressions based on the factors Accessibility Theory proposes. It is only logical to think that those factors have an effect on the overt and zero pronouns in a real pro-drop language. Another important point to emphasize is that overt pronouns are generally used to indicate topic change as Öztürk (2002) defends. Instead of looking at the recency, givenness and syntactic prominence which seem like not explaining the preference between the overt and zero pronouns entirely, further study can focus on the topic change and the use of these pronouns to validate the assumptions made by Öztürk (2002), Erguvanlı (1986) and Enç (1986).

There is another study by Gürel (2002) which claims that Turkish *pro* is not a replacement for the Turkish overt subject *o* (*he/she/it*) because of binding properties of the 3<sup>rd</sup> person singular subjects. She explains how Turkish reflexive pronouns can be marked with person and number as long as they have a possessive suffix like in (78).

(78) *Elif<sub>i</sub> kendi-ni<sub>i</sub> beğen-iyor*  
*Elif self-Acc like-Prog*  
*'Elif<sub>i</sub> likes herself<sub>i</sub>'*

(Gürel, 2002: 36)

On the other hand, it is possible to use it as the pronoun with the third person singular (*kendisi*) and the third person plural (*kendileri*) which is shown in (79) and (80).

(79) *Kendi-si / O / pro gel-di*  
 Self-3sg s/he come-Past  
 'S/he came'

(80) *Kendi-leri / onlar / pro gel-di(ler)*  
 Self-3pl they come-Past  
 'They came'

(Gürel, 2002: 42)

In these examples, it is clearly seen that *kendisi* (self.3SG) and *kendileri* (self.PL.3PL) do not need an antecedent and they can be replaced by the overt pronouns *o* (he/she/it) or *onlar* (they). In addition to this, Turkish allows the use of *pro* in the same positions.

(81) a. Mehmet<sub>i</sub> [kendi-si-nin<sub>i/k</sub> / kendi-nin<sub>i/\*k</sub> / o-nun<sub>\*i/k</sub> / pro<sub>i/k</sub> çok inatçı  
 Mehmet self-3sg-Gen self-3sg-Gen s/he-Gen very stubborn  
 ol-duğ-u]-nu bil-iyor  
 be-Nom-3sgposs-Acc know-Prog

(Gürel, 2002: 42)

'Mehmet<sub>i</sub> knows that himself<sub>i/k</sub> / himself<sub>i/\*k</sub> / s/he<sub>\*i/k</sub> / pro<sub>i/k</sub> is very stubborn'

b. Mehmet<sub>i</sub> knows that \*himself<sub>i/k</sub> / he<sub>i/k</sub> is very stubborn

(82) a. Mehmet<sub>i</sub> [kendi-si-nin<sub>i/k</sub> / kendi-nin<sub>i/\*k</sub> / o-nun<sub>\*i/k</sub> / pro<sub>i/k</sub>  
 Mehmet self-3sg-Gen self-3sg-Gen s/he-Gen  
 istifa ed-eceğ-i]-ni söyle-di  
 resign do-Fut-1sgposs-Acc say-Past

'Mehmet<sub>i</sub> said (that) himself<sub>i/k</sub> / himself<sub>i/\*k</sub> / s/he<sub>\*i/k</sub> / pro<sub>i/k</sub> would resign'

b. Mehmet<sub>i</sub> said (that) \*himself<sub>i/k</sub> / he<sub>i/k</sub> would resign

(Gürel, 2002: 42)

(83) a. Çocuk-lar<sub>i</sub> [ kendi-leri-nin<sub>i/k</sub> / onlar-ın<sub>\*i/k</sub> / pro<sub>i/k</sub> para-yı  
 Child-Pl self-pl-Gen / they-3plGen money-Acc  
 çal-dık-ları]-nı söyle-di  
 steal-Nom-3plposs-Acc say-past



'The children<sub>i</sub> said (that) themselves<sub>i/k</sub> / they<sup>\*</sup><sub>i/k</sub> / pro<sub>i/k</sub> stole the money'

b. The children<sub>i</sub> said (that) \*themselves<sub>S<sub>i/k</sub></sub> / they<sub>i/k</sub> stole the money

(Gürel, 2002: 43)

Gürel (2002) states that these examples illustrate the difference between Turkish and English in terms of the binding conditions of subject pronominals. The grammatical indices between the antecedent *Mehmet* and the reflexive *kendi* (*self*) and the overt pronoun *o* (*he/she/it*) in the examples (81), (82) and (83) make clear that the governing domain in Turkish is in the matrix clause. On the contrary, the anaphor or the pronoun is the governing category in English so reflexives in the embedded subject positions are ungrammatical but pronouns in the embedded clauses with the suggested indices are grammatical.

When looking at the examples (81) and (82), *kendisi* (*self.3SG*) and *pro* have the same indices, which means that they have the same antecedents. However, the pronoun *o* (*he/she/it*) is not the same as the reflexive or *pro*, which shows that the sentential subject cannot be its antecedent. This implies that *pro* is the null realization of the form *kendisi* (*self.3SG*), not the overt subject.

This study also suggests that it is not suitable to compare the use of the overt subject and *pro* in the subject position. Because they do not substitute for each other in all cases. Again, this might explain why the factors in Accessibility Theory do not explain the preference over them. Instead of comparing the use of overt pronoun and *pro*, it may be possible to compare the use of person and number inflected reflexive and *pro* according to Accessibility Theory.

Another reason may be related to the theory itself. As Reboul (1997) mentions the theory does take into account some discursal factors. In fact, Ariel (2001) states that the theory does not focus on the differences in the use of pronouns based on text type-related differences and that each text type may have its own grammatical patterns including personal pronouns. Kronrod & Engel (2001) also suggest that the genre of the text might have an effect on accessibility marker choice. They state that although there are contrastive studies on this topic, the difference results

from the methodological issues. They conclude that first Accessibility Theory takes cognitive considerations into account but then, other factors like text type should also be considered while analyzing the pronoun processing according to Accessibility Theory. Therefore, the findings obtained should be interpreted based on the text type samples in the study.

In conclusion, the fact that the findings of the study are mostly inconsistent with the theory may be about the Accessibility Theory, but it can also be related to the properties of zero subjects in Turkish. As Öztürk defends, Turkish might be a non-pro-drop language and *pro* and overt subject cannot be used interchangeably or as Gürel (2002) proposes *pro* may be the counterpart of the person and number marked reflexive instead of the overt pronoun.

## CONCLUSION

In this study, the use of Turkish overt and zero singular pronouns is examined according to the Accessibility Theory proposed by Ariel (1988). While analyzing the data, the effects of the three factors, namely recency, givenness and syntactic prominence (Arnold, 2010), are analyzed on the overt and zero pronouns. The data were collected from twelve Turkish novels. A database was developed including 300 texts from twelve novels. The samples for the 1<sup>st</sup> person singular pronoun (overt and null subjects) and their antecedent, 2<sup>nd</sup> person singular pronoun (overt and null subjects) and 3<sup>rd</sup> person singular pronoun (overt and null subjects) were found.

The factors, namely recency, givenness and syntactic prominence, were analyzed in isolation and together to see how much they affect the choice between overt and zero pronouns. Also, the analysis was conducted on the Turkish singular personal *pronouns ben (I)*, *sen (you)* and *o (he/she/it)* separately and together as well to see if there is any difference between the pronouns in terms of the accessibility effect.

As stated in the discussion part, the choice between an overt pronoun and a zero pronoun is found not to be affected by these three factors, namely recency, givenness, and syntactic prominence. In addition, the results indicate that there is no difference among singular pronouns with respect to how much their choice is affected by recency, givenness, and syntactic prominence. There are some exceptions, though. For example, Turkish 1<sup>st</sup> person singular subject pronouns are found to be affected by givenness factor and 3<sup>rd</sup> person singular subject pronouns seem to be affected by the syntactic prominence. It is observed that null subject *ben (I)* is generally used with the antecedents which are mentioned several times instead of a new antecedent. It is thought that this might result from the fact that *ben (I)* is mostly used for the speaker and in written texts, the speaker is not very easy to spot so there should be some entities to identify the speaker. On

the other hand, 3<sup>rd</sup> person singular subject *o* (*he/she/it*) is ranked the lowest person argument since it refers to somebody who does not participate in the discourse and this might require for 3<sup>rd</sup> person singular subject to be identified as the syntactic subject in the previous discourse since this feature contributes to its saliency. However, the choice of Turkish 2<sup>nd</sup> personal pronoun whether or not it is overt is found not to be governed by three factors. Another finding is that the overt or zero versions of the personal singular pronouns are found to have the same patterns in regard to the factors of recency, givenness and syntactic prominence.

The most possible explanation for this result can be related to the properties of the Turkish zero pronouns. As Öztürk (2002) and Gürel (2002) explain, Turkish *pro* may not be the genuine *pro* which is used for the overt subjects in other languages. This may possibly explain why Turkish null and overt pronouns were insensitive to recency, givenness and syntactic prominence. Because it is not possible to use a zero subject instead of an overt pronoun in all possible situations. However, what they suggest should be analyzed in another study to verify.

It can also be stated that Accessibility Theory may not be as comprehensive as to account for these results. For instance, Reboul (1997) criticizes Accessibility Theory suggesting that the criteria like recency, givenness and syntactic prominence depend on each other and that they are redundant in that they cannot fully explain preference about the choice of pronouns accurately. Similarly, Scott (2013) defends Relevance Theory over Accessibility Theory arguing that skipping the highest accessible entity as the antecedent is problematic since this is against how human brain functions. In addition, Ariel (2001) clearly states that the theory and the other similar theories on pronoun resolution do not consider the text type differences in discussing pronoun resolution process, which is not supported by some studies like in Kronrod & Engel (2001).

To sum up, there are different perspectives which are about the processing of null and overt pronouns and these are explained in the next part related to the answers to the research questions.

## CONCLUSIONS CONCERNING THE RESEARCH QUESTIONS

In this part, the research questions (RQs) of the study are answered and discussed based on the findings. The first research question is given as follows:

RQ1. Is it possible to account for the use of an overt pronoun or a zero pronoun in Turkish texts through the recency, givenness and syntactic prominence of the antecedents?

As indicated before, these properties are analyzed in the samples, and the use of an overt pronoun and a zero pronoun is compared depending on their recency, givenness and syntactic prominence. The use of overt and null subject *ben (I)* does not show any significant difference related to the recency and syntactic prominence factors. On the other hand, they are found to be affected by the givenness factor, which means that givenness factor does affect the use of Turkish 1<sup>st</sup> person singular overt and null pronouns. When the antecedent of the pronoun is mentioned frequently, the use of null pronoun increases. However, when the antecedent is new to discourse, overt pronoun use is preferred rather than a zero pronoun. This might be related to the fact that givenness is described as derived accessibility (Ariel, 1990; Arnold, 1998, as cited in Jaeger & Wasow, 2006). There might be some contextual factors which increase the givenness effect on 1<sup>st</sup> person singular subjects since the subject *ben (I)* is almost impossible to interpret without knowing who the speaker is.

The use of overt and null subject *sen (you)* does not also show any significant difference related to all of these accessibility factors, namely recency, givenness, and syntactic prominence. Therefore, it can be stated that the choice of Turkish 2<sup>nd</sup> person pronoun whether or not it is overt is not governed by these factors.

The use of overt and null subject *o* (*he/she/it*) does not show any difference related to recency and givenness factors. However, they are found to be affected only by the syntactic prominence factor which asserts that zero pronoun use increases with the subject antecedents. This is what is found in this study for 3<sup>rd</sup> person singular subjects. When there is a subject antecedent, null subject *o* (*he/she/it*) is used more frequently. As discussed, this might be related to the characteristics of the third-person singular subjects since they are claimed to be ambiguous compared to other subjects (Kılıçaslan et al. 2009, Küçük & Yöndem, 2007).

As stated above the overt and zero forms of the 2<sup>nd</sup> person singular pronouns behave similarly in regard to the effects of three factors. This suggests that these properties do not affect the preference between an overt and zero pronoun use in the 2<sup>nd</sup> person singular subjects, which contradicts with what Ariel (1988) and Arnold (2010) assert in the framework of the Accessibility Theory. Because they predict that the factors recency, givenness, and syntactic prominence change the preference between the overt and null subjects. As mentioned before, when the antecedent of the pronoun is close to the pronoun, the chance of using a zero pronoun is expected to be higher. When the antecedent is not new, which means it is mentioned several times in the discourse, the use of a zero pronoun is again expected to be higher. Lastly, when the antecedent is a subject, it is more likely to use a zero pronoun instead of an overt one. These are the main assumptions of the Accessibility Theory. However, Turkish overt and zero pronoun use does not mostly change as expected in the Accessibility Theory.

RQ2. 2. If it is possible, then is there any significant difference among Turkish singular pronouns *ben* (*I*), *sen* (*you*) and *o* (*he/she/it*)?

The results show that givenness has an impact on the use of overt and zero forms of *ben* (*I*). Also, an effect of syntactic prominence is found over the use of overt and zero forms of the 3<sup>rd</sup> person singular pronoun, *o* (*he/she/it*). This situation implies that 1<sup>st</sup> person singular pronouns are

more sensitive to givenness factor and 3<sup>rd</sup> person singular pronouns are more sensitive to syntactic prominence factor.

However, the other singular pronoun, 2<sup>nd</sup> person pronoun, is not affected by these factors. This situation might be explained with its phi-features as discussed in the discussion part. Basically, McGinnis (2008) states that second person is ranked higher compared to first and third person arguments due to the fact that it has addressee feature of which first and third person arguments do not have. This might be the reason why 2<sup>nd</sup> person pronouns are not sensitive to any of the accessibility factors.

In short, it can be stated that both overt and zero forms of *ben* (*I*) and those of *o* (*he/she/it*) are somewhat different from *sen* (*you*) in that the choice of the latter is not governed by the factors of recency, givenness, and syntactic prominence.

### **SUGGESTIONS FOR FURTHER STUDIES AND IMPLICATIONS**

As mentioned earlier that the effect of accessibility rate cannot be fully observed in the samples used in the study for Turkish overt and null subject pronouns. However, this does not mean that the Accessibility Theory is not suitable for Turkish referring expressions. Maybe comparing the use of a low accessibility marker like definite descriptions and high accessibility marker such as pronouns may produce different accessibility rates which can be analyzed in future studies.

In addition, future studies may deal with plural pronouns and their null counterparts. However, such an analysis requires a modification in the analysis in that these pronouns have a split antecedent or combined one. Even this fact may also affect their accessibility degree and may show the effect of accessibility factors on pronouns more clearly.

The pronoun resolution in Turkish may also be analyzed using other theories, including Relevance Theory or Centering Theory. It is possible that the choice of an overt or a null subject can be explained based on

these theories since the scholars who criticize Accessibility Theory propose that Relevance Theory or Centering Theory may produce much proper and complete explanation about the pronoun resolution.

Considering what Enç (1986) and Erguvanlı Taylan (1986) report about Turkish zero and overt pronouns, a further study can be administered on topic change related to the use of the null and overt subject. Topic change may explain when to use an overt or a zero pronoun better than Accessibility Theory.

Another future study can be about generating Turkish corpora which allow for doing the analyses of pronoun resolution based on Accessibility Theory and other similar theories. In other words, the factors contained in the theory can be used as corpus design principles, which also makes it possible to develop the necessary software.

Lastly, it is stated that some researchers claim that Turkish *pro* substitutes for Turkish reflexives not the pronouns or that Turkish is not a pro-drop language. If Turkish is not a pro-drop language contrary to the general descriptions, it would bring a new perspective to the studies on Turkish pronoun resolution. Testing these two hypotheses is crucial. Therefore, a study can be conducted to test these hypotheses and to see whether or not Turkish is a pro-drop language.

To sum up, analyzing referring expressions is one of the hotly debated topics and analyzing Turkish referring expressions is necessary for cross-linguistic considerations. Although the findings of the study do not fully confirm the assumption of Accessibility Theory, it offers a systematical way to deal with pronoun resolution.



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## APPENDICES

### APPENDIX 1

#### THE SAMPLE

#### BEN (I)

1. “Konuyu...” dedi **Cemal**. “**Ben** de bilmiyorum!”

“The subject...” said **Cemal**. “I also don’t know!”

#### *Tırpan-Fakir Baykurt*

2. **Küçük kız** yavaş yavaş başını çevirdi. Yüzündeki kırgınlığa gözyaşları eklenmişti. Elini koynuna götürdü. Oradan çıkardığı bir dilim ekmeği anacığın gösterdikten sonra buruk bir sesle

-Sen Şefik'i öpüyorsun, o da seni öpüyor; benim neme lazım? dedi.

-Niçin yavrum?

-Öyle ya; o sana para getirdi. **Ben** bu bir dilim ekmekten başka bir şey bulamadım.

**The little girl** slowly turned her head. Her tears were added to the resentment on her face. She put her hand to her chest. After showing her mum the bread that she took from there, she said with her sad voice

-You kiss Şefik, he kisses you back; who am I?

-Why, my little girl?

-He brought you money. I couldn't find anything other than this piece of bread.

#### *Bir Kadının Hayatı-Mehmet Celal*

3. Bakkal ise **çocuğun** bu mertçe hareketini kendinden korktuğuna vererek kaşlarını çattı:

-Defol oradan! Sabahleyin beni belaya sokma! Cevizleri çalacaktın ha?

-Hayır, Usta Yani; **ben** çalmaktan korkarım.

The grocer scowled interpreting **the boy's** manly move as being afraid of him:

-Get out of here! Don't make me get into trouble in the morning! You were going to steal my walnuts, huh?

-No, Usta Yani; **I** am afraid of stealing something.

#### ***Bir Kadının Hayatı-Mehmet Celal***

4. -Bak **şu piçe!** Hırsızlığını unuttu, polise verileceğini de unuttu, hala bana karşılık veriyor! Konuşacak mısınız?

Masum bir adım attı, gözlerini önüne indirdi; annesinin siparişlerini utanarak söylemeye başladı:

-Usta Yani; Ninem selam söyledi.

-Söylemez olaydı!

-Senin iyi adam olduğunu da söyledi.

-Onu da söylemez olaydı! Artık her şey bitti de benim iyiliğim için bir fahişenin tanıklığına mı ihtiyaç kaldı?

-Usta Yani, fahişe ne demek?

-Anan demektir. Fena kadın demektir.

-Usta Yani, **ben** anamı çok severim.

-Look at **this bastard!** He has forgotten his theft, he has forgotten that he was going to be handed over to the police, he still responds. Are you going to talk?

The innocent took a step, lowered his eyes; started to tell her mother's orders ashamedly:

-Usta Yani; my grandmother sent her regards.

-I wish she hadn't!

-She also said you are a good man.

-I wish she hadn't said that too! After everything, do I really need a prostitute's witness for my kindness?

-Usta Yani, what does prostitute mean?

- It means you, mum. It means a bad woman.

-Usta Yani, I love my mum very much.

### ***Bir Kadının Hayatı-Mehmet Celal***

5. Sonra mahzun mahzun **müşteriye** döndü ve annesinin iyi bir kadın olduğuna onu tanık getirmek, ondan yardım dilemek istedi:

-Öyle değil mi efendim?

-**Ben** ne bileyim?

Later, he sadly turned to **the customer** and he wanted to call him in evidence that his mother was a good woman; he wanted to ask his help:

-Isn't it sir?

-How could I know?'

### ***Bir Kadının Hayatı-Mehmet Celal***

**6. Şefik** bir şey unutmuş da bulacakmış gibi düşündükten sonra annesine dedi ki:

-Ha, unuttum onu. Şu çıkmaz sokağın önündeki çocuklar yok mu?

-Eee?

-İşte onlar az kaldı bizi öldüreceklerdi!

-Niçin?

-Biz hiç sesimizi çıkarmıyorduk. Çocuklardan birisi bana baktı, "Babasız çocuk gidiyor!" dedi. **Ben** de onlara sövdüm.

After thinking like he had forgotten something and he was about to find it, **Şefik** told her mum:

-Huh, I forgot it. Do you remember the boys in front of this blind alley?

-Yes?

-They almost killed us!

-Why?

-We didn't say anything. One of the boys looked at me and said: "Fatherless child is going!" And I cursed at them.

### ***Bir Kadının Hayatı-Mehmet Celal***

**7. Şefik** bir şey unutmuş da bulacakmış gibi düşündükten sonra annesine dedi ki:

-Ha, unuttum onu. Şu çıkmaz sokağın önündeki çocuklar yok mu?

-Eee?

-İşte onlar az kaldı bizi öldüreceklerdi!

-Niçin? -Biz hiç sesimizi çıkarmıyorduk. Çocuklardan birisi bana baktı, "Babasız çocuk gidiyor!" dedi. Ben de onlara sövdüm.

-Ne dedin?

-Ne mi? Sövdüm işte!

-Peki anladık. Ne diye sövdün?

-Ne diye mi sövdüm? Sen hani bazen kendi kendine düşünürsün, hani anacığım birisini dövecekmiş gibi yumruklarını duvara doğru uzatırsın da... İşte... Uzatırsın da kendi kendine bir şey söylersin ya...

-Ne söylerim?

-Allah kahretsin! dersin.

-Sonra?

-**Ben** de onlara böyle söyledim.

After thinking like he had forgotten something and he was about to find it, **Şefik** told her mum:

-Huh, I forgot it. Do you remember the boys in front of this blind alley?

-Yes?

-They almost killed us!

-Why?

-We didn't say anything. One of the boys looked at me and said: "Fatherless child is going!" And I cursed at them.

-What did you say?

-What did I say? I cursed.

-Ok, I got it. How did you curse?

-How did I curse? You sometimes think by yourself and you extend your fists towards the wall as if you are going to beat somebody... huh... and then you say something.

-What do I say?

-You say God damn it!

-Then?

-I said the same thing to them.

### ***Bir Kadının Hayatı-Mehmet Celal***

**8.** İnşallah sen de mektebe gidersin **oğlum!** Sonra?

-Sonra... çok kadın vardı. Birkaçını **ben** de gördüm.

I hope you go to school too, **my boy!** Then?

-Then...There were lots of women. I also saw some of them.

### ***Bir Kadının Hayatı-Mehmet Celal***

**9.** -Bir kız vardı **nineciğim.**

-Nasıl?

-O da oğlan gibi süslü. Başında sarı bir tarak vardı. Maviler giymiş. Acaba o kız ne olacak?

-O da mektebe başlıyor kızım.

Yine Şefik başladı:

-Sonra tramvay yoluna çıktık. Oracıkta bir manav var. Ne güzel yemişler satıyor! Cebimdeki on parayı vermek istedim. Fındıklar pek güzel duruyordu.

-Keşke verip alaydın! Niçin almadın? **Ben** sana her zaman demiyor muyum?

-There was a girl, **granny**.

-How?

-She was also fancy like the boy. She had a yellow comb on her head. She was wearing blue. I wonder what she is going to be.

-She is also starting to school.

Again Şefik started:

-Then we came to the tram road. There was a grocery store there. It was selling very nice dried fruits and nuts. I wanted to give the ten liras in my pocket. Hazelnuts looked so nice.

-I wish you would have given the money and bought them! Why didn't you? Don't I tell you this all the time?

### ***Bir Kadının Hayatı-Mehmet Celal***

**10. Şefik** kız kardeşinin annesine karşı gösterdiği iltifatı görür görmez üzgün bir yüzle dedi ki:

-**Ben** getiremedim.

As soon as **Şefik** saw the compliment that his sister conveyed to his mum, he said with a sad face:

-I couldn't bring any.

### ***Bir Kadının Hayatı-Mehmet Celal***

11. -İyi ettin **oğlum**. Sonra ne yaptınız?

-Sonra efendi manava para verdi; manav da ona paranın üstünü verdi. Beş altı onluk. Efendi onlukları cebine koyarken birisi düştü. Görmedi; hemen yerden aldım.

-Nasıl?

-Çalmadım nineciğim. İstersen kardeşime sor. Efendiye seslendim, parasının yere düştüğünü söyledim.

-Ne dedi?

-Yüzüme bakıp "Senin olsun" dedi. Sevindim. Oradan da geçtik. Kardeşim bir aktar dükkanı önünde durdu. Bir bebeği seyretti. **Ben** de onu bekledim.

-You did good, **my boy**. What did you do later?

-Then, the gentleman gave money to the owner; the owner gave the change to him. Five or six ten-lira bills. While the gentleman was putting them into his pocket, he dropped one. He didn't see; I quickly grabbed it.

-What?

-I didn't steal it, granny. You can ask my sister. I called out to the gentleman; I told him that he dropped his money.

-What did he say?

-He said "You can have it" after looking by face. I was pleased. We passed by. My sister stopped at an herbalist. She watched a baby. And I waited for her.

***Bir Kadının Hayatı-Mehmet Celal***

12. Zavallı kadın **oğluna** sordu:



-Sonra?

-Sonra... Yenikapı'ya geldik. Aksaray tarafından at üstünde bir Frenk geliyordu. Oracıkta indi. "Şu atı tut" dedi. **Ben** de tuttum.

The poor woman asked **her son**:

-Then?

-Then... We came to Yenikapı. A frank on a horse was coming from Aksaray. He got off there. "Hold this horse," he said. And **I** held it.

### ***Bir Kadının Hayatı-Mehmet Celal***

**13. Aydan** başını önüne eğip çatalıyla oynarken mırıldanır gibi, "Bilmem ki," dedi.

— Sen muhteşem bir doktorsun, olağanüstü bir yeteneğin var, kurtardığın hayatları düşünsene; senden başka hiç kimsenin kurtaramayacağı hastaları, senin ellerinden başka hiçbir şeyin beceremeyeceği o ameliyatları düşünsene... **Ben** seni böyle seviyorum...

While **Aydan** was looking down and playing with her fork, she said "I don't know," as if humming.

-You are a great doctor, you have an extraordinary talent, think about the lives that you have saved; think about the patients that noone else other than you can save or the surgeries that nothing else other than you hands can handle... **I** love you like this...

### ***Aldatmak-Ahmet Altan***

**14.** Kitabı bitirdikten kısa bir süre sonra **Fikret** gelip masaya oturuyor. Birer kahve söylüyoruz.

“Dediğimi düşündün mü Toprak?”

“Düşündüm, bana pek gerçekçi gelmedi.”

“Bu gerçekçilik de nereden çıktı? Senin gerçekle ne işin olur?”

“Bilemiyorum. Hayal kurması güzel ama...”

“Çok fazla para gerekmiyor. On beşer bin koyacağız ikimiz de. **Ben** mekânı buldum bile.

After a short time **Fikret** finished the book, he comes and sits at the table. We order coffee.

“Did you think about what I said, Toprak?”

“I did, I don’t think it is realistic.”

“Where does this realism come from? What would you do with realism?”

“I don’t know. But it is nice to imagine...”

“It does not require a lot of money. Both of us will give fifteen thousand. I already found the place.

**Barikat-Haluk Keskin**

**15.** “Bence de Palyaço, deliden daha hoş bir ad,” dedi **Bay G.**, M.’nin kaygısını hafifleterek. “Ve **ben** hoşluklara bayılırım.”

“I think the clown is a nicer name than a lunatic,” said **Mr. G.**, by relieving M.’s worry. “And I love pleasantness.”

**Belleğin Kış Uykusu-Mehmet Eroğlu**

**16. Çocuğun** meraklı kıskançlığından beslenen soruları devam ediyordu:  
 “Ben de süt emmiş miydim?”

**The boy's** questions which were nourished from his curious jealousy were continuing:

“Was I also breastfed?”

**Belleğin Kış Uykusu-Mehmet Eroğlu**

**17. M.** çok düşünmeden başını salladı. Sağlıklı ve yakışıklı Bay G.'yle aynı yerde olmak istemiyordu. “Ben burada **kalacağım.**”

**M.** nodded his head without thinking too much. He didn't want to be in the same place with the healthy and handsome Mr. G. “I'm gonna stay here.

**Belleğin Kış Uykusu-Mehmet Eroğlu**

**18. M.** bakışlarını karşısındaki araştırıcı gözlerden kaçırarak mırıldandı.  
 “Ben yan kompartımanda oturacağım.”

**M.** hummed while taking his eyes away from the investigating eyes in front of him. “I'm gonna sit in the next compartment.”

**Belleğin Kış Uykusu-Mehmet Eroğlu**

**19.** “Gülmek, bütün insanlık ideallerinin varmak istediği son noktadır...” dedi **G.** çabucak. “Sevdiğim bir yazar, kelimesi kelimesine, böyle demiş. **Ben** de bütün kalbimle bu görüşe katılıyorum.

“Laughing is the last point where all human ideals want to reach...” said **G.** quickly. “A writer whom I like said this word for word. I agree with this opinion with all my heart.

### ***Belleğin Kış Uykusu-Mehmet Eroğlu***

**20. Kendisinden söz edilen kadın** da **G.** gibi gülümsedi; ilk bakışta kavranamayan güzelliğinin üstündeki örtüyü kaldıran da bu oldu. Taze tebessümüyle önce Palyaço'nun, sonra **M.**'nin elini sıktı. Tavırlarına bakılırsa o da **S.S.**'nin sözlerine aldırnamış görünüyordu. Gözleriyle kurduğu ilişki mesafeli, ancak içtendi. “Baylar... Sizleri tanıdığımı çok memnun oldum. Nasılsınız? **Ben** çok iyiyim.”

**The woman who was being talked about** smiled like **G.**; this was what revealed her beauty which cannot be grasped at first glance. She shook **The Clown's** hand first, then **M.'s** hand with her fresh smile. By looking at her attitude, she looked like she also didn't care about **S.S.'s** words. The relationship that she built with her eyes was distant but sincere. “Gentlemans... It was really nice to meet you. How are you? I am very well.

### ***Belleğin Kış Uykusu-Mehmet Eroğlu***

**21. Palyaço,** konuşmanın sevdiği bir konuya çevrilmesinden mutlu olmuşçasına coşkulu bir sesle hemen cevap verdi.

“Tabii ki oyuncusuz olmaz sevgili Bay M. Ancak unutmayın ki bazen dekor, oyuncular kadar, hatta oyunculardan da önemlidir. Örnek mi? Çin Seddi’ni ele alalım. Sizce o duvarın üstünden kaç kişi aşağıya atlayıp intihar etmiştir? Bir fikriniz var mı? **Ben** hiç duymadım.

Right away, **The Clown** answered with an enthusiastic tone as if he was happy that the conversation turned to a topic that he liked.

“Of course, it cannot be without any players Mr. G. But do not forget that the decor is sometimes as important as the players, in fact, more important than players. An example? Let’s consider the Chinese Wall. How many people do you think have jumped from the wall and committed suicide? Do you have any idea? **I** have never heard it.

### ***Belleğin Kış Uykusu-Mehmet Eroğlu***

**22.** Budalaca diyemediğinden olacak, “İlginç bir bakış açısı,” dedi **Neşe**. “**Ben** asla böyle düşünmezdim.

Probably because she didn’t say idiot, “An interesting perspective,” said **Neşe**. “**I** would never think like this.

### ***Belleğin Kış Uykusu-Mehmet Eroğlu***

**23.** Tartışmanın merkezinde olmak, iki kadını cezbetmek, **Palyaço**’ya erkeksi bir haz veriyordu. “Ancak **ben** böyle durumlarda genellikle doğanın hakemliğine başvururum.

Being in the middle of the argument, attracting two women gave a manly pleasure to **The Clown**. “On the other hand, I generally consult nature’s judgement in these types of situations.

### ***Belleğin Kış Uykusu-Mehmet Erođlu***

**24.** Sonunda tekerlek gürültüsünü örtecek kadar belirginleşen sessizliği **Fahişe**’nin saldırgan sesi böldü.

“Sen de en az bu moruk kadar garipsin ahbap.” Sıkılmış gibi ayağa kalkmıştı. “Neyse, **ben** artık gideyim.”

Finally, **prostitute**’s aggrasive voice broke the silence which crystallized as if it could cover the noice of the wheels.

“You are as weird as this old chap.” She stood up as if she was bored. “Anyway, I should go now.”

### ***Belleğin Kış Uykusu-Mehmet Erođlu***

**25.** **Annesi** ođlunun gözlerine bakarak:

— Ne söyleyeceđini tahmin ediyorum Ümit, dedi. Cepheye gidiyorsun deđil mi?

— Nereden biliyorsun?

— Bu gece rüyamda gördüm. Seni götürüyorlardı.

— Üzıldün mü?

— **Ben** seni bu vatan için büyüttüm.

By looking at her son's eyes, **his mum** said:

-I can guess what you are going to say Ümit. You are going to the front, aren't you?

-How do you know?

-I dreamed about it last night. They were taking you.

-Did you get upset?

-I raised you for this country.

**Vatan Borcu-Oğuz Özdeş**

**26.** Sonra da **delikanlının** birşey söylemesine fırsat vermeden ilâve etti:

— Banyo yapmak ister misiniz?

— **Ben** de rica edecektim.

Then, without letting **the young man** say anything, she added:

-Do you want to take a shower?

-I was going to ask the same thing.

**Vatan Borcu-Oğuz Özdeş**

**27.** **Izabel** de ayağa kalkmıştı:

— O halde **ben** de hemen ağabeyimin elbiselerini çıkarayım anne!

**Izabel** stood up:

-Then I should bring my brother's clothes, mum!

**Vatan Borcu-Oğuz Özdeş**

**28. Liza**, delikanlıdan aldığı gazeteyi okur gibi yaparak:

— İlk önce siz gidiniz, dedi. **Ben** de az sonra kalkarım.

**Lisa** as if she was reading the newspaper that she got from the young man said:

-First, you go. I will get up later.

**Vatan Borcu-Oğuz Özdeş**

**29. — İzabel**, delikanlının gözlerine bakarak sordu:

— Onbeş gün sonra gidecek misiniz?

— Belli değil. Alacağım emre bağlı...

— **Ben** Allah'a dua ederim.

-While looking at the young man's eyes, **İzabel** asked:

-Are you gonna go after fifteen days?

-It's not certain. It depends on the order that I'll get...

-I'll pray to God.

**Vatan Borcu-Oğuz Özdeş**

**30.** "Hoş geldiniz, **Antonio Montolivo**," dedi. "Sizinle tanıştığıma memnun oldum."



"Çok naziksiniz, Sayın Kont. **Ben** de çok memnun oldum."

He said, "Welcome, **Antonio Montolivo**,". "It's a pleasure to meet you."

"You're very kind, My Lord. I'm glad to meet you too."

### **Kanlı Pazar-Osman Aysu**

**31. Bora** bir süre acır gibi yaşlı pulcuya baktı. Sonra tane tane konuştu.

"Bakın bayım, bu olaylar beni hiç ilgilendirmiyor ama bu dükkâna gelen insanların galiba sizinle bir zoru var. Öğrenmeye kesinlikle meraklı değilim. Ama tehlikede olduğunuz meydanda. Bence polisi arasanız iyi olur. "

David'in yüzü buruştu. "Polisi mi? Bu ancak başvurabileceğim son çare olabilir. Unutun gitsin."

"Siz bilirsiniz. **Ben** sadece uyarmak istemiştim."

**Bora** looked at the stamp dealer as if he was sad for him. Then, he talked clearly. "Look, sir, these incidents are none of my business but I think the people who came to the store have something against you. I am certainly not curious about it. But it is obvious that you are in some kind of trouble. I think it's better you call the police."

David grimaced. "Police? This can be the last solution that I can choose. Forget it."

"As you wish. I just wanted to warn you."

### **Kanlı Pazar-Osman Aysu**

**32. David Honor**'un yüzünde o ana kadar hiç görmediği tatlı bir tebessüm vardı. "Delikanlı, senden özür dilemek istiyorum," dedi. "Boş verin zaten dilediniz ya. Önemli değil. "

"Benim için önemli. Az evvel paniğe kapılıp seni vurabilirdim. Şimdi gitmeni istiyorum artık. **Ben** de çıkacağım.

There was a sweet smile on **David Honor**'s face that he had never seen before. "I want to apologize from you, young man," he said. "Don't worry, you already did. It's ok."

"It's important to me. I could have shot you in panic just a minute ago. I want you to leave now. **I** am going to go too.

### ***Kanlı Pazar-Osman Aysu***

**33. Raul** konuşmayı kesti. Dalgın bakışlarla camdan dışarıyı izlemeye başladı. Bu defa Carmen'in çenesi açılmıştı. "Ya adamı evinde de bulamazsak ne yapacağız?" diye sordu. "Ben de bilmiyorum, herhalde durumu yeniden babama anlatırım. **Ben** bu şehirden hiç hoşlanmam.

**Raul** stopped talking. He started to watch outside thoughtfully. Carmen started to talk too much this time. "What if we cannot find the man in his place? Then what are we going to do?" she said. "I don't know either; I'll probably tell my dad again. **I** have never liked this city.

### ***Kanlı Pazar-Osman Aysu***

**34.** "Dert etmeyin," dedi **Antonio**. "**Ben** sizi arabama alabilirim."

"Don't worry," said **Antonio**. "**I** can take you to my car."

### **Kanlı Pazar-Osman Aysu**

**35.** O kadar heyecanlanmıştı ki Bora, bir an **adamın** sorusu karşısında bocaladı. Lanet olası aklına tek bir İspanyol adı gelmiyordu. Şayet hızla adama bir İspanyol adı söylemezse, bütün foyası meydana çıkacaktı. Alt tarafı söyleyeceği bir isimdi; insanın kendi adını söylemesi de hiç zaman almaması gereken bir şeydi. İçinden küfürler savurdu, bu ana kadar tıkr tıkr işleyen kafası sanki durmuştu. Biraz zaman kazanmak için homurdandı.

"Adımı neden soruyorsun?"

"Hayat bu, hiç belli olmaz. Bakarsın iki dost oluruz," diye mırıldandı İtalyan sırıtarak. "Dost mu? Buna hiç ihtimal vermem."

"Neden olmasın? Bizler para uğruna her şeyi yaparız. Belki menfaatlerimiz bir noktada kesişebilir, olmaz mı yani?"

"Bana silah çeken biriyle dost olacağımı hiç sanmıyorum."

"Yanılıyorsun, dostum. Büyük paralar bazen insanları temelde birleştirebilir."

"**Ben** gerçek bir profesyonelim."

Bora got so excited that he wobbled about **the man's** question. He couldn't remember a fucking Spanish name. If he didn't say a Spanish name to the man, his lie would reveal. It was just a name, saying your own name shouldn't take this long. He cursed silently as if his head which had worked so far stopped. He grumbled to gain time.

"Why are you asking my name?"

"It's life, anything can happen. Maybe we can be close friends," hummed Italian sarcastically.

“Close friends? There’s no chance.”

“Why not? We can do anything for money. Maybe our benefits will intersect at some point, isn’t it possible?”

“I don’t think I would be friends with somebody who points a gun at me.”

“You’re wrong, my friend. Lots of money can unite people.”

“I’m a real professional.”

### ***Kanlı Pazar-Osman Aysu***

**36. Erim**, Nisan’a verdi kutuyu.

— Arkamdan gel. Bana bir şey olursa kaç. Sakın kutuyu kaptırma! Unutma, bunun içinde çok önemli bir şey var. **Ben** nasılsa kendimi kurtarırım.

**Erim** gave the box to Nisan.

-Come after me. If something happens to me, run away. Do not give the box! Don’t forget that there is a really important thing in it. I can save myself anyway.

### ***Kara Oklar Çetesi- Ahmet Şerif İzgören***

**37. — Zafer**, Allah aşkına kucağında balıkla mı uyudun sen?

— Evet, nereye bırakacaktım ki?

— Suya bırak gitsin hayvan.

— Yok ya... Yiyeceğim **ben** onu.

-For God's sake, **Zafer!** Did you sleep with the fish on your lap?

-Yes, where was I going to put it?

-Put it into the water, let the animal go.

-No way... I'm gonna eat it.

**Kara Oklar Çetesi- Ahmet Şerif İzgören**

**38. Nisan,**

— Ne?

— “Arkamızda meşaleler var” diyor, dedi Erim.

— **Ben** niye anlamadım.

**Nisan,**

-What?

-“She says there are torches behind us,” said Erim.

-Why didn't I understand?

**Kara Oklar Çetesi- Ahmet Şerif İzgören**

**39.** — Yalnız **Muhittin**, bak kollarım boş kaldı.

— **Ben** sarılabilir miyim Paşam?

-Look **Muhittin**, my arms are empty.

-Can I hug you, my general?

**Kara Oklar Çetesi- Ahmet Şerif İzgören**

**40. Aydan** bir koltuğa oturmuştu.

— Sütannem hasta biraz. Sonra da 'sütanne' sözcüğünün insanlara bir acının gerçekliğine inandırmayacak kadar uzak bir anlam taşıdığını düşünüp eklemişti:

— **Ben** onu çok severim.

**Aydan** sat on a sofa.

-My foster mother is a little bit sick. Then, she thought that to people the word 'foster mother' would carry a very distant meaning which cannot make them believe the reality of the pain and she added:

-I love her very much.

**Aldatmak-Ahmet Altan**

**41.** Aydan biraz sakinleşince **Halûk** onu yeniden oturttu.

— Ben gideceğim canım, sen de çık istersen... Nasıl olsa onu hemen göremezsin, ameliyattan onu yoğun bakıma alırlar.

— Yok, ben ameliyat bitene kadar bekleyeyim, bana her şey bitti desinler, sonra giderim.

— **Ben** de kalayım mı seninle?

When Aydan calmed down a little, **Haluk** made her sit again.

-I'll go darling; you can come if you want... You cannot see her right away anyway. After the surgery, they will take her to the intensive care unit.

-No, I'm gonna wait until she gets out from the surgery. When they say it's over, I will leave.

-Should I stay with you?

**Aldatmak-Ahmet Altan**

**42.** Sabahleyin, "Bugün yeni genel müdürü açıkla-yacaklarmış," söylentileri bile çok fazla ilgisini çekmedi, öğleye doğru **Hasan** sararmış bir yüzle odasına gelip bir koltuğa oturdu.

— Erkan'ı genel müdür yaptılar.

— Kesin mi?

- Evet...

— Eh ne yapalım, hayırlısı olsun.

— **Ben** istifa edeceğim.

In the morning, she didn't even care about the rumors "They will announce the new general manager today"; **Hasan** came to her room with a pale face and sat down.

-They chose Erkan as the manager.

-For sure?

-Yes...

\_What can we do? Let's hope for the best.

-I'm gonna resign.

**Aldatmak-Ahmet Altan**

**43. Cem,** Aydan'ın yönetim kurulu üyeliğini çok ciddiye aldığını anlayınca daha da alaycı bir sesle konuşmaya başladı:

— **Ben** öyle doğdum Aydancığım...

When **Cem** understood that Aydan takes being a member of the board very serious, he started to speak sarcastically:

-I was born like that, my lovely Aydan...

***Aldatmak-Ahmet Altan***

44. **Aydan**, 'bu gece' demek istedi ama tuttu kendini.

— Yarın gece sana uygun mu?

— Uygun... Biliyor musun, yarını zor bekleyeceğim.

— Zor bekleyeceğin aramamandan belli.. Neyse... Nasıl yapacağız?

— Kaçta uyur Halûk?

— Sabahları erkenden ameliyata gittiği için on ikiden önce mutlaka uyur.

— Kaçta geleyim peki?

— Birde gel o zaman... **Ben** saat tam birde kapıyı açacağım...

Aydan wanted to say 'tonight' but she stopped herself.

-Is tomorrow night suitable for you?

It is...Do you know what? It's gonna be hard to wait for tomorrow.

-It's obvious that since you have never called. Whatever... How are we gonna do?

-At what time does Haluk sleep?

-Because he is going to the early surgeries in the morning, he sleeps before twelve o'clock.



-At what time should I come?

-Come at one o'clock then... I will open the door exactly at one...

**Aldatmak-Ahmet Altan**

**45.** — Saçmalama, dedi **Cem** aldırılmaz bir sesle... Böyle olmadığını sen de biliyorsun.

Sonra sesine o hergele, istekli ton geldi:

— Aslında o geceyi kısa zamanda tekrarlamak istiyorum... Unutulmaz bir şeydi... Hem ben böyle şeyleri yapan kadınları değil yapamayanları küçümserim ama bunları söylediğine göre asıl sen beni unutmuşsun.

Sonra iyice kışkırtıcı bir sesle ekledi:

— **Ben** sana kendimi hatırlatırım...

-Don't be silly said **Cem** with an unsusceptible tone. You also know it is not like this.

-Then that willing, scoundrel tone started:

-Actually, I want to repeat that night in a very short time... It was an unforgettable night... Besides, I underestimate the woman who does not do things like this; not the ones who do but you actually have forgotten about me since you say this.

Then he added with a really seducing tone:

-I'll make you remember me...

**Aldatmak-Ahmet Altan**

**46. Aydan** içten bir şekilde güldü ve ilk kez bu gülüşün Cem'i şaşırttığını fark etti.

— **Ben** de iyiyim...

**Aydan** laughed sincerely and for the first time, she realized this laughter made Cem surprised.

-I am well, too...

### ***Aldatmak-Ahmet Altan***

**47.** Bir şey ikram etmediler, 'ne söyleyeceksen çabuk söyle' diyen bir halleri vardı, eskiden olsa **Aydan** orada bir dakika bile duramazdı ama şimdi onların huzursuzluklarıyla eğleniyor, lafı uzatıyordu.

Onlara uzun uzun yapmaya başladıkları serayı, bir köşesine bir kafe yapacaklarını ve seranın yapımına katılan üyelerin orada istedikleri çiçekleri yetiştirebileceğini anlatmaya koyuldu, ilgisizce dinliyorlardı.

— İsterseniz siz de katılabilirsiniz.

— Kaç para bu seraya katılmak?

— Daire başı iki yüz elli milyon...

— Oo çok paraymış... Biz zaten çiçekten anlamayız... Teşekkür ederiz, biz istemeyiz... Zaten kim gidip de çiçek dikecek oraya.

— Çiçek sevmez misiniz?

— Severiz de... Biz anlamayız çiçek dikmekten...

— Peki siz bilirsiniz... **Ben** kalkayım o zaman...

They didn't offer anything; they were acting like 'whatever you are gonna say, just say it quickly'. In the past, **Aydan** couldn't stay a minute there but she was having fun with their uneasiness now and she was going into details.

She started to explain the greenhouse that they are building, the fact that they are planning to make a coffee shop into one corner and the members who attained to the building of the greenhouse can plant any flower that they want; they were listening incuriously.

-If you want you can join.

-How much is it?

-Two hundred and fifty for a house.

-Wow, it is a lot of money...We don't know much about flowers... Thank you; we don't want to... And who is gonna come and plant flowers there?

-Don't you like flowers?

-We do... We don't know how to plant flowers...

-Ok, as you wish... I should go then...

**Aldatmak-Ahmet Altan**

**48.** O sırada **Halûk** da içeri girmiş, gelip Aydan'ın omzuna dokunmuştu.

— Ne oluyor Aydan? Polis birden sinirlenmişti.

— Sen de kimsin?

— **Ben** hanımefendinin eşiyim...

In the meantime, **Haluk** came inside and touched Aydan's shoulder.

-What is going on Aydan? The policeman got angry suddenly.

-And who are you?

- I am her husband.

***Aldatmak-Ahmet Altan***

49. "Bir seçim yapmak zorundasın **Nimeta**," demişti **Stefan**. "**Ben** bu şekilde devam edemeyeceğim.

"You have to make a choice **Nimeta**," said Stefan. "I cannot continue like this.

***Sevdalinka- Ayşe Kulin***

50. "Çünkü Burhan'ı seviyorsun **Nimeta**," dedi Stefan.

"Ah, hayır Stejo. **Ben** seni seviyorum deliler gibi.

"Because you love Burhan, **Nimeta**," said Stefan.

"Oh, no Stejo. I love you like crazy.

***Sevdalinka- Ayşe Kulin***

## BEN (I) (ZERO SUBJECT)

1. Yüksek protokolde sohbet devam ederken, **hiç hesapta olmayan pantolonu çamurlu biri** kürsüye fırladı. Mikrofonu eline aldı ve konuşmaya başladı. Diğerlerinin aksine **onun** ne karizması ne de boynunda kravatı vardı. Yüksek bir gürültüyle elindeki mendile soğuktan kıpkırmızı olan burnunu sildi ve konuşmaya başladı:

- Nezle olmuşum özür dilerim. Bu arada yemeğinizi böldüm kusura bakmayın lütfen. Davetli değilim... Buradan geçiyordum, toplantıyı öğrenince içeri girdim. Fazla zamanınızı **almayacağım**.

While the conversation in the high protocol, **an unexpected person with muddy trousers** jumped to the stage. He took the microphone and started to talk. Unlike others, he had neither charisma nor a tie on his neck. He loudly cleaned his nose which was red because of cold to the napkin in his hand and started to talk:

-I am sorry; I've got flu. By the way, I interrupted your dinner. I am not invited...I was passing by and I entered when I learnt about the meeting. **I am not going to take (ø.1SG.FUT.NEG.)** much of your time...

**Sen Şimdi Gidecen Ya Cehennem Dibine Git: Ben Bağırma Taş Basarım** -Erdal Demirkıran

2. **Dürü** titredi. Elinde ayva, kalakaldı öylece. Ağzındaki lokmayı yutamadı. Giden "herif'in ardından öfkeyle baktı. Bir süre sonra, hiç ayırında olmadan, "Kudurası nalet! Tastamam bir nalet, başka ne olacak!" dedi:

Anası işitti: "Ne o gıı? Kime "nalet" diyorsun?"

"Geçip giden herife **diyorum!**

**Dürü** shivered. She stood aghast with quince in her hand. She couldn't swallow her bite. She looked at 'the man' who was going angrily. After some time without noticing, she said, "Such a dirtbag, a total dirtbag, what else can he be!".

Her mother heard:

"What happened, girl? Whom are you calling a "dirtbag"?"

"**I am calling (ø.1SG.PRS.PROG.)** the man who passed by!

**Tırpan-Fakir Baykurt**

**3. Havana** yüzünü gözünü topladı yazmasıyla:

"Bizde satılık kuzu yok Kabak Ağa, git işine!"

"Başka iş de konuşacağım gı, yok mu Velikul?"

"Yok, **dedim!**"

**Havana** fixed her face with her hicab:

"We don't have sheep for sale Kabak Ağa, go away!"

"I am going to talk about another issue too woman, isn't Velikul home?"

"**I said (ø.1SG.PST.)** no.

**Tırpan-Fakir Baykurt**

**4. "Gitmemiz gerekiyor Nilüfer,"** dedi Joe.

"Aylin henüz gömülmedi ki.

" Bir subay yanlarına yaklaştı, "Tören bitti madam," dedi, "gömülme işlemi siz gittikten sonra yapılacak."

"Ben kardeşimi gömülürken görmek istiyorum."

"Buranın kurallarına aykırıdır."

"Beni kurallarınız ilgilendirmiyor, isteyen gidebilir ama ben 17 kardeşim gömülene kadar buradayım. Hiçbir yere **gitmiyorum**."

"We need to go **Nilüfer**," said Joe.

"But Aylin hasn't been buried yet.

"A junior officer came closer, "the ceremony is over, burying will be after you leave," he said.

"I want to see my sister while being buried."

"It's against the rules here."

"I don't care about your rules; anyone who wants can go but I am gonna be here until my 17 sisters are buried. **I'm not going (ø.1SG.PRS.PROG.NEG.)** anywhere."

**Adı: Aylin-Ayşe Kulin**

5. Bir eylül günü sesini sonuna kadar açtığı gramofonda kocası eğlensin diye Fransız şansonları çalan Melek Hanım, **Hasip Bey'** den uzun süre ses çıkmayınca meraklanıp, yatak odalarına girdi ve kocasını alnının sağ tarafında bir kurşun yarasıyla koltukta dimdik otururken buldu. Tabancası sağ elinden yere düşmüştü, kaşının yanından boynuna doğru bir ince kırmızı dere akıyordu, dizlerinin üzerinde bir mektup kâğıdı duruyordu:

"Bu perişanlığa altı ay tahammül edecek sabrım yok. İntihar **ediyorum**."

On a september day, Mrs. Melek who was playing French songs on the gramophone which she turned the voice up so that her husband could enjoy got worried because she didn't hear from **Hasip Bey** and entered into the bedroom and found her husband sitting straight on the couch with a gunshot wound on the right of his head. His gun fell to the floor from her right hand; from near his eyebrow a blood river was going down to his neck, and there was a letter on his lap:

"I don't have the patience to bare this misery. **I am committing suicide** (ø.1SG.PRS.PROG.).

**Adı: Aylın-Ayşe Kulin**

**6. Nilüfer** de pakete uzanıp bir sigara çekti, dudaklarının arasına yerleştirip o da yaktı sigarasını.

"Benim karşımda sigara içebilmek için Bayan Tansever olmayı bekde küçük hanım," dedi annesi. "**Anlayamadım.**"

**Nilüfer** reached out to the pocket and took a cigarette, put it into her lips and lit her cigarette too.

"To be able to smoke in front of me, wait to be Mrs. Tansever, young lady," said her mum. "**I couldn't understand(ø.1SG.PST.MOD.NEG.)**".

**Adı: Aylın-Ayşe Kulin**

**7. Afife**, başı anasının koinunda hıçkırma hıçkırma kardeşinin sözünü kesti:

-Yalan söylüyor, vallahi yalan! O kadar çok **bakmadım.**

**Afife**, his head on her mother's chest, sobbingly interrupted her brother:



-He is lying; I swear he's lying! **I didn't watch**(ø.1SG.PST.NEG.) that long.

***Bir Kadının Hayatı-Mehmet Celal***

**8. Kız** kalktı, Şefik'in yanına oturdu. Isınmaya çabaladı. Mümkün olmadı. Isınamadı; yine annesine dedi ki:

**-Titriyorum!**

**The girl** got up and sat down next to Şefik. She tried to get warm. It wasn't possible. She couldn't; she said to her mum again:

**-I'm shaking** (ø.1SG.PRS.PROG.)!

***Bir Kadının Hayatı-Mehmet Celal***

**9. Şefik** anasının bu derin sözlerinden usandığını anlatmak istedi:

-Anacığım!

-İki gözüm!

-Yine kendi kendine ne düşünüyorsun?

-Hiç yavrum. Fakat bundan sonra babasız diyen çocuklara "Allah kahretsin" deme.

-Ya ne **diyeyim?**

**Şefik** tried to explain that he was bored with his mother's deep words:

-Mummy!

-My darling!

-What are you thinking again?

-Nothing, darling. But don't say "God damn it" to the boys who say you are fatherless.

-Then what **should I say (ø.1SG.MOD.)**?

***Bir Kadının Hayatı-Mehmet Celal***

**10. Şefik** kız kardeşinin söyleyeceği sözleri mini mini dudakları arasında bıraktı:

-İşte onu da **unuttum**.

**Şefik** stopped his sister's words on her small mouth:

-I have forgotton (**ø.1SG.MOD.**) that too.

***Bir Kadının Hayatı-Mehmet Celal***

**11. Şefik** kız kardeşinin annesine karşı gösterdiği iltifatı görür görmez üzgün bir yüzle dedi ki:

-Ben getiremedim. Zaten benim dört tane vardı. İki çürük çıktı. İkisini de **yedim**.

As soon as **Şefik saw** the compliment that his sister showed to her mother, he sad with a sad face:

-I couldn't bring any. I only had four. Two of them were rotten. I **ate (ø.1SG.MOD.)** the other two.

***Bir Kadının Hayatı-Mehmet Celal***

**12. İyi ettin oğlum.** Sonra ne yaptınız?

-Sonra efendi manava para verdi; manav da ona paranın üstünü verdi. Beş altı onluk. Efendi onlukları cebine koyarken birisi düştü. Görmedi; hemen yerden aldım.

-Nasıl?

-Çalmadım nineciğim. İstersen kardeşime sor. Efendiye seslendim, parasının yere düştüğünü söyledim.

-Ne dedi?

-Yüzüme bakıp "Senin olsun" dedi. **Sevindim.**

-You did good, **my son.** What did you do later?

-Then, the gentleman gave money to the owner; the owner gave the change to him. Five or six ten-lira bills. While the gentleman was putting them into his pocket, he dropped one. He didn't see; I quickly grabbed it.

-What?

-I didn't steal it, granny. You can ask my sister. I called out to the gentleman; I told him that he dropped his money.

-What did he say?

-He said "You can have it" after looking by face. **I was pleased (ø.1SG.PST.).**

***Bir Kadının Hayatı-Mehmet Celal***

**13.** Zavallı kadın **oğluna** sordu:

-Sonra?

-Sonra... Yenikapı'ya geldik. Aksaray tarafından at üstünde bir Frenk geliyordu. Oracıkta indi. "Şu atı tut" dedi. Ben de tuttum. Bir eve girdi. Sonra çıktı. Bana iki onluk verdi. Etti dört onluk. Tren yoluna doğru yürüdük. Kardeşim bir aşçı dükkanının önünde durdu. Aşçı ona bir dilim ekmek verdi. Tren yoluna geldik. Orada ben birisinden on para istedim. Göğsümden iterek "Defol!" dedi.

**Korktum.**

The poor woman asked **her son**:

-Then?

-Then... We came to Yenikapı. A frank on a horse was coming from Aksaray. He got off there. "Hold this horse," he said. And I held it. He went into a house. Then he got out. He gave me two ten-lira bills which becomes four ten-lira bills. We walked towards the train road. My sister stopped at a cook shop. The cook gave her a piece of bread. We came to the train road. There I asked somebody for the ten-lira bill. He said "Go away!" while pushing from my chest.

**I was afraid (ø.1SG.PST.).**

***Bir Kadının Hayatı-Mehmet Celal***

**14.** Talihsiz bir kadının namusunun örtüsü, sefalet görmüş bir kadının kefeni sayılmaya layık olan bu çarşafa bürünen **kadın**, sağ tarafına Şefik'i, sol tarafına Afife'yi aldı. "Gelin yavrucuklarım" dedi. Sonra bu sözüne "Oh! Bugün ruhumun içinde bir sevinç **hissediyorum.**

**The woman** who was wrapped with this hijab which is worthy of being the cover of the purity of an unfortunate woman; the shroud of a woman who has seen misery, took Şefik to her right and Afife to her left. "Come, my little children," she said. Then, to this word "Oh! Today, **I feel** (ø.1SG.PRS.PROG.) happiness in my soul.

***Bir Kadının Hayatı-Mehmet Celal***

**15. Aydan** zorlukla kendini toparlayıp, "Özür dilerim," diyebildi.

— Sizi münasebetsiz bir zamanda rahatsız **ettim**.

**Aydan** hardly picked herself up and she was able to say "I'm sorry".

-I **bothered** (ø.1SG.PST.) you in unapropriate time.

***Aldatmak-Ahmet Altan***

**16. Aydan** telaşla dönüp asansöre yürürken adamın arkasından seslendiğini duydu:

— Peki ne söyleyecektiniz?

Arkasını dönmeden asansörün düğmesine bastı.

— Çocuk bahçesiyle ilgili **konusacaktım**.

While **Aydan** hastily turned and was walking to the elevator, she heard that the man was calling her:

-Well, what were you gonna say?

-She pressed the button o the elevator without turning her back.

-I **was gonna talk** (ø.1SG.PST.FUT.) about the children garden.

**Aldatmak-Ahmet Altan**

**17. Halûk** yeniden gülümsedi.

— Aslında benim şansım daha fazla. Sonra karısının yüzüne baktı.

— Ama karar **veremiyorum...**

**Haluk** smiled again.

-Actually, my chance is higher. Then, he looked at his wife.

-But I cannot decide (ø.1SG.MOD.NEG.)...

**Aldatmak-Ahmet Altan**

**18.** İçkilerini içerken birden **Hasan**'ın sesi öylesine önemsiz bir şeyden söz eden bir sese dönüştü ki Aydan onun önemli bir şey söylemeye hazırlandığını anladı. Onu yıllardan beri dinlediği için bütün ses dalgalanmalarını tanırdı.

— Haftaya, Ankara'ya **gideceğim...**

While they were drinking, **Hasan**'s voice turned to the voice which was used while talking about unimportant things; Aydan understood that he was preparing to say something important. She was aware of all of the waves of his voice since she had listened to him for years.

-Next week, I'm gonna go to (ø.1SG.FUT.) Ankara.

**Aldatmak-Ahmet Altan**

**19. Aydan** şımarıklık olsun diye, "Ben votka martini içerim," demişti, ardından da eklemişti: "Ama yeşil zeytinsiz bir martiniye ben martini demem, zeytin yoksa hiç zahmet etmeyin."

Cem gülmüştü.

— Müşteri kaprisli ha... Biz her türlü müşteriye alışkınız, merak etmeyin yeşil zeytin var, eğer zeytini martiniden fazla seviyorsanız sadece zeytin de verebilirim.

— Yok, martiniyle tercih **ederim**.

To be spoiled, **Aydan** said "I drink vodka martini" and she added, "But I don't count the martini without green olives a martini; if you don't have olives don't bother."

Cem smiled.

-The customer is whimsical, huh... We are used to all kinds of customers; don't worry we have green olives and if you look olives more than martini I can give you just olives.

-No, I **would rather** (ø.1SG.PRS.) with martini.

**Aldatmak-Ahmet Altan**

**20. Adamın** kıvraklığı ve oyuna ayak uydurmadaki yeteneği Aydan'ın hoşuna gitmişti, kendini Büyükada'daki gençlik günlerindeki gibi hissediyordu.

— Zeytinler zeytin olalı haklarında bu kadar uzun konuşulmamıştır.

— Gene mi **abarttım?**

**Aydan** liked the man's agility and the ability to keep up with the game; she felt in her young days inBüyükada.

-Noone would probably have talked about olives since they were called olives.

**-Did I exaggerate (ø.1SG.PST.Q.)** again?

**Aldatmak-Ahmet Altan**

**21. Cem** de aynı mesafeli ve kibar sesle cevap vermişti:

— Teşekkür **ederim...**

**Cem** answered with the same distant and kind voice:

**I thank (ø.1SG.PRS.)** you.

**Aldatmak-Ahmet Altan**

**22.** Sessizce filmi seyredelerken **Halûk** birdenbire konuştu:

— Aydan, sen istemiyorsan ben başhekimlikten vazgeçerim... Çok samimi **söylüyorum...**

While they were watching the movie silently, instantly **Haluk** spoke:

-Aydan, if you don't want, I can give up on haed doctor... **I'm saying (ø.1SG.PRS.PROG.)** this very sincerely...

**Aldatmak-Ahmet Altan**



**23.** Bunu öylesine bir şefkatle sormuştu ki, **Aydan**, Selin'e şöyle bir bakıp onun başka şeylerle ilgilendiğini görünce, hızla uzanıp kocasını dudaklarından hafifçe öptü.

— Biraz canım... Çok değil, daha **yürüyebilirim**.

He asked this with compassion; when **Aydan** looked at Selin and saw that she was dealing with something else and she quickly leaned and kissed her husband on his lip.

-A little bit, darling... Not too much, **I can walk (ø.1SG.MOD.)** more.

**Aldatmak-Ahmet Altan**

**24.** “Dediğimi düşündün mü **Toprak?**”

“Düşündüm, bana pek gerçekçi gelmedi.”

“Bu gerçekçilik de nereden çıktı? Senin gerçekle ne işin olur?”

“**Bilemiyorum.**”

“Did you think about what I said, **Toprak?**”

“I did, I don't think it is realistic.”

“Where does this realism come from? What would you do with realism?”

“**I don't know (ø.1SG.MOD.PROG.NEG.)**.”

**Barikat-Haluk Keskin**

**25.** “Barikat'a hırsız girer mi **Toprak?** “

“**Bilmem.**”

“Do you think a thief enters into Barikat, **Toprak?**”

“**I don’t know (ø.1SG.PRS.NEG.)**.

**Barikat-Haluk Keskin**

**26. Yakışıklı adam** daha önce kimsenin elini sıkmamış gibi çok şaşırmıştı; kısa bir süre ne yapması gerektiğine karar verememiş gibi bekledi, ardından yine o sığ gülümsemesine sığınarak utangaç bir tavırla palyaçonun elini sıktı.

“Merhabalar efendim. Ne yazık ki nezaketinize aynı biçimde karşılık **veremeyeceğim.**

**The handsome man** was so surprised as if he had never shaken somebody’s hand; he waited a while as if he couldn’t decide what he was gonna do, and then he shook The Clown’s hand with his shallow smile.

“Hello, sir. Unfortunately, I cannot respond to **(ø.1SG.MOD.FUT.NEG.)** your courtesy similarly.

**Belleğin Kış Uykusu-Mehmet Eroğlu**

**27. Bay G.** bir süre kararsız gözlerle Palyaço’yu süzdü, sonra oyuna katılmaya karar vermiş gibi, “Galip,” dedi. “Evet, benimki Galip olabilir. Bu adı **beğendim.**

**Mr. G.** ogled at The Clown a while with indecisive eyes, and then he said “Galip” as if he decided to join the game. “Yes, mine can be Galip. **I like (ø.1SG.PST.)** this name.

***Belleğin Kış Uykusu-Mehmet Erođlu***

**28. M.** inanmadığını ele veren kararsız bir tavırla doğrulunca başını salladı. “Emin olabilirsiniz, dostum.”

“Nasıl emin **olabilirim** ki?”

**M.** shook his head when he straightened up with a hesitant attitude which showed that he didn't believe. “You can be certain, my friend.”

“How **can I be (ø.1SG.MOD.Q)** certain?”

***Belleğin Kış Uykusu-Mehmet Erođlu***

**29. Bay G.**, telaşla açıkladı; annesine haksızlık etmediğini kanıtlamak ister gibiydi. “Ama babamı da **hatırlamıyorum.**”

**Mr. G.** explained hastily; he was as if wanting to prove that he wasn't unfair to his mum. “But **I don't remember (ø.1SG.PRS.NEG.)** my father either.”

***Belleğin Kış Uykusu-Mehmet Erođlu***

**30. Bay G.**, Palyaço'nun hayal kırıklığına aldırmadan, heyecanla açıklamaya koyuldu.

“Cesaret, tehlike karşısında gösterdiğimiz sabra verdiğimiz adsa, öyleyse pekâlâ erdem de sayılabilir. Siz sabırla erdemi birbirine bağlarsanız, ben de böyle bir sonuca ulaşmamız mümkün derim. Haksız **miyim?**”

**Mr. G.** started to explain without caring about The Clown's disappointment.

"If bravery is the name for the patience which we show against danger, it can also be seen as a virtue. If you connect patience and virtue to each other, I say it is possible to reach this conclusion. **Am I (ø.1SG.PRS.Q.)** wrong?"

### ***Belleğin Kış Uykusu-Mehmet Eroğlu***

**31. M.** cevap vermeden önce aklına gelen düşünceyle durakladı. Ya ona birkaç saatmiş gibi gelen yolculuk dışarıdaki adamın yaşlanmasına yetecek kadar uzun bir süredir devam ediyorsa? Yine o korkuyla ürperdi: Ölmüştü ve bu tren onu cehenneme taşıyordu. Ne **yapmalıyım?**

**M.** stopped before answering with the thought that came into his mind. What if the journey which feels like a few hours to him, continues for enough time for the man outside to get older? He trembled with that fear again:

He was dead and this train was carrying him to hell. What **should I do (ø.1SG.MOD.Q.)?**

### ***Belleğin Kış Uykusu-Mehmet Eroğlu***

**32. M.** gözlerini araladı. Koridorda, pencerenin önünde ayakta değildi; kompartımanda, Palyaço'nun yanındaki koltukta oturuyordu. "Rüya görüyor olmalısınız."

"Burada ne **arıyorum?**"

**M.** opened his eyes out. He wasn't standing in the aisle in front of the window; he was sitting on the sofa which was next to The Clown. "You must be dreaming."

"What am I doing (ø.1SG.PRS.PROG.Q.) here?"

**Belleğin Kış Uykusu-Mehmet Eroğlu**

**33.** "Sanırım Neşe Hanım'ı tanıyorsunuz **Bay M.**? Yanılıyor **muyum?**"

"I believe you are looking for Miss Neşe, **Mr. G.**? **Am I (ø.1SG.PRS.Q.)** wrong?"

**Belleğin Kış Uykusu-Mehmet Eroğlu**

**34.** "Postacılık," dedi **Palyaço.** "Özel mektupları **iletirim.**

"Mailman," said **The Clown.** "I deliver (ø.1SG.PRS.) private letters.

**Belleğin Kış Uykusu-Mehmet Eroğlu**

**35. Nisan,** on iki yaşında, siyah renkteki düz uzun saçını atkuyruğu yapmış, güler yüzlü, tatlı bir kızdı. Müzeyyen Ninesi'nin elini öptü, sonra da Erim'e sarıldı.

— Karnın aç mı kızım?

— Hemen beslemeye başlayacak mısın beni Müzeyyen Nine? Eve tombul bir kuzu olarak mı **döneceğim?**

**Nisan** was a debonaire, sweet girl who was twelve years old; made her dark straight hair a pony tail. Müzeyyen kissed her grandmother's hand and then hugged Erim.

-Are you hungry, my girl?

-Are you gonna start feeding me right away, Granma Müzeyyen? **Am I gonna turn (ø.1SG.FUT.Q.)** back home like a fat sheep?

**Kara Oklar Çetesi- Ahmet Şerif İzgören**

**36. — Şinasi Amca**, artık öğrenecek yaşa geldim; nasıl öldü babam? Yani şey...

Gözleri dolu dolu olmuştu.

— Oğlum, bunu sana gururla **anlatırım**.

-**Uncle Şinasi**, I grew up enough to learn; why did my father die? I mean...

His eyes were full of tears.

-My son, **I tell (ø.1SG.PRS.)** you this with pride.

**Kara Oklar Çetesi- Ahmet Şerif İzgören**

**37. Casus**, soğuk bir sesle:

— Hayır yok, dedi.

— Sigara ister misiniz?

— **Kullanmıyorum!**

**The spy** said with his cold voice:

-No.

-Do you want a cigarette?

**-I don't smoke (ø.1SG.PRS.NEG.).**

**Vatan Borcu-Oğuz Özdeş**

**38. Annesi** oğlunun gözlerine bakarak:

— Ne söyleyeceğini tahmin ediyorum Ümit, dedi. Cepheye gidiyorsun değil mi?

— Nereden biliyorsun?

— Bu gece rüyamda **gördüm**.

By looking at her son's eyes, **his mum** said:

-I can guess what you are going to say Ümit. You are going to the front, aren't you?

-How do you know?

**-I dreamed (ø.1SG.PST.)** about it last night.

**Vatan Borcu-Oğuz Özdeş**

**39. "Anne,** tam üç kere sordum aynı soruyu, sağır mısın?" demişti oğlu.

"Biraz dalgınım canım. Dün gece hiç **uyuyamadım**."

**"Mum,** I asked the same question three times, are you deaf?" said her son.

"I am a little pensive, darling. I couldn't sleep (**ø.1SG.MOD.NEG.**) at all last night."

### **Sevdalinka-Ayşe Kulin**

**40.** "Beni anlamaya çalış **Stejo**," dedi Nimeta. "Buluştuğumuz zaman daha iyi anlatacağım her şeyi. Ne zaman geliyorsun buraya?"

"Bosna'ya **gelmeyeceğim** uzun bir süre.

"Try to understand me **Stejo**," said Nimeta. "I am going to explain everthing much better when we meet. When are you coming here?"

"I'm not going to come (**ø.1SG.FUT.NEG.**) to Bosna for a long time.'

### **Sevdalinka-Ayşe Kulin**

**41.** "inanmıyorum **Stejo**. Bir daha görüşmeyecek miyiz?"

"Görüşürüz. Ama iki sevgili olacaksak, bu benim şartlarımda olur. Sen şartımı biliyorsun."

"Sen erkeksin. Kimseye bir bağın yok. Zor durumda olan benim. Ailemi parçalamamı istiyorsun benden."

"Aşkı paylaşamıyorum Nimeta."

"Aşkı paylaşmıyorsun ki. Ben... ben..."

"Bir seçim yapmanı istedim senden. Sen seçimini yaptın."

"Bu seçimi isteyerek yapmadım. Mecburdum buna. Sorumluluklarım var benim."

"Sorumlulukların sıralanması da bir seçimdir."

"Ve sen, beni cezalandırmak için, Londra'ya gidiyorsun?"



"Bunu seni cezalandırmak için yapmıyorum."

"Neden gidiyorsun öyleyse?"

"Seni unutmak için."

"Unutabilecek misin?"

**"Deneyeceğim."**

"I don't believe you **Stejo**. Aren't we gonna see each other again?"

"We can. But if we are going to be a couple, that's going to be on my terms. You know what my condition is."

"You are a man. You don't have any attachment to someone. I'm the one in a difficult situation. You want me to break my family."

"I cannot share love Nimeta."

"You are not sharing the love. I... I..."

"I want you to make a choice. You made your choice."

"I didn't make this choice willingly. I had to. I have responsibilities."

"Prioritizing your responsibilities is also a choice."

"And you are going to London to punish me?"

"I don't do this to punish you."

"Why are you going then?"

"To forget you."

"Can you forget me?"

**"I'll try (ø.1SG.FUT.)"**

***Sevdalinka- Ayşe Kulin***

**42. "Dayı,** sen bu ülkede en iyi mevkilerdesin. Hiçbir sorunun olmamalı..."

"Ben bir şehrin akarsularına sabahın ilk ışıklarında kendimi hiç bırakmadım. Hükümete ağız dolusu hiç sövemedim, ne ayık ne de sarhoşken, Raziye. Hayatı **kaçırmışım...**

"**Uncle,** you are in a good position in this country. You shouldn't have any problems..."

"I didn't let myself to the rivers in a city with the first lights of the morning. I swore at the government harshly, neither as a drunk nor as a sober, My Raziye. **I missed (ø.1SG.PST.)** life..."

**Sevdalinka- Ayşe Kulin**

**43.** Sesindeki hüznün belli oluyordu **Nimeta'nın.**

"Seni aramadım çünkü..."

"Bana izahat vermeye mecbur değilsin."

"izahat vermek için söylemiyorum, seni aramadım çünkü."

"Stefan, nedenini merak **etmiyorum.**"

The sorrow in **Nimeta's** voice was clear.

"I didn't call you because..."

"You don't have to explain it to me."

"I am not saying it to explain, I didn't call you because."

"Stefan, **I am not curious (ø.1SG.PRS.PROG.NEG.)** about the reason."

**Sevdalinka- Ayşe Kulin**

**44. Nimeta** iskemlesinde dikildi. "**Dinliyorum** Stejo."

**Nimeta** straightened up on his chair. "**I'm listening (ø.1SG.PRS.PROG.),** Stejo."

**Sevdalinka- Ayşe Kulin**

**45. Cem,** onun saldırganlığı ile dalga geçerek,

— Ben de seni özledim canım, dedi.

— Gelecek misin konuştuğumuz gibi, yoksa plan değişti mi?

— Tabii ki geleceğim, sen bana zamanını söyle... Sen ne zaman istersen ben gelirim.

Aydan, 'bu gece' demek istedi ama tuttu kendini.

— Yarın gece sana uygun mu?

— Uygun... Biliyor musun, yarını zor bekleyeceğim.

— Zor bekleyeceğin aramamandan belli.. Neyse... Nasıl yapacağız?

— Kaçta uyur Halûk?

— Sabahları erkenden ameliyata gittiği için on ikiden önce mutlaka uyur.

— Kaçta **geleyim** peki?

**Cem** said deridingly:

-I have missed you too, darling.

-Will you come as we spoke, or did your plan change?

-Of course, I'll come; you tell me the time... I come whenever you want.

Aydan wanted to say 'tonight' but she stopped herself.

-Is tomorrow night suitable for you?

It is...Do you know what? It's gonna be hard to wait for tomorrow.

-It's obvious that since you have never called. Whatever... How are we gonna do?

-At what time does Haluk sleep?

-Because he is going to the early surgeries in the morning, he sleeps before twelve o'clock.

-At what time **should I come (ø.1SG.FUT.Q.)?**

### ***Aldatmak-Ahmet Altan***

**46. Erin** yüzünde şeytanî bir tebessüm dolaştı. Sonra:

— Arkadaş, bu bizim sırrımız, dedi. Toni ile ben, ordunun çok değerli iki eriyiz. Bu kulübede, gayet özel görevimiz vardır.

Geveze arkadaşların bize ziyaretleri de memnudur.

— Taliqli insanlarsınız. Burası sakın ve tehlikesiz bir yer. Herhalde siperlerde kuru ekmek yemekten çok iyi...

— Hakkın var arkadaş. Siper hayatını **bilirim**.

**Erin** had an evil smile on her face. Then:

-Friend, this is our secret, she said. Toni and I are two very valuable soldiers of the army. We have a really special mission in this shed.

The visit from the talkative friends to us is forbidden.

You're lucky. This is a calm and quite place. It is probably much better than eating crusts in the trenches...

-You have the right friend. **I know (ø.1SG.PRS.)** about life in trench.

**Vatan Borcu – Oğuz Özdeş**

**47. Ümit**, bir an sustu. Ne cevap vereceğini şaşırmişti.

— Şey... diye kekeledi. Evet, görevle **gitmişim**.

**Ümit** stopped talking for a moment. He didn't know what to say.

-Hmmm... he stuttered. Yes, **I went on (ø.1SG.PST.)** a mission.

**Vatan Borcu – Oğuz Özdeş**

**48. Ümit** ne cevap vereceğini şaşırmişti. Kekeleyerek:

— Madem ki vermeyi aklına koymuştun, verseydin, dedi.

— Sen istemedin ki benden!

— Rica ederim Izabel, küçük meseleleri büyütme!

— Peki o halde, tekrar başladığımız yere dönelim. Yastığın altında bulduğum kâğıt hakkında bir şey söylemedin?

— Ne cevap **vereceğim?**

**Ümit** didn't know what to say. He sad stammering:

-If you thought about giving it, why wouldn't you?

-You didn't want it from me!

-Please İzabel, don't exaggerate the small issues!

-Ok, then we should go back to where we started. You didn't say anything about the paper that I found under the pillow?

-What **should I (ø.1SG.FUT.Q.)** say?

### **Vatan Borcu – Oğuz Özdeş**

**49. İzabel**, birdenbire ayağa kalktı. Sözlerinde ezici, ağır bir ton vardı:

— Söyle Allahaşkına! Benden hiçbir şeyini gizleme! Yemin ederim ki, bana söyleyeceklerini kimseye söylemem! Çiftlikten ayrıldığın zaman nereye gidiyorsun? Kiminle konuşuyorsun? Neler yapıyorsun? Söyle Filip! Yalvarırım söyle! Meraktan **çıldıracağım** artık!

**İzabel** stood up suddenly. In her words there was this overwhelming, heavy tone:

-Tell me for God's sake! Don't hide anything from me! I swear I won't tell anyone what you say to me! Where are you going when you leave the farm? Who are you talking to? What are you doing? Tell me, Filip! I am begging you to tell me! **I'm gonna get (ø.1SG.FUT.)** crazy out of curiosity!

### **Vatan Borcu – Oğuz Özdeş**

**50. Ümit**, ellerini cebine soktu ve pencerenin önüne gelerek:

— Çocuk gibi konuşuyorsun, dedi. Söylediklerinin hepsi vehim ve kuruntudan ibaret! Senden ve başkalarından sakladığım gizli hiçbir şey yok! Görevimi, bana verilen şeyleri yapıyorum, o kadar!

— Peki, bugünkü görevin neydi? O esrarengiz kulübeye kıyafetini değiştirerek neden gittin?

— Askerî bir sır dedim ya! **Söyleyemem!**

**Ümit** put his hands into his pocket and he said after coming in front of the window:

-You're talking like a child. All you said is just a delusion! There is nothing I hide from you and others! I'm just doing what is said to me, my mission!

-Ok, what was your mission today? Why did you go to that mysterious cabin in disguise?

-I said it was an army secret! **I cannot tell (ø.1SG.MOD.NEG.)!**

**Vatan Borcu – Oğuz Özdeş**



## SEN (YOU)

1. **Afife**, sen niçin öyle duruyorsun? Bak kardeşin Şefik'e. Senin gibi mi duruyor? Her gün **sen** de kendini öptürürdün.

**Afife**, why are you like that? Look at you brother Şefik. Is he like you? **You** also have me kiss you every day.

### ***Bir Kadının Hayatı-Mehmet Celal***

2. Çocukcağız müşteriden aldığı bu cevap üzerine boynunu büktüğü sırada **bakkal** müşterinin sözüne ilave ediyordu:

-Bilirim, bilirim, ne kadar namussuz, ne kadar alçak, ne kadar fena bir kadın olduğunu bilirim.

Bunlar sabahtan akşama kadar dilenirler. Sabahtan akşama kadar bütün halkı rahatsız ederler.

Bazı ahmakları aldatırlar, para alırlar. Dünyada ne kadar ahmak insan var! Bunlara da para verirler. Bunlar ise hemen her gece harabeler arasında gezen birtakım kimselerle vakit geçirirler.

Artık beni çok söyletme. Daha ne söyleyeceksin bakalım?

-Daha... **sen** nineme ödünç ekmek de vermişsin.

At the time the poor boy showed humility because of the answer that he got from the customer, **the grocer** was adding to the customer's words:

-I know, I know, I know how dishonest, vile, evil woman she is.

They beg from morning till night. They bother all the people from morning till night.



They deceive some fools and take money. There are a lot of stupid people in the world! They give money to them. Any they fool around with some people who walk around ruins every night.

Don't make me talk anymore. What more are you gonna say?

-More... **You** also gave bread to my grandma.

### ***Bir Kadının Hayatı-Mehmet Celal***

3. Aydan, kocasının, sadece ameliyathanede gözüken ama olağanüstü olan yeteneğini önemseme-yip, daha sıradan ama daha görünür bir başarıyı önemsemesini bir an **Halûk**'a sanki bir başkası haksızlık ediyormuş gibi, kızgınlıkla dinledi ama kızgınlığını çabuk bastırdı.

- Haklısın... Kolay bir karar değil... En iyisini **sen** bilirsin canım.

Aydan listened angrily to her husband's interest in more ordinary and visible success without caring his magnificent talent which is visible only in the operating room as if somebody else being unfair to **Haluk** but she suppressed her anger quickly.

-You're right... It's not an easy decision... **You** know the best, darling.

### ***Aldatmak-Ahmet Altan***

4. Çok uzun zamandır Aydan'ın, bütün yakınlığına rağmen, kadınsı bir kıvraklıkla aralarına mesafe koyduğunu, bu tür flörtümsü konuşmalardan kaçındığı bilenen **Hasan** şaşırılmıştı.

Bir ara Aydan,

— Yaz geldi, dedi.

— Evet, havalar aniden ısındı.

— İnsanın içinde bir şeyler uçuşuyor böyle havalarda... **Sen** böyle hissetmiyor musun hiç?

**Hasan** who knew that Aydan has put some distance between them with feminine agility and avoided this type of flirting conversations was surprised.

Suddenly Aydan said,

-Summer is here.

-Yes, the weather got warmer suddenly.

-It's like something flies in people in these weathers... Don't **you** ever feel this way?

**Aldatmak-Ahmet Altan**

**5. Cem** kapıyı gene o aldırılmaz şıklığıyla açmıştı.

— Böyle giyinik karşıladığım için özür dilerim... Seni şaşırtmadım ya...

— **Sen** benim tahminimden daha sık giyiniyorsun galiba...

**Cem** opened the door with his disregardful style.

-I'm sorry I welcome you with clothes... I hope I didn't surprise you...

-I guess **you** get dressed more often than I think...

**Aldatmak-Ahmet Altan**

**6. Cem** sakin hareketlerle içkisini getirip verdi, halinde Aydan'a iyi gelen, onu yatıştıran bir dinginlik vardı.

Aydan, konuştuğunda kendi sesinin ne kadar kızgın olduğunu duyup şaşırıldı:

— **Sen** kendi vücuduna bayılıyorsun değil mi?

**Cem** brought and gave her drink with calm moves, there was serenity in him which was good for Aydan and comforts her.

When she talked, she was surprised because her voice sounded so angry:

-**You** adore your own body, don't you?

**Aldatmak-Ahmet Altan**

**7. Cem**, Aydan'ı baştan aşağıya, hiç acele etmeden süzdü, sonra başını kaldırıp Aydan'ın yüzüne, alaycılıkla arzu karışımı bir gülümsemeyle baktı.

— Tarif mi etmemi istiyorsun?

— Tarif edebilecek misin?

— Tarifi o kadar karışık değil.

— Peki nasıl vücutlardan hoşlanıyorsun? Tarifi bu kadar kolaysa ben niye aynı soruyu ikinci kez sormak zorunda kalıyorum?

— Seninki gibi vücutlardan...

— **Sen** benim vücudumu nereden biliyorsun?

**Cem** gave Aydan the once-over from top to bottom without any rush and then, he looked at Aydan's face with a smile which is mixed with sarcasm and desire.

-Do you want me to describe?

-Can you?

-It's not so complicated to describe.

-Then, what kind of bodies do you like? If describing is too easy, why do I have to ask the same question twice?

-Like your body...

-How do **you** know my body?

***Aldatmak-Ahmet Altan***

**8. Efe** uyanıp yanıma geliyor. Kendine bir bardak çay koyup yanıma oturuyor.

"N'aber? Ne yapıyorsun? "

"Kahvaltı. **Sen** nasılsın? "

**Efe** was waking up and coming to me. After pouring a cup of tea, he is sitting next to me.

"What's up? What are you doing?"

"Breakfast. How are **you**?"

***Barikat-Haluk Keskin***

**9. —** Kendimize bir isim koymalıyız, dedi **Simin**.

Zafer,

— Kendimize mi? **Sen** de mi ekiptensin?

We should name ourselves, said **Simin**.

Zafer,

-To ourselves? Are **you** in the team?

**Kara Oklar Çetesi- Ahmet Şerif İzgören**

**10. Senin kaç Ümit?**

— 1.85, Generalim.

— Güzel... Omuzları geniş, saçları senin gibi dalgalı. Bıyıksız. Halbuki sen bıyıklısın.

— Evet Generalim.

— Öğleden sonra yapılacak makyajda bıyıklarını kestirirsin.

— Emredersiniz Generalim. General, elindeki resmi dikkatle süzüyordu.

— Bakışları biraz sert... Sen de mümkün merteye sert gözükmeye gayret edeceksin. 45 numara ayakkabı giyiyor. Yani, ayakları büyük. **Sen** kaç numara giyiyorsun?

What's yours, **Ümit**?

-1.85, my general.

-Good... He's got broad shoulders and his hair is wavy like yours. No mustache. But you have a mustache.

-Yes, my general.

-You get your mustache shaved during the make-up in the afternoon.

-As you order, mu general. General was looking at the picture in his hand carefully.

-His eyes are rather sharp... You will try to look sharp too. His shoe size is 45 which means he's got big feet. Which size do **you** wear?

**Vatan Borcu-Oğuz Özdeş**

11. — Ne söyleyeceğini tahmin ediyorum **Ümit**, dedi. Cepheye gidiyorsun değil mi?

— Nereden biliyorsun?

— Bu gece rüyamda gördüm. Seni götürüyorlardı.

— Üzuldün mü?

— Ben seni bu vatan için büyüttüm. Hem cepheye yalnız **sen** gitmiyorsun ki!

-I can guess what you are going to say **Ümit**, she said. You are going to the front, aren't you?

-How do you know?

-I dreamed (ø.1sg.pst) about it last night. They were taking you.

-Were you sad?

-I raised you for this country. Besides, **you** are not the only one who is going to the front!

**Vatan Borcu-Oğuz Özdeş**

12. "Bizi meraklandırıyorsun **baba**. Bu muammalı konuşmanın amacı nedir? Neden bahsediyorsun **sen**?"

"You're making us anxious **dad**. What's the purpose of this mysterious talk? What are **you** talking about?"

**Kanlı Pazar-Osman Aysu**

**13.** Sabırlı bir kadındı ve **İgor**'dan hoşlanmasa da onun yalan söylemediğini bilirdi. "Bir milyon dolar mı dedin?"

"Evet, yanlış duymadın. Tam bir milyon dolar."

"Kafayı mı üşüttün? Yoksa bir banka filan mı soymaya kalkışacaksın."

"Hayır, sevgilim. Sadece basit bir yolculuk yapacağız seninle."

"Nereye?"

"Londra'ya..."

"Sanırım, **sen** saçmalıyorsun."

She was a patient woman and she would know that he wasn't lying even though she doesn't like İgor.

"Did you say one million?"

"Yes, you didn't hear it wrong. Exactly one million dolar."

"Are you out of your mind? Are you gonna try to rob a bank or something?"

"No, my love. We are gonna have a simple journey with you."

"Where to?"

"To London..."

**Kanlı Pazar-Osman Aysu**

**14. Bora** da yavaş yavaş sinirlenmeye başlamıştı.

"Yeter artık," diye bağırdı. "Kaç defa söyleyeceğim, ben buradan geçen sıradan bir turistim."

"Yalan söylüyorsun. Beni yaşlı diye bunak mı sandın? **Sen** geçen haftada bu dükkâna geldin.

'Slowly, **Bora** started to get angry.

"Enough" he shouted. "How many times do I have to tell, I am just an ordinary tourist who's passing by here."

"You are lying. Did you think of me like a senile because I'm old? **You** came to the shop last week, too."

**Kanlı Pazar-Osman Aysu**

**15. İgor** omuz silkti. "Hesaba göre öyle."

"**Sen** de buna inandın mı?"

**İgor** shrugged off. "According to the plan, it is."

"And did **you** believe this?"

**Kanlı Pazar-Osman Aysu**

**16.** Olga, "Sen adaleleri çok gelişmiş ama beyni çalışmayan bir aptalsın **İgor**," diye fısıldadı. "İşi gürültüsüz patırtısız halletmek zorundayız. Bu eve sessizce girmek çok kolay. **Sen** işi bana bırak. "

Olga whispered "You are a fool whose muscles have improved too much but brain doesn't work" **İgor**. "We need to handle the work quietly. It's very easy to get in to this house silently. **You** leave the job to me."

**Kanlı Pazar-Osman Aysu**

**17. Antonio** çok iyi bir nişancı ve hızlı silah kullanan biriydi ama kendisine yöneltilmiş iki namlu karşısında yapacağı hiçbir şey yoktu. O inanılmaz



düellolar ancak Amerikan filmlerinde olurdu. Gerçek hayattaki vuruşmalar asla filmlerdeki gibi değildi. Birini haklasa bile diğeri vücudunu kurşunlarla doldururdu.

Bu gelenler ellerindeki silahlara bakılırsa Rus olmalıydılar. İri yarı adam sırtıyordu ama dudaklarındaki gülücük sıradan bir insanın kanını donduracak kadar soğuktu. "Sana silahını at dedim. Bir daha tekrarlamam."

Adamın İngilizcesi çok kötüydü ve yabancı olduğu gün gibi aşikârdı. "Tamam. Silahımı bırakıyorum, ateş etmeyin. Kim olduğunuzu bilmiyorum ama buraya aynı amaçla geldiğimizi tahmin etmek zor değil. Şu kadarını hemen söyleyeyim ki aradığınız kişi ben değilim. Pulcu David'i öldüren kişi kaçtı. Hem de az önce..."

İgor bir kahkaha attı. "Demek kaçtı ha? **Sen** bizi aptal mı sandın.

**Antonio** was an excellent marksman and very fast while using the gun but there was nothing to do in front of two barrels which were pointed at him. Those unbelievable duels would only happen in American movies. In real life, the battles are never like the ones in movies. Even if he handles one of them, the other would fill his body with bullets.

The ones who are coming should be Russians by looking at their guns. The big man was smiling but the smile on his lips was so cold that it could freeze someone's blood. "I told you to drop your gun. I won't repeat."

The man's English was so bad and it was obvious that he was a foreigner. "Ok, I'm dropping my gun, don't shoot. I don't know who you are but it is not hard to guess that we came here for same purpose. I should tell you this much immediately that I'm not the person that you're looking for. The person who killed stamp dealer David escaped. Just a minute ago..."

Igor laughed loudly. "He escaped, huh? Did **you** think we are stupid?"

**Kanlı Pazar-Osman Aysu**

**18. Antonio** kötü kötü Bora'ya baktı. "Nasıl olsa onu yapacağım. Önemli olan bunu seni vurduktan sonra mı yapayım, yoksa önce mi?"

"Bu sana kalmış artık. Senin sorunun. **Sen** tercih et."

**Antonio** looked badly at Bora. "No matter what, I'll do it. The important point is whether I should do it before or after I shoot you?"

"It's up to you. It's your problem. **You** choose."

### **Kanlı Pazar-Osman Aysu**

**19. Aydan** yeniden Cem'i görmek için öyle büyük bir istek duyuyordu ki bunu gerçekleştirebilmek, yeniden buluşacaklarını duyabilmek için kızgın bir sesle, azarlar gibi konuştu:

— Sen benimle görüşmek istemiyor musun? Bunun için bunlara gerek yok ki, görüşmek istemiyorum de, bitsin bu iş.

— Görüşmek istemez olur muyum, bunu da nereden çıkartıyorsun? Sadece işlerim çok fazla bu günlerde...

— Aman Cem, senin ne işin olacak... Baban söylese neyse de senin böyle şeyler söylemen biraz tuhaf oluyor... Sen kültürlü olansın, paraları harcayan yani...

— **Sen** bana kızgın mısın?

**Aydan** wanted to see Cem so badly that she talked angrily to make it happen, to be able to hear that they would meet again:

-Don't you want to meet me? You don't need anything for this. Just say I don't want to see you and it's over.

-Of course, I do want to see you. Where does this thought come from? I just have a lot to do these days...

-Come on Cem, what you have to do... If your father says this, it is fine but it's weird that you say it... You are the sophisticated one, the one who spends money...

-Are **you** mad at me?

**Aldatmak-Ahmet Altan**

**20. Tefik** gözlerini kaçırdı çocuklardan.

— Siz büyüklerin dünyasını anlamazsınız çocuklar. Her şey farklı bizim için. Anlatsam da anlamazsınız. Biz sizin kadar temiz olamayız hiç. Daha fazla kazanıp, daha iyi giyinip, daha fazla harcamazsak değer, kabul görmeyiz. Yapmam lazımdı. Sizi sevmediğimi zannetmeyin ama bu sadece iş meselesi.

Erim,

— “Sadece iş” mi dedin? Sadece iş mi? Vatanın değerleri çalınıyor, ülkenin servetini çalıyorlar. **Sen** sadece iş diyorsun.

**Tefik** avoided looking at the children's eyes.

-You don't understand the world that growups live in. Everything is different for us. You wouldn't understand even if I explained. We can never be as innocent as you are. If we don't gain more, wear better things, spend more, we wouldn't be accepted. I had to do it. Don't you think that I don't love you but this is just business.

Erim,

-Did you say “just business”? Just business? The country’s heritage is being stolen, they are stealing the country’s heritage. Do **you** call it just business?

***Kara Oklar Çetesi- Ahmet Şerif İzgören***

21. Dinlediği o konuşmadan iki şey aklında kalmıştı **Aydan**'ın: kendisinden 'sevdiğim biri' diye söz etmesi, bir de sesindeki o cilveli, oynak ton. "Seviştiği bir kadın bu!" diye geçirmişti aklından beklemediği bir kıskançlıkla; bu kıskançlık 'sevdiğim biri' sözlerinin yarattığı o küçük sevinci hemen öldürmüştü, Cem'in yattığı her kadından böyle söz ettiğim düşünmüştü.

Cem, sanki onun aklından geçenleri biliyormuş gibi sakin bir sesle açıklamıştı:

— Babamın sekreteri, çok iyi bir kızdır, sanırım halleder... **Sen** bu arada bir şey içer misin.

There were two things in **Aydan**'s mind from the conversation she listened: the fact that he called her 'somebody I love' and the flirtatious and playful tone in his voice. She thought “This woman is somebody whom he has slept with” with an unexpected jealousy; this jealousy suddenly killed the little happiness which emerged with the words 'somebody I love'; she thought Cem was saying the same thing for all the women he has slept with.

Cem explained with a calm voice as if he knew what she has in her mind:

-She is my father’s secretary, she is a very nice girl, and I think she can handle it... Do **you** want to drink something in the mean time?

***Aldatmak-Ahmet Altan***

22. " Ben senden evvel vardım burada," dedi **Devrimel Aylin**.

"Ama ben koyu kumralım. **Sen** çok açık kumralsın."

"I was here before you," said **Devrimel Aylin**.

"But I'm brown-haired. **You**'re very light brown-haired.

**Adı: Aylin-Ayşe Kulin**

23. " Ben senden evvel vardım burada," dedi **Devrimel Aylin**.

"Ama ben koyu kumralım. Sen çok açık kumralsın. Saçların, gözlerin, tenin benden çok daha açık renk."

"Eee?"

"Karbon kopiler esaslarından soluk olur. **Sen** benim üçüncü ya da dördüncü kopimsin."

"I was here before you," said **Devrimel Aylin**.

"But I'm brown-haired. You're very light brown-haired. Your hair, eyes, skin is lighter than mine."

"So?"

"Carbon copies are lighter than the original ones. **You**'re mine third or fourth copy."

**Adı: Aylin-Ayşe Kulin**

24. Nilüfer, **kardeşinin** hayatındaki dramı yeni yeni anlıyordu. "**Sen** sevmiyorsun bu adamı."

Nilüfer understood **her sister's** misery recently. "**You** don't love this man."

**Adı: Aylın-Ayşe Kulin**

**25.** "Neyin var **Aylın**, hortlak gibisin. Makyaj yapsana biraz," dedi Nilüfer.

"Nilüfer, korkunç bir şey oldu. Bana yardım et."

"Ne oldu? Neyin var senin?"

"Korkunç bir şey..."

"Seni dövdü mü yoksa?"

"Daha neler!"

"**Sen** onu öldürdün?"

"What happened to you **Aylın**, you're like a ghost. Put some make up on," said Nilüfer.

"Nülifer, something horrible happened. Help me."

"What happened? What's wrong with you?"

"Something horrible..."

"Did he beat you?"

"How absurd!"

"Did **you** kill him?"

**Adı: Aylın-Ayşe Kulin**

**26.** **Aylın** yanıtlamadı.

"Ne zaman yaptın bunu? **Sen** bir canavarsın!"

**Aylin** didn't answer.

"When did you do this? **You**'re a monster!

**Adı: Aylin-Ayşe Kulin**

**27. Aylin** yatağın içinde bir kan gölünün ortasında oturuyordu. Yüzü bembeyazdı. Birden bayılacağını zannetti Nilüfer.

"Nilüfer bir doktor bul. Kanamam var."

"Aman Allahım," dedi Nilüfer.

"Gürültü etme, babamı uyandırmayalım."

"**Sen** ne yaptın?"

**Aylin** was sitting in a blood lake in the middle of the bed. Her face was extremely white. Nilüfer thought she was gonna faint.

"Nilüfer, find a doctor. I'm bleeding."

"Oh my God!" said Nilüfer.

"Don't make noise; we shouldn't wake my dad up."

"What did **you** do?"

**Adı: Aylin-Ayşe Kulin**

**28. Nilüfer** hiçbir şey söylemedi. Ama yüzündeki ifade her şeyi açıklıyordu.

"**Sen** çıldırmışsın.

**Nilüfer** didn't say anything. But the expression on her face explained everything.

"**You're** crazy.

**Adı: Aylin-Ayşe Kulin**

**29.** "NE?" dedi **Aylin**. Yanlış duyduğunu düşünüyordu. Derken avaz avaz gülmeye başladı.

"Bana doğruyu söyle, haydi, oynama benimle. Kim bu adam?" Nilüfer hiçbir şey söylemedi. Ama yüzündeki ifade her şeyi açıklıyordu.

"Sen çıldırmışsın. Deden yaşında Kasım Gülek. Hatta dedenin dedesi yaşında."

"**Sen** deden yaşında adamla evlenmedin mi?"

"What?" asked **Aylin**. She thought she heard it wrong. And she started laughing loudly.

"Tell me the truth; come on, don't play with me. Who is this man?" Nilüfer didn't say anything. But the expression on her face explained everything.

"You're carzy. Kasım Gülek is at the same age as you grandfather. He is even at the same age as your grandfather's grandfather."

"Didn't **you** get married to a man at the same age as your grandfather?"

**Adı: Aylin-Ayşe Kulin**

**30.** "**Aylin** sen hiç uzak görüşlü olamaz mısın? Sen bir psikiyatrısın, oysa Misel sadece psikolog. Ondan mesleki açıdan çok daha yüksek bir yerdesin. Erkekler karılarının altında kalmaktan hoşlanmazlar. Yarın öbür gün komplekslere, kıskançlıklara kapılıp, seni hırpalamaya başlar."



"Neler geliyor aklına! Misel niye kıskansın beni, o da kendi alanında en iyilerden biri."

"Olabilir ama rütbe olarak senin altında."

"Orduya mı yazılıyoruz, kuzum?"

"**Sen** kendinden üstün adamlara alışıksın.

"**Aylin**, can't you ever be far-sighted? You're a psychiatrist, but Misel is just a psychologist. You're at a higher place than he is in terms of occupation. Men don't like being at a lower place than their wives. In the future, he can treat you roughly because of his complexes and jealousy.

"What are you thinking? Why would Misel be jealous of me; he is one of the bests in his area."

"Yes, but his rank is lower than you."

"Are we applying to the arm, darling?"

"**You** are used to the men who are higher than you.

**Adı: Aylin-Ayşe Kulin**

**31.** "Onlar kaybolan yıllar değildi **Zeynep**. Dolu dolu yaşanmış, hayatımın en güzel günleriydi."

"iyi de, şimdi niye yine evlenmeye kalkıyorsun? Böyle bir süre idare edip, gerçekten ne yapmak istediğini öğrensen fena mı olur?"

"Ben ne yapmak istediğimi çok iyi biliyorum. Mişel'i istiyorum. Evlenmek ve çocuk sahibi olmak istiyorum. Zaman geçiyor. Vaktim azalıyor."

"insan çocuk yapacağım diye rasgele evlenir mi?"

"Rasgele evlenmediğimi biliyorsun."

"Aylin sen hiç uzak görüşlü olamaz mısın? Sen bir psikiyatrısın, oysa Misel sadece psikolog. Ondan mesleki açıdan çok daha yüksek bir yerdesin. Erkekler karılarının altında kalmaktan hoşlanmazlar. Yarın öbür gün komplekslere, kıskançlıklara kapılıp, seni hırpalamaya başlar."

"Neler geliyor aklına! Misel niye kıskansın beni, o da kendi alanında en iyilerden biri."

"Olabilir ama rütbe olarak senin altında."

"Orduya mı yazılıyoruz, kuzum?"

"Sen kendinden üstün adamlara alışkınsın."

"Paswak'tan kopmam için elinden geleni yaptın. Mişel'e de **sen** iteklemedin mi beni?"

"They weren't lost years, **Zeynep**. They were the days that were lived fully; they're the best days of my life."

"Ok, but why are you attempting to get married now? Would it bad to live like this for a while and decide what you really want to do?"

"I know what I want to do very well. I want Misel. I want to get married and have children. Time is passing by. I don't have much time."

"Can people get married randomly just because they want to have children?"

"You know that I'm not getting married randomly."

"Aylin, can't you ever be far-sighted? You're a psychiatrist, but Misel is just a psychologist. You're at a higher place than he is in terms of occupation. Men don't like being at a lower place than their wives. In the future, he can treat you roughly because of his complexes and jealousy."

"What are you thinking? Why would Misel be jealous of me; he is one of the bests in his area."

"Yes, but his rank is lower than you."

"Are we applying to the arm, darling?"

"You are used to the men who are higher than you.

"You did everything to detach me from Paswak. Didn't **you** push me to Mişel?"

**Adı: Aylın-Ayşe Kulin**

**32.** "Ama biz evliyiz **Aylın.**"

"Ama evliliğimiz süratle eskiyor Misel. Evliliğimizi kurtarmak için söylüyorum bunları."

"Yani sen benim biriyle yemeğe çıkmama izin veriyorsun öyle mi?"

"Elbette."

"Eee, başka neler yapabilirim ben o akşam? Yemekten sonra bir dansa da gideriz belki."

"Neden olmasın."

"Eh, o saatte kafaları da çekmişiz, 'haydi gel bize gidelim, bir içki de evde içelim. Karım çok güzel içki hazırlar,' desem olur mu?"

"Hayır olmaz. Elbette bu eve atacak değilsin kadını. Ama bir otele ya da onun evine gidebilirsiniz."

"Ya sen? **Sen** de böyle mi yapacaksın?"

"But we're married, **Aylın.**"

"But our marriage is getting old very quickly, Mişel. I'm telling these to save our marriage."

"So you're letting me to have dinner with someone, aren't you?"

“Of course.”

“So, what else can I do that night? We may go to a dance after dinner.”

“Why not?”

“We drunk too much, would it be okay to say ‘come, let’s go to my place, we can drink something at home. My wife prepares delicious drinks?’”

“No, it wouldn’t. You can’t take her this home, of course. But you can to a hotel or her place.”

“What about you? Are **you** going to do the same?”

**Adı: Aylin-Ayşe Kulin**

**33.** "Çok tehlikeli sularda yüzüyorsun **Aylin**. Misel gibi bir adamı kapan götürür. Sonra çok üzülürsün."

"Gitmez o, sen merak etme. Biz gerçekten çok derin bağlarla bağlıyız birbirimize. Ama bazen boğulacak gibi oluyorum. Biraz nefes alabilsem... Bana yardım et, Emel."

"**Sen** ne yapmamı istiyorsun?"

"You’re in very dangerous water, **Aylin**. Someone who catches a man like Mişel would take him. Then, you would be so sad."

"He wouldn’t go, don’t worry. We are really deeply connected to each other. But sometimes I feel like I am suffocated. Only if I could breath a little... Help me Emel."

"What do **you** want me to do?"

**Adı: Aylin-Ayşe Kulin**

34. "Allah aşkına **Emel. Sen** benim en eski arkadaşımın.

"For God's sake, **Emel. You're** my old friend.

**Adı: Aylin-Ayşe Kulin**

35. — Şapkanı çıkar **Ahmet Efendi!** Belki **sen** de kızsındır.

-Take of your hat **Ahmet Efendi!** Maybe **you're** also angry.

**Kara Oklar Çetesi- Ahmet Şerif İzgören**

36. İçkilerini içerken birden Hasan'ın sesi öylesine önemsiz bir şeyden söz eden bir sese dönüştü ki **Aydan** onun önemli bir şey söylemeye hazırlandığını anladı. Onu yıllardan beri dinlediği için bütün ses dalgalanmalarını tanırdı.

— Haftaya, Ankara'ya gideceğim... Merkez Bankası'ndakilerle görüşmeye... **Sen** de benimle gel...

While they were drinking, Hasan's voice turned to the voice which was used while talking about unimportant things; **Aydan** understood that he was preparing to say something important. She was aware of all of the waves of his voice since she had listened to him for years.

-Next week, I'm gonna go to Ankara... To meet with the people in Merkez Bank... **You** also come with me...

**Aldatmak- Ahmet Altan**

37. Daha 'merhaba' dediğinde, sesindeki küskünlüğe ve uzaklığa rağmen, **Cem** onu her zaman olduğu gibi hemen tanımış, dostça bir neşeyle, "Nasılsın!" demişti.

— İyiyim, teşekkür ederim... **Sen** nasılsın...

When she said 'hello', **Cem** recognized her as always in spite of the distance and resentment in her voice; he said "How are you?" with friendly cheer.

-I'm fine thank you... How are **you**?

**Aldatmak- Ahmet Altan**

38. **Halûk**, doktorların hastalıkları pek de önemsemeyen haliyle, "Nesi varmış?" diye sormuştu.

— Böbrek yetmezliği... Neydi sizin üroloji bölümünün başındaki doktorun adı?

— Ekrem mi?

— Evet... **Sen** bir randevu alabilir misin?

**Haluk** asked "What's wrong with her?" with the doctor's attitude about patients which doesn't indicate attention.

-Kidney failure... What was the name of the head doctor of the urology department?

-Ekrem?

-Yes... Can **you** arrange an appointment?

**Aldatmak- Ahmet Altan**

**39. Halûk**, eve epeyce geç döndü o akşam, ameliyat çok uzun sürdüğü için çok yorgundu, yemek yerken,

"Ben Orhan'la konuştum, yarın sütanne için Ekrem'le konuşacak," dedi.

Aydan, aldırılmaz bir sesle cevap verdi:

— O işi halletmişler... **Sen** boşuna uğraşma...

**Haluk** turned back home very late that night; he was tired because the surgery took that long. While eating dinner, he said:

"I talked to Orhan; he'll talk to Ekrem for the nursing mother."

Aydan answered with disregardful tone:

-They figured that out... **You** don't need to bother...

**Aldatmak- Ahmet Altan**

**40.** — Adam bana âşıktı **Halûk**, bunu fark etmediğini mi söyleyeceksin bana, adam benimle olmak istiyordu...

Doğrusu **sen** de ona çok yardım ettin.

-The man was in love with me **Haluk**; are you gonna say that you didn't realize; he wanted to be with me...

Honestly, **you** helped him a lot.

**Aldatmak- Ahmet Altan**

**41.** Halûk ayağa kalkıp kapıya doğru bir-iki adım yürümüş sonra **Aydan**'a dönmüştü:

— **Sen** Nihat Bey'le yattın mı?

Haluk stood up and took one or two steps to the door and turned to

**Aydan:**

-Did **you** sleep with Mr. Nihat?

**Aldatmak- Ahmet Altan**

**42.** Bütün güçsüzlüğüne, ıstırabına rağmen bir yandan da **Aydan**'la ilgileniyordu:

— **Sen** yemek yedin mi...

He was taking care of **Aydan** in spite of all his weakness and suffering:

-Did **you** eat?

**Aldatmak- Ahmet Altan**

**43.** Bir yandan da Cem'le kıyaslıyordu ki bu kıyaslamamanın her aşamasında **Hasan** kaybediyordu.

— Bence **sen** hiç kimsenin aleyhinde konuşma şu sırada.

On the other hand she was comparing him with Cem and at every step of the comparison **Hasan** was losing.

-I think **you** shouldn't talk against anyone these days.

**Aldatmak- Ahmet Altan**



**44. Cem**'in Aydan'ın üzerinde garip bir etkisi vardı; onu görüp, ona dokunup, onun sesini duyunca ondan başka herkesi küçümsemeye, hayatın başka alanlarını anlamsız bulmaya başlıyordu. O gün gene öyle oldu. Oturup biraz konuştuktan sonra, yeni genel müdür de, söyledikleri de anlamlarını yitirmişlerdi.

Bir ara dayanamayıp sormak istediği soruyu umursamaz bir sesle sordu:

— Ne işin vardı dün?

— Yönetim kurulu toplantısına katılmam gerekiyordu.

— Aaa, **sen** yönetim kurulu üyesi misin?

**Cem** had a weird effect on Aydan; when she saw him, touched him heard his voice she started to underestimate everybody other than him, to find other areas of the life unimportant. That day, this happened again. After sitting and talking, the new general manager and what he said lost its meaning.

At one point, she couldn't resist and asked what she wanted to ask with a disregardful tone:

-What job did you have yesterday?

-I had to attend to the board meeting.

-Really? Are **you** a board member?

**Aldatmak- Ahmet Altan**

**45. Halûk** birden yaptığından utandı ama utandığını, hata yaptığını söyleyebilecek biri değildi.

— Sen zaten baştan beri benim başhekim olmamı istemiyorsun.

— **Sen** niye bu kadar istiyorsun?

**Haluk** was ashamed of what he had done but he wasn't a person who could tell that he was ashamed or he did a mistake.

-You don't want me to be the head doctor from the beginning.

-Why do **you** want this that much?

***Aldatmak- Ahmet Altan***

**46.** Aydan, **Halûk**'un başını daha da bastırdı karnına, ağladığını görmesini istemiyordu.

— Bilmiyorum canım... Sinirlerim bozuk herhalde.

— Başhekim olmak istemem seni bu kadar mı üzüyor?

Aydan gülmeye başladı.

— Ah, **sen** bir çocuksun biliyor musun...

Aydan pressed harder **Haluk**'s head to her belly; she didn't want him to see that she was crying.

-I know darling... I must be disturbed.

-Does me being the head doctor upset you this much?

Aydan started laughing.

-**You** are a child, you know?

***Aldatmak- Ahmet Altan***

**47.** Selin'i yatırdıktan sonra sofraya oturdular, masada Halûk'u neşelendirmeye çalıştı, ona içki verdi ama **Halûk** neşesizdi, kendisini yenilmiş hissediyordu.

— Niye beni seçmediler sence?

— **Sen** onlar için fazla iyisin.

After putting Selin into the bed, they sat on the table. She tried to cheer Halup up, she gave him a drink but **Haluk** was low-spirited; he was feeling defeated.

-Why do you think they didn't choose me?

-**You're** too good for them.

### **Aldatmak- Ahmet Altan**

**48. Aydan** sigarasından bir soluk alıp, ağır hareketlerle yanındaki tablaya bıraktı, bundan sonra söyleyeceği cümlelerin, hayatının şu anda sağlam kalan, en azından sağlam gözükten tek parçasını da darmadağın edeceğini, bütün hayatının hızara tutulmuş bir ağaç gibi küçücük kıymıklara dönüşeceğini biliyordu ama hayatındaki çok değerli bir şeyi kaybeden insanların, geri kalan her şeyi de kaybetmek isteyen o hastalıklı güdüsü onu zorluyordu, en dibe, daha aşağıya düşemeyeceği yere kadar inmek için garip bir istek, önüne geçilmez bir arzu duyuyordu.

O andaki tek duygusu da bu değildi.

Anlaşılmaz bir biçimde Halûk'tan intikam alma arzusuyla, onu her şeyden habersiz bir şaşkın gibi görmenin kendisinde yarattığı küçümsemeyi ve üzüntüyü ortadan kaldırmak isteyen yakınlık birbirine karışıyor, hangisinin daha ağır bastığını kendisi de kestiremiyordu.

Hayatı boyunca Halûk'u küçümsemeye dayanamayacağını, şu anda susarak bu evliliği kurtarsa bile, Halûk'un olayların farkına varmamasına dayanan bu evliliğin onu yeni arayışlara iteceğini biliyordu.

Her şeyi kaybetmeye hazır olduğunu hissediyordu, şimdi konuşmazsa bir daha böyle hissedeme-yeceğini de kestiriyordu.

Suya dalmaya hazırlanır gibi derin bir soluk aldı.

— Adam doğru söylüyordu.

— Adamın cüzdanını **sen** mi aldın gerçekten?

**Aydan** inhaled a puff of cigarette and put it to the tray next to her. She knew that the following sentence she's gonna utter would destroy her life's steady part or the part at least looked steady. She knew that her life was going to be shredded into little pieces as if a tree which was being shredded by a sawbench but the morbid intuition which brings the desire to loose everything left in their lives to the people who had lost one very valuable thing was pushing her to the bottom. She was feeling a weird desire and an unavoidable passion to fall to the place where she cannot go any deeper.

This wasn't the only feeling she had at that point.

The unexplainable desire to revenge from Haluk and the intimacy which wanted to eliminate the sadness and underestimation which emerged from seeing him as a fool who was unaware of everything were mixed up and even she wasn't sure which feeling was heavier.

She knew that she couldn't resist to underestimate Haluk all her life; that even if she saved this marriage by keeping quite this time, she would look for other adventures because of the marriage that depended on Haluk's inability to realize the situation.

She was feeling that she was ready to lose everything; she could realize that if she didn't speak now, she could never feel this way.

She took a deep breath as if getting ready to dive into the water.

-The man was telling the truth.

-Did **you** really take the man's wallet?

**Aldatmak- Ahmet Altan**

**49. Aydan** hiçbir şey söylemeden, sözün devamını bekleyerek kahvaltısını sürdürdü.

— Beni İzmir'de, Güzelyalı'daki özel bir kilinikten istiyorlardı uzun zamandır... O teklifi kabul edeceğim...

**Sen** de işten istifa edersin...

**Aydan** continued her breakfast waiting for the rest of the word without saying anything.

-A private clinic in Güzelyalı, İzmir has wanted me for a long time... I'm gonna accept that offer...

**You** can also resign from your job...

**Aldatmak- Ahmet Altan**

**50.** "Mavi bluzu mu giysem, pembeyi mi **anne**?" Küçük kızı elinde iki bluzla dikilip duruyordu karşısında. "Hangisini istersen onu giy." "**Sen** söyle."

"Should I wear my blue or pink blouse **mum**?" The little girl was standing in front of her with two blouses. "Wear whichever you want." "**You** tell me."

**Sevdalinka-Ayşe Kulin**

## SEN (YOU) (ZERO SUBJECT)

1. **Dürü** titredi. Elinde ayva, kalakaldı öylece. Ağzındaki lokmayı yutamadı. Giden “herif’in ardından öfkeyle baktı. Bir süre sonra, hiç ayırında olmadan, “Kudurası nalet! Tastamam bir nalet, başka ne olacak!” dedi:

Anası işitti: “Ne o gıı? Kime “nalet” **diyorsun?**”

**Dürü** shivered. She stood aghast with a quince in her hand. She couldn’t swallow her bite. She looked at ‘the man’ who was going angrily. After some time without noticing, she said, “Such a dirtbag, a total dirtbag, what else can he be!”.

Her mother heard: “What happened, girl? Whom **are you calling** (ø.2SG.PRS.PROG) a “dirtbag”?”

**Tırpan-Fakir Baykurt**

2. **Havana** korkuyla doğruldu. Gideni araştırdı: “Haaa!” dedi birden. Aklı suya eriverdi, “Kabak Musdu gidiyor ay kızım! Hıyanet köpeğin biridir. Kuşağı para doludur. Baktı mı kötü bakar. Sen de ne dikiliyordun saçakta, elinde ayva? Tüh tüh! Gördün mü şimdi?”

Dürü korktu: “Neden tüh **çekiyorsun?**”

**Havana** straightened up. She looked for the one who was going: “Hmmm!” she said suddenly. She understood. “Kabak Musdu is going my beautiful girl! He is such a bad man. His pocket is full of money. When he looks, he looks bad. Why are you standing on the roof with a quince in your hand? Dash it! What happened now!”

Dürü was afraid: “Why **are you saying** (ø.2SG.PRS.PROG.) ‘Dash it!’”

**Tırpan-Fakir Baykurt**

3. Cemal Bey kızına karşı anlayışlı davranmaya çalışıyordu ama, Leyla Hanım **Nilüfer**'e kesin tavrını koydu.

"Nişanlanmak için Aziz'i ikna et. Yoksa görüşmenizi yasaklarım. "

"Anne, haksızlık bu. Biz birbirimizi seviyoruz." "Birbirini seven insanlar evlenir." "Biz de evleneceğiz. Tahsilini bitirince."

"O halde nişanlanın, öyle bekleyin."

"Babası izin vermiyor."

"Babasının bir kızı yok anlaşılın. Flört eder de evlenmezsen, adın 'Aziz'in gezip gezip bıraktığı kız'a çıkar. Bu güzelliğinle evde **kalırsın**."

Mr. Cemal was trying to be understanding to her daughter but Mrs. Leyla had a certain attitude against **Nilüfer**.

"Convince Aziz to get engaged or I'll forbid you to see each other."

"Mum, this is unfair. We love each other." "The people who love each other get married." "We will get married too when he finishes his education."

"Then, get engaged and wait like that."

"His father doesn't let him."

"His father doesn't have a daughter obviously. If you flirt and don't get married, they would call you the girl Aziz hang out and left. **You would not be able to get married (ø.2SG.PRS)** with all your beauty."

**Adı: Aylin-Ayşe Kulin**

4. Bu durumda hem **benim** tecrübe kazanmamı sağlayacaklar, hem de önemsiz bir işi acemi müfettişe çözdürerek kıdemli bir görevliyi boşu boşuna meşgul etmemiş olacaklar.

Bir kahkaha attı. “Haklı **olabilirsin**.

This way they will make **me** gain experience and they won't bother a senior inspector for nothing by making a novice inspector solve an unimportant job.

He laughed loudly. “You **might be (ø.2SG.MOD.)** right.

### ***Siyah Hatıralar Denizi-Mehmet Açar***

5. Kızının bu safça kırılmasını gören zavallı **kadın** annelerden başka kimsede görülmesi mümkün olmayan bir bakışla mini mini meleğin yüzüne baktı ve titreyişi her yüreği üzüntüye boğan kederli sesine şu birkaç kelimeyi ekledi:

-Afife, sen niçin öyle duruyorsun? Bak kardeşin Şefik'e. Senin gibi mi duruyor? Her gün sen de kendini öptürürdün. Bugün sana ne oldu?

Küçük kız yavaş yavaş başını çevirdi. Yüzündeki kırgınlığa gözyaşları eklenmişti. Elini koynuna götürdü. Oradan çıkardığı bir dilim ekmeği anacığın gösterdikten sonra buruk bir sesle

-Sen Şefik'i öpüyorsun, o da seni öpüyor; benim neme lazım? dedi.

-Niçin yavrum?

-Öyle ya; o sana para getirdi. Ben bu bir dilim ekmekten başka bir şey bulamadım. Bunun için mi beni **öpeceksin?**

**The woman** who saw this innocent resentment of the girl, looked at her tiny angel's face with the look which is not possible to see in somebody other than a mum and she added these few words with her voice which makes everybody sorrow while shaking:



The little girl slowly turned her head. Her tears were added to the resentment on her face. She put her hand to her chest. After showing her mum the bread that she took from there, she said with her sad voice

-You kiss Şefik, he kisses you back; who am I?

-Why, my little girl?

-He brought you money. I couldn't find anything other than this piece of bread. **Are you gonna kiss (ø.2SG.FUT.)** me for this?

### ***Bir Kadının Hayatı-Mehmet Celal***

6. Bakkal ise **çocuğun** bu mertçe hareketini kendinden korktuğuna vererek kaşlarını çattı:

-Defol oradan! Sabahleyin beni belaya sokma! Cevizleri **çalacaktın** ha?

The grocer scowled by interpreting **the boy's** manly move as being afraid of him:

-Get out of here! Don't make me get into trouble in the morning! **You were going to (ø.2SG.PST.FUT.)** steal my walnuts, huh?

### ***Bir Kadının Hayatı-Mehmet Celal***

7. **Şefik** bir şey unutmuş da bulacakmış gibi düşündükten sonra annesine dedi ki:

-Ha, unuttum onu. şu çıkmaz sokağın önündeki çocuklar yok mu?

-Eee?

-İşte onlar az kaldı bizi öldüreceklerdi!

-Niçin?

-Biz hiç sesimizi çıkarmıyorduk. Çocuklardan birisi bana baktı, "Babasız çocuk gidiyor!" dedi.

Ben de onlara sövdüm.

-Ne **dedin**?

After thinking like he had forgotten something and he was about to find it, **Şefik** told her mum:

-Huh, I I forgot it. Do you remember the boys in front of this blind alley?

-Yes?

-They almost killed us!

-Why?

-We didn't say anything. One of the boys looked at me and said "Fatherless child is going!" And I cursed at them.

-What **did you say** (ø.2SG. PST.Q.)?

***Bir Kadının Hayatı-Mehmet Celal***

**8.** Yine **Şefik** başladı:

-Sonra tramvay yoluna çıktık. Oracıkta bir manav var. Ne güzel yemişler satıyor! Cebimdeki on parayı vermek istedim. Fındıklar pek güzel duruyordu.

-Keşke verip alaydın! Niçin **almadın**?

Again **Şefik** started:

-Then we came to the tram road. There was a grocery store there. It was selling very nice dried fruits and nuts. I wanted to give the ten liras in my pocket. Hazelnuts looked so nice.

-I wish you would have given the money and bought them! Why **didn't you** (ø.2SG.PST.Q.NEG.)?

### ***Bir Kadının Hayatı-Mehmet Celal***

**9. Halûk**'un yüzüne baktığında orada epeyce bulanık ve belirsiz bir ifade görünce, bunun başhekimlik için duyduğu isteğin üstünü örtmeye çalışan bir şaşkınlık olduğunu sezdi. Ameliyathanenin kapısında onu aydınlatan ışık şimdi yoktu. Kaybolmuştu. Şimdi sıradan, dünyevi, küçük istekleri olan bir insandı. Gücünü Tanrı'dan alan bir büyücü değil, başhekim olmak isteyen, yeteneğini ve gücünü inkâr eden bir erkekti.

Aydan kırılganlığını, o ışığın kaybolmasının yarattığı hayal kırıklığını saklamaya çalışan bir sesle emin olmak için sordu:

— Başhekim olmak **istiyorsun** değil mi?

When she looked at **Haluk**'s face and saw a very blurry and uncertain expression, she realized this was an astonishment that tries to cover the desire to be the the head doctor. The light that brightens him at the door of the operation room was gone now. It was gone. Now he was a man who hasd ordinary, earthly, small wishes. He wasn't a wizard who took his power from God; he was a man who ignores his talent and strength and wanted to be the head doctor.

Aydan asked to be sure with a voice which tried to cover the disappointment which emerged because of the loss of that light:

-**You want to be** (ø.2SG.PRS.) the head doctor, don't you?

### ***Aldatmak-Ahmet Altan***

**10.** Dokuza beş kala **Aydan** genel müdürün odasında yapılacak toplantıya hazırды. Masasının üstündeki dosyaları toplayıp çıkmaya hazırlanırken, kredilerden sorumlu genel müdür yardımcısı olan Hasan, her biri ünlü bir markanın ürünü olduğu belli olan lacivert takım elbisesi, mavi gömleği, ipek kravatı, kaim tabanlı İngiliz ayakkabıları ve altın bileklikli pahalı saatiyle gelip, kapıdan içeri baktı.

— Hazır **mısın?**

At five to nine **Aydan** was ready for the meeting that was going to be held in general manager's office. When she was getting ready to tidy up the files on her desk and go, Hasan who was the general manager that was responsible of the loans looked inside from the door with his navy blue suit, blue shirt, silk tie, British shoes and expensive watch with gold strap all of which was obviously a product of a famous brand.

**-Are you ready (ø.2SG.PRS)?**

***Aldatmak-Ahmet Altan***

**11.** **Aydan** önce önündeki boş bardağa, sonra da telaşla saatine baktı.

— Hayır, çok mersi... Çok geç olmuş... Kocamla kızım gelmişlerdir, beni merak ederler.

Bir kocasıyla bir kızı olduğunu sanki sadece Cem'e değil kendisine de hatırlatmak ister gibi söylemişti bunu. Sonra kendi kendine söylenir gibi ekledi:

— Hay Allah, bu çocuk bahçesi konusunu da konuşamadık.

Cem, ona kalması için hiç ısrar etmedi, kalkıp ceketini tutarken, "Ben genellikle evdeyim," dedi, "ne zaman isterseniz uğrayın."

— Böyle rahatsız etmekten de utanıyorum doğrusu.

— Yoo, hiç rahatsız etmiyorsunuz... Ama gene de daha rahat edecekseniz, ben size telefon numaramı da vereyim.

Bir kâğıda numarasını yazıp verirken, sehpanın üzerinde duran koca zeytin kabına bir göz attı.

— Zeytinlerini de **yemedin**.

**Aydan** first looked at the empty glass in front of her and then at her watch hastily.

-No, thank you very much... It's very late... My husband and daughter probably came, they would worry about me.

She told this as if she was reminding that she had a husband and a daughter to herself rather than to Cem. Then, she added as if she was talking to herself:

-Too bad we couldn't talk about the children's garden.

Cem didn't insist her to stay. While he was holding her jacket, "I'm usually at home. You can drop by anytime you want." he said.

-I'm ashamed to bother you like this really.

-No, you don't... But if you're gonna be more comfortable, I can give you my number.

While he was writing his number to a paper and giving it to her, he looked at the huge olive container that was on the table.

-**You didn't eat (ø.PST.NEG) your olives.**

**Aldatmak-Ahmet Altan**

12. Halûk, susup **karısına** baktı ama sesindeki o tuhaf yalvarışı fark etmemişti.

— Efendim canım...

— Bu kadar önemli mi bunlar?

— Başhekimliği önemsiz mi **buluyorsun?**

Haluk stopped talking and looked at **his wife** but he didn't realize that weird begging in her voice.

-Yes, darling...

-Are they really this much important?

-**Do you find (ø.2SG.PRS.PROG.)** being the head doctor unimportant?

**Aldatmak-Ahmet Altan**

13. O zaman ben ne olacağım **Aydan**, siz ne olacaksınız... Bütün hayatını böyle bir korkunun üstüne kurabilir **misin?**

Then what will happen to me **Aydan**; what will happen to you? **Can you build (ø.2SG.MOD.Q.)** all your life on this kind of fear?

**Aldatmak-Ahmet Altan**

14. Belki **Halûk** söylediği kadar kolay vazgeçemeyecekti başhekim olma fikrinden ama Aydan için bunu söylemesi bile yeterdi, haksızlık etmiş olduğunu düşündü bir kez daha.

— Yok, dedi, sen bana bakma, bazen saçmalıyorum... Bence çok iyi bir başhekim **olursun.**

Maybe **Haluk** were not be able to give up on the idea of being the head doctor but the fact that he said this was even enough for Aydan, she taught that she was being unfair to him again.

-No, don't think about what I said; I droll sometimes... I think **you would be (ø.2SG.PRS.)** a really good head doctor.

**Aldatmak-Ahmet Altan**

**15.** Bir ara Halûk durup **karısına** baktı.

— **Yoruldun** mu?

At some point Haluk stopped and looked at **his wife**.

-**Are you tired (ø.2SG.PRS.Q)?**

**Aldatmak-Ahmet Altan**

**16.** **Aydan** salona girip hemen ceketini çıkarmıştı.

— Bugün de hava gerçekten çok sıcak.

— İstersen pencereyi açayım.

— Yok yok, böyle iyi...

— Ne **içersin?**

**Aydan** went into the living room and took off her jacket.

-It's really hot today.

-If you want I can open the window.

-No no, it's fine...

-What **would you like to** (ø.2SG.PRS.Q.) drink?

***Aldatmak-Ahmet Altan***

17. Az sonra **Efe** odaya geliyor.

"N'aber?" "Eh işte, senden n'aber?"

"Çok sıkıldım, zor kaçtım içerideki hatundan. "

"Kadına katlanamıyorsan onunla neden yattırıyorsun ki? "

"Hadi ama gene başlama. Senin de bir kadına ihtiyacın var, inan bana. "

"Doğru **diyorsun** aslında."

A minute after **Efe** comes to the room.

"What's up?" "So so, what about you?"

"I'm too bored. I barely escaped from the woman inside."

"I you can't stand the woman why are you sleeping with her?"

"Come on, don't start again. You also need a woman, believe me."

"**You're right** (ø.2SG.PRS.) actually."

***Barikat-Haluk Keskin***

18. **Çocuk** kemanını bırakmış, izin ister gibi kadına dönmüştü. Kadın karşı koyacak oldu: "Babana ne söz **vermiştin?**



**Çocuk** put his violin and turned to the woman as if asking for permission. The woman tried to resist. “What **did you promise (ø.2SG.PST.Q)** to your father?”

### ***Belleğin Kış Uykusu-Mehmet Eroğlu***

**19.** Tam o sırada **Bay G.**, omzuna dostça bir şaplak indirerek, beline sarıldığı Neşeyi kendine çekti. “Çok güzel, sorun kalmadı öyleyse. Hadi, şöyle ilginç bir konu bulup, biraz eğlenelim. Önerisi olan var mı?”

“Erkeklere ne **dersin?**”

At that exact moment, **Mr G.** pulled Neşe whose waist he was hugging by tapping his shoulder friendly. “Very good, there’s no problem then. Let’s find an interesting topic and have fun. Anybody has any suggestion?”

“What **do you think (ø.2SG.PRS.Q.)** about men?”

### ***Belleğin Kış Uykusu-Mehmet Eroğlu***

**20.** Evin arka bahçesine geçtiler, “İşte dedemin mezarı” diye gösterdi **Nisan**, yüzünde koca bir gülümseme vardı.

Zafer,

— Korkmuyor **musun?**

They went to the backyard; “Here’s my grandfather’s tomb” **Nisan** pointed. She had a big smile on her face.

Zafer,

-**Aren’t you afraid (ø.2SG.PRS.PROG.Q.)?**

**Kara Oklar Çetesi- Ahmet Şerif İzgören**

**21.** — Kaybedilecek vaktimiz yok **Ümit**. Hemen bu akşam yola çıkacaksın.

-We don't have any time to lose **Ümit**. Right away tonight **you'll leave** (ø.2SG.FUT).

**Vatan Borcu-Oğuz Özdeş**

**22.** Senin kaç **Ümit**?

— 1.85, Generalim.

— Güzel... Omuzları geniş, saçları senin gibi dalgalı. Bıyıksız. Halbuki sen bıyıklısın.

— Evet Generalim.

— Öğleden sonra yapılacak makyajda bıyıklarını kestirirsin.

— Emredersiniz Generalim. General, elindeki resmi dikkatle süzüyordu.

— Bakışları biraz sert... Sen de mümkün mertebe sert gözükmeye gayret edeceksin. 45 numara ayakkabı giyiyor. Yani, ayakları büyük. Sen kaç numara giyiyorsun?

— 43 numara Generalim.

— O halde, hiç olmazsa bir numara büyük ayakkabı **giyeceksin**.

What's yours, **Ümit**?

-1.85, my general.

-Good... He's got broad shoulders and his hair is wavy like yours. No mustache. But you have mustache.

-Yes my general.

-You get your mustache shaved during the make-up in the afternoon.

-As you order, my general. General was looking at the picture in his hand carefully.

-His eyes are rather sharp... You will try to look sharp too. His shoe size is 45 which means he's got big feet. Which size do **you** wear?

-43 my general.

-Then, at least **you'll wear (ø.2SG.FUT.)** one size bigger shoes.

**Vatan Borcu-Oğuz Özdeş**



**23.** General, **Yüzbaşının** önüne geldi ve eliyle sağ omuzunu tuttu.

— Artık **gidebilirsin.**

General came in front of **the lieutenant** and hold his right shoulder with his hand.

-You **may go (ø.2SG.MOD)** now.

**Vatan Borcu-Oğuz Özdeş**

**24.** — Beni hoşgör **evlâdım.** Şüphesiz görevin herşeyden kutsaldır. Seni bu yaşa getirebilmek için çok şeylere tahammül ettim de, şimdi nedense, birkaç saat gecikmene sabır gösteremiyorum. Beni bağışla.

Yaşlı kadının gözleri dolmuştu. Başını yan tarafa çevirerek kısık bir sesle

sordu:

— Hemen gidecek **misin?**

-Tolerate me, **my son**. Undoubtedly your mission is more important than anything. I have endured many things to bring you to this age, but now I don't know why I can't show patience for you to be late a few hours.

Forgive me.

-The old woman's eyes were filled with tears. She asked silently by turning her head to the other side:

-Are you gonna leave (ø.2SG.FUT.Q.) right away?

▼ **Vatan Borcu-Oğuz Özdeş**

**25. Annesi** oğlunun gözlerine bakarak:

— Ne söyleyeceğini tahmin ediyorum Ümit, dedi. Cepheye gidiyorsun değil mi?

— Nereden **biliyorsun?**

By looking her son's eyes, **his mum** said:

-I can guess what you are going to say Ümit. You are going to the front, aren't you?

-How **do you know** (ø.2SG.PRS.Q.)?

**Vatan Borcu-Oğuz Özdeş**

**26. Misis Roza:**

— Acelen ne **İzabel**, dedi. Kahvaltıdan sonra **getirirsin**.

Mrs. Roza said:

-Why is the rush, **İzabel**. **You can bring** (ø.2SG.PRS.) it after the breakfast.

### **Vatan Borcu-Oğuz Özdeş**

27. "Benim için İngiltere'ye gitmeni istiyorum, **Hans**," dedi.

Bu pek de şaşırtıcı bir teklif değildi. Bir kere de onun için Madagaskar'a gittiğini hatırladı. Omuzlarını silkerken, "Tamam," diye fısıldadı.

"Gidebilirim. Bu kez ne yapacağım?"

"Londra'dan bana bir paket **getireceksin.**"

"I want you to go to England for me, **Hans**," said he.

This wasn't a very surprising offer. He remembered that he went to Madagascar once for him. While shrugging his shoulders, he whisper "okay". "I can go. What am I gonna do this time?"

"**You'll bring (ø.2SG.FUT.)** me a package from London."

### **Kanlı Pazar- Osman Aysu**

28. Stefan yanında duran çantayı alarak **Hans**'a uzattı. "Aç bak... İçinde alacağın para var. Bir de sarı bir zarf **göreceksin.**

Stefan took the bag next to him and gave it to **Hans**. "Open it... Inside, there is the money that you'll take. Also, **you'll see (ø.2SG.FUT)** a yellow envelope.

### **Kanlı Pazar- Osman Aysu**

29. " Yani Viyana'dan gönderilmiş kişiler mi?" diye mırıldandı **Hans**.

"Hayır... İspanya, İtalya, Rusya, hatta Amerika Birleşik Devletlerinden gönderilmiş insanlarla da karşılaşabilirsin. Senin anlayacağın bu bir tür yarış olacak. Ama bu yarış seni kazanman gerekiyor. "

"Ya o insanlar benden önce paketi ele geçirirlerse ne olacak?"

"O zaman Viyana'ya **dönmemelisin**.

"You mean the people who were sent from Vienna?" hummed **Hans**.

"No... You can meet with the people sent from Spain, Italy, Russia, even United States of America. As you can understand, this will be a kind of race. But you need to win this race."

"What if those people get to the package before me?"

"Then, **you shouldn't come back (ø.2SG.MOD.NEG.)** to Vienna.

### **Kanlı Pazar- Osman Aysu**

**30.** "Üzerime gelme **Fikret**. İyi değilim bak. Görmüyor **musun** halimi?"

"Do not push me **Fikret**. I'm not okay. **Don't you see (ø.2SG.PRS.PROG.NEG)** my situation?"

### **Barikat-Haluk Keskin**

**31.** "Üzerime gelme **Fikret**. İyi değilim bak. Görmüyor musun halimi?"

"Sana güvenip işe kalkanda kabahat zaten. Gerçi ben biliyordum böyle olacağını. Arkasına bile bakmadan çekip gitti Bahar. Sen ne yapıyorsun peki? Sen de çekip gidiyorsun."

"Tutturdun burayı açacağız diye. Açtık da ne oldu? Mal gibi her akşam bekliyoruz burada. İşimi de kaybettim. Eve bile huzurla gidemiyorum artık.

Bir sürü borç içine soktun beni. Hep böylesin zaten. Hemen gaza **geliyorsun.**

“Do not push me **Fikret**. I’m not okay. Don’t you see (ø.2SG.PRS.PROG.NEG) my situation?”

“It’s my fault to trust you and start a business. I knew this was gonna happen. Bahar run away without looking back. What are you doing? You are going too.”

“You kept insisting that we will open this place. What happened after we opened it? We’re waiting here everynight like fools. I lost my job too. I can’t even go my home in peace now. You put me into a lot of debt. You’re always like this. **You raise to the bait (ø.2SG.PRS.PROG.)** right away.

**Barikat-Haluk Keskin**

**32.** Caddenin bitiminde **Fikret** durup başını kaldırıyor. Bana dönüp;

“Artık genç değilim Toprak. O kadar senedir yaşıyoruz bak buralarda. Bunca sene düzgün bir hayatım olsun istedim. Mutlu biri olmak istedim. Olmadı. Şimdi, kendi hayatımın enkazının altında boğuluyormuş gibi hissediyorum.”

“Öyle deme. Hem... Hem Müjgan için kendini böyle kötü hissetmeye değer mi? O seni hiç bir zaman senin istediğin gibi sevmedi. ”

“Gerçekten, bilmiyor muyum sanıyorsun? Beni kurtar diye anlatmıyorum ki bunları sana. Derdime çare bulmanı istemiyorum. Sadece dinlesen olmaz mı? Kendimle yeterince mücadele ediyorum bir de sen benimle mücadele etmesen?”

“Hayır! Her şeyi **dramatikleştiriyorsun.**

At the end of the street, **Fikret** stops and is raising his head. He turns to me:

“I’m not young anymore Toprak. We have been living here for all those years. All these years I wanted to have a decent life. I wanted to be happy. It didn’t happen. Now I feel like I’m suffocating under the wreckage of my life.”

“Don’t say that... Besides... Besides is it worth to feel this bad for Müjgan? She never loved you the way you want her to.”

“Do you really think that I don’t know? I’m not telling these to you to save me. I don’t want you to find a solution to my problem. Can’t you just listen? I’m struggling with myself enough; can’t you stop struggling with me too?”

“No! **You’re dramatizing (ø.2SG.PRS.PROG.)** everything.

**Barikat-Haluk Keskin**

**33. Cem** cevap vermedi.

— Paylaşmaktan hiç hoşlanmıyorsun değil mi, dedi Aydan. Benimle sevişiyorsun, benimle her türlü günahı işliyorsun, her suçun ortaklığını yapıyorsun, ama bugün bu kapı tesadüfen açık olmasa ben senin bir hayalin olduğunu hiç bilmeyeceğim.

— Bilmeye degecek bir şey değil canım, hadi gel içeri gidelim.

— Ne zamandan beri **yapıyorsun** bunları?

**Cem** didn’t answer.

-You don’t like sharing, don’t you? said Aydan. You’re having sex with me, you’re committing every sin with me, you’re taking part in every crime but I would never know that you had a dream if this door wasn’t accidentally open today.



-It's not worth knowing darling, come, let's go in.

-Since when **have you been doing** (ø.2SG.PERF.PROG.Q.) these?

**Aldatmak- Ahmet Altan**

**34. Aydan** uzanıp elini tuttu.

— Nereden çıkartıyorsun bunları... Hadi gel bir film izleyelim...

— Film mi izlemek **istiyorsun?**

**Aydan** reached forth and hold his hand.

-Where does this come from? Let's watch a movie...

-**Do you want to** (ø.2SG.PRS.Q.) watch a movie?

**Aldatmak- Ahmet Altan**

**35. Halûk**, hiç inanmadığını belirten bir biçimde alaycı alaycı başını salladı.

— Tabii bayılıyorsun canım... Beyninde bir bozukluk olsa bana gelirsin, onu benden iyi düzeltecek kimse yok, beni başhekim seçmeyenlerin de beyinlerinde bir bozukluk olursa onlar da bana gelirler... Ama farkında mısın, beni yalnızca beyninde sorun olanlar tercih ediyor, beyni düzgün işleyenler beni tercih etmiyor...

— Saçmalama, ben seninle evlendim...

— Ama şimdi pek hoşnut değilsin, geçen gün, her şey daha farklı olur, diyordun, bir şeylerin farklı olmasını istiyorsun...

Aydan uzanıp elini tuttu.

— Nereden **çıkartıyorsun** bunları...

**Haluk** nodded his head sarcastically to show that he didn't believe at all.

-Of course, you love darling...If you had something wrong with your brain, you would come to me; there is no one else better than me to fix it. If the ones who didn't choose me as the head doctor had something wrong with their brains, they would come to me too... But did you realize that only the ones who have some problem with their brains prefer me; the ones whose brains work fine do not.

-Don't be absurd, I got married to you...

-But you are not happy with it now, few days ago you said everything would have been different; you want some things to be different.

Aydan reached forth and hold his hand.

-Where **do you find (ø.2SG.PRS.PROG.Q)** these?

**Aldatmak- Ahmet Altan**

**36. — Niye yaptın bunu Aydan? Bunu niye yaptın?**

-Why did you do this **Aydan?** Why **did you do (ø.2SG.PST.Q)** it?

**Aldatmak- Ahmet Altan**

**37. "Senin Zagreb'deki gazeteci arkadaşın ne diyor bu işlere?" diye sordu Burhan.**

"Stefan'ı mı **kastediyorsun?**

"What does your friend in Zagreb say about this stuff?" asked **Burhan.**

“Do you mean (ø.2SG.PRS.PROG.Q) Stefan?”

**Sevdalinka- Ayşe Kulin**

38. "Ah, hayır **Stejo**. Ben seni seviyorum deliler gibi. Her an seni düşünüyör, seni özlüyor ve sadece seninle sevişmek istiyorum."

"Sen bana âşıkısın ama kocanı seviyorsun."

"Nerden **çıkartıyorsun** bunu?"

"Oh, no **Stejo**. I love you like crazy. I think about you all day, I miss you and I want to make love only with you."

"You're in love with me but you love your husband."

"Where **do you find** (ø.2SG.PRS.PROG.Q) this?"

**Sevdalinka- Ayşe Kulin**

39. "Beni anlamaya çalış **Stejo**," dedi Nimeta. "Buluştuğumuz zaman daha iyi anlatacağım her şeyi. Ne zaman **geliyorsun** buraya?"

"Try to understand me **Stejo**" said Nimeta. "I am going to explain everthing much better when we meet. When **are you coming** (ø.2SG.PRS.PROG.Q) here?"

**Sevdalinka- Ayşe Kulin**

40. "İnanmıyorum **Stejo**. Bir daha görüşmeyecek miyiz?"

"Görüşürüz. Ama iki sevgili olacaksak, bu benim şartlarımda olur. Sen şartımı biliyorsun."

"Sen erkeksin. Kimseye bir bađın yok. Zor durumda olan benim. Ailemi parçalamamı istiyorsun benden."

"Aşkı paylaşamıyorum Nimeta."

"Aşkı paylaşmıyorsun ki. Ben... ben..."

"Bir seçim yapmanı istedim senden. Sen seçimini yaptın."

"Bu seçimi isteyerek yapmadım. Mecburdum buna. Sorumluluklarım var benim."

"Sorumlulukların sıralanması da bir seçimdir."

"Ve sen, beni cezalandırmak için, Londra'ya gidiyorsun?"

"Bunu seni cezalandırmak için yapmıyorum."

"Neden **gidiyorsun** öyleyse?"

"I don't believe you **Stejo**. Aren't we gonna see each other again?"

"We can. But if we are going to be couple, that's going to be on my terms. You know what my condition is."

"You are a man. You don't have any attachment to someone. I'm the one in a difficult situation. You want me to break my family."

"I cannot share love Nimeta."

"You are not sharing love. I... I..."

"I want you to make a choice. You made your choice."

"I didn't make this choice willingly. I had to. I have responsibilities."

"Prioritizing your responsibilities is also a choice."

"And you are going to London to punish me?"

"I don't do this to punish you."

"Why are you going (ø.2SG.PRS.PROG.Q) then?"

**Sevdalinka- Ayşe Kulin**

41. "inanmıyorum **Stejo**. Bir daha görüşmeyecek miyiz?"

"Görüşürüz. Ama iki sevgili olacaksak, bu benim şartlarımda olur. Sen şartımı biliyorsun."

"Sen erkeksin. Kimseye bir bağıın yok. Zor durumda olan benim. Ailemi parçalamamı istiyorsun benden."

"Aşkı paylaşamıyorum Nimeta."

"Aşkı paylaşmıyorsun ki. Ben... ben..."

"Bir seçim yapmanı istedim senden. Sen seçimini yaptın."

"Bu seçimi isteyerek yapmadım. Mecburdum buna. Sorumluluklarım var benim."

"Sorumlulukların sıralanması da bir seçimdir."

"Ve sen, beni cezalandırmak için, Londra'ya gidiyorsun?"

"Bunu seni cezalandırmak için yapmıyorum."

"Neden gidiyorsun öyleyse?"

"Seni unutmak için."

"Unutabilecek **misin?**

"I don't believe you **Stejo**. Aren't we gonna see each other again?"

"We can. But if we are going to be couple, that's going to be on my terms. You know what my condition is."

"You are a man. You don't have any attachment to someone. I'm the one in a difficult situation. You want me to break my family."

"I cannot share love Nimeta."

"You are not sharing love. I... I..."

"I want you to make a choice. You made your choice."

"I didn't make this choice willingly. I had to. I have responsibilities."

"Prioritizing your responsibilities is also a choice."

"And you are going to London to punish me?"

"I don't do this to punish you."

"Why are you going then?"

"To forget you."

"Can you forget (ø.2SG.MOD.Q) me?"

**Sevdalinka- Ayşe Kulin**

42. "Sen öyle zannet," dedi **Mirsada**. "O yazıyı Miloşeviç'in karısı Mira yazmış."

"Ne diyorsun?"

"Think as you wish," said **Mirsada**. "Miloşeviç's wife wrote that."

"What are talking about (ø.2SG.PRS.PROG.Q)?"

**Sevdalinka- Ayşe Kulin**

43. "Mirsada," demişti **Petar**, "böyle olmadığını bilecek kadar iyi tanıyorsun beni. Ben sadece seni korumak istiyorum."

"Kime karşı?"

"Beni zor durumda bırakma, Mirsada."

"Kime karşı Petar?" diye ısrar etmişti Mirsada. "Bir tehlike içindeysen, bunu bilmeliyim."

"Ben sadece önlem alıyorum. Bu Allah'ın cezası ırkçılarda ne mantık ne de insaf var. Yakın arkadaşlarımızı, meslektaşlarımızı kastetmiyorum elbette. Ama yeni mahallemizde, seni Miza diye tanıştırebiliriz."

"Soyadımı ne **yapacaksın**?"

"Mirsada, you know me well enough to know this wasn't what had happened. I just want to protect you." said **Petar**.

"Against whom?"

"Don't leave me in the lurch, Mirsada."

"Against whom, Petar?" insisted Mirsada. "If I'm in danger, I need to know it."

"I'm just taking precautions. There is no logic or reason in these God damn racists. I don't mean our close friends or colleagues of course. But in our new neighborhood we can introduce you as Miza."

"What **are you gonna do (ø.2SG.FUT.Q.)** with my surname?"

**Sevdalinka- Ayşe Kulin**

44. "Anne, anneciğim eve ne zaman döneceksin, anneannem bana çok karışıyor," dedi **Hana**.

"Sen de söz dinle biraz. Neden **dalaşıyorsun** hep anneannenle?"

“Mum, mummy when are you gonna come back home; my grandmother meddle too much,” said **Hana**.

“You should listen to her a little. What **are you quarrelling** ( $\emptyset$ .2SG.PRS.PROG.Q) with your grandmother?”

**Sevdalinka- Ayşe Kulin**

**45. İzabel**, korkuyormuş gibi, çekingen bir hareketle Ümit'in yüzüne baktı:

— Evet, gittiğinden iki saat sonra, bir İngiliz askeri seni aradı.

— Niçin arıyormuş?

— Seni Selanik'ten istiyorlarmış.

— Peki ne cevap **verdin?**

**İzabel** looked at Ümit's face shyly as if she was scared.

-Yes, an English soldier looked for you two hours after you leave.

-Why was he looking for me?

-They want you from Thessaloniki.

-So what **did you say** ( $\emptyset$ .2SG.PST.Q)?

**Vatan Borcu – Oğuz Özdeş**

**46. Ümit**, odanın içinde sinirli sinirli dolaşüyor ve ara sıra durup genç kızın söylediklerini dinliyordu. Cevap vermeye hazırlanıyordu ki, İzabel tekrar konuştu:

— Hem bir şey dikkatimi celbetti. On gün kadar çiftlikten ayrıldıktan sonra dönüşünde pipon yoktu. O günden beri de pipo **içmiyorsun**.



Ümit was walking in the room irritably and he was stopping sometimes and listening to what the young girl says. When he was getting ready to answer, İzabel talked again:

-Besides, something intrigues me. After you left the farm for ten days, you didn't have your pipe. Since then **you don't smoke** (Ø.2SG.PRS.PROG.NEG.) pipe.

### ***Vatan Borcu – Oğuz Özdeş***

47. — Beni uyarmana teşekkür ederim **Filip!** Fakat öyle karışık işlerin, öyle tuhaf hareketlerin var ki, meraklanmamak, endişe etmemek kaabil değil. Çiftlikten ayrıldığıın zaman, bilsen burada ne büyük heyecanlar geçiriyorum. Acaba bir şey mi oldu, ne zaman döneceksin, başına bir felâket mi gelecek diye, günlerimi zehir ediyorum...

İzabel, birdenbire ayağa kalktı. Sözlerinde ezici, ağır bir ton vardı:

— Söyle Allahaşkına! Benden hiçbir şeyini gizleme! Yemin ederim ki, bana söyleyeceklerini kimseye söylemem! Çiftlikten ayrıldığıın zaman nereye gidiyorsun? Kiminle **konuşuyorsun?**

-Thank you for warning me **Filip!** But you all these complicated business and all these weird actions; it's not possible not to be curious or worry. If only you knew how much I got nervous when you leave the farm. I waste my days thinking if something happened, when you will come back, whether something bad will happen to you...

İzabel stood up suddenly. In her words there was this overwhelming, heavy tone:

-Tell me for God's sake! Don't hide anything from me! I swear I won't tell anyone what you say to me! Where are you going when you leave the farm? Who **are you talking to** (ø.2SG.PRS.PROG.Q)?

***Vatan Borcu – Oğuz Özdeş***

48. Telefonda çevir sesi geliyordu, birden gözüm **May**'in elindeki kitaba takıldı.

“Şu an hangi bölümü okuyorsun?” dedim.

“Doğu Almanya'nın yıkılışını.”

“Hangi **sayfadasın?**”

Dialing tone was coming from the phone, suddenly my eyes stuck to the book in **May**'s hand.

“Which part are you reading now?” I said.

“The destruction of East Germany.”

“Which page **are you on** (ø.2SG.PRS.Q)?”

***Siyah Hatıralar Denizi – Mehmet Acar***

49. “Sahi **Arsen** kimsin sen?

Neden geçmişini benden **saklıyorsun?**”

“Really **Arsen** who are you?

Why **are you hiding** (ø.2SG.PRS.PROG.Q.) your past from me?”

***Siyah Hatıralar Denizi – Mehmet Acar***

**50.** Bense hazır **Bertuch**'u bulmuşken ondan başka ne öğrenebilirim diye düşünüyordum.

Sustuğu bir anı kollayıp hemen girdim. “Bak istediğini belki yaparım. Eğer yapmamı istiyorsan bana Nordzest’e geldiğin günden beri başına gelen tuhaf olayları tek tek anlat...”

“Tek tek mi? Ciddi misin? Bu imkansız.”

“Neden?”

“Burada normal olan ne var ki sence? Özellikle şu son iki günde...”

Bu, aradığım cevap değildi. “Hayır, hayır benim söylemek istediğim... Mesela hiç hayalet **gördün** mü?”

I, on the other hand, was thinking about what else I could learn from **Bertuch** since I found him.

Waiting for a moment he stopped talking, I stepped in. “Look, I may do what you want. If you want me to do, tell me everything happened to you one by one since the day you came to Nordzest...”

“One by one? Really? It’s impossible.”

“Why?”

“What do you think is normal here? Especially in these last two days...”

This wasn’t the answer that I was looking for. “No, no what I want to say is... for example, **did you see (ø.2SG.PST.Q)** any ghost?”

***Siyah Hatıralar Denizi – Mehmet Acar***

## O (HE/SHE/IT)

1. O kadar gürültü vardı ki telefon çaldı mı, **Yavuz** duydu mu duymadı mı belli değildi.

- O bizi bulur...

It was so noisy that it wasn't certain whether the phone rang or not or **Yavuz** heard it or not.

-**He** can find us.

**Sen Şimdi Gidecen Ya Cehennemine Diline Git: Ben Bağırma Taş Basarım -Erdal Demirkıran**

2. Rum ajanı olduğu da belgelenmiş olan **Marco Paşa** belki de tüm zamanların en dinleyen adamı olmuştur. O sadece sıkıntılı olan insanları dinlerdi.

**Marco Pasha** whose identity as a Greel agent was documented might have been the best listener of all times. **He** would only listen to the people with problems.

**Sen Şimdi Gidecen Ya Cehennemine Diline Git: Ben Bağırma Taş Basarım-Erdal Demirkıran**

3. Soğuk istasyon, 22 gün önce de **Ömer Dai** isimli bir matematikçiyi kaybetmişti. O da banyo küvetinde jilette bileklerini kesmişti.

Cold station lost a mathematician named Ömer Dai 22 days ago. He cut his wrist with a razor in the bathtub.

### ***Siyah Hatıralar Denizi-Mehmet Açar***

4. -Sen **Şefik**'i öpüyorsun, o da seni öpüyor; benim neme lazım? dedi.

-Niçin yavrum?

-Öyle ya; **o** sana para getirdi.

-You kiss **Şefik**, he kisses you back; who am I?

-Why, my little girl?

-**He** brought you money.

### ***Bir Kadının Hayatı-Mehmet Celal***

5. **Bora** keyifli adımlarla cadde boyunca yürümeye başladı. Etrafta daha ziyade turistler vardı. Durmadan fotoğraf çekiyorlardı. **O** hızlı adımlarla pulcuların olduğu kısma yürüdü.

**Bora** started walking with cheerful steps through the street. Generally there were tourists around. They were taking photos non-stop. **He** walked quickly to the area where there were stamp dealers.

### ***Kanlı Pazar-Osman Aysu***

6. "Keşke **babamdan** şu pulcunun kaldığı evin adresini alsaydık. **O** mutlaka biliyordur.

"I wish we would have taken from **my father** the address of the house where the stamp dealer stays. **He** certainly knows it.

### **Kanlı Pazar-Osman Aysu**

7. Chelsea aslında fazla büyük bir yer değildi ama **Bora** bir yabancı olduğu için bazen saptığı sokakları karıştırarak epey dolaşmak zorunda kaldı. Sonunda bayağı yorgun düşmüş ve biraz da susamıştı. Kısıtlı parasına kıyıp bir bira içmeye karar verdi ve ilk bulduğu pub'lardan birine daldı. Sirtında taşıdığı çantayı çıkarıp birasını yudumlamaya başladı. Kolundaki saat bir buçuğu gösteriyordu.

Buraya kadar gelmişken o pulcu dükkânına tekrar dönmek istedi. Alkolle başı hoş olmadığından bira hafif bir gevşeme yaratmıştı. Hatta utanmasa pub'ta biraz şekerleme yapacaktı. Nihayet sıcak Haziran güneşine çıktığında saat iki olmuştu.

Oakley Street'i aşarak King's Road Caddesine saptı. Daha uzaktan ufak dükkânın kapalı olduğunu gördü. İçinden anlaşılan' bu dükkân bugün açılmayacak diye, homurdandı. Dükkâna giren o iri yapılı, saçları beyaza yakın adamı anımsadı. Ne uzun konuşmaydı bu, saat on buçuktan beri dükkân açılmamıştı bir daha. Oysa sahibi öğleden sonra gelmesini söylemişti. Daha fazla beklemeyi gözü kesmedi, belki de adam bugün dükkânı hiç açmayacaktı. Oysa müşterileri hiç eksik olmuyordu. Dikkat edince bu defa kapının önünde bekleyen başka bir çift gördü. Sarışın bir kadınla bir adam hemen vitrinin önünde duruyordu. Hafifçe gülümsedi, daha çok beklersiniz diye geçirdi içinden. **O** sabahdan beri bekliyordu.

Chelsea wasn't really a big place but since **Bora** was a foreigner he had to walk around because he mistook the streets that he had turned. At the end, he was very tired and thirsty. He decided to drink a beer by sacrificing his limited money and went into the first pub that he found. After taking off his bag which he carried on his back he started to sip his beer. The watch on his arm showed was showing half past one.

Since he came this far, he wanted to return to that stamp shop again. Because he wasn't really used to alcohol, beer made him a little relaxed. If he wasn't ashamed of it, he was gonna take a nap in the pub. When he finally was under the hot sun of June, it was two o'clock.

After passing the Oakley Street, he turned to the King's Road Street. He saw that the little shop was closed from far away. He hummed silently that apparently this shop isn't going to be opened today. He remembered that massive man with almost white hair who entered into the shop. It was such a long conversation; the shop wasn't open again since ten thirty. Though, the owner told him to come in the afternoon. He couldn't dare to wait any longer; maybe the man wasn't gonna open the shop again today. Though, he always had customers. When he paid attention, he saw another couple waiting in front of the shop this time. A blond woman and a man were standing right in front of the showcase. He smiled slightly; he thought they would wait a lot. **He** was waiting since morning.

### ***Kanlı Pazar-Osman Aysu***

**8.** "Burayı bu hale **o çam yarması sarı saçlı adam** mı soktu?" diye sordu.

"Evet, **o** soktu."

"Did **that big and brawny man with blonde hair** turn this place into this?" he asked.

"Yes, **he** did."

### ***Kanlı Pazar-Osman Aysu***

**9.** İri yarı Rus, **sevgilisine** her zaman güvenirdi. **O** tedbirin ve zekânın temsilcisiydi.

Bulky Russian always trusts **his girlfriend**. **She** was the representative of precaution and intelligence.

***Kanlı Pazar-Osman Aysu***

**10.** Ama aynı anda **sarışın afetin** ağır adımlarla yanına yaklaştığını gördü. **O** da elindeki Makarov'u hâlâ kendisine dönük tutuyordu.

But at the same time he saw that **blonde raving beauty** was coming near him. **He** was holding the Makarov in his hand directed at himself.

***Kanlı Pazar-Osman Aysu***

**11.** Bir de **Albert Hail** vardı. **O** da başka bir âlemdi.

There was also **Albert Hail**. **He** was also something else.

***Kanlı Pazar-Osman Aysu***

**12.** **Hans** birden irkildi. Aynı saatlerde **o** da dükkândaydı.

**Hans** recoiled suddenly. **He** was also in the shop at the same time.

***Kanlı Pazar-Osman Aysu***

**13.** "O halde **ağabeyiniz** meraklı olmalı," diye kekeleydi. "**O** da değildir."

"So **your brother** must be curious," he stuttered. "**He's** not that too."



**Kanlı Pazar-Osman Aysu**

14. "Sasha, değil mi?"

"Evet, o."

"O da senin gibi aptalın teki zaten.

"Sasha, isn't it?"

"Yes, she is."

"She is an idiot just like you."

**Kanlı Pazar-Osman Aysu**

15. Çocuklar sevgiyle **Mustafa Kemal Paşalarına** sarıldılar. **O** da onları kucakladı.

The children hugged **their Mustafa Kemal Pasha** with love. **He** hugged them too.

**Kara Oklar Çetesi- Ahmet Şerif İzgören**

16. "Şu börekleri bitirseydik de öyle çıksaydık be gençler" dedi **Ahmet Tevfik**, iki elinde iki börek. **O** da arkalarından koştu.

"Why don't we go out after we finish these pastries, guys" said **Ahmet Tevfik** with pastry in his two hands. **He** ran after them too.

**Kara Oklar Çetesi- Ahmet Şerif İzgören**

**17.** Dikkat edin, **Tevfik** aslında ne kadar yalnız. Siz olmasanız yaşayamazdı. Aslında İstiklal Harbi'nde **o** da öldü.

When we think about, **Tevfik** is really lonely. He couldn't live without you. Actually, **he** died during The Turkish War of Independence too.

### **Kara Oklar Çetesi- Ahmet Şerif İzgören**

**18.** Her saniye yanlarında olan korumaların birinden, **Prens**'in otelde kendini daha emniyette hissettiğini, kocaman bir evi korumanın zor olduğunu öğrenmişti. Otele geçince, hizmetçiye, uşağa ve aşçıya yol verildi. Aylin, zamanının çoğunu yine Nilüfer'in evinde geçirmeye başladı.

Bir sabah bembeyaz bir suratla geldi Nilüfer'e.

"Neyin var Aylin, hortlak gibisin. Makyaj yapsana biraz," dedi Nilüfer.

"Nilüfer, korkunç bir şey oldu. Bana yardım et."

"Ne oldu? Neyin var senin?"

"Korkunç bir şey..."

"Seni dövdü mü yoksa?"

"Daha neler!"

"Sen onu öldürdün?"

"Daha da kötü... hamileyim Nilüfer."

Nilüfer dondu kaldı. Aylin ağlamaya başlamıştı.

"**O** biliyor mu bunu?"

She learnt that **The Prince** was feeling safer in the hotel; it was hard to protect a huge house from a bodyguard who was with them every second. When they moved to the hotel, the maid, the butler and the cook were fired. Aylin started to spend most of her time in Nilüfer's place again.

A morning she came to Nilüfer with an extremely pale face.

"What happened to you Aylin, you're like a ghost. Put some make up on," said Nilüfer.

"Nülifer, something horrible happened. Help me."

"What happened? What's wrong with you?"

"Something horrible..."

"Did he beat you?"

"How absurd!"

"Did you kill him?"

"Even worse... I'm pregnant Nilüfer."

Nilüfer was petrified. Aylin started to cry.

"Does **he** know this?"

**Adı: Aylin-Ayşe Kulin**

**19. "Ölür Aziz."**

"Ölmez. Zaten yıllardan beri böyle bir şeyi bekliyor olmalı."

"Aranız iyi değil miydi yıllardan beri? Ben hiç fark etmemişim."

"Aramız iyi idi. O başka şey Aylin. Ama yıllardır karı koca gibi yaşamıyorduk."

"Ya ne yapıyordunuz?"

"Ben bugünü, bu adamı bekliyordum herhalde. **O** da ufak maceralar yaşıyordu sürekli."

"**Aziz** would die."

"He wouldn't. He would have been already waiting for something like this for years."

"Haven't you been okay for years? I haven't realized at all."

"We have been. That's something else Aylin. But we haven't been living as man and wife for years."

"What have you been doing?"

"I was probably waiting for this day, this man. **He** was constantly having little affairs."

**Adı: Aylin-Ayşe Kulin**

**20. Kasım Bey'in karşısında oturan yakışıklı adam** Aylin Hanım'ın kocası olamazdı. **O** hiç Yahudi'ye benzemiyordu.

**The handsome man who was sitting across Mr. Kasım** couldn't be Mrs. Aylin's husband. **He** didn't look like a Jew at all.

**Adı: Aylin-Ayşe Kulin**

**21.** Sekiz ay sonra **Nuri** kendinde birtakım değişiklikler hissetti. Suratına sivilceler basmıştı. Sanki boyu da uzuyordu, izin günlerinin gecelerinde Haşim'le birlikte sokaklarda dolanıyorlardı. Haşim belli sokaklarda bulunduğu kızları otele attığında, o bir kahvede beklerdi ekseri. Arkadaşının işi bittiğinde sırf laf olsun diye sorardı, "Nasıldı abi?" Haşim'in verdiği ayrıntılı

bilgiyi dinlemezdi bile. Hiçbir zaman yaşayamayacağı zevkleri, duyguları niye dinlesindi ki. Köyde nasıl da ısrarla anlatmaya çalışmıştı arkadaşları ona gül kokusunu, toprak kokusunu, tezek kokusunu, sarmısak kokusunu. **O** bilmiyordu.

After eight months, **Nuri** felt some kind of change in him. He started to have pimples. He seemed like he was getting taller, they were waling aroun in the streets with Haşim at the nights of his off days. When Haşim took the girls whom he found in certain streets, he was always waiting in a café. He was asking ‘How was it, bro?’ just for the sake of conversation. He wasn’t even listening to the detailed information that Haşim gave. Why would he listen to the feelings and pleasures that he was never gonna live? His friends tried very hard to describe him the smell of roses, the smell of soil, the smell of cowpat and the smell of garlic. **He** didn’t know.

**Adı: Aylin-Ayşe Kulin**

**22.** "Biz **Mişel**'le ayrılmaya karar verdik. **O** yakında taşınacak."

"**Mişel** and I decided to get divorced. **He**'ll move out soon."

**Adı: Aylin-Ayşe Kulin**

**23.** Phoebe bu kez başka bir şey bulmuştu **Aylin**'i karalamak için

"Bu kadın içiyor."

"Niye içmesin? Sen de içiyorsun. Ablan da içiyor. Ben de öyle."

"Ama **o** alkolik."

Phoebe found something else to denigrate **Aylin** this time.

"This woman drinks."

"Why wouldn't she? You drink too. You sister drinks too. I do too."

"But **she** is an alcoholic."

**Adı: Aylin-Ayşe Kulin**

**24.** Phoebe bu kez başka bir şey bulmuştu **Aylin**'i karalamak için

"Bu kadın içiyor."

"Niye içmesin? Sen de içiyorsun. Ablan da içiyor. Ben de öyle."

"Ama o alkolik."

"Saçmalama kızım. Davetlerde bir-iki bardak içen insana alkolik denmez."

"**O** sarhoş oluyor."

Phoebe found something else to denigrate **Aylin** this time.

"This woman drinks."

"Why wouldn't she? You drink too. You sister drinks too. I do too."

"But she is an alcoholic."

"You're talking nonsense, my daughter. The person who drinks one or two glasses at invitations cannot be called alcoholic."

"**She** gets drunk."

**Adı: Aylin-Ayşe Kulin**

**25.** "**Joe** ne hoş bu akşam değil mi Laurie?" demişti Aylin düğünde.

"Sen daha güzelsin."

"Erkekler güzel olmaz."

"Sen daha güzelsin işte..."

"Ama **o** da iyi yürekli, tonton ve de..."

"**Joe** looks so nice tonight, right laurie?" asked aylin in the wedding.

"You are more beautiful."

"Men cannot be beautiful"

"It means you are more beautiful..."

"But **he** is kindhearted, sweet and..."

**Adı: Aylin-Ayşe Kulin**

26. "**Sister**' i."

"**O** da kim?"

"**Sister.**"

"And who is **she**?"

**Adı: Aylin-Ayşe Kulin**

27. Hem karısının ölümü, hem de emekli olmak ve iş hayatında da saf dışı kalmak, çok sarsmıştı **Cemal Bey**'i. **O** da kendi bunalımını yaşıyordu.

**Mr. Cemal** was so affected by both his wife's death and being retired and being ruled out of work life. **He** was experiencing his own depression.

**Adı: Aylin-Ayşe Kulin**

**28. Nilüfer** akşam yemeğine Nişantaşı'nda oturan Ecla teyzesine gidip döndü. **O** da odasına çekildi.

**Nilüfer** went to her aunt Ecla who was living in Nişantaşı for dinner and came bak. **She** went into her room too.

**Adı: Aylin-Ayşe Kulin**

**29.** 1965 Ekim'inde Lozan Üniversitesi'nin Tıp Fakültesi'ne başladı **Aylin**. Dersler daha da ağırlaşmıştı. Ama derslerin ağırlığı vız eliyordu. **O** hayatından memnundu.

**Aylin** started to the Medical Faculty of Lausanne University in the October of 1965. The courses got harder. But it wasn't matter a whit. **She** was satisfied with her life.

**Adı: Aylin-Ayşe Kulin**

**30. Jean-Pierre** diye bir fizik asistanı var okulda. **O** ders veriyor bana.

There was a physic assistant in the school called **Jean-Pierre**. **He** teaches me.

**Adı: Aylin-Ayşe Kulin**



**31. Paswak** da Aylin'in Los Alamos'ta çalışan bir atom fizikçisi kocası olduğunu duymuştu. **O** da bu konunun üstüne hiç gitmedi.

**Paswak** also heard that Aylind had a husband who was an atomic physicist in Los Alamos. **He** also didn't fuss over about this topic.

**Adı: Aylin-Ayşe Kulin**

**32.** Yedirdim mi paraları **Serif Çavus'a**, takar makineye kagidi, istedigim gibi yazar! Yazmayip da ne yapacak? **O** da ana kuzusu!

When I give the money to **Şerif Sergeant**, he puts to paper into the machine and writes whatever I want. What else can he do? **He** is sissy too.

**Tırpan-Fakir Baykurt**

**33. Velikul** kivraniş büzüldü. Çok sıkılıyor.

"Nasıl olsa konuşacağız, biliyorsun!.."

Bundan önce de bir kız verdi ama, böyle sikilmadi. Yukari Kirli'dan Karyagdi Muharrem adam adam gelip istedi. **O** da verdi oğlu Hamit'e Cevriye'yi.

**Velikul** got twisted and shrank. He is too embarrassed.

"We'll talk anyway, you know it!"

"He gave another daughter before but he wasn't embarrassed like this. Karyagdi Muharrem from Yukari Kirli sent a lot of men and asked her. So **he** gave Cevriye to her son Hamit.

### ***Tırpan-Fakir Baykurt***

**34.** Bir anda iskelede alkış koptu, **Cimbo** da heyecanla havlıyordu.  
(Kendince **o** da alkışlıyordu herhâlde.)

Suddenly an applausing started in the pier, **Cimbo** was also barking in excitement. (Probably, **he** was also applausing in his own way.)

### ***Kara Oklar Çetesi- Ahmet Şerif İzgören***

**35.** En son **Zafer** geçti sol tarafından. “Özür dilerim Paşam” dedi Cumhurbaşkanı’na. **O** da geçti sarılmadan.

Lastly, **Zafer** passed from his left. “I’m sorry my Pasha” he said to his President. **He** passed by without hugging too.

### ***Kara Oklar Çetesi- Ahmet Şerif İzgören***

**36.** **Nimeta** kızın elindeki zarfı aldı. Çocuk çıkarken arkasından baktı bir süre. Ne kadar ihmal etmişti evini, çocuklarını. Kızının kimlerle arkadaşlık ettiğinin bile farkında değildi. **O** bir seçim yapmıştı.

**Nimeta** took the envelope from her daughter. She looked behind her for a while after the girl went out. She has neglected her home and children very much. She wasn’t even aware of with whom her daughter was being friends. **She** made a choice.

### ***Sevdalinka-Ayşe Kulin***

**37. İzetbegoviç** yuttu, sen ona bak!" dedi Mate.

"Yutmak zorunda olduğunu anlayamıyorsunuz değil mi geri-zekâlılar?" dedi Ivan.

"O bir devlet adamı.

**İzetbegoviç** bought it, look at that!" Mate said.

"You don't understand that he had to buy it, right idiots?" Ivan said.

"He is a statesman.

### **Sevdalinka-Ayşe Kulin**

**38.** Derdini kimseyle paylaşamadığı için de **Mirsada**'yı müthiş özlüyordu. Çocukluk arkadaşıyla konuşmak, dertleşmek istiyordu. Bir tek o anlayabilirdi neler çektiğini. Ama o da Burhan gibi bulunamıyordu, ne zamandır.

Because she wasn't able to share her problems with anyone, she was missing **Mirsada** very much. She wanted to talk to her childhood friend; to share her problems with her. Only she could understand what she had been through. But **she** also cannot be reached like Burhan for such a long time.

### **Sevdalinka-Ayşe Kulin**

**39.** "Başka askere ihtiyacınız var mı?" diye sordu **Fiko**.

"Olmaz olur mu. Keşke on misli insan olsa yukarda. Her vurulanın yerini doldurmak lazım."

"Ne o, sen de bize mi katılacaksın?" dedi arabayı kullanan asker.

"**O** daha çocuk.

"Do you need other soldiers?" asked **Fiko**.

"Of course we do. I wish there would be ten times more people up there. It's necessary to fill in everybody who was shot."

"What happened, are you gonna join us?" said the soldier who was driving the car.

"**He** is just a boy.

### ***Sevdalinka-Ayşe Kulin***

**40.** Evlerine dönmek üzere yola çıktıklarında, **Raif** in nasıl konuşmaya başladığını en ince ayrıntısına kadar öğrenmek istedi Nimeta. Ama Fiko sadece, "Dayım bana dağa nasıl çıktığımızı sordu," demekle yetiniyordu.

Bu kısa yanıt tatmin etmiyordu Nimeta'yı.

"İlk **o** mu konuştu, Fiko? "

When they get on the road to go back home, Nimeta wanted to learn about how **Raif** started to talk in detail. But Fiko was only telling that my uncle asked me how we went to the mountains.

Nimata wasn't satisfied with this short answer.

"Did **he** talk first, Fiko?"

### ***Sevdalinka-Ayşe Kulin***

**41.** "Seni **Zlatko** ile tanıştıracam."

"**O** da kim?"

"I'll introduce you to *Zlatko*."

"And who is *he*?"

**Sevdalinka-Ayşe Kulin**

**42. Mirsada** orada mı?... **O** da mı yok?

Is **Mirsada** there?... **He** isn't there either?

**Sevdalinka-Ayşe Kulin**

**43. Üst katta, oyun odasındaki oğlancık** ise altı yaşındaydı. Başının etrafı ince yastık gibi bir kalın bezle sarılıydı. **O** da konuşmuyordu.

**The little boy upstairs in the toy room** was six years old. His head was covered with a thick cloth like a thin pillow. **He** wasn't able to talk either.

**Sevdalinka-Ayşe Kulin**

**44.** Onu anlayan, onu dinleyen **Stefan** vardı. **O** hep vardı aslında.

There was **Stefan** who understands her and who listens to her. He was always there actually.

**Sevdalinka-Ayşe Kulin**

**45. "Azra teyzeyi** çarşı katliamında kaybedeli günler oldu ama ben hâlâ geceleri ağlıyorum. **O** benim tek 'büyük' arkadaşım.

"It has been days since we lost  **aunt Azra** in the bazaar massacre but I'm still crying at nights.  **She** was my 'oldest' friend.

### **Sevdalinka-Ayşe Kulin**

46. "Annem söyledi, senin babanın ruhunun yol göstericisi  **Dyed**'miş işte," diye yanıtlamıştı Mijda.

" **O** bir rahip.

"My mother told that your father's soul guide was Dyed" answered Mijda.

"He is a priest."

### **Sevdalinka-Ayşe Kulin**

47.  **Stefan**, yemek boyunca, ilk bakışta hiç güzel bulmadığı kızın kalın dudaklarında, hafif baygın bakan gözlerinde ve dolgun göğüslerinin esmer parlaklığında depdeğişik bir lezzet olabileceği ihtimalini düşünür olmuştu.

"Red hakkımı kullanmamaya beni ikna edin Yelena," dedi yavaşça.

"Yemekten sonra, bahçeye gelin." Yelena'nın fısıltısını sadece  **o** duydu...

During the dinner  **Stefan** started to think the possibility that there could be a different taste in in the girl's thick lips, eyes which looked slightly insensible and plump chest whom he didn't think as beautiful at first.

"Convince me not to use my right to reject, Yelena," he said slowly.

"Come to the garden after dinner." Only  **he** heard the whisper of Yelena...

### **Sevdalinka-Ayşe Kulin**

48. "Benim için de kolay olmayacak ama, **Mijda**'yı unutmaya kesin karar verdim. **O** başkası ile evlenecekmiş."

"This is not gonna be easy for me either but I'm very decisive to forget **Mijda**. **She's** gonna marry someone else."

**Sevdalinka-Ayşe Kulin**

49. **Stefan**, düğünden sonra, uzun bir süre Tvrtko'yu göremedi. Artık **o** evli barklı bir prens, bir devlet adamı olmuştu.

"**Stefan** didn't see Tvrtko for a long time after the wedding. **He** became a married prince, a statesman now."

**Sevdalinka-Ayşe Kulin**

50. **Burhan** ambulansa girdi yine. Oğlunun ateş gibi yanan elini avcuna aldı, yüreğine bastırdı. "Güle güle git sevgili oğlum. Güle güle git, iyileş ve bize sağ salim dön," dedi, "Allah'a emanet ol." Dudaklarını değdirdi çocuğun solgun yüzüne, indi ambulanstan, Stefan'ın önünde dikildi. Bu kez **o** uzattı elini önce.

**Burhan** entered into the ambulance again. He took his son's burning hand and pressed it to his chest. "Farewell my lovely son. Farewell, get better and come back to us healthy," he said. "Take care!". He touched to the child's pale face with his lips, got out of the ambulance, stood in front of Stefan. **He** stretched out his hand first this time."

**Sevdalinka-Ayşe Kulin**

## O (HE/SHE/IT) (ZERO SUBJECT)

1. **Başkan** geç saatlere kadar bizimleydi! Ayrıca kimle **oturuyordu**?

The **president** was with us until late! Besides whom **was he sitting** (ø.3SG.PST.PROG.Q) with?

**Sen Şimdi Gidecen Ya Cehennemin Dibine Git: Ben Bağırma Taş Basarım-Erdal Demirkıran**

2. Emine, **Zahide**'nin 17 yaşındaki kız kardeşiydi. Yavuz'a olan sevgisini sadece Emine'ye **anlatabiliyordu**.

Emine was the 17-year-old sister of **Zahide**. **She could** only talk (ø.3SG.MOD.PST.PROG.) about her love for Yavuz to Emine.

**Sen Şimdi Gidecen Ya Cehennemin Dibine Git: Ben Bağırma Taş Basarım-Erdal Demirkıran**

3. **Genç kız** çok seviyordu. Onu, yanındayken bile çok **özlüyordu**.

The **young girl** was in love with him so much. **She was missing** (ø.3SG.PST.PROG) him very much when they were even together.

**Sen Şimdi Gidecen Ya Cehennemin Dibine Git: Ben Bağırma Taş Basarım-Erdal Demirkıran**



4. Yazık etti **genç kız**, 13 yıl hücrede kaldı. Onca sene hiç evden dışarı **çıkmadı...**

It was such a pity **for the young girl**; she stayed in the cell for 13 years. **She** never **left (ø.3SG.PST)** home for all those years.

***Sen Şimdi Gidecen Ya Cehennemın Dibine Git: Ben Bağırma Taş***  
***Basarım-Erdal Demirkıran***

5. Olanları duyunca geçen 13 senesine yandı **Halime**. Şahsiyetsiz bir adam için tam 13 senesini **mahvetmişti**.

When she heard about what happened, **Halime** felt sad about her 13 years. She **has ruined (ø.3SG.PST)** her 13 years for a bland man.

***Sen Şimdi Gidecen Ya Cehennemın Dibine Git: Ben Bağırma Taş***  
***Basarım-Erdal Demirkıran***

6. Dürü dam başında ayva kemirirken, at üstünde bir “**herif**” belirdi. Evin önündeki yoldan geçip **gidecekti**.

Dürü was gnawing a quince, ‘**a man**’ on a horse appeared. **He was gonna pass (ø.3SG.PST.FUT.)** by the road in front of the house.

***Tırpan-Fakir Baykurt***

7. Bu kızı **Allah** kendi yapıp yaratmış! Uzun uzun **uğraşmış!**

**The God** created this girl by hand! **It worked (ø.3SG.PST)** on it a long time!

***Tırpan-Fakir Baykurt***

**8. Dürü** titredi. Elinde ayva, kalakaldı öylece. Ağzındaki lokmayı **yutamadı.**

**Dürü** shivered. **She stood (ø.3SG.PST)** aghast with a quince in her hand. She couldn't swallow her bite.

***Tırpan-Fakir Baykurt***

**9. Havana** başını eğdi. Bulguru **karıştırdı.**

**Havana** bent her head. She mixed (**ø.3SG.PST**) the cracked wheat.

***Tırpan-Fakir Baykurt***

**10.** Atın üstünde parçalanmış gibi duruyordu **Kabak Musdu.** Bağların arasına **girdi.**

On the horse **Kabak Musdu** was looking shredded. **He went (ø.3SG.PST)** into the vineyards.

***Tırpan-Fakir Baykurt***

**11.** Atın üstünde parçalanmış gibi duruyordu **Kabak Musdu.** Bağların arasına girdi. Ağaçların arasında **yitti.**

On the horse **Kabak Musdu** was looking shredded. He went into the vineyards. **He was gone (ø.3SG.PST)** among the trees.

**Tırpan-Fakir Baykurt**

**12. Havana**, gözlerini dikip beklemeye başladı. Bir süre **bekledi**.

**Havana** started to wait. **She waited (ø.3SG.PST)** a while.

**Tırpan-Fakir Baykurt**

**13. Ellisine** geldi **Kabak Musdu**. “(Böyle kızları görünce, zaten yumuşak olan yüreğim daha da yumuşar. Ne hikmetse, sadeceğ gibi eriyiverir!.. Bayılırim elini yüzünü Cenabı Allahın kendinin yaptığı kızlara!..)” dedi kendine.

Ankara'nın bu köylerinden koyun kuzu toplar, götürür Et Balık Kurumu'na, yada kasaplara satar. Vekillere, elçilere mor lahana, bal, peynir **götürür**.

**Kabak Musdu** was in his fifties. “(When I see the girls like this, my soft heart gets softer. I don't know why it melts like butter! I love the girls whose hands and faces are made by The God itself!..) he said to himself.

He collects sheeps and lambs from these villages of Ankara and takes them to Meat and Fish Institution and sells them to the butchers. **He brings (ø.3SG.PRS)** purple cabbage, honey and cheese to the deputies and ambassadors.

**Tırpan-Fakir Baykurt**

14. Gider **babanı** bulur şimdi! Kendir **büküyordu...**

He would go and find **your father** now! **He (ø.3SG.PST.PROG) was twisting** the hemp..."

**Tırpan-Fakir Baykurt**

15. **Cemal**'in kocakapının önünde bir dut ağacı. Fidanını ziraattan yedi buçuk liraya **almıştı**.

In front of **Cemal**'s huge door there was a mulberry. **He had bought (ø.3SG.PST)** its sapling for seven thirty liras.

**Tırpan-Fakir Baykurt**

16. Güssün'ün yanında **görümcesi** var. Yardım **ediyor**.

There was **her sister-in-law** with Güssün. **She's helping (ø.3SG.PRS.PROG)**.

**Tırpan-Fakir Baykurt**

17. "Bir alışveriş konusu var!" dedi **Kabak Musdu**. Boğazını **kazıdı**.

"There is an issue of trading! said **Kabak Musdu**. **He cleared (ø.3SG.PST.)** his throat.

**Tırpan-Fakir Baykurt**

**18. Bu albay üniformalı Amerikan subayı,** bir Türk kadınıydı. Son derece itinayla taranmış açık kumral saçlarında kızıl röfleler vardı. Yüzünün biçimi, burnu, dudakları kusursuz güzellikteydi. Dudaklarının hemen kenarında muzip bir kıvrıltı... "Yine hiç beklemediğiniz bir şey yaptım işte," der gibiydi. İnce uzun parmakları göğsünün hemen altında birbirine kenetlenmiş, tören üniformasının içinde, bir gül dalı gibi ince, zarif ve kırılğan, teninin pembe buğusunda ölümden hiçbir iz taşımadan uzanıyordu serin satenin üzerinde. Ölüm, rengârenk çiçeklerle bezenmiş tabutta yatan 12 kadına o denli aykırı düşüyor, o denli yakışmıyordu ki, onun hu-zurlu, muzip ve güzel yüzüne o kadar uzak ve yabancıydı ki, sanki bu bir cenaze töreni değildi de, bir düğündü. Sanki birazdan bir atlı gelecek, dudaklarına bir öpücük konduracak ve o her zaman biraz buğulu bakan gözlerini aralayıp gülümseyiverecekti kurtarıcısına. Ve inanılmaz yaşam öyküsüne yeni baştan **başlayacaktı.**

**This American officer with colonel uniform** was a Turkish woman. She had red highlights on her carefully combed light brown hair. The form of her face, her nose, her lips were impeccably beautiful. She had a little teasing kink right next to her lips. She was saying something like "I did something that you didn't expect again." Her thin long fingers were clamped together under her chest; she was lying down in her uniform on cool satin without any sign of death with her elegant and fragile body which was thin as a rose branch and with her pink skin. This wasn't like a funeral but it was like a wedding because death was so contrary to the 12 women who were sleeping in coffins decorated with flowers; it was unsuitable for them; her peaceful, teasing and beautiful face was so far away and strage to death. It was as if in a little while a horseman was going to come, kiss her on the lips and she was gonna open out her bloomy looking eyes and smile to her saver. And **she (ø.3SG.PST.FUT.)** was gonna start her unbelievable life story again.

**Adı: Aylin-Ayşe Kulin**

**19.** Bir seksen boyunda, pehlivan yapılı, baygın yeşil gözlü **Hasip Bey**, spora, temizliğe ve iyi giyime hastalık derecesinde düşküdü. Amcası Esat Paşa sayesinde Paris'in aristokratları arasında kendine yer de **edinmişti**.

**Mr Hasip** who was one-eighty, had wrestler's body and bloomy eyes was very fond of sports, hygiene and dressing well like an obsessed person. **He gained (ø.3SG.PST)** a seat among Parisian aristocrats thanks to his Uncle Esat Pasha.

**Adı: Aylin-Ayşe Kulin**

**20. Melek**, ufak tefek olmasına karşın son derece cilveli ve çekici bir genç kız olmuştu. Mükemmel Fransızca, İngilizce ve Rumca konuşuyor, çok iyi piyano çalıyordu. Üstelik hem anne, hem de baba tarafından aristokrat sayılırdı.

**Melek** turned into a very flirtatious and charming young girl even though she is pint sized. She was speaking Franch, English and Greek perfectly and she was playing the piano very well. Besides, **she can be seen (ø.3SG.PST)** as an aristocrat from both her mother side and father side.

**Adı: Aylin-Ayşe Kulin**

**21. Leyla** lafı hiç dolandırmadan konuya girdi. Üç yıldır **bekliyordu**.

**Leyla** started to talk about the topic directly. **She had been waiting (ø.3SG.PST.PROG.)** for three years.

**Adı: Aylin-Ayşe Kulin**

**22.** Oysa valizler **Leyla**'ya aitti. Genç kadın büyük bir sükûnet içinde kocasına iki ayın dolduğunu ve söz vermiş olduğu gibi, ertesi gün İstanbul'a gideceğini anlatıyordu. Hatta istasyon şefi Mehmet Bey'e ertesi günkü trende yerini bile **ayırtmıştı**.

Though, the suitcases belonged to **Leyla**. The young woman was calmly talking to her husband about the two months had been finished and the next day she was gonna go to İstanbul as she had promised. In fact, **she had** the station Chief Mr Mehmet **book (ø.3SG.PST.CAUS.)** her place in the train next day.

**Adı: Aylin-Ayşe Kulin**

**23. Cemal** ne yapacağını şaşırılmıştı. Gece sabaha kadar **uyumadı**.

**Cemal** was indecisive about what to do. **He didn't sleep (ø.3SG.PST.)** at night until the morning.

**Adı: Aylin-Ayşe Kulin**

**24. Cemal** ne yapacağını şaşırılmıştı. Gece sabaha kadar uyumadı. Yaşadıklarının kötü bir rüya olduğuna kendini inandırmaya çalıştı. Şımarıklığı, kadirbilmezliği yüzünden iyi huylu, gururlu, akıllı ve güzel karısını kaybetmek üzereydi. O gün bürosuna **gidemedi**.

**Cemal** was indecisive about what to do. He didn't sleep at night until the morning. He tried to convince himself that what he had experienced was a

bad dream. He was about to lose his well-mannered, proud, smart and beautiful wife because of his sauciness and ungratefulness. **He couldn't go (ø.3SG.MOD.PST.)** to his office that day.

**Adı: Aylin-Ayşe Kulin**

**25.** Aylin doğduğunda **Nilüfer** yedi yaşındaydı. İlkokula o yıl **başlamıştı**.

**Nilüfer** was seven when Aylin was born. **She started (ø.3SG.PST)** primary school that year.

**Adı: Aylin-Ayşe Kulin**

**26.** **Ayşe**, doktor kızı olmanın verdiği bilgiçlikle, teselli etmeye çalıştı arkadaşını. Ama Nilüfer'i teskin **edemedi**.

**Ayşe** tried to console her friend with the pedantry of being a doctor's daughter. But **she couldn't pacify (ø.3SG.MOD.PST.)** Nilüfer.

**Adı: Aylin-Ayşe Kulin**

**27.** **Aylin**'in birinci sınıfa başlayacağı yıl Nilüfer, adı sonradan Ankara Koleji olarak değiştirilen Türk Eğitim Derneği'nin ilkokulunu bitirdi. Ortaya da aynı okulda devam **edecekti**.

Nilüfer finished the primary school of Turkish Education Association whose name was later changed as Ankara Collage in the year when **Aylin** was going to start first grade. **She was going to continue (ø.3SG.PST.FUT.)** to the same place for secondary education.



**Adı: Aylin-Ayşe Kulin**

**28.** -Daha... sen **nineme** ödünç ekmek de vermişsin.

-Onu da vermez olaydım! İki gün sonra parasını aldım ama merhametten maraz çıktı. O vakit ben o ekmeği vermeyeydim, hem açlığından geberirdi, hem dünyadan öyle bir kadının vücudu kalkardı. Hem de şimdi böyle hepimizi rahatsız etmezdi. Söyle!

-Şimdi hasta.

**-Gebersin!**

-More... You also gave bread to my **grandma**.

-I wish I wouldn't have given! I got the money two days later but there arised sickness from compassion. If I hadn't given that bread that time, she would have died of hunger and the body of that kind of woman would have disappeared from the earth. Besides, she couldn't have bothered everybody like this now. Tell me!

-She is ill now!

**-She could die (ø.3SG.MOD.PST.)!**

***Bir Kadının Hayatı-Mehmet Celal***

**29. Kardeşim** bir aktar dükkanı önünde durdu. Bir bebeği **seyretti**.

**My sister** stopped at an herbalist. **She watched (ø.3SG.PST.)** a baby.

***Bir Kadının Hayatı-Mehmet Celal***

**30.** Aksaray tarafından **at üstünde bir Frenk** geliyordu. Oracıkta **indi**.

**A frank on a horse** was coming from Aksaray. **He got off (ø.3SG.PST.)** there.

***Bir Kadının Hayatı-Mehmet Celal***

**31. Halûk** yeniden gülümsedi.

— Aslında benim şansım daha fazla. Sonra karısının yüzüne **baktı**.

**Haluk** smiled again.

-Actually, my chance is higher. Then, **he looked (ø.3SG.PST.)** at her wife's face.

***Aldatmak- Ahmet Altan***

**32. M.** odadan antreye çıkar çıkmaz boşluğa açılan üç kapı da kapalı olmasına rağmen –sanki bilinçaltından uzanan bir parmağın işaretiyle– mutfağı kolayca buldu. Tek penceresi olan ince uzun mekân, oldukça küçüktü; ilk gözüne çarpan, evyenin içindeki kirli tabaklar oldu. Tezgâhın üstünde, ortasında kireç izi bulunan iki bardakla boş bir şarap şişesi duruyordu. Uyumadan –ya da sızmadan– önce şarap mı içmişti? Bardakları **kokladı**.

As soon as **M.** entered into the hall from the room, he found the kitchen easily even though three doors opening to the space were closed –like with a sign of a finger from his subconscious-. The thin long place with one window was very small; the first thing that caught his eyes was the dirty dishes in the sink. There were two glasses with lime trace in the middle

and an empty bottle of wine on the washbasin. Did he drink wine before he slept –or passed away-? **He smelled (ø.3SG.PST.)** the glasses.

***Belleğin Kış Uykusu-Mehmet Eroğlu***

**33. M.** bir süre kuşkulu gözlerle bavulu süzdü. Uykuya dalmadan önce bir yere mi gitmeyi planlamıştı? Sonra, ikinci soruyla **irkildi**.

**M.** stared at the suitcase with suspicious eyes. Did he plan to go somewhere before he slept? Then, **he shivered (ø.3SG.PST.)** with the second question.

***Belleğin Kış Uykusu-Mehmet Eroğlu***

**34. Palyaço** sesini yükselterek, azarlayan bir tonla Bay G.'ye karşılık verdi. Nedense birdenbire **öfkelenmişti**.

**The clown** responed Mr. G. by raising his voice with a scolding tone. For some reason, **he suddenly got (ø.3SG.PST.)** mad.

***Belleğin Kış Uykusu-Mehmet Eroğlu***

**35. —** Nasıl, **İngiliz**'in özelliklerini kavradın mı? diye sordu:

— Evet Generalim! Biraz genizden **konuşuyor**.

-How is it? Did you understand **the Englishman**'s characteristics he asked.

-Yes, my General! **He is speaking (ø.3SG.PST.)** from nasally a little.

### **Vatan Borcu-Oğuz Özdeş**

**36.** "Sen **kızına** üniversite okutacaktın hani?" diye sormuştu, bir Türk genci ile evliliği onaylayan kocasına.

"İstanbul'da da üniversite var."

"Doğru dürüst Türkçe bile bilmiyor o," demişti Raziyanım.

"**Öğrenir.**"

"You were supposed to make **your daughter** study?" she asked to her husband who approved her marriage with a Turkish man.

"There are universities in İstanbul too."

"She doesn't even know proper Turkish" said Raziyanım.

"**She'll learn (ø.3SG.PST.).**"

### **Sevdalinka-Ayşe Kulin**

**37. Nimeta**, ilk aşkını on sekiz yaşının tüm heyecanıyla yaşıyordu. Yine de annesine başkaldırıp, "Ben burada kalacağım," diyememişti. Bosna'ya vaktinden önce dönüş yapan annesinin hiç yüzüne bakmadan, yol boyunca ağlamıştı, evlerine varana kadar. Onu istemeye gelirken getirilen gülleri, kurutup saklamıştı. Aylarca ailesine surat **asmıştı**.

Nimeta was living her first love with the all excitement of her age of eighteen. Still, she couldn't say "I'm gonna stay here" by rebelling against her mother. She cried throughout the road until they arrived at home without looking her mother who went back to Bosnia before the arraged

time. She dried and kept the roses that was brought while asking for her in marriage. **She sulked (ø.3SG.PST.)** to her family for months.

### **Sevdalinka-Ayşe Kulin**

**38.** Yıllar sonra, büyüdüklerinde **Raziye'nin ikizi** gelin gitti istanbul'a. Her yıl en az bir kere buluşmaları vaadiyle gitti. Kardeş ve yurt hasreti **çekt**i gurbette.

After many years, when they grew up, **the twin sister of Raziye** went to İstanbul as a bride. She went with the promise of meeting once every year. **She longed (ø.3SG.PST.)** for her sister and country abroad.

### **Sevdalinka-Ayşe Kulin**

**39.** Yıllar sonra, büyüdüklerinde **Raziye'nin ikizi** gelin gitti istanbul'a. Her yıl en az bir kere buluşmaları vaadiyle gitti. Kardeş ve yurt hasreti **çekt**i gurbette.

Çaresiz hastalığa **yakalandı**.

After many years, when they grew up, **the twin sister of Raziye** went to İstanbul as a bride. She went with the promise of meeting once every year. She longed for her sister and country abroad.

**She got (ø.3SG.PST.)** the terminal disease.

### **Sevdalinka-Ayşe Kulin**

**40.** **Raziye**, istanbul'a varabildiğinde, çok geç kalmıştı. Elinde menekşeler ve Saraybosna'dan götürülmüş bir avuç toprakla diz çökmüşü mermer

taşın karşısında. Kardeşinin taşta yazılı adını parmaklarıyla okşamıştı. Toprağını **sulamıştı**.

When **Raziye** arrived at İstanbul, it was too late. She kneeled against the marble stone with violets and a handful of soil brought from Sarajevo. She patted her sister's name written on the stone. **She wathered (ø.3SG.PST.)** her soil.

### **Sevdalinka-Ayşe Kulin**

**41.** Bir yıl sonra, üniversiteye başlamıştı **Nimeta**. Orada Burhan' la tanışmıştı.

One year later, **Nimeta** started collage. **She met (ø.3SG.PST.)** Burhan there.

### **Sevdalinka-Ayşe Kulin**

**42.** **Burhan** yakışıklıydı. Çok eski bir Boşnak ailesinden **geliyordu**.

**Burhan** was handsome. **He was descended (ø.3SG.PST.PROG)** from a very old Bosnian family.

### **Sevdalinka-Ayşe Kulin**

**43.** Ivan, **Nimeta**'ya evde halledebileceği yazışmaları ve bazı tercümelere yollayarak, evinde bir iş ortamı yaratmıştı. Yeni yılda **dönmüştü** işinin başına.

Ivan created a work environment in their home by sending **Nimeta** some correspondences and some translations she can do at home. **She started** (ø.3SG.PST.) her work again in the beginning of new year.

**Sevdalinka-Ayşe Kulin**

44. "Anne, **piyano hocam** sana bir mektup yolladı."

Küçük kızı kapıda durmuş, bir zarf sallıyordu elinde.

"Ne **istiyormuş?**

"Mum, **my piano teacher** sent you a letter."

The little girl stood at the door and shaking the envelope.

"What **does he want** (ø.3SG.PRS.PROG.)?"

**Sevdalinka-Ayşe Kulin**

45. — Evet, gittiğinden iki saat sonra, **bir İngiliz askeri** seni aradı.

— Niçin **arıyormuş?**

-Yes, **an English soldier** looked for you two hours after you leave.

-Why **was he looking** (ø.3SG.PST.PROG.) for me?

**Vatan Borcu – Oğuz Özdeş**

46. **Arsen**'di...

"Tabii ki seni," dedim bir kahkaha atarak.

Onu nasıl bulduğumu sordu. Uykudan yeni kalktığı belli oluyordu. “Bu bir sır. Görüşürsek anlatırım,” dedim.

“Görüşmek mi?” “Hemen görüşelim. Burada birbirimizi kaybetmemiz an meselesi.”

**Susuyordu.**

I was **Arsen**...

“Of course, you” I said by laughing loudly.

She asked me how I found her. It was obvious that she had just waken up.

“It’s a secret. If we meet, I’ll tell you” I said.

“To meet?” “Let’s meet right now. It’s a matter of time to lose each other here.”

**She was quiet (ø.3SG.PST).**

***Siyah Hatıralar Denizi – Mehmet Acar***

47. “**Arsen**, Tanrı aşkına neyin var?”

Telefonu **kapatmıştı**...

“**Arsen**, for God’s sake! What’s wrong?”

**She hanged up (ø.3SG.PST)** the phone...

***Siyah Hatıralar Denizi – Mehmet Acar***

48. “Uyandığında, **Franz**’a saati ve günü sordum. Ne dedi biliyor musun?”

Arsen ümitsiz bir biçimde kafasını iki yana salladı. “Ne **dedi**?”



“When I woke up, I asked the time and the day to **Franz**. Do you know what he said?” Arsen shook her head to to both sides hopelessly. “What did he say (ø.3SG.PST.Q)?”

***Siyah Hatıralar Denizi – Mehmet Acar***

**49. Arsen** anlayışlı bir gülümsemeyle baktı bana. “Herhalde vücut fonksiyonlarını durduracak kadar yeteneği var bu otelin.” Yine **susmuştu**.

**Arsen** looked at me with a sympathetic smile. “I guess this hotel has the ability to stop your bodily functions.” **She stopped talking (ø.3SG.PST)** again.

***Siyah Hatıralar Denizi – Mehmet Acar***

**50.** “May nerede?” dedim **Frieda**’ya... “Bu saatte burada olmaz. Hem zaten o sadece bazı geceler yerime bakar. Asıl işi kütüphanededir,” dedi.

“May kütüphane görevlisi mi yani?”

Başıyla **onayladı**.

“Where is May?” I said to **Frieda**... “She wouldn’t be here at this time. Besides, she replaces me only some nights. Her real job is in the library,” she said.

“Do you mean she is a library officer?”

**She confirmed (ø.3SGPST)** with her head.

***Siyah Hatıralar Denizi – Mehmet Acar***

**APPENDIX II**

**ORIGINALITY REPORT**



**HACETTEPE UNIVERSITY**  
**GRADUATE SCHOOL OF SOCIAL SCIENCES**  
**MASTER'S THESIS ORIGINALITY REPORT**

**HACETTEPE UNIVERSITY**  
**GRADUATE SCHOOL OF SOCIAL SCIENCES**  
**ENGLISH LINGUISTICS DEPARTMENT**

Date: 13/05/2019

Thesis Title : An Analysis of Turkish Pronouns Based on Accessibility Theory

According to the originality report obtained by myself/my thesis advisor by using the Turnitin plagiarism detection software and by applying the filtering options checked below on 13/05/2019 for the total of 89 pages including the a) Title Page, b) Introduction, c) Main Chapters, and d) Conclusion sections of my thesis entitled as above, the similarity index of my thesis is 8%.

Filtering options applied:

1.  Approval and Declaration sections excluded
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I declare that I have carefully read Hacettepe University Graduate School of Social Sciences Guidelines for Obtaining and Using Thesis Originality Reports; that according to the maximum similarity index values specified in the Guidelines, my thesis does not include any form of plagiarism; that in any future detection of possible infringement of the regulations I accept all legal responsibility; and that all the information I have provided is correct to the best of my knowledge.

I respectfully submit this for approval.

**Name Surname:** Buse ŞEN  
**Student No:** N15222815  
**Department:** English Linguistics  
**Program:** Master of Arts in Linguistics in English-MA

Date and Signature

13.05.2019

**ADVISOR APPROVAL**

APPROVED.

Doç. Dr. Emine YARAR  
 (Title, Name Surname, Signature)

## APPENDIX III

## ORIJİNALLİK RAPORU



HACETTEPE ÜNİVERSİTESİ  
SOSYAL BİLİMLER ENSTİTÜSÜ  
YÜKSEK LİSANS TEZ ÇALIŞMASI ORIJİNALLİK RAPORU

HACETTEPE ÜNİVERSİTESİ  
SOSYAL BİLİMLER ENSTİTÜSÜ  
İNGİLİZ DİLBİLİMİ ANABİLİM DALI BAŞKANLIĞI'NA

Tarih: 13/05/2019

Tez Başlığı : Türkçe Tekil Adılların Erişebilirlik Kuramına Dayalı İncelemesi

Yukarıda başlığı gösterilen tez çalışmamın a) Kapak sayfası, b) Giriş, c) Ana bölümler ve d) Sonuç kısımlarından oluşan toplam 89 sayfalık kısmına ilişkin, 13/05/2019 tarihinde şahsım/tez danışmanım tarafından Turnitin adlı intihal tespit programından aşağıda işaretlenmiş filtrelemeler uygulanarak alınmış olan orijinallik raporuna göre, tezin benzerlik oranı % 8 'tür.

Uygulanan filtrelemeler:

- 1-  Kabul/Onay ve Bildirim sayfaları hariç
- 2-  Kaynakça hariç
- 3-  Alıntılar hariç
- 4-  Alıntılar dâhil
- 5-  5 kelimedenden daha az örtüşme içeren metin kısımları hariç

Hacettepe Üniversitesi Sosyal Bilimler Enstitüsü Tez Çalışması Orijinallik Raporu Alınması ve Kullanılması Uygulama Esasları'nı inceledim ve bu Uygulama Esasları'nda belirtilen azami benzerlik oranlarına göre tez çalışmamın herhangi bir intihal içermediğini; aksinin tespit edileceği muhtemel durumda doğabilecek her türlü hukuki sorumluluğu kabul ettiğimi ve yukarıda vermiş olduğum bilgilerin doğru olduğunu beyan ederim.

Gereğini saygılarımla arz ederim.

Adı Soyadı: Buse ŞEN  
Öğrenci No: N15222815  
Anabilim Dalı: İngiliz Dilbilimi  
Programı: Tezli Yüksek Lisans

Tarih ve İmza

13.05.2019  
B.Şen


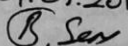
**DANIŞMAN ONAYI**

UYGUNDUR.

Doç. Dr. Emine YARAR  
(Unvan, Adı Soyad, İmza)


## APPENDIX IV

## ETHICS COMMISSION FORM FOR THESIS

	<b>HACETTEPE UNIVERSITY GRADUATE SCHOOL OF SOCIAL SCIENCES ETHICS COMMISSION FORM FOR THESIS</b>
<b>HACETTEPE UNIVERSITY GRADUATE SCHOOL OF SOCIAL SCIENCES ENGLISH LINGUISTICS DEPARTMENT</b>	
Date:01/07/2019	
Thesis Title: An Analysis of Turkish Singular Pronouns Based on Accessibility Theory	
My thesis work related to the title above:	
<ol style="list-style-type: none"> <li>1. Does not perform experimentation on animals or people.</li> <li>2. Does not necessitate the use of biological material (blood, urine, biological fluids and samples, etc.).</li> <li>3. Does not involve any interference of the body's integrity.</li> <li>4. Is not based on observational and descriptive research (survey, interview, measures/scales, data scanning, system-model development).</li> </ol>	
I declare, I have carefully read Hacettepe University's Ethics Regulations and the Commission's Guidelines, and in order to proceed with my thesis according to these regulations I do not have to get permission from the Ethics Board/Commission for anything; in any infringement of the regulations I accept all legal responsibility and I declare that all the information I have provided is true.	
I respectfully submit this for approval.	
<b>Name Surname:</b> Buse ŞEN <b>Student No:</b> N15222815 <b>Department:</b> English Linguistics <b>Program:</b> Master of Arts in Linguistics in English-MA <b>Status:</b> <input checked="" type="checkbox"/> MA <input type="checkbox"/> Ph.D. <input type="checkbox"/> Combined MA/ Ph.D.	Date and Signature 01.07.2019 
<b><u>ADVISER COMMENTS AND APPROVAL</u></b>	
Doç. Dr. Emine YARAR (Title, Name, Surname, Signature)	

## APPENDIX V

## TEZ ÇALIŞMASI ETİK KOMİSYON MUAFİYET FORMU

 <p><b>HACETTEPE ÜNİVERSİTESİ</b> <b>SOSYAL BİLİMLER ENSTİTÜSÜ</b> <b>TEZ ÇALIŞMASI ETİK KOMİSYON MUAFİYETİ FORMU</b></p>
<p><b>HACETTEPE ÜNİVERSİTESİ</b> <b>SOSYAL BİLİMLER ENSTİTÜSÜ</b> <b>İNGİLİZ DİLBİLİMİ ANABİLİM DALI BAŞKANLIĞI'NA</b></p> <p style="text-align: right;">Tarih:01/07/2019</p> <p>Tez Başlığı: Türkçe Tekil Adıların Erişebilirlik Kuramına Dayalı İncelemesi</p> <p>Yukarıda başlığı gösterilen tez çalışmam:</p> <ol style="list-style-type: none"> <li>1. İnsan ve hayvan üzerinde deney niteliği taşımamaktadır,</li> <li>2. Biyolojik materyal (kan, idrar vb. biyolojik sıvılar ve numuneler) kullanılmasını gerektirmemektedir.</li> <li>3. Beden bütünlüğüne müdahale içermemektedir.</li> <li>4. Gözlemsel ve betimsel araştırma (anket, mülakat, ölçek/skala çalışmaları, dosya taramaları, veri kaynakları taraması, sistem-model geliştirme çalışmaları) niteliğinde değildir.</li> </ol> <p>Hacettepe Üniversitesi Etik Kurullar ve Komisyonlarının Yönergelerini inceledim ve bunlara göre tez çalışmamın yürütülebilmesi için herhangi bir Etik Kurul/Komisyon'dan izin alınmasına gerek olmadığını; aksi durumda doğabilecek her türlü hukuki sorumluluğu kabul ettiğimi ve yukarıda vermiş olduğum bilgilerin doğru olduğunu beyan ederim.</p> <p>Gereğini saygılarımla arz ederim.</p> <p style="text-align: right;">Tarih ve İmza 01.07.2019 B. Şen</p> <p>Adı Soyadı: Buse ŞEN Öğrenci No: N15222815 Anabilim Dalı: İngiliz Dilbilimi Programı: Tezli Yüksek Lisans Statüsü: <input checked="" type="checkbox"/> Yüksek Lisans <input type="checkbox"/> Doktora <input type="checkbox"/> Bütünleşik Doktora</p>
<p><b><u>DANIŞMAN GÖRÜŞÜ VE ONAYI</u></b></p> <p style="text-align: center;">Doç. Dr. Emine YARAR (Unvan, Adı Soyad, İmza)</p> <p style="text-align: center;">Detaylı Bilgi: <a href="http://www.sosyalbilimler.hacettepe.edu.tr">http://www.sosyalbilimler.hacettepe.edu.tr</a> Telefon: 0-312-2976860 Faks: 0-3122992147 E-posta: sosyalbilimler@hacettepe.edu.tr</p>