Coding of Background Information in Zazaki Narrative

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Abstract:
We sometimes wonder what makes a story a good story and what is missing when one is told poorly. In order to answer this question, one should turn to the field of discourse structure.

This paper looks at one aspect of discourse analysis: the coding of background information in contrast to foreground information. Several folktales in Southern Zazaki are analyzed to discuss and present coding devices for different kinds of background information. Besides folktales, four personal narratives with quite different coding material are taken into account.

This study intends to raise awareness of devices that are available in Zazaki to provide orientation between event and non-event information for the audience of a narrative.

1. Introduction

This paper explores some differences between Zazaki folktales and personal narratives with respect to the coding of background information. The study is based on the Southern Dialect of Zazaki (Çermik-Siverek).

1.1 Preliminary Remarks

Examples from folktale narratives are mainly taken from the book "Mahmesha: Zaza Folktales –Then and Now", by Rosan Hayıg and, where relevant, additional examples are taken from Koyo Berz's story collection "Ewro şori – Meşti bêri". At crucial points the study also includes a comparison with Northern Zazaki, referring to Crandall's study on discourse structure (2002) and Çelker's tales in "Welat ra Şanıkê Şani" (2005).

In chapter 3 the examples of personal narratives are the results from my own field work. The full text is given in the text samples in chapter 5. I used orthographic script rather than phonemic script to be consistent throughout the article.

The terminology of verbal tense and aspect may differ from other works but results from the analysis that conjugated verbs are built up from participles and therefore called by aspectual names.[1] Verbal endings are interpreted as a) copula: *ken-o*, *kerd-o*, *ker-o*, b) adjective markers: *kerd-ı, kerd-i*, or c) the invariable ending *–ê* of Past Time Durative.

Passages of direct speech in the narratives are excluded from this study because tense and aspect are used differently in direct speech than in the narrative tense.

I would like to especially thank the two Zaza speaking friends for providing the personal narratives. I am also grateful to Dr. Inge Egner for her helpful comments on this article and her teaching of Discourse Analysis in 2007.

1.2 The Skeleton and the Flesh

A storyteller builds up a story according to strategies that prove most effective for the audience to comprehend the story. One of these strategies is to make a distinction of

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[1] The participles are: indicative imperfective *ken-*, subjunctive imperfective *bıker-*, indicative perfective *kerd-*, and subjunctive perfective *bıkerd-*.

two kinds of information:

Foreground information moves a story forward and forms the event line. However, an author also provides non-event or supportive material that is called *background information*. What the flesh is to the skeleton in a body the background information is to the event line.

Figure 1: Skeleton and Flesh of a Story
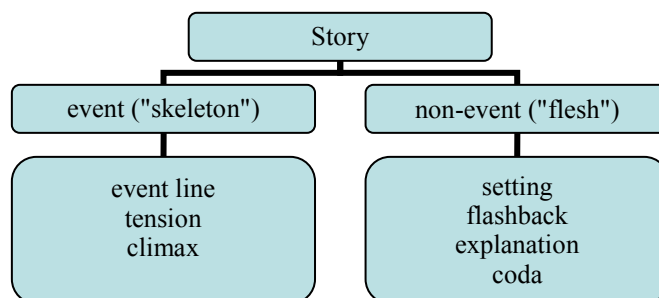
2. Background Coding in Folktales

This chapter deals with the genre of folktales, which has to be distinguished from the genre of personal narratives, dealt with in chapter 3.

The folktales, including funny anecdotes, have a common style: they are told in imperfective aspect (*o şıno keye* lit. 'he goes home'), also called "Historical Present". This form has to be distinguished from imperfective progressive (*oyo şıno keye* 'he is going home') that is used in oral conversation of daily affairs. Thus the Historical Present indicates the "narrative tense".

2.1 Story Setting

The setting of a story, which is not part of the event line, is invariably coded by devices that are not found otherwise in the story:

a) *cakê beno, cakê nêbeno* 'once upon a time' or *wextê dı* 'at a certain time' is used exclusively when a setting is unfolded.

b) *est-* 'existing' is replaced by *ben-* 'be', the negated form *çıni-* is replaced by *nêben-* (sent. 1b) or *çınêben-* (sent. 5, possessive).

c) the copula is replaced by *ben-* (sent. 4)

In the table below the story setting of example sentence (1) is contrasted to normal (unmarked) sentences, in order to emphasize the differences.

(1) (Hayıg, 2007:65)

Cakê beno, cakê nêbeno, zew mêrdekê beno, ceniya cı bena, wıni feqiri benê, tevay cı çınêbeno, zu nalênda nina bena.

'Once upon a time there was a man and his wife. They were so poor; they possessed nothing except a calf.'

Table 1: Setting in Contrast to Unmarked Form

	marked form (setting)	unmarked form	literal translation
(a)	*cakê beno,* *cakê nêbeno,*	*cayê[2] esto,* *cayê çıniyo*	'a place exists, a place does not exist,
(b)	*zew mêrdekê beno,*	*zew mêrdek esto*	a man exists,
(c)	*ceniya cı bena,*	*ceniya cı esto*	he has a wife,
(d)	*wıni feqiri benê,*	*wıni feqiriyê*	they are so poor,
(e)	*tevay cı çınêbeno,*	*tevay cı çıniyo*	they have nothing,
(f)	*zu nalênda nina bena*	*zu nalênda nina esto*	they have (only) a calf.'

A setting is clearly finished when the event line starts with the adverbial expression *rozê* 'one day' [3]. An example of a short story setting is presented below (event line starts in the third line).

(2) (Hayıg, 2007:15)

Cak-ê	**ben-o,**	**cak-ê**	**nê-ben-o**
place-IND	be.IPF-C.3M	place-IND	not-be.IPF-C.3M

zu pir	**ben-a**	*zu*	*torın-a*	*cı*	**ben-a.**
one old.lady	be.IPF-C.3F	one	grandchild-EZ.F	3ob	be.IPF-C.3F

Roz-ê	*na torın-a pir ...*
day-IND	this grandchild-EZ.F old.lady

'Once upon a time there was an old lady and her granddaughter. One day the granddaughter (...)'

In Northern Zazaki the settings are constructed similar (Crandall, 2002:41), except that the story opens with *beno, nêbeno* (Çelker, 2005:5) instead of *cakê beno, cakê nêbeno*.

2.2 Flashback

A flashback reports an event line that happened before the time of the main event line in a narrative. Despite one's expectations, flashbacks in the folktales are not coded by a

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[2] *Cakê* is exclusively used in settings and therefore I replaced it by *cayê* 'one place'.

[3] In discourse terminology adverbs that indicate a discontinuity are called "points of departure".

change of time reference, but the Historical Present is applied.[4] Adverbial phrases like *wexto kı* 'at the time when', *oxmo kı* 'in the meantime', or *veri* 'before' serve as signals for a flashback.

The first example below illustrates what happened while the main character Gorma'hmed had departed. It is narrated when G. returned to the palace.

(3) (Hayıg, 2007:12)

Oxmo	***kı***	*Gorma'hmed*	*qonax-i*	*terk*	***ken-o,***
in.the.mean.time	REL	Gorm.	palace-OB	departure	do.IPF-C.3M

ba'hdê	*coya*	*dêw*	*keyn-an-ê*	*xo*	***dan-o***
after	that	giant	daughter-PL.OB-EZ	RFX	give.IPF-C.3M

bırar-an-dê	*Gorma'hmed.*
brother-OB.PL-EZ	Gorm.

'In the mean time, when Gormahmed had departed (lit. departs) from the palace, there after, the giant had given (lit. gives) his daughter in marriage to G.'s brothers.'

The second example reviews back to the sheik's former life as a cowherd. At the time of speaking he already made his fortune and lived as a sheik in Siverek.

(4) (Hayıg, 2007:55)

Wext-o	***kı***	*no gawaney*	***ken-o***	*no dewan-dê*	*Çermug dı*
time-C.3M	REL	he cow.herding	do.IPF-C.3M	he villages-EZ	Çermik in

roşen-o,	*yanê*	*Çermug ra*	***şın-o***	*Soreg.*
live.IPF-C.3M	that.means	Çermik from	go.IPF-C.3M	Siverek

'At the time when he had been doing (lit. does) cow herding he had lived (lit. lives) in the villages of Çermik, that means he had gone (lit. goes) from Çermik to Siverek.'

2.3 Argumentative Information

Argumentative information clarifies why something happened and therefore this is non-event as well. Arguments are introduced by conjunctions like *çıkı* 'because', *qandê coy* 'therefore', *coy ra* 'that's why'.

The following example explains that two children would not complain to their father about the wicked stepmother because they want to spare him due to his bad condition.

(5) (Hayıg, 2007:3)

Ew	*nê*	*zi*	*nê-wetan-ê*	*kı*	*pêr-dê*	*xo*	*ra*
and	they	also	not-dare.IMF-C3PL	SPC	father-EZ	RFX	from

eskera	*ker-ê*	***çıkı***	*dılıg-ê*	*pêr-dê*	*nina*
open	do.SJ-C.3PL	because	situation-EZ	father.OB-EZ	they.OB

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[4] Perfective in subordinated clauses like, *nê [...] weynenê kı bıray cı **kışto*** 'they see that their brother has been killed' (Hayıg, 2007:47) are not interpreted as flashbacks.

weş nê-ben-o;		*çıkı*	*hirê serr-i*	*pê*	*sero*	*no*
well not-be.IPF-C.3M		because	three year-PL	each.other	upon	he

xele	*karren-o*		*hıma*	*xele*	*nê-ruwen-o*
wheat	sow.IPF-C.3M		but	wheat	not-grow.IPF-C.3M

'And they didn't dare to reveal this to their father because his situation was so bad; because he had sowed wheat three years in succession, but the wheat didn't grow.'

2.4 Discourse Irrealis

Another type of non-event information, called *discourse irrealis* by Dooley/Levinsohn (2000:42), describes happenings that might have taken place, but did not. These are most often introduced by the conjunction *hıma* 'but/however' or *labırê* (Berz, 1996) and the clause contains the negated verb.

Two examples are given below.

(6) (Hayıg, 2007:4)

Hıma	*bı-xo*	***nê-wetan-a***		*nina*	*bı-kış-o.*
however	with-self	not-dare.IPF-C.3F		they.OB	SJ-kill-3S

'But she didn't dare to kill them herself.'

(7) (Hayıg, 2007:12)

Hıma	*dew*	*Gorma'hmed-i*		***nê-vinen-o.***
however	giant	G.-OB		not-see.IPF-C.3M

'But the giant didn't see G.'

2.5 Addressing the Hearer

Quite frequently in Hayıg's and Berz's story collections the author interrupts the event line by a sudden turn to the speaker-hearer axis, called by Dooley/Levinsohn *performative information* (2000:43). The speaker suddenly addresses the hearer in second person to catch his attention. The expression *tı nêvanê* 'you don't believe (it)!' is more frequently found, less frequently *tı vanê* 'you (must) believe (it)'.

(8) (Hayıg, 2007:9)

Tı	***nê-van-ê***	*kı*	*ê*	*dêw-i-yê*	*kı*	*Gorma'hmed-i*
you	not-say.IPF-C.2M	REL	those	giant-PL-EZ	REL	Gorm.-OB

kışt-ê	*ê*	*wırdına zi*		*bıra-y*	*nê*	*dêw-i-yê*
killed-C.3PL	those	both	also	brothers-EZ	this.OB	giant-OB-C.3PL

qandê coy		*no*	*dêw*	*Gorma'hmed-i*	*sılasnen-o.*
therefore		this	giant	Gorm.-OB	know.IPF-C.3M

'You don't believe it, but those giants that were killed by G. were both brothers of this giant; therefore the giant knew Gormahmed.'

(9) (Hayıg, 2007:50)

Na	*keynek*		*hendık*	*xasek-a*
this	girl		so.much	pretty-C.3F

tı	***van-ê***	*qay*	*asmi-ya*	*pancês-i-ya.*
you	say.IPF-C.2M	likely	moon-EZ	fifteen-OB-C.3F

'This girl was so pretty, you (must) believe as pretty as the full moon.'

In the next example the storyteller addresses the audience (or himself) with the rhetorical question 'why not?'

(10) (Hayıg, 2007:16)

Na	*şın-a*		*zerre kı*	***çı***	***nê-şır-o***
she	go.IPF-C.3F		inside REL	why	not-go.SJ-C.3S

'She went inside, why shouldn't she go.'

2.6 Coda

The final stage of a narrative, also called *coda* is often introduced by the adverbs *hını* 'finally/now', *wını* 'in that manner'.

(11) (Hayıg, 2007:32)

Hını	*nê*	*ben-ê*		*zengin-i*
finally	they	become.IPF-C.3PL		rich-PL

ben-ê		*wıhêr-ê*	*mal-i*
become.IPF-C.3PL		owners-EZ	possession-OB

ew nê	***wını***	*'emr-ê*	*xo*		*ramen-ê*
and they	in.that.manner	life-EZ	RFX		pass.IPF-C.3PL

'Finally they became wealthy and owned much possession and lived their life happily ever after.'

Often a coda is also expressed by the phrase 'and they reached their dreams', introduced by *ew* 'and'. [5]

(12) (Hayıg, 2007:7)

Ew	*nê*	*resen-ê*	*mıraz-dê*	*xo*
and	they	reach.IPF-C.3PL	dream-EZ.PL	RFX

'And finally they reached their dreams.'

In Berz's collection the coda is introduced by *no hesab a* 'in such a manner' (1996:28, 30), or by *qandê coy* 'therefore' (p.54).

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[5] This coda is indirectly performative to the audience: 'you as well reach your dreams'. Crandall quoted an equivalent coda: 'They fulfilled [lit. saw] their desires, you fulfill yours' (2002:57).

2.7 Postscript

Following the coda of several stories Hayıg has added a single rhyme motivated phrase, meaning: 'My story was a lovely fictional one.'

(13) (Hayıg, 2007:14)

Istanık-a	*mın-a*	*weş,*			
tale-EZ	my-EZ	nice			

'hewt koy-a	*pey dı*	*bi*	*ze leş.*
seven hills-PL.OB	back at	become.PFev	like carcass

'My charming tale has turned into a carcass behind seven mountains.'

In Çelker's stories (Northern Zazaki) quite different postscripts are found, some seem to be a blessing, others sound like a poem (2005:233). In contrast to Hayıg's postscript, Çelker's postscripts address the audience in second person.[6]

2.8 Description of Old Custom

Once in Hayıg's stories an old custom, that is no longer in place today, is explained to the audience. This information is given in perfective aspect.

(14) (Hayıg, 2007:65)

Wext-ê	***veri*** *zi,*	***dewr-dê veri*** *zi,*	*ekı*	*zewê*	*axa*	***b-iyayê*** [7] ***,***
time-EZ	before too	epoch-EZ before too	if/when	someone	agha	be-SJ.PFdur

ew cı	*dıma*	*sazben-dê*	*cı*	***b-iyê****.*
and 3ob	after	musicians-EZ	3ob	is-PFdur

'In earlier times, when someone had been an agha, he usually had his musicians with him.'

3. Background Coding in Personal Narratives

In stories of personal experience, drawn from our own field work, the devices for marking background information seem quite different from folktales.

The first two reports (*Qahwe* and *Diyarbekır*) tell about a conflict between two men about the language issue. Two other reports (*Tıxtorê dındana, Qeza*) of another author narrate personal experience in first person. (See full text of all personal narratives in chapter 5.)

The stories are told in past time reference and different aspectual forms of perfective are applied: "Past Time Event" (*va*) is the narrative tense and is applied for foreground information. In contrast to it, the story settings are narrated by "Past Time Durative" (*vatê*) or "Past Time State" *(amey bi)*.

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[6] *Şanıke şiye xo rê, şıma bımanê homete rê.* 'The story has gone to rest, but you will stay in your community.' (Çelker, 2005:123)

[7] Because it is a conditional clause the subjunctive perfective is used.

Most stories finish in foreground coding, however the end of the story *Tıxtorê dındana* is coded as evaluative non-event.

Signal words (adverbs or conjunctions) are used, but, except for the temporal adverbs of the settings, they are not obligatory. Note, that the adverbial *rozê* 'once' is used in two stories for the temporal orientation in the setting, not as a signal for starting the event line.

Table 2: Different Aspectual Forms and Signal Words in 4 Personal Narratives

story	sent.	background	foreground
Qahwe	1	setting: *rozê* 'one day'	
	2-8	telling what happened so far, explanation in (4), (PFdur)[8],	
	9		conflict explodes (PFev)
Diyarbekır	1-3	setting: *rozê* 'one day', explaining the situation (PFdur)	
	4-7		event line starts, conflict explodes (PFev)
Tıxtorê Dındana	1-4	setting: *veri* 'in the past', explanation in (3), (PFdur).	
	5-7		solution: new doctor consulted (PFev)
	8	evaluation: *newe* 'now' [9]	
Qeza	1-2	setting: *vızêrka* 'yester-day' (PFdur, PFst2)	
	3-4		event line (PFev)
	5		coda (PFev)

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[8] The sentences (2)-(8) have iterative meaning (discussion is going back and forth).

[9] In this coda the narrator jumped to the actual time of speaking, using Present Time State (PFst1).

A passage from the story *Qahwe* is presented below where the perfective aspect changes from Past Time Durative (*vatê*) to Past Time Event (*va*). This change indicates that the conflict intensifies and leads to the peak of the story.

(From *Qahwe*, see chapter 5, sent. 7-9a)

(15)

Ew	*cı*	*rê*	*tarix*	*ra*	**vat-ê**
and	3ob	to	history	from	say-PFdur

'And he was speaking to him about history.'

(16)

Hıma	*ê*	*bin-i*	*tım*	**vat-ê**
but	that.OB	other-OB	always	say.PFdur

"ma Kurd-i!",	*çı-na*	*nê-zana-yê.*
we Kurd-PL	other-thing	not-know.PF-DUR

'But the other (man) was always saying "we are Kurds!" he didn't know another thing.'

(17)

No	*Zaza*	*b-ı*	*hêrs,*	**va**
this	Zaza	become-PF	angry	say.PFev

'The Zaza got angry and said, [...]'

4. Summary

Distinctive coding material is used for two different genres, folktales and personal narratives.[10] The next two tables summarize the findings from chapter 2 and 3.

Folktales overwhelmingly use signal words like adverbial phrases and conjunctions to code background information. Events and non-events alike are narrated mainly in imperfective aspect (Historical Present).

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[10] I would like to underline that direct speech passages in folktales and personal narratives are left out from what is said about coding.

Table 3: Coding Strategies in Folktales

coded by:	verbal aspect	adverbials and conjunctions	other linguistic devices
frequency	low	high	high
foregr.		*rozê, ûza dı* 'suddenly'	

backgr.	description of old custom: perfective	flashback:
		  oxmo dı, wextê dı, veri
		argument:
		  çıkı, qandê coy, coy ra
		discourse irrealis:
		  hıma, labırê
		coda:
		  hıni, wıni, no hesaba,
		  ew nê resenê ...
			story setting:
			  cakê beno; zu pir
			bena
			addressing the hearer:
			  tı nêvanê
			postscript

In contrast, stories of personal experience reveal a strict coding by different senses of the perfective aspect.

Table 4: Coding Strategies in Personal Narratives

coded by	aspectual form	other material
frequency	high	low
foreground	Past Time Event: *va* [11]	*ûza dı* 'suddenly'
background	setting: Past Time Durative: *vatê* Past Time State: *amey bi*	*rozê, veri, vızêrka*
	evaluation: Present Time State: *biyo*	*newe*

Table 4 does not imply that personal stories do not use conjunction and adverbs as devices, but *change of aspectual form* is the dominant device used to make a contrast between foreground and different kinds of background information. In any case, our

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[11] Less frequently imperfective is used, see story *Tıxtorê Dındana* sentence 7.

present corpus of personal narratives is too small to make further statements.[12]

However, it is safe to say that personal narratives have short passages that are coded as foreground information. That means foreground coding is sometimes reserved, not for the main event line, but for the conflict (like in *Qahwe)* or the solution (like in *Tıxtorê dındana*).

Narratives that are told in imperfective aspect (Historical Present), like folktales, fables, and anecdotes, have background information more often coded by other coding material than by change of tense and aspect, because the imperfective aspect does not offer many senses.

In folktales the event line is interrupted by a multitude of different kinds of background information. The scenes are embroidered and decorated far more than in personal narratives because the storyteller takes his audience into a fictitious and magical world.

Another major distinction to personal narratives is that folktales have been handed down over generations. According to Rosan Hayıg, who in his youth learnt many stories by heart, folktales have fixed scenes and phrases. They intend to indirectly teach a lesson about traditional values that should be understood by the audience.

In this study we have only looked at the coding of background information in two narrative genres. However, the study of other aspects of narrative, such as participant reference, is also needed and should be an interesting topic for future studies.

5. Sample Texts of Four Personal Narratives

Coding material is marked bold. Different aspectual forms are abbreviated by PFev (*va*), PFst1 (*vato),* PFst2 (*vat bı*), and PFdur (*vatê*). But the verb *biyayış* 'be' does most often not signal a distinction between PFev and PFdur.

5.1 Qahwe

(1)

Roz-ê,	*ma*	*qahwe dı*	**ronışte-y**	**b-i**,
day-IND	we	coffeehouse in	sitting-PL	be-PF.PL[13]

'Once we were sitting in the coffeehouse,'

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[12] Little material is available to compare personal narratives in different Zaza dialects. Finally, the reader may forgive me, I took Çağlayan's reportage on witnesses of the '38 genocide in Dersim to get linguistic insights. Weliyê Aliyê Dewreşi retells a longer passage where he uses two aspects for foreground information: imperfective (*vano*), and Past Time Event (*va*). He changes to Past Durative (*kerdêne*) for background information (Çağlayan: 2003, 318-319). Çêna Sey Rızay Leyla (p. 11ff) overwhelmingly speaks in Present Time State (*vato*), probably for non-witness events, and in Historical Present, both marking foreground information. (Contrast between *non-witnessed* and *witnessed* events was not subject of this study. Present Time State in the analyzed personal narratives was used for states or events that reached into the present.)

[13] *ronışte-y bi* 'was sitting (adj)' is to be distinguished from *ronıst-i bi* 'had taken a seat'*,* the former expresses the state, the latter the motion.

*dı   Zaza-y   zi   mase-yê dı   **ronışte-y**   **b-i**.*
two Zaza-PL also table-IND at   sitting-PL   be-PF.PL
'two Zaza men were also sitting on a table.'

(2)

*Ina   politik-a   sero   qısey   **ker-dê**.*
they.OB   politic-OB.PL about   word.PL   do-PFdur
'They were talking about politics.'

(3)

*Ê   jew-dê   cı   xo   Kurd **diyê,***
that.OB   one-EZ   3ob   RFX   Kurd see.PFdur
'The one was calling himself a Kurd,'

*ê   jew-i   zi   **va-tê**   kı   "Zaza-y   Kurd-i   ni-yê."*
that.OB   one-OB   also   say-PFdur   REL   Zaza-PL   Kurd-PL not-C.3PL
'but the other (lit.one) was saying, "Zaza aren't Kurds".'

(4)

*O-yo   kı   xo   Kurd   **diyê,***
he-EZ   REL   RFX   Kurd see.PFdur
'The one who said he is a Kurd,'

*o parti-yên-da   Kurd-an-a   **gırwe-yayê**.*
he party-IND-EZ   Kurd-OB.PL-with   work-PFdur
'he was working with/for a Kurdish party.'

(5)

*Nê   Zaza-y   **va-tê**   kı   "pêr-an-ê   ma,*
this.OB Zaza-OB   say-PFdur   REL   father-OB.PL-EZ   our
'This Zaza (the other than in sent. 4) was saying that "our fathers,'

kalık-an-ê   ma   xo   rê   nê-va-tê   Kurd,
forefather-OB.PL-EZ our REFL to   not-say-PFdur   Kurd
'our forefathers weren't saying to themselves Kurds,'

nê-zan-ayê   kı   Kurd   çıçi-yo.
not-know-PFdur REL   Kurd   what-C.3M
(they) didn't know what a Kurd is.'

(6)

Ti-yê   çı   van-ê   ma Kurd-i-yê?"
you-C.2M   why say-IPF-C.2M   we Kurds-PL-C.PL
'Why do you say we are Kurds?" '

(7)

*Ew   cı   rê   tarix   ra   **va-tê**.*
and   3ob   to   history from   say-PFdur
'And he was telling him about history.'

(8)

*Hıma   ê   bin-i   tım   **va-tê,**   "ma Kurd-i!",*
but   that.OB other-OB always say-PFdur   "we Kurd-PL"
But the other was saying always "we are Kurds!",

*çi-na   **nê-zan-ayê**.*
thing-other   not-know-PFdur
'another thing he didn't know.'

(9)

*No Zaza   b-ı   hêrs,   **va**,*
this Zaza   be-PF   angry   say.PFev
'This Zaza became angry and said,'

"tewri dı   ez   no-ya,
theory at   I   this-C.1S
'in theory I am like this,'

ekı   tı   praktik   wazen-ê,
if/when you   practice   want.IPF-C.2M
'(but) if you want some practice,'

bê,   ma   tevera   lez   bı-kımı."
come!2S we   outside.at   fight   SJ-do.1PL
'come on, we will fight outside!'

5.2 Diyarbekır

(1)

***Rozê,**   ez Diyarbekır dı   xaraj-dê   Çermûg dı   b-i-ya.*
day-IND   I Diyarbakir in   bus.station-EZ Çermik in   be-PF-1S
'Once I was in Diyarbakir at the bus station for Çermik.'

(2)

*Mı   **ker-dê**   şır-a   Çermûg-ı.*
I.OB   do-PFdur   SJ.go-1S   Çermik-to
'I was about to travel to Çermik.'

(3)

*Ûza dı   zeweri   xortım-a   aw   **pış-tê**   'erdı.*
there at   one.OB   tube-with   water splash-PFdur   ground
'There, a man was splashing water through a tube to the ground.'

(4)
Zew zi **ş-ı,** *ey ra bı Tırkiy-a aw* **was-t.**
one also go-PFev him from with Turkish-with water request-PFev
'One man came, he requested water from him in Turkish.'

(5)
Ey cuwab **nê-d-a,** *fına* **was-t,**
he.OB answer not-give-PFev again request-PFev
'That man (lit. he) didn't give an answer, (he) requested again,'

fına cuwab **nê-d-a.**
again answer not-give-PFev
'again (that man) didn't give an answer.'

(6)
Ew Kırdasi-ya **va***: "Kurmanji bıbêjın!"*
and Kurdish-with say.PFev Kurmanji speak!(Kurd.)
'Then he said in Kurdish: Speak Kurmanji!' (direct speech in Kurdish)

(7)
Ê bin-i zi **va***: "Kırdasi nê-zan-a, ez Zaza-ya,*
that other-OB also say.PFev Kurdish not-know.IPF-C.1S I Zaza-C.1S
'The other man said: I don't know Kurdish, I am Zaza,'

ez mecburi ni-ya Kırdasi qısey bı-ker-a."
I forced not-C.1S Kurdish word.PL SJ-do-C.1S
'I am not forced to speak Kurdish.'

(8)
Ûza dı ey xortım **d-a** *ney ro,*
there at he.OB tube give-PFev him down
'Suddenly he (the Kurd) directed the tube towards him (the Zaza)'

ina lez **ker-d***.*
they.OB fight do-PFev
'and they fought.'

5.3 Tıxtorê Dındana

(1)
Veri ez **ş-iyê** *tıxtor-i qandê dınan-a.*
earlier I go-PFdur doctor-PL because.of tooth-OB.PL
'In the past I went to doctors because of my teeth.'

(2)

Va-tê   "ez qayıl-a   dından-an-ê   xo   raşt-i   ker-a."
say-PFdur   I   wanting-1S   tooth-OB.PL-EZ   RFX   straight-PL   SJ.do-C.PL
'I said I wanted to have them made straight.'

(3)

Veri   *çewt-i*   *b-i.*
earlier   crooked-PL   be-PF.PL
'Earlier they were crooked.'

(4)

İna   **va-tê,**   "nê-ben-o,
they.OB   say-PFdur   not-be.IPF-3M
'They said, "that's not possible,'

ba'hdê   *des û 'heşt*   *serr-an-a*   *nê-ben-o".*
after   ten and eight   year-OB.PL-with   not-be.IPF-C.3M
'beyond the age of eighteen that's not possible".'

(5)

Mı   *tıxtor-ê*   *xo*   **vırrn-a,**
I.OB   doctor-EZ   RFX   change-PFev
'I changed my doctor,'

ez   **ş-i-ya** [14]   *jû-na*   *tıxtor-ı.*
I   go-PF-C.1S (ev)   one(F)-other   doctor-F
'I went to another female doctor.'

(6)

Ay   *mı rê*   *çi*   *dından-a*   **d-a.**
she.OB   me to   thing(-EZ)   tooth-OB.PL   give-PFev
'She gave me a thing for the teeth.' (braces)

(7)

Ez şew   *ken-a*   *xo-ya,*   *rojdıhir*   *vejen-a.*
I   night   do.IPF-C.1S   RFX-with   daytime   put.out.IPF-C.1S
'I (usually) put it on at night and take it out during the day.'

(8)

Dından-ê   *mı*   **newe**   **b-iy-ê** [15]   *raşt-i.*
tooth-EZ.PL   my   now   become-PF-C.PL (PFst1)   straight-PL
'Now my teeth became straight.'

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[14] When replaced with 3.pers.sing. PFev becomes obvious: *o şı jûna tıxtorı.*

[15] When replaced with 3.pers.sing. PFst1 becomes obvious: *newe biyo raşt.*

5.4 Qeza

(1)

Vızêrka	*mı*	*qeç-i*	***ber-dê***	*okûl.*
yesterday	I.OB	child-PL	take.away-PFdur	school

'It was yesterday when I was taking the children to school.'

(2)

Tiya dı,	*ray-er*	*sero*	*qeza*	***b-ı*** + ***b-ı,***
here at	way-OB.F	upon	accident	be-PFst2

'Here, on this street had been an accident,'

dı	*'erebey*	***ame-y*** + ***b-i***	*pê*	*ro.*
two	cars	come.PFst2-PL	each.other	down

'two cars had bumped into each other.'

(3)

Mı	*qeç-i*	***ber-d-i,***
I.OB	child-PL	take.away.PFev-PL

'I (actually) took the children (to school)'

ez	*a*	*kışta*	***ame-ya,***
I		that side	come.PF-C.3F (ev)

'I came from that side,'

hala	*ray*	*kapax*	*b-i.*
still (tk.)	way	closed	be-PF.F

'then the street was still closed.'

(4)

'Erebey	*boll-i*	*b-i*	*mı*	***nê-ş-a***	*bir-a*	*keye.*
car.PL	many-PL	be-PF.PL	I.OB	not-can-PFev	SJ.come-C.1S	home

'There were so many cars, I could not come home.'

(5)

Ba'hdê	*nim-na*	*sı'hat*	*ray*	*ab-iyê* [16],
after	half-other	hour	way	open-PF.F

'After half an hour the road was opened,'

ez	***ame-ya***	*keye.*
I	come.PF-C.3F (ev[17])	home.

'I (finally) came home.'

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[16] Because of preverbal *a-* the verb *abiyayış* in perfective aspect is *abiyê,* not **abi.*

[17] When replaced with 3.pers.sing. PFev becomes obvious: *o **ame** keye.*

Abbreviations

3ob	3. person pronoun oblique: *cı*
C	copula: present tense of 'be'
F	feminine
IND	indefinite suffix: *-ê(n)*
IPF	imperfective participle (indicative) (*van-, ken-*)
M	masculine
OB	oblique case
PF	perfective participle (indicative) (*kerd*)
PFdur	perfective aspect: Past Time Durative (*vatê, kerdê*)
PFev	perfective aspect: Past Time Event (*va, kerd*)
PFst1	perfective aspect: Present Time State (*vato, kerdo*)
PFst2	perfective aspect: Past Time State (*kerd(ı) bı*)
REL	relative pronoun or spacer: *kı*
RFX	reflexive pronoun or personal pronoun: *xo*
SJ	subjunctive suffix (stands for subjunctive imperfective when not marked otherwise)

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