VERB USAGE IN A TURKISH/ENGLISH INTERLANGUAGE

Plan B Paper

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Abstract

This paper is a second language acquisition study of verb usage in the Turkish/English interlanguage of an advanced learner of English as a second language. The subject produced an oral narrative retelling the plot of a film, the transcript of which was later corrected by the subject. Tense use in the narrative was evaluated according to correctness of forms and the occurrence of present and past in background and foreground passages. The analysis showed that (1) the subject's L1 appeared to interfere with the formation of subordinate clauses in English, (2) the subject was unable to apply his knowledge of English grammar rules consistently in unrehearsed speech but could apply them in editing the transcript, (3) tense was used to distinguish foreground from background with a tendency to use past tense in the foreground and present in the background, although present and base forms also occured in the foreground, and (4) the use of the Turkish copula appeared to interfere with correct use of the English copula.

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Introduction

This paper presents the results of an analysis of the language produced by a native speaker of Turkish, an advanced learner of English, as he performed a series of tasks in English (L3). His L2 is German. The purpose was to draw some conclusions about his interlanguage with particular attention paid to the use of verbs in English.

Review of the Literature

To my knowledge, nothing has been published on the acquisition of English verbs by native speakers of Turkish. Some studies have been done on the acquisition of German by "guest workers," which include some Turks. Von Stutterheim and Klein (1987) used a "concept-oriented" approach to look at expressions of temporality in learners of German (native speakers of Italian, Spanish, and Turkish). They begin by assuming that all utterances express temporality, modality, and locality and that adult learners do not need to acquire those concepts having already acquired them with their first languages. A language "acts as a filter," foregrounding some features by expressing them with a morpheme, marking other less important features selectively by lexical means. The example is given of the Turkish "witnessing past"[1] (the -mIş-past), which has the meaning of "they say . . ." or "I've heard that . . .". There is no corresponding form in German or English; speakers of those languages use lexical means to express this idea.

Von Stutterheim and Klein found that an analysis of the morphological structure of a learner's interlanguage alone could not explain why a particular form had been acquired and used in a particular way. For example, their research showed that although speakers used simple past forms, from the context it could be seen that they meant the simple present. Also, they noted that present perfect morphology was used only with verbs "whose inherent meaning includ[ed] a kind of perfectivity; i.e., the action or event they [were] talking about [had been] completed, for example, 'to find, to get.'" They also found that the expression of background and foreground information affected the choice of verb tense. Turkish learners appeared to acquire a twofold adverbial system, *vorher* "before" and *ganz vorher* "very before," corresponding to the Turkish verbal system which makes a distinction between near past and remote past. Italian and Spanish learners did not use such forms in their interlanguages. Also, Turkish learners did not acquire temporal conjunctions until a high level of proficiency had been reached. They relied instead on organizational structure or using unmarked verbs in subordinate clauses and marked verbs in the main clause. (p. 197)

Tense and Aspect

Traditionally, grammars refer to verb "tenses." Tense refers to the time of an event relative to the moment of speech. English is said to have only two real tenses: present and past. The other verb forms usually called "tenses" include aspect. One definition of aspect is, *the appearance of a thing or idea from a specific*

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viewpoint. The speaker, through his choice of aspect, positions himself (and the listener) relative to the events narrated. There is both a locative as well as a temporal quality to the choice of aspects. Through the choice of aspect, the speaker can place himself in the action as a participant, outside and above the action giving an overall view, or looking back on action as a witness, etc. For example, narratives in the present tense are commonly used in film or book reviews to express their existing in no particular time reference.

The present also is used to express habitual acts or states of being. Together with the present progressive, it is used in the simultaneous reporting of radio or television sports commentators to express immediacy or rapidly changing events. Present and past perfect forms are used to indicate events not completed and their position in time relative to other events.

English has two primary aspects: <u>perfect</u> and <u>progressive</u>. But aspect is more involved than this. Some verbs, due to their lexical content, also express aspect. They can be subdivided into <u>stative</u> and <u>dynamic</u>, and dynamic itself can be subdivided. Stative verbs usually are not used with progressive forms. Some authors divide aspect into many subcategories.

Bardovi-Harlig has done several studies on the use of tense aspect in learner interlanguages. The article, "The Telling of a Tale: Discourse Structure and Tense Use in Learners' Narratives" (1992b), showed that learners used tense to distinguish foreground from background information; they used simple past in the

foreground and present and base forms in the background. The results of the study reported in "The Use of Adverbials and Natural Order in the Development of Temporal Expression" (1992c) show that advanced second language learners become more and more systematic in their use of tense and aspect markers and use temporal adverbials less as their control of verbal forms increases. "The Relationship of Form and Meaning: A Cross-sectional Study of Tense and Aspect in the Interlanguage of Learners of English as a Second Language" (1992a) gives the results of a study in which Bardovi-Harlig found that learners who had not mastered appropriate use of tense and aspect systems "seem[ed] to associate form and meaning through alternative interim hypotheses related to lexical aspect and discourse function." The fourth paper, "Anecdote or Evidence? Evaluating Support for Hypotheses Concerning the Development of Tense and Aspect" (1993), reviews twelve recent studies which look at the meaning and function of interlanguage verbal morphology. The study is interested in the point at which learners, who earlier had primarily expressed temporal reference by means of adverbials or sequencial ordering, begin to use verbal morphology systematically.

Turkish Verbs[2]

Before describing the results of study of the use of English verbs in the interlanguage of a native speaker of Turkish, it is useful to understand the nature of the native language verb system.

Turkish is an agglutinative language. The verb consists of an unchanging stem followed by affixed particles[3] agreeing with the root in vowel harmony[4], subject to consonant assimilation[5], and indicating voice, modality, negation, tense-aspect-mood, and person/number (Aksu-Koç, 1988). The infinitive consists of an unchanging stem plus the suffix *-mEk*.[6] Some infinitives are formed by combining a noun (often a foreign word) and the verb to do, *etmek*:

(1)   *telefon etmek* = "to do telephone," i.e., to telephone

Tense

Writers of Turkish grammars disagree on the subject of tense in Turkish. Traditional grammarians, e.g., Lewis (1967), Underhill (1976), Swift (1963), and Kissling (1960), divide Turkish verbs into five tenses: two past tenses (marked by the morphemes *-DI* and *-mIş-*), one future tense *(-EcEK-)*, one present tense *(-Iyor-)*, and one aorist tense *(-Ir-)*. For Lewis, *-Iyor-* denotes the present, and *-Ir-* the aorist. For Underhill *-Ir-* denotes the present and *-Iyor-* the progressive.

The only detailed work on Turkish tense and aspect in English is Yavaş' (1980) dissertation. Yavaş characterizes Turkish as a past/non-past system with the only overtly marked tense being the

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-DI past. The verbal suffix *-DI* has two functions: (1) it is the only overt tense marker and (2) it is a marker for the subjunctive mood. All other "tenses," are non-past and represent aspects or modalities. For the purposes of this paper, I will use Yavaş' analysis of temporality in Turkish.

Modality

"Modality distinctions refer to the expression in language of the subjective attitudes of the speaker in relation to an event he or she is talking about." (Aksu, p. 14) The term "modality" denotes the truth value distribution. There are two types of modality: (1) <u>epistemic</u> modality expresses possibility, probability, and necessity based on the speaker's current knowledge; (2) <u>deontic</u> modality expresses obligation and permission based on some moral or legal system. (Yavaş, 1980)

Modality in Turkish is expressed by adding suffixes to the verb stem. For example, the morpheme *-EbIl-* denotes possibility:

   (2)   *gel- mek*
          come inf.
          come

   (3)   *gel-ebil-mek*
          come can inf.
          can come

According to Yavaş, <u>future</u> time, marked by the morpheme *-EcEK-*, should be regarded as a modality in Turkish; *-EcEK-* is the marker of "presumptive modality and, as such, it is used in making presumptive statements about non-future events as well as making predictions about future happenings." (Yavaş) Future time can be expressed in three ways: by using the future suffix (*-EcEK-*),

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(4)   *Bayram tatilinde Ali Mersin'e gidecek.*
        (This) holiday Ali will go to Mersin.

the aorist suffix (*-Ir-*),

(5)   *Bayram tatillerinde Ali Mersin'e gider.*
        On holidays Ali goes to Mersin.

or the progressive suffix (*-Iyor-*)

(6)   *Bayram tatilinde Ali Mersin'e gidiyor.*
        For this holiday Ali is going to go to Mersin.[7]

The choice among the three is dependent upon the certainty of the future event. The highest certainty is expressed by the progressive, the future expresses a lesser degree of certainty, and the aorist expresses the least. The kind of knowledge the proposition is based on determines which of the three is used. Progressive is used when an event is planned and scheduled, aorist in the absence of such a plan, and future in either case.

The conditional modality (marked by the morpheme *-se-*) in Turkish has three distinctions: (1) indicative conditionals (or open conditionals) used where it is assumed that the antecedent is likely to be true or when there is a neutral assumption; (2) remote conditions, e.g., "if A should happen (but it is unlikely) then B would happen;" (3) counter-factual conditionals which presuppose that the antecedent, and also normally the consequence, is false: "if A had happened (but it didn't) B would have happened."

(7)   Cemil yarın gel-ir-se Ayca sevin-ir.
        If Cemil comes tomorrow Ayca will be happy. (Cemil's coming is probable.)

(8)   Cemil yarın gel-se Ayca sevin-ir.
        If Cemil should come tomorrow, Ayca would be happy (Cemil's coming is improbable.)

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(9)   Cemil yarın gel-se-y-di Ayca sevin-ir-di.
        If Cemil were to come tomorrow, Ayca would be happy.
        (Cemil's coming is impossible.)

Aspect

Little has been published on aspect in Turkish. The only works are by Yavaş and Johansen. As already mentioned, I am using Yavaş' assertion that Turkish only has one "tense," the past. All other temporalities are aspectual. The past tense is marked by the particle *-DI-*; non-past has no morphological marking.

Turkish has aspectual marking for (1) <u>perfective</u> (*-mIş-*) to denote completion at the reference point of an earlier process; (2) <u>aorist</u> (*-Ir-*) to express generic and habitual statements and also for future prediction; and (3) <u>progressive</u> (*-Iyor-*) to express continuation and for future prediction.

<u>Perfective</u> expresses the non-commitative mood (i.e., the speaker doesn't want to commit himself) and perfective aspect. The perfective plus the past (*-mIş+DI-*) is used to denote the emphatic past. It also expresses ambiguity both denoting a past state that resulted from an earlier process and a past in the past meaning. The movement of a time adverbial can change the meaning of a sentence:

(10)   *John 8 de ye-meğ-in-i ye-miş-ti.*
        By 8 o'clock John had already eaten his dinner.

(11)   *8 de John ye-meğ-in-i ye-miş-ti.*
        John ate dinner at 8 o'clock (which preceded some other past and unspecified event.)

The Turkish <u>progressive</u> is similar in some ways to that of English, but unlike English it also has habitual and future uses.

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The Turkish progressive has not been fully explained in the literature. Yavaş admits that she cannot explain the use of stative verbs with the progressive and compares this use to the use of the progressive in English with verbs such as *stand, sit, lie.*

In certain kinds of sentences in Turkish the verb in the subordinate clause is not marked for tense/aspect/mood; these are understood from the main verb or are not overt because the verb is part of an embedded clause. Aksu-Koç (1988) states:

> regarding aspect in Turkish . . . it is also marked with the nonfinite forms of the verb. Certain suffixes with no tense value are attached to the verb and an embedded adverbial clause so formed derives its deictic temporal specification from the tense of the main verb. Examples of such adverbials . . . are verb-*IncA* and verb-*Arken,* which function in indicating the anteriority or simultaneity of the event referred to in relation to another reference point specified by the main verb, as well as giving information about the temporal contour of the event (p. 20).

Further information on this will be given in the section on participles and embedded sentences (see page 10).

Voice

Passive voice is expressed normally with the suffixes -*(i)l-* or -*(i)n-* which precede all other verb suffixes. With transitive verbs Turkish passive is much like that of English: any noun that can be an object of a transitive verb can be the subject of the corresponding passive:

(12)   Active: *Hasan pencer-yı   ac- tı.*
                 Hasan window acc. open past
                 Hasan opened the window.

(13)   Passive: *Pencere Hasan tarafından aç-   ıl-   dı.*
                 Window Hasan "agent" opened passive past
                 The window was opened by Hasan.

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Participles, Verbal Nouns, and Embedded Sentences

Turkish does not have subordinate clauses in the way European languages do. Usually, what would in English be a subordinate clause in Turkish consists of a participle or gerund phrase with no temporal marking; its time reference is understood from the main verb or the context. Also, Turkish has no temporal conjunctions (*when, while,* etc.): "subordination is expressed by nominalized *tenseless* verb forms." (von Stutterheim, 1987, p. 204)

Embedded sentences in Turkish typically are morphologically marked (Erguvanlı, 1984). They precede the sentence-final verb of the main clause and can be composed of four types according to the affix they take and the corresponding function of the embedded sentence: (1) participial clause, (2) nominalizations, verbal nouns, and infinitives, (3) gerunds, and (4) embedding under the negative verb. The second group, nominalizations, etc., expresses subject or object complements, and the verb of the embedded sentence is marked with the infinitive suffix *-mEK-* in infinitival clauses, *-mE-* in verbal noun constructions, and *-DIK-* in nominalizations.

Turkish expresses phrases such as, "The man <u>who is walking</u> in the street," "The letter <u>which will come</u> tomorrow," and "The woman <u>who has bought</u> this shop" by means of participles, embedded sentences, and verbal nouns, rather than subordinate clauses. The Turkish equivalents would be, respectively, "In-the-street <u>walking</u> man," "Tomorrow <u>being-about-to-come</u> letter," and "This shop <u>having-bought</u> woman" (Lewis, 1967, p. 260ff).

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The present participle (suffix *-(y)An-*) represents action contemporaneous with the main verb, and sometimes is translated as a past tense. It may be used as either a noun or an adjective. The past participle (suffix *-mIş-*) expresses past events and can be used in the negative (as can the present participle):

(14) *ol-muş*
      who or which has been

(15) *ol-ma-mış*
      who or which has not been

The future participle has the meaning of "about to _" and the aorist participle "habitually _ing."

The progressive (*-Iyor-*) does not have a participle and as a result does not occur in embedded sentences. In spoken language the progressive aspect is expressed by the suffixes *-mEktE(-Dir)*. These only occur in embedded sentences in those places where *-Iyor-* would be used if it had a participle. In journalistic writing *-mEkte-* occurs quite often. It cannot occur with statives and is only marginally accepted with achievement verbs like *realize* and *find*, and in this way, it is closer to the English progressive than *-Iyor-* is; moreover, unlike *-Iyor-* it does not have habitual and future uses.

According to Lees (1972):

> the copula is a defective stem *i-*[8] and its paradigm is filled out by the verb *ol-* "become." . . . there seem to be verbless sentences in the present tense; **adjective + personal suffix** seems to be parallel to **verb + tense + personal**; there are 3 different negative forms -- **verbal, existential,** and **copula;** there are some ambiguities in meaning between "be" and "become," but not everywhere; and there are complex verb phrases containing forms of both *ol-* and the copula (p. 64).

Present tense sentences with predicate adjectives contain only a personal suffix which agrees with the subject; in other words, the copula does not appear to be present:

(16)   *Sen zengin-sin.*
        You rich   2nd person personal ending.
        You're rich (Lees, p. 64).

If the sentence is negative, the negative particle (*-değil-*) comes between the predicate and the personal ending:

(17)   *Sen zengin değil-sin.*
        You rich   not 2nd person personal ending
        You're not rich (Lees, p. 64).

If the sentence is a question, the interrogative particle (*-mI-*) intervenes:

(18)   *Sen zengin mi-sin?*
        Are you rich? (Lees, p. 65).

A sentence that is both a question and negative uses both particles:

(19)   *Sen zengin değil mi-sin?*
        Aren't you rich? (Lees, p. 65).

In tenses other than the present, a third morpheme intervenes in addition to the tense-suffix: *i-* (or -y- after a vowel). This

particle is called the <u>copula</u>. In the negative and interrogative *değil* and *-mI-* intervene:

(20)   *Sen zengin i-miş-sin.*
       They say you're rich (Lees, p. 65).

(21)   *Sen zengin değil i-miş-sin.*
       They say you're not rich (Lees, p. 65).

The finite forms of "be" based on *i-* (normally past, conditional and inferential) exist as independent words and suffixes:

(22)   *Evde i-di.*
       He/she was at home.

(23)   *Evde i-sem.*
       If he/she is at home.

(24)   *Evde i-di-y-sem.*
       If he/she was at home.

(25)   *Evde i-miş-im.*
       He/she is/was said to be at home.

(26)   *Evde i-miş-sem.*
       I gather that he/she is at home.

In the ordinary past tense *(-di-)* the personal endings are reduced to a secondary form, for example, the suffix *-sin* is only *-n* in the past tense:

(27)   *Sen zengin i-di-n.*
       You were rich (Lees, p. 65).

In the future, the verb *ol-* (become) appears in place of the copula and the particle *-mE-* rather than *değil* is used in negative sentences; *değil* appears to be used only with the copula itself:

(28)   *Sen zengin ol-acak-   sin.*
                      future
       You'll be rich; You'll become rich (Lees, p. 65).

(29)   *Sen zengin ol-mı-acak-sın.*
       You won't be rich; you won't become rich (Lees, p. 66).

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(30)   *Sen zengin ol-acak mı-sın?*
         Will you be rich? Will you become rich? (Lees, p. 66).

Tenses may be combined, as in the future in the past:

(31)   *Sen zengin ol-acak i-di-n.*
         You were to be rich; You were to become rich (Lees, p.
         66).

The stem *ol-* also supplies the participles and verbal nouns of

"be." The examples (32) and (33) show the difference between *i-*

and *ol-*:

(32)   *Bir zelzele i-di.*
         It was an earth quake.

(33)   *Bir zelzele ol-du.*
         An earthquake occurred.

A third form of the copula is the construction using the

existential particles *var* (there is) and *yok* (there isn't). The

subject usually is indefinite in these cases.

(34)   *Masa- da bir paket   var.*
         table loc. a   package there is
         There is a package on the table (Lees, p. 70).

(35)   *Masa-da (hıç) bir paket yok.*
                                     there isn't
         There is no package on the table (Lees, p. 70).

(36)   *Masa-da bir paket var-dı.*
                             there was
         There was a package on the table (Lees, p. 70).

(37)   *Masa-da (hiç) bir paket yok-tu.*
                             there wasn't
         There wasn't any package on the table (Lees, p. 70).

Var and *yok* are used in the same tenses as the copula *i-*. In

those tenses in which *i-* cannot be used, *ol-* is used and the

existential particles are deleted:

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(38) *Masa-da bir paket ol-acak (Lees, p. 70).*
      There will be a package on the table.

The existential copula sentence is also used for the posses-

sive:

(39) *Sen-in   paked-in   var.*
         genetive   possessed
      You have a package (Lees, p. 71).

(40) *Sen-in paked-in var-dı.*
      You had a package (Lees, p. 71).

(41) *Sen-in paked-in ol-acak.*
      You'll have a package (Lees, p. 71).

Deletion/Omission of Particles

As shown in the quotation from Lees on page 12 and example

(16), in the present "be" exists only as enclitic suffixes subject

to vowel harmony. The third person enclitic is *-dir*. In ordinary

speech *-dir* is not used in simple sentences.[9] When *-dir* is used in

speech it is either for emphasis or, more often, to indicate a

supposition:

(42) *Vesika kasa-da-dır.* (written)
      The document is in the safe.

(43) *Vesika kasa-da.* (spoken)
      The document is in the safe.

(44) *Vesika kasa-da-dır.* (spoken)
      The document is surely in the safe, must be in the
      safe.

In writing and formal speech *-dir* is used to express the

copula as in examples (45) and (46):

(45) *Kızın   adı,   Fatma-   dır.*
      (the girl) gen. ·name pos.3rd.sg. Fatma   be 3rd.sg.
      The girl's name is Fatma (Lewis, p. 97).
      (*Kızın adı, Fatma.* also is possible.)

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(46) *Enerji kaynak-lar- ımız bol-   dur.*
Power   source pl. our   abundant be 3rd sg.
Our sources of power are abundant (Lewis, p. 97).
(*Enerji kaynaklarımız bol.* also is possible.)

Note that in example (46) the verb is singular although the subject is plural. The plural suffix in Turkish, used with both nouns and verbs, is *-lAr:*

(47)   *köpek* "dog," *köpek-ler* "dogs,"

(48)   *iç-iyor* "he/she/it is drinking," *iç-iyor-lar* "they are drinking."

The plural suffix is only added to verbs if the number of the subject is not clear from the rest of the sentence or the context.

The Turkish plural suffix has more possible meanings than the English plural marker. (Tura, 1973). It may also be used (1) for emphasis, (2) to express "a lot of," "so many," and (3) to express respect for the person addressed. It is not uncommon to encounter Turkish sentences where plurality is expressed by a number or is understood from the context, and neither the subject nor the verb has the plural suffix.

The Study

The purpose of the study was to find out what a Turkish/English interlanguage is like with respect to tense and aspect. An SLA case study of an advanced learner of English was designed to gather examples of the subject's use of English verbs to try to find patterns in his use of English verbs, and what, if any, influence his first language, Turkish, has on his verb usage.

(Possible influences of German, his second language, will be commented upon as this seems necessary.)

The hypothesis this study seeks to prove or disprove is that some characteristics of the Turkish verb system will appear in the subject's Turkish/English interlanguage, and that tense shifting will follow certain patterns related to the use of backgrounding and foregrounding events in the narrative.

The Subject

The subject (Ali) was born in Ankara in 1943, educated in a small town primary school, attended secondary school in Ankara where the curriculum emphasized mathematics and sciences, and graduated from Ankara University Law school. He attended law classes in Zurich where he became fluent in German, moved to United States in 1978, at that time speaking almost no English. He attended some ESL classes, but for the most part acquired English through exposure and self-study. By 1980 he was proficient enough in English to be able to take academic courses at the University of Minnesota where he took intensive courses in Latin and Italian. In 1992 he graduated from Metropolitan State University with a BA in Accounting.

Something that may have influenced his acquisition of English is his attitude toward American culture and himself as part of it. He sees himself as a Turk, has no intention of ever becoming an American citizen (unless life becomes unbearably complicated for

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him carrying a Turkish passport), and dislikes many things about American culture and politics and the way it forces him to live. As a kind of rebellion, he has never learned to drive, reluctantly uses anything mechanized, and refuses to use a checking account or credit cards, except in emergencies. On the other hand, he has had good experiences with Americans, enjoys his personal life, and is married to an American who does not speak Turkish.

Procedure

The procedure followed in gathering the data for this study was as follows: (1) Ali viewed the film, *Scent of a Woman*, and (2) taped an oral retelling of the plot of the film; (3) the researcher transcribed the tape; (4) Ali made corrections to the English transcription, (5) made a tape of an oral retelling of the plot in Turkish, (6) transcribed the Turkish narrative, (7) marked the Turkish transcript to indicate the verb forms used in it, (8) annotated the English transcript to explain, if possible, why certain verb forms had been used, and (9) explained his corrections to the English transcript; and (10) the researcher analyzed the transcripts and other data collected in the study.

English Data

The English data was collected by having Ali view a film, *Scent of a Woman,* and record an oral narrative recounting the events of the film. The tape that was produced was more than 30

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minutes long. The researcher then transcribed approximately the first five minutes of the tape, which amounted to a little over four double-spaced pages (Appendix A).

Turkish Data

After recording the English narrative and correcting it, Ali was asked to record a description of the same film in Turkish and to transcribe the text himself. Then he marked all the Turkish verbs for tense in order to show which tenses would be used in telling the same story in Turkish. He also gave detailed information in English on how he had used verbs in the Turkish narrative. In an attempt to determine whether his English verb usage was influenced by Turkish, Ali's explanations and some reference books were relied upon to supply information on Turkish verbs.

Subject's Comments on the English Transcript

After producing and transcribing the Turkish narrative, Ali was asked to edit the transcript of the English tape to correct any "errors" he might find without actually rewriting or reformulating the script. This proved to be a difficult task because when he read the transcript he found that he wanted to change "everything." With some effort, however, he was able to make only local corrections to "improve" the transcript somewhat to his satisfaction. (See Appendix B for his corrected transcript.)

Next, Ali was asked to look at the English transcription of his original narrative and attempt to explain why he used the verb forms he did. He was also asked whether he thought there was some

influence from Turkish or German in these choices.   Then, Ali explained the corrections he made to the English transcription, and why he changed the verbs in the way he did.   He also was asked to explain, if possible, what might have caused the "errors" (the items he chose to change) in the verbs in the original English transcription.   Finally, some time was spent discussing in general whether Ali's tense shifting had been random, influenced by Turkish, caused by shifts in aspect, or unexplainable.

Analysis of English Tense Usage

In compiling the statistics on the usage of various verb forms, the original English text was analyzed in several ways. First, all verbs were marked for correctness.   It was not always easy to determind what a "verb" is.   In example (49), *saw* is a main verb and is correct, but *saw him to go* is not, and *saw him . . . talking* is.   Should *saw* be counted alone as a correct form, *to go* as incorrect, and *talking* as correct?   I finally counted *saw* as a correct form, *to go* as incorrect, and did not count *talking,* seeing it a part of the correct form *saw . . . talking*.

> (49)   So he decided to talk to this prospective employer so we saw him to go to a to house and talking to a lady and it turns out to be the daughter of the Al Pacino character.

Example (50) is a similar case:

> (50)   . . . I saw this whole student body just gathered in the garden, you know, the in front of the university so observing the parking of a car by this administrator.

Here I counted *saw* as the main verb but did not count *gathered* or *observing* because I saw them as part of the correct forms *saw. . . gathered* and *saw . . . observing*.

There are other cases where it is impossible to determine if a verb is correct or not because of the rest of the sentence. In these cases the verb is not counted as either correct or incorrect. For example,

> (51)   So there the Al Pacino sitting in a couch talking to this this young person that's Charlie.

In this case something is missing before *sitting*, e.g., "So there <u>we saw</u> the Al Pacino sitting. . ." or "So there the Al Pacino <u>was</u> sitting. . .," but since the verb phrase <u>we saw</u> or the auxiliary would not have to be repeated before *talking, talking* is not necessarily incorrect. In this case I did not count *talking* or *sitting*.

Results

Verb Use in the Turkish Oral Narration

Before detailing the use of verbs in the English narrative, it is helpful for the purposes of comparison to know which verb forms Ali used in a similar narrative in Turkish.

According to Ali's analysis of the transcript of the the Turkish narrative, the following forms were used for main verbs:

FORM	NUMBER	PERCENT	COMMENTS
-DI	27	64%	past tense
-mEk-tE	3	11%	mEk- = infinitive -tE- = locative + copula
-mEk-tE-DI	2		only the copula is in the past
-Iyor	1	4%	progressive
-Iyor-dU	1		past progressive
-se-	3	7%	conditional
mIş-tI	3	7%	past perfect

Table 1

As Appendix C and Table 1 show, the main verbs in thirty-three of forty sentences (82.5%) are past tenses. All but one sentence contained embedded sentences. A variety of participles, nominalizations, verbal nouns, etc., were used in the embedded sentences.

Verb Use in English Oral Narration

Error analysis was chosen as the method to study Ali's interlanguage because it seemed likely to reveal interesting and typical patterns in his Turkish-English interlanguage that could be analyzed and explained both by the subject and the researcher.

Correct and Incorrect English Verb Forms

A lot of shifting between present and past occurs in the Turkish-English interlanguage narration:

(52)   So movie <u>starts</u> with the scenes of this college and some interaction among the college students. So we <u>see</u> the Charlie looking at advertisement on the board so we <u>know</u> the Charlie <u>wants</u> to work over the Thanksgiving. So he <u>decided</u> to talk to this prospective employer. . .

(53)   And the lady <u>talked</u> to Charlie that what he <u>has</u> to do so she <u>wanted</u> him to stay with his father and almost just baby-sit him so he <u>was talking</u> about and <u>warning</u> him not to do certain things and likes and dislikes of her father so the next thing we <u>saw</u> the Charlie going to the Army . . . Navy . . . (I <u>don't know</u>) Air Force officer's little house which <u>is</u> next to his daughter's house.

(54)   . . . so he <u>decided</u> to leave this house and <u>wanted</u> to go to talk to the army officer's daughter that he <u>is</u> not longer interested uh taking this job.

Although there is "tense" shifting, we don't find occurrences of stative verbs incorrectly used with progressive aspect. Ali appears to know which verbs should not be used with the progressive. As mentioned on page 11, Turkish has similar rules governing the use of the progressive with stative verbs, although the usage is not exactly parallel to English usage. Tense-shifting will be discussed in detail beginning on page 36.

Most of the time the third person singular present verb has the required /s/ ending.

> (55) So the movie starts with the scenes of this college. . .
>
> (56) . . . Charlie wants to work over the Thanksgiving.
>
> (57) . . . and it turns out to be the daughter. . .
>
> (58) He tries couple of times and and finally reaches and balloon explodes . . .

There are, however, four instances where the third person singular /s/ is missing. This is apparent because these are irregular verbs and so if the past had been intended we would see forms like saw, got, took.

> (59) So this administrator see this scene. . .
>
> (60) So after that one see the Charlie goes to the house of the Air Force officer.
>
> (61) Charlie kind of get scared . . .
>
> (62) Al Pacino take him different places . . .

Ali corrected all these errors as follows:

> (63) So this administrator saw this scene . . .
>
> (64) So after that one saw the Charlie going to the house of this Air Force officer.
>
> (65) Charlie became anxious . . .
>
> (66) Al Pacino took him to different places . . .

Ali did not think these errors were caused by interference from Turkish.

Of the verb forms used throughout the transcript, 202 (87%) are correct and 31 (13%) are incorrect. The subjects of most of the sentences are third person singular and because of the frequent

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shifts in tense, in certain cases it is difficult to tell whether present or past is intended when the final morpheme /s/ or /d/ is missing. For example:

> (67) Al Pacino character <u>seem</u> to me is very abusive and insulting.

> (68) So he insulted all during interviews and <u>call</u> names.

> (69) . . . and he almost <u>order</u> Charlie to come with him.

These sentences after correction read, respectively:

> (70) The Al Pacino character seemed to me to be very abusive and insulting.

> (71) He insulted Charlie during this interview.

> (72) . . . and he ordered Charlie to come with him.

These errors also were not considered to be the result of Turkish interference.

Participles and irregular pasts are correctly formed:

> (73) So he decided to talk to this prospective employer so we saw him go to a . . . house. . .

> (74) Charlie thought that this interview were not going well . . .

> (75) He was persuaded by the daughter . . .

> (76) At the same time he told him . . .

> (77) . . . because Al Pacino character lost his sight . . .

Four errors of subject-verb agreement using <u>is/are</u> and <u>was/were</u> occur:

> (78) . . . Charlie thought that this interview <u>were</u> not going well

> (79) . . . she and her husband wanted to go to visit inlaws which <u>is</u> the parents of her husband.

> (80) . . . Charlie and George <u>is</u> sitting in this office.

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(81)   . . . the sons of rich people is never going be
        punished. . .

After correction examples (78) - (81) read as follows:

(82)   . . . Charlie thought that this interview were not
        going well.

(83)   . . .she and her husband wanted to go to visit in-laws.

(84)   . . . one could see Charlie and George sitting in this
        office.

(85)   . . . the sons of rich people would never be punished
        . . .

When asked why he had not changed the verb in (78), Ali stated
that the sentence needed a subjunctive because the phrase describes
someone's thoughts and, therefore, is a kind of indirect speech.
This appears to be interference from German which uses a
subjunctive in sentences such as this.

Ali explained his correction of example (80) by stating that
he removed the auxiliary because the verb see requires a gerund, as
in ". . . see them sitting." He thinks his original use of
"Charlie and George is sitting" can be due to Turkish influence
because the usage of plural subjects and singular verbs is very
common in Turkish, especially where numbers are used or implied.
The error in using the present continuous rather than a gerund
cannot be attributed to Turkish. The error in agreement in (81)
can also be attributed to Turkish not requiring subject-verb
agreement when the number is apparent from the context.

The error in agreement in (79) above could be due to transfer
from Turkish since "inlaws" can be seen as "a number of people
acting as one" (collective noun) in Turkish.

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The auxiliary <u>do</u> is correctly used in every case but one:

(86) And I <u>do</u> not remember the name of the other person. . .

(87) I <u>don't</u> remember his name . . .

(88) Charlie said that he <u>did</u> not see and so *<u>is</u> the George . . .

(89) Well, I still <u>don't</u> know. . .

(90) . . . what will happen to him if he <u>doesn't</u> give the names, if he <u>doesn't</u> inform . . .

(91) So I <u>didn't</u> like it very much at the beginning. . .

(92) If you <u>don't</u> tell them . . .

In all of these sentences <u>do</u> is used with the negative. It seems possible that <u>do + neg</u>. has been learned as a unit for negating sentences. The one instance of the misuse of the <u>do</u> auxiliary is in the final clause of (88) which does not contain a negative of do (although the clause is negative). When he corrected this sentence he wrote

(93) Charlie said that he did not see and so did the George character.

Ali says the original error cannot be attributed to Turkish. He thinks it was due to carelessness.

Use of Modal Verbs

The modal verbs - <u>may, might, can, could, must, will, would</u> - are used correctly in every instance. Ali appears to have a good command of these forms.

<u>MAY/MIGHT:</u>

(94) And I gathered or one <u>may conclude</u> that . . .

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(95)   Those senses such as smell and hearing <u>may be sharpened</u>
        . . .

(96)   The only person who <u>might be dismissed</u> is you . . .

CAN/COULD:

(97)   . . . well you are really nice and you <u>can do</u> this
        job. . .

(98)   and then one <u>can see</u> that Mr. So-and-so . . .

(99)   They have to bear the consequences which <u>can mean</u>
        expulsion. . .

(100)   . . . his name <u>could be included</u>

(101)   So he <u>can go</u> to Harvard University if he cooperates
        . . .

(102)   Because one <u>can see</u> that . . .

(103)   He <u>can tell</u> what kind of perfume . .

(104)   he thought he <u>can abuse and insult</u> everybody. . .

MUST:

(105)   You <u>must have</u> some problem. . .

WILL:

(106)   If Charlie doesn't tell the administrator he <u>will be
        expelled</u>. . .

(107)   So on the Monday after the Thanksgiving we <u>will
        talk</u>. . .

(108)   . . . decide openly what <u>will happen</u>. . .

(109)   Well, I don't know, I <u>won't tell</u>.

Passive Voice and Future

Ali's use of passives in the text is correct in all but one
case and the auxiliaries are all present:

(110)   A disabled Air Force Officer which <u>is played</u> by Al
        Pacino . . .

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(111)   . . . who's played by an actor . . . whose name is not known to me . . .

(112)   He was persuaded by the daughter . . .

(113)   A street lamp which is located above a parking space . . .

(114)   The balloon which is installed by the students . . .

(115)   . . . he will be expelled . . .

(116)   . . . his name could be included . . .

(117)   . . hearing may be sharpened by the loss of sight . . .

(118)   . . . the sons of rich people *is never going be punished and those guys are ever going to be dismissed . . .

(119)   The only person who might be dismissed is you. . .

Number (118) above is the only instance of incorrect passive formation. Ali appears to be confusing two possible sentences: "The sons of rich people are never going to be punished" and "the sons of rich people aren't ever going to be punished." After correction the sentence looks as follows:

(120)   . . . the sons of rich people would never be punished and those guys would not be dismissed.

The subjects and verbs did not agree in number in the original sentence. In the corrected version the verb to be has been replaced with would which is invariable, so it is impossible to tell whether the error in agreement was understood. As in earlier examples, this error can be attributable to Turkish not requiring its subjects and verbs to carry plural markers when plurality is understood from the context.

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The futures are correctly formed, both using <u>will</u> and <u>be +</u>

<u>going to</u>.

(121)   . . . <u>she's going</u> to pay him $300.. .

(122)   . . . he <u>will be expelled</u> . . .

(123)   We <u>will talk</u> this . .   So then on Monday we <u>will talk</u>
         . . .

(124)   He'<u>s going to convene</u> the student body . . . and then
         he'<u>s going to</u> somehow, I suppose, <u>cross examine</u> or
         <u>decide</u> openly what <u>will happen</u> to him . . .

(125)   The sons of rich people <u>is</u> never <u>going be punished</u> and
         those guys <u>are</u> ever <u>going to be dismissed</u>.

(126)   What you <u>are going to do</u> then? . . .

(127)   Are you <u>going to tell</u> this person the name of the
         practical jokers?

(128)   I <u>won't tell</u>.

(129)   . . . he'<u>s going to go</u> and <u>going to blow</u> his brain up.

Eleven errors occur where auxiliaries are omitted.   This

occurs primarily with progressives:

(130)   So there the Al Pacino <u>* sitting</u> in a couch <u>talking</u> to
         this young person. . .

(131)   I think the practical joker also installed a little
         microphone in the balloon and at the same time this
         this loudspeaker <u>* telling</u> kind of insulting words an
         addressed to this administrator.

(132)   So balloon <u>* getting</u> bigger and then one can see that
         Mr. So-and-so get this job by kissing asses of trustee.

(133)   So this administrator see this scene and <u>* getting</u>
         angry. . .

(134)   While they <u>* witnessing</u> this . . .

(135)   . . . pointing where the practical joke[ers] actually
         <u>* installing</u> the balloon . . .

After correction, these sentences read as follows, respectively:

(136) There the Al Pacino character was sitting in a couch talking to Charlie.

(137) I think the practical jokers also installed a loudspeaker in the balloon insulting words were announced that were addressed to this administrator.

(138) As balloon was getting bigger through which one could see written words on the balloon stating that Mr. So-and-so had gotten his job by kissing asses of the trustees.

(139) So this administrator saw this scene and was angry.

(140) . . . were witnessing the installment of this balloon . . .

(141) . . . pointing where the practical jokers were actually installing the balloon.

According to Ali, the cases of omission of the auxiliary in examples (130) through (135) could be due to transfer from Turkish (see page 9.) Ali attributes the omission of the auxiliary to be in English to usage of the auxiliary in Turkish. In Turkish the verb to be as an auxiliary is often omitted or understood without being stated. Although these errors occur, the correct forms of the verbs are much more common than these errors:

(142) So they were . . . just observing or rather witnessing a practical joke.

(143) So I think some of the students were installing . . . some sort of a balloon . . .

(144) And she asked what was going on over there . . .

When auxiliaries are missing in subordinate clauses, transfer from Turkish may be involved. Conjugated verbs in English often would be participles, nominalized verbs, etc., containing no tense

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marker in Turkish - although person and number markers may be

present (see page 10ff). Some of these sentences occur in the

Turkish transcript. For example:

(145)　　 Çarli ve arkadaşı bu olayı seyrederlerken,
　　　　　 Üniversite binasından orta yaşlı bir kadının
　　　　　 onların bulunduğu tarafa doğru gelmekte olduğunu
　　　　　 gördük.

Çarli　　ve　　arkadaş- ı　　bu　　　olay-　　　ı
Charlie and　friend　 his this　　occurrence acc.

seyreder-ler- ken　　　 Üniversite bina-　　 sın- dan　orta
observe- 3ppl-gerund　 university building pos. abl. middle
"while they observing"

yaşlı bir kadın- ın　onların **bulun- duğ-　u**
aged　one woman pos. their　　find　　part. pos 3ppl
　　　　　　　　　　　　　　　　　 "they finding themselves"

taraf-　　　a　　doğru　　**gel- mek- te**　ol-　　　　 **duğ-　u-nu**
direction dat. straight come inf. loc. be/become part. acc.
　　　　　　　　　　　　　 "(was) coming"

gör-dük.
saw we

"We saw that while Charlie and his friend (were) observing
this occurrence a middle-aged woman (was) coming straight in
their direction from a university building."

Compare this with the following from the English transcript:

(146)　 "While they witnessing this this installment of this
　　　　 balloon they met a lady coming from the college college
　　　　 toward them."

Notice the lack of auxiliary in "while they witnessing" and the

choice of a noun in "installment" rather than an active verb.

In the above passage from the Turkish transcript we see that

the phrase that would be translated into English "while Charlie and

his friend were observing" in Turkish has no tense marker and seems

to take its tense from the verb phrase *gelmekte olduğu*, which is

part of an embedded sentence. Ali feels that those sentences where

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he has left out the auxiliary in a subordinate clause beginning with a temporal or other conjunction are the result of Turkish transfer. Some other examples are:

>(147) I think the practical joker also install(ed) a little microphone in the balloon and <u>at the same time this this loudspeaker telling</u> kind of insulting words and addressed to this administrator.

>(148) And she asked what was going on over there pointing <u>where the practical joke actually installing</u> the balloon.

There also are instances where temporal subordinate clauses are correctly formed, but it is interesting to note what choices have been made:

>(149) So <u>after talking</u> with the daughter and that he was persuaded by the daughter saying . . .

>(150) <u>While talking</u> they saw some people some activity in close proximity.

>(151) But <u>while talking</u> to both of them for some reason the administrator excused the son of the rich person . . .

In each of these examples Ali has chosen to use a temporal clause with a present participle (which is acceptable) where a native speaker might have said, "After he had talked. . .", "While they were talking" or "While he was talking to both of them." Also, there are several instances where he has used a phrase beginning with "at the same time" rather than using verb constructions that would express that meaning:

>(152) So the Charlie told the story what happened to him in the school and at the same time the Al Pacino character was telling him. . .

>(153) But at the same time the young person is really seem to me very idealistic person . . .

> (154)   So they Al Pacino take him different places but at the
>   same time because Al Pacino character lost his sight he
>   has a very strong sense of smell.

Other Errors

Two interesting errors are in phrases containing intensifiers
like just or really.

> (155)   He tries couple of times and and finally reaches and
>   balloon explodes and the paint some sort of a fluid is
>   just come down on him and on the car.

> (156)   But at the same time the young person is really seem to
>   me very idealistic person kind of easy going a very
>   patient with him.

These two errors appear to be occasions where the /s/ morpheme
of the simple present has become is and been moved in front of the
adverb.

The errors in German verb use by Turkish learners found by Von
Stutterheim and Klein bear similarities to some of Ali's errors,
but because their subjects were at a much lower level in German
than Ali is in English, their errors are of a much grosser nature.
The Turkish learners of German used base forms of verbs, deleted
the copula in almost every instance, and were unable to form
subordinate clauses. Many sentences lacked verbs, and temporal
relationships were expressed by the sequential placing of events.

Corrections to the English Transcript

Ali was asked to correct the transcript without rewriting it
(see Appendix B). One result is that nearly all the verbs have
been put in the past tense, nearly eliminating tense shifting.

Also, missing auxiliaries in progressive verbs have been supplied in most instances. He has even made some subjunctive:

(157)   Original: but if he cooperates with him
         Corrected: but if he cooperate with him.

Direct speech has been changed to indirect speech:

(158)   Original: . . . and he says well I still don't know
         Corrected: George said that he didn't know.

(159)   Original: But administrator says well think it over
         Corrected: But administrator said that he should think it over.

(160)   Original: So on Monday after the Thanksgiving we will talk this and this is a really a serious incident so you better just think it over.
         Corrected: On Monday after Thanksgiving they would talk this and this was a serious incident, therefore, better just think it over.

Also, the sequence of tenses was been used in changing direct to indirect speech:

(161)   Original: And Charlie said to him that he has Charlie has to consult call the daughter of this officer.
         Corrected: Charlie said to him that he had to consult his daughter about this.

Sometimes the revisions are not complete, as in this example where the tenses have been changed to put everything in the past, but the pronouns have not been changed to reflect indirect speech:

(162)   Original: Charlie was saying well I don't know I won't tell.
         Corrected: Charlie was saying I didn't know I would not tell.

It is apparent from the corrected transcript and his comments that Ali is able to recognize his errors. In the cases of missing auxiliaries he shows that he knows they are missing and he inserted

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them where they were missing. The verbs have been changed mainly to past tense to achieve parallelism and to change direct speech to indirect speech.

The difference between the original transcript and the corrected transcript shows that although Ali is not able to apply all the English rules he has learned in unrehearsed discourse, he can apply them when he has time to reflect and make corrections.

Explanation of Corrections to English Transcript

Ali was asked to explain why he chose to make the corrections he made. His explanation was that the verbs were changed for the sake of parallelism and following the rules of the sequence of tenses, which are virtually the same in German and English, although German uses subjunctives much more than English does, in particular for indirect speech. Knowing the sequence of tenses rules in German probably was helpful in learning the English rules.

Tense Shifting and Aspect

Reading through the original English transcript of the narrative one immediately notices that the verb tenses frequently change. Verbs occur in the simple present, present progressive, simple past, past progressive, future, and some base forms. In order to look for patterns, if any exist, first the conjugated verbs were counted and then they were marked "present," "past," "other," or "unidentifiable." This count was limited to only the conjugated verbs, not their complements or any other verb forms.

Of these, there was a total of 229 conjugated verbs: 128 (56%) present, 76 (33%) past, 5 (2%) not identifiable, and 20 (9%) other forms, such as modal verbs, imperatives, etc., which were not counted as present or past.

After marking the verbs in the text and counting them, the context was examined to see how they had been used. Although not every example can be explained, some patterns were found. The tense shifting is related to aspect changes caused by shifts between background and foreground information in the narrative. According to Bardovi-Harlig:

> Narrative discourse is comprised of two parts: the foreground and background. The foreground relates events belonging to the skeletal structure of the discourse and consists of clauses which move time foreward. The background does not itself narrate main events, but provides supportive material which elaborates on or evaluates the events in the foreground (1992b, p. 144).

The events related in the foreground normally are sequential, while those in the background can be out of sequence with each other and foreground events. The foreground tends to be in the simple past or present tense, but the background may exhibit a variety of tenses which do not occur in the foreground (pluperfect, remote past, future perfect, and future).

In trying to analyze and find patterns in the tense shifting in the original English narrative, it is more useful to look at the verbs used in foreground and background clauses, than to look at how the present or the past is used.

Bardovi-Harlig (1992b) divides the background into five categories: *orientation, embedded orientation, abstract, external*

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evaluation, and *coda.* The foreground consists of the events that move the narrative foreward and quotations. Bardovi-Harlig cites other studies which have found that foreground clauses are usually in the simple past or historical present.[10]

Background Information

Orientation: setting the scene

The narrative opens with several sentences in the simple present which set the scene and walk the listener through the opening scenes of the film. Bardovi-Harlig found that this was one background device that all learners used in both oral and written narratives. Here the background information provides supportive material which elaborates on or evaluates the events in the foreground:

(163)　The movie is about a two characters, the one is a disabled Air Force officer which is played by Al Pacino, the other character is 17 years old freshman from a prep school in northeast, I guess, and who's played by an actor whose name is not known to me.

(164)　So movie starts with the scenes of this college and some interaction among the college students.

(165)　So we see the Charlie looking at advertisement on the board so we know the Charlie wants to work over the Thanksgiving.

According to Ali, the present was used in (163) and (164) to give a dramatic effect.

Embedded Orientation

Embedded orientation is a second type of scene setting which occurs in the body of the narrative. These clauses are mostly nonpast forms:

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(166)   And we know that this is the place the . . . this is
        the place where the newly appointed university
        administrator park uh parks usually.

(167)   . . . Air Force officer's little house which is next to
        his daughter's house.

(168)   . . . on the top of a street lamp which is located
        above a parking space.

(169)   He can tell what kind of a perfume a lady wears or what
        kind of a soap she uses.

According to Ali, he would also have used the present in
Turkish to express habitual actions. Example (169) is not similar
to Turkish; in Turkish the subordinate clause would have been
formed with a participle phrase.   When asked why he used the
present in these passages, Ali explained as follows: The present
is used in (166) in the aorist sense of expressing a present habit.
In (167) it is used to set the scene and express immediacy or
currency.   It also conveys the feeling that the narrator is an
invisible participant in the action of the movie.

Abstracts

Abstracts are clauses "which announce and summarize upcoming
events" (Bardovi-Harlig, 1992b, p. 155).   They can be either
nonpast or past:

(170)   So we see the Charlie looking at advertisement on the
        board so we know the Charlie wants to work over the
        Thanksgiving.

(171)   . . . talking to a lady and it turns out to be the
        daughter of the Al Pacino character.

(172)   And we know that this is the place the . . . this is
        the place where the newly appointed university
        administrator park uh parks usually.

(173)   And I gathered or one may conclude that this lady told
         about the previous night experience or incident to the
         administrator . . .

(174)   So somehow just trying to bribe this young kid . . .

(175)   . . . and Charlie kind of get scared . . .

(176)   . . . because Al Pacino character lost his sight he has
         a very strong sense of smell. He can tell what kind of
         a perfume a lady wears or what kind of a soap she uses.

External Evaluation

"An external evaluation 'comments on and interprets events for
the audience from a perspective outside the narrative action'"
(Bardovi-Harlig, 1992b, p. 155). As with abstracts, the verbs can
be either past or nonpast.

(177)   . . . the other character is 17 years old freshman from
         a prep school in northeast, I guess. . .

(178)   . . . Charlie going to the Army. . . Navy. . . (I don't
         know) Air Force officer's little house . . .

(179)   Al Pacino character seem to me is very abusive and
         insulting.

(180)   So after a while, after a fast talk, I think . . .

(181)   At the time because I think he is not well off.

(182)   And I do not remember the name of the other
         person. . .

(183)   And we know that this is the place . . .

(184)   . . . whole student body just gathered in the garden,
         you know. . .

(185)   I think the practical joker . . .

(186)   I don't remember his name. . .

(187)   I suppose, if somebody loses the sight maybe those
         senses such as smell and hearing may be sharpened by
         the loss of sight.

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(188) I kind of liked the young guy the way that he responded he seemed to me a very decent young . . . person.

(189) So I didn't like it very much at the beginning.

(190) It was a very unpleasant scene.

(191) I had the feeling that he was so bitter . . .

When asked why he used the present or past in these sentences, Ali said he felt that it was idiomatic to use the present in this way in the narration. The aorist or present would also be used in Turkish for such comments.

Codas

Codas are used to end a narrative. Since only the first five minutes of the narrative was used, there are no examples of codas in the text.

Foreground Information

An introductory background passage which is in the present tense, is "immediately followed by a past tense verb in the first complicating action clause. . ." (Bardovi-Harlig, 1992b, p. 154):

(192) *[Background]* The movie is about a two characters, the one is a disabled Air Force officer which is played by Al Pacino, the other character is 17 years old freshmen from a prep school in northeast, I guess, and who's played by an actor whose name is not known to me. So movie starts with the scenes of this college and some interaction among the college students. So we see the Charlie looking at advertisement on the board so we know the Charlie wants to work over the Thanksgiving. *[Foreground]* So he decided to talk to this prospective employer so we saw him to go to a . . . to house and talking to a lady. . .

There are fewer possible tense choices available for expressing foreground information than background information. Foreground tenses tend to be simple past or present.

(193) So it was at night. So they left the library. While talking they saw some people some activity in close proximity. So they were . . . just observing or rather witnessing a practical joke.

(194) . . . they met a lady coming from the college . . . toward them. And she asked what was going on over there pointing where the practical joke actually installing the balloon. And that George character tried to sweet talk her and somehow tried to distract her from looking that way.

Quite a lot of foreground verbs in the narrative are in the simple present or present progressive, particularly in passages describing exciting or important foreground events:

(195) So at the same time the balloon which is installed by the students is getting bigger.

(196) He tries couple of times and and finally reaches and balloon explodes and the paint some sort of fluid is just come down on him and on the car.

(197) So this administrator see this scene and getting angry and he want just get rid of the balloon or just explode the balloon. He tries couple of times and and finally reaches and balloon explodes and the paint some sort of a fluid is just come down on him and on the car.

In example (197) some of the verbs have been reduced to base forms, which Kumpf (1984) also observed in the foreground passages of a Japanese/English interlanguage narrative.

Tenses also change in cases of direct speech (or semi-direct speech) in foreground passages.

(198) So the Charlie told the story what happened to him in the school and at the same time the Al Pacino character was telling him, "you know, if you don't tell them and you know the sons of rich people is never going be punished and those guys are ever going to be dismissed. The only person who might be dismissed is you.. . ."

(199) Charlie was saying, "well, I don't know, I won't tell."

(200) And Charlie said to him that he has Charlie has to consult call the daughter of this officer.

Bardovi-Harlig (1992b) includes "direct thought" with direct speech because it serves the same function. She found that "the use of past tense in the clauses before direct speech is higher than the total use of past tense throughout the oral narratives" (p. 157).

The verb tense data tends to agree with that Bardovi-Harlig found in her study (1992b). She found that in the background nonpast is commonly used in introductions and codas which form the boundaries of the narrative. The scene is set with nonpast, base forms, or the present tense to set it apart from the time of the events of the story. Past forms introducing direct speech serve to distinguish between the narration and the words of the characters. Her study shows a larger percentage of verbs in the past tense (51.0%) than in this study (33%).

The main verbs also were analyzed for their lexical content. The results were not particularly conclusive, but some tendencies can be discerned. Present tense is used in backgrounding with some verbs with a perfective lexical component (start, turn out, reach, take), with the copula and auxiliaries, verbs with a "mental" component (guess, know, want, think, suppose, like), with expressions of habits and generalizations. The past is used with verbs that have a perfective component (decided, left, installed, lost, happened), "saying" and "mental" components (talked, insulted, responded, persuaded, asked, summoned, told, denied, said, threatened, excused, wanted, decided, liked, seemed, expected, thought) which goes with the use of the past in

introducing direct quotations. Nonpast verbs are more numerous, but past tense verbs are more various.

In the corrected version of the English transcript, Ali put the entire narrative into the past and used the sequence of tenses to indicate temporal relationships of events. All the quotations were changed to indirect quotations, eliminating the need for any present tense verbs. This clearly shows that Ali knows the English rules for tense/aspect usage and indirect speech and that when he has time to examine and edit his English, he is able to use these forms correctly.

Ali was asked to look at the English transcript and his corrections and try to explain, if possible, what might have been the cause of the original forms that he later revised. He attributes instances of errors in the use of the copula to Turkish (see page 12ff):

> (201)   So there the Al Pacino sitting in a couch talking to this this young person that's Charlie.

Some errors in indirect speech can be attributed to Turkish. For example:

> (202)   . . . he decided to leave this house and wanted to go to talk to the army officer's daughter that he is not longer interested . . . taking this job.

According to Ali, in Turkish this could be expressed using a participle form which includes both past and present meaning.

Conclusion

Several conclusions can be drawn from the analysis of the Turkish and English transcripts:

(1) Interference from Turkish appears to be causing errors in the formation of subordinate clauses which results in missing auxiliaries (and tense marking) in English (see p. 10ff). This is the main error traceable to Turkish found in the original narrative.

(2) Although he is aware of English rules of verb usage, the sequence of tenses, formation of direct and indirect speech, he is not able to apply these rules consistently in speech. When he has time to monitor his English usage he is able to avoid errors or find and correct them.

(3) The tense shifting in the English narrative is not random, but follows some general patterns of shifting aspect, similar to those found in other studies.

(3) Interference from the Turkish usage of the copula appears to be causing some errors in the use of *be* in English, particularly in A = B present tense sentences (see p. 12ff).

An understanding of the areas of interference from Turkish in the use of the English copula and auxiliaries and the formation of subordinate clauses would be useful to ESL/EFL teachers working with students whose L1's are Turkish or the many languages related to Turkish.

Ali's inability to apply his knowledge of English grammar rules in unrehearsed speech supports the assertion made by some language acquisition specialists that knowledge of grammar rules does not transfer into the ability to apply those rules. Only when he is able to analyze and edit his utterances is he able to apply the rules he knows. This seems to support Krashen's (1985) monitor theory. The corrected transcript, however, shows that familiarity with the rules of English grammar *is* useful in writing.

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End Notes

1. This also occurs in Korean, which some writers on Uralic and Altaic languages believe to be related to Turkish, and in Scots Gaelic.

2. Turkish has several letters different from English in its alphabet:

LETTER	PHONETIC TRANSCRIPTION
C, c	voiced affricate
Ç, ç	voiceless affricate
Ğ, ğ	glide or silent
Ş, ş	voiceless fricative
I, ı	high back unrounded vowel
İ, i	high front unrounded vowel
Ö, ö	mid front rounded vowel
Ü, ü	high front rounded vowel
â	palatalized vowel

3. Some examples of the affixed particles are:

Affix	Tense/mood/aspect	Example
-Ir-	Aorist	gel-ir-im "I go"
-Iyor-	Progressive	gel-iyor-um "I am going"
-mIş-	Perfective	gel-miş-im "I have gone"
-DI-	Past	gel-di-m "I went"
-EcEK-	Future	gel-eceğ-im "I will go"
-(i)Se-	Conditional	gel-ir-se-m "I would go"

4. According to Lewis (1967) "for the purposes of vowel harmony, vowels are classified as back or front, high or low, rounded or unrounded, as shown in the table below.

	Unrounded		Rounded	
	Low	High	Low	High
Back	a	ı	o	u
Front	e	i	ö	ü

Unrounded vowels are followed by unrounded vowels, rounded vowels are followed by low unrounded or high rounded vowels.

5. According to Lewis (1967) "when a suffix beginning with a vowel is added to some nouns of one syllable and most nouns of more than one syllable, ending in p, ç, t or k, [i.e., voiceless stops and affricates] the final consonant changes to b, c, d, or ğ, [i.e., voiced stops and affricates] respectively. . . . If a suffix beginning with c, d, or g is added to a word ending in an unvoiced consonant (ç, f, h, k, p, s, ş, or t) the initial c, d, or g of the suffix is unvoiced, changing it to ç, t, or k."

6. Capital letters are used to denote vowels and consonants that vary due to vowel harmony and consonant assimilation.

7. This is something of a simplification of these forms. Explaining the subtleties of these forms is beyond the scope of this paper.

8. Hyphens are used throughout the Turkish texts to indicate morpheme boundaries.

9. It should be noted that in Turkish the copula is not necessary in the present tense "since predicative endings are added directly to the predicate. . ." (Underhill, 1976): *Hocayım, Hoca* = teacher, *(y)ım* = I, "I am a teacher."

10. Kumpf's study of a Japanese learner of English found that none of the foreground verbs carried tense marking. This may be of interest since Japanese and Turkish share some similarities and are believed by some to be related languages.

Appendices

English Narrative Transcription

1   . . . you and I saw last week. The movie is about a two characters, the one is a

2   disabled Air Force officer which is played by Al Pacino, the other character is 17 years

3   old freshmen from a prep school in northeast, I guess, and who's played by an actor

4   whose name is not known to me. So movie starts with the scenes of this college and

5   some interaction among the college students. So we see the Charlie looking at

6   advertisement on the board so we know the Charlie wants to work over the

7   Thanksgiving. So he decided to talk to this prospective employer so we saw him to

8   go to a . . . to house and talking to a lady and it turns out to be the daughter of the

9   Al Pacino character. And the lady talked to Charlie that what he has to do so she

10   wanted him to stay with his father and almost just baby-sit him so he was talking

11   about and warning him not to do certain things and likes and dislikes of her father so

12   the next thing we saw the Charlie going to the Army . . . Navy. . . (I don't know) Air

13   Force officer's little house which is next to his daughter's house. It's a little . . . little

14   house. So there the Al Pacino sitting in a couch talking to this this young person

15   that's Charlie. Why's he here and so . . . Al Pacino character seem to me is very

16   abusive and insulting. So he insulted all during interviews and call names. I kind of

17   liked the young guy the way that he responded he seemed to me a very decent young

18   uh person and Charlie thought that this interview were not going well so he decided

19   to leave this house and wanted to go to talk to the army officer's daughter that he is

20   not longer interested uh taking this job. So after talking with the daughter and that he

21   was persuaded by the daughter saying, "well you are really nice and you can do this

22   job you are really well suited this job." So she's going to pay him $300 and that she

23   and her husband wanted to go to to visit inlaws which is the parents of her husband.

24   So after a while, after a fast talk I think that she (Al Pacino's daughter in the movie)

25   persuaded Charlie to take the job. So Charlie went back to the college. At the same

26   time because I think he is not well off. He was not rich. I think he got some sort of

27 a stipendium from the college. And also was working part-time in the in library. So

28 he had a couple of rich friend. I had the feeling all the people in the. . . all the people

29 attending the college were the sons of rich people. And I do not remember the name

30 of the other person and . . . who was with Charlie. So it was at night. So they they

31 left the library. While talking they saw some people some activity in close proximity.

32 So they were they were they were just observing or rather witnessing a practical joke.

33 So I think some of the students were installing installing some sort of a balloon on the

34 top of a street lamp which is located above a parking space. And we know that this

35 is the place the . . . this is the place where the newly appointed university

36 administrator park uh parks usually. So the next day . . . next scene is in . . . I saw

37 this whole student body just gathered in the garden, you know, the in front of the

38 university so observing the parking of a car by this administrator. So at the same time

39 the balloon which is installed by the students is getting bigger. I think the practical

40 joker also installed a little microphone in the balloon and at the same time this this

41 loudspeaker telling kind of insulting words and addressed to this administrator. So

42 balloon getting bigger and then one can see that Mr. So-and-so get this job by kissing

43 asses of trustee. So this administrator see this scene and getting angry and he want

44 just get rid of the balloon or just explode the balloon. He tries couple of times and and

45 finally reaches and balloon explodes and the paint some sort of a fluid is just come

46 down on him and on the car. So the administrator is really angry but at the night

47 where the where at the time when Charlie and this person whose name is not known

48 to me now . . . I don't remember his name . . . I think it's George. While they

49 witnessing this this installment of this balloon they met a lady coming from the college

50 college toward them. And she asked what was going on over there pointing where the

51 practical joke actually installing the balloon. And that George character tried to sweet

52 talk her and somehow tried to distract her from looking that way. So since after this

53   practical joke took place the administrator just summoned Charlie and George in his

54   room and you see Charlie and George is sitting in this office. And I gathered or one

55   may conclude that this lady told about the previous night experience or incident to the

56   administrator and how administrator is fishing information asking these two young

57   college students whether they actually saw the this practical jokers. So they denied

58   somehow. Charlie said that he did not see and so is the George. So having this in

59   mind and . . . but he this administrator threatened them threatened the George and

60   Charlie if they insist not to give any information if they know the information better tell

61   him right away otherwise they have to bear the consequences which can mean

62   expulsion. But while talking to both of them for some reason the administrator

63   excused the son of the rich person says, "I want to talk to the Charlie alone." So first

64   he threatened Charlie so if Charlie doesn't tell the administrator he will be expelled but

65   if he cooperates with him then he may even his name could be included in the on the

66   list which usually recruited by Harvard University (I don't know). So he can go to

67   Harvard University if he cooperates with him. So somehow just trying to bribe this

68   young kid and he says, "well, I still don't know." But administrator says, "well, think

69   it over. So on Monday after the Thanksgiving we will talk this and this is a really a

70   serious incident so you better just think it over. So then on Monday we will talk." At

71   the same time he told him because it is so serious incident he's going to convene the

72   student body and and the disciplinary committee and then he's going to somehow, I

73   suppose, cross examine or decide openly what will happen to him if he doesn't give

74   the names if he doesn't inform the names of these practical jokers. So after that one

75   see the Charlie goes to the house of this Air Force officer. So in order to baby-sit him

76   or just look after him over the weekend. And we see that army officer that Al Pacino

77   is ready to go. He says, well, he wants to go to New York have a nice trip and enjoy

78   life and Charlie kind of get scared because he wasn't he he wasn't expecting expecting

79   such a such a traveling arrangement. And Charlie said to him that he has Charlie has

80   to consult call the daughter of this officer. Who says well you know the Al Pacino

81   character is a really abusive man he was insulting him and so you know using abusive

82   letters and four-letter word letters. So finally he persuaded actually forced him to go

83   with him to New York. So next thing we see that Al Pacino spending a lot of money

84   for Limos and expensive hotel so dining etc. So at the same time the conversation

85   between Al Pacino character and this young man is somehow disturbing because one

86   can see that Al Pacino character is really an embittered, you know, a bitter man and

87   he is very abusive. So I didn't like it very much at the beginning. But at the same

88   time the young person is really seem to me very idealistic person kind of easy going

89   a very patient with him. So they Al Pacino take him different places but at the same

90   time because Al Pacino character lost his sight he has a very strong sense of smell.

91   He can tell what kind of a perfume a lady wears or what kind of a soap she uses. And

92   also the sound. I suppose, if somebody loses the sight maybe those senses such as

93   smell and hearing may be sharpened by the loss of sight. So the next thing we saw

94   that this Al Pacino character wants wanted to go to visit his brother over

95   Thanksgiving, and he almost order Charlie to come with him. So we saw scenes and

96   then Al Pacino character is also insulting his brother, his nephews and wife of his

97   nephew and his sister-in-law so they have gotten in a fight they being Al Pacino

98   character and the nephew. It was a very unpleasant scene. I had the feeling that he

99   was so bitter that he that he he thought he can abuse and insult everybody. So

100   anyway they come back and says, "well, you know" Al Pacino at the same time

101   talking talking to this young person and saying "well, you have some. . . the limo

102   getting so heavy you must have some problem." So the Charlie told the story what

103   happened to him in the school and at the same time the Al Pacino character was telling

104   him, "you know, if you don't tell them and you know the sons of rich people is never

105   going be punished and those guys are ever going to be dismissed. The only person

106   who might be dismissed is you." And says, "what you are going to do then. You

107   know are you going to are you going to tell this person the name of this practical

108   jokers." Says no, he won't. Charlie was saying, "well, I don't know, I won't tell."

109   So this young guy has some sort of you know. . . he was kind of puzzled at the same

110   time kind of scared, I think. But Al Pacino character still using four-letter words.

111   Anyway, the next thing we saw this two dining in a restaurant and Al Pacino was

112   talking about his life philosophy things about women and about the cars. So he was

113   saying that you know he likes a woman. One of the desires just you know sleep make

114   love (I don't know) have intercourse with a woman and drive a Ferrari and then there's

115   nothing left so he's going to go and going to blow his brain up.

Corrected English Narrative

1. . . . you and I saw last week. The movie is about ~~a~~ two characters, the one is a disabled Air

2. Force officer which is played by Al Pacino, the other character is 17 years old freshmen from

3. a prep school in nordeast, I guess, and ~~who's~~ *which is* played by an actor whose name is not known

4. to me. ~~So~~ *the* movie starts with the scenes of this college and some interaction(s) among the

5. college students. ~~So~~ we see the ~~the~~ Charlie *character* looking at advertisement(s) on the board so we know *that*

6. the ~~Charlie~~ *he* wants to work over ~~the~~ Thanksgiving. So he decided to talk to this prospective

7. employer. ~~So we~~ saw him to go to a . . . ~~to~~ house and talking to a lady-and ~~it~~ *she* turns out to be

8. the daughter of the Al Pacino character. And the lady talked to Charlie that what he has to

9. do ~~so~~ she wanted him to stay with his father and ~~almost just~~ *to* baby-sit him so he was talking

the Al Pacino character *Charlie* *telling Charlie*
10. about and warning ~~him~~ not to do certain things and likes and dislikes of her father so the next

11. thing we saw *was* the Charlie going to the Army . . . Navy. . . (I don't know) Air Force officer's

12. little house which is next *located* to his daughter's house. It's a little . . . little house. So there the

character. was
13. Al Pacino ~~sitting~~ in a couch talking to this ~~this young person~~ that's Charlie. ~~Why's he here~~ *and asking him was*

14. and so on. *The* Al Pacino character seem~~ed~~ to me ~~is~~ *to be* very abusive and insulting. So he insulted ~~Al~~ *Char*

this
15. during ~~interviews~~ ~~and call names~~. I kind of liked the young guy the way ~~that~~ he responded .

to be
16. He seemed to me a very decent young ~~in~~ person, and Charlie thought that this interview were

the *of the army officer* *tell* *his*
17. not going well, so he decided to leave this house and ~~wanted to go~~ to talk to ~~the army officer's~~

was *in*
18. daughter that he ~~is~~ not longer interested ~~in~~ taking this job. So after talking with the daughter

her . she told Charlie that:
19. and ~~that~~ he was persuaded by ~~the daughter~~ saying well you are really nice and ~~you~~ can do this

was *and that was* *he was* *would*
20. job ~~you~~ are really well suited this job. ~~So she's~~ going to pay him $300 and that she and her

21. husband wanted to go to to visit inlaws ~~which is the parents of her husband.~~ ~~So after a~~
in-laws

22. ~~while,~~ after a fast talk I think that she (Al Pacino's daughter in the movie) persuaded Charlie

23. to take the job. So Charlie went back to the college. ~~At the same time~~ because ~~I think he is~~

scholarship *or*
24. ~~not well off~~ he was not rich ~~I think~~ he got some sort of a ~~stipendium~~ from the college. ~~And~~

25. also was working part-time in the in library. So He had a couple of rich friend. I had the feeling *that*

B-2

Students   who were

1. ~~all the people in the.... all the people~~ attending the college were ~~the~~ sons of rich people. And

2. I do not remember the name of the other person ~~and~~ . . . who was with Charlie. So it was

3. at night. ~~So they~~ they left the library while talking they saw some people *and* some activity in *the* *its*

4. close proximity. ~~So they were they were~~ they were just observing or rather witnessing a *prep.*

5. practical joke. ~~So~~ I think some of the students were installing ~~installing~~ some sort of a balloon

6. on the top of a street lamp which *was* ~~is~~ located above a parking space. And we know that this *e*

7. *was* ~~is~~ the place ~~uh the~~ . . . ~~this is the pla~~ce where the newly appointed university administrator

8. park ~~uh parks~~ usually. ~~So~~ the next day . . . ~~next scene is in~~ . . . I saw this whole student *his car*

9. body just gathered ~~in the garden you know the~~ in front of the university ~~so~~ observing the *in a*

10. parking of a car by this administrator. ~~So~~ at the same time the balloon which is installed by

11. the students *was* ~~is~~ getting bigger. I think the practical joker also install(ed) a little ~~microphone~~ in

12. the balloon ~~and at the same time this this~~ loudspeaker ~~telling kind of~~ insulting words ~~and~~ *that were*

13. addressed to this administrator. ~~So~~ balloon getting bigger ~~and then~~ one ~~can~~ see that Mr. So- *As was through which were announced*

14. and ~~so~~ get this job by kissing asses of trustees So this administrator see this scene and was *had gotten* *the* *would written words on the* *saw*

15. ~~getting~~ angry ~~and~~ he want ~~just~~ get rid of the balloon or just explode the balloon. He tries *ed to* *to*

16. couple of times and and finally reaches and balloon explodes and the paint some sort of a fluid *d the* *d it*

17. ~~is just~~ come down on him and on the car. ~~So~~ the administrator *was* ~~is~~ really angry ~~but~~ at the night

18. ~~where the Where at the time~~ when Charlie and this person whose name is not known to me *a*

19. now . . . ~~I don't remember his name~~ . . . I think it's George. ~~While they~~ witnessing this this *were* *the*

20. installment of this balloon they met a lady coming from the college ~~college toward them. And~~

21. she asked what was going on over there pointing where the practical joke actually installing *is where*

22. the balloon. And *the* ~~that~~ George character tried to sweet talk her and somehow tried to distract

23. her from looking that way. ~~So since~~ after this practical joke ~~took~~ place the administrator ~~just~~ *had taken*

24. summoned Charlie and George in his room ~~and you~~ see Charlie and George ~~is~~ sitting in this *one would*

25. office. And I gathered or one may conclude that this lady told about the previous night

26. ~~experience of~~ incident to the administrator and ~~the~~ administrator *was* ~~is~~ fishing information asking *by*

B-3

1. these two young college students whether they actually saw the ~~this~~ practical jokers. ~~So~~ they

2. denied somehow. Charlie said that he did not see and so is the George. ~~So having this~~ in

3. ~~mind and ~~~~but~~ he this administrator threatened ~~them threatened~~ the George and Charlie
   saying that

4. if they insist not to give any information if they know the information better tell him right
   it was to

5. away otherwise they ~~have~~ to bear the consequences which ~~can~~ mean expulsion. But while
   would   could   their

6. talking to both of them for some reason the administrator excused ~~the son of the rich person~~
   George he said that, he

7. ~~says~~ I want to talk to the Charlie alone. So first he threatened Charlie so if ~~Charlie doesn't~~
   the truth   saying that   he didn't

8. tell the administrator he will be expelled but if he cooperates with him then ~~he may even~~ his
   would be   from   did   were

9. name could be included in ~~the on~~ the list which usually recruited by Harvard University (I don't
   the students   he was

10. know). ~~So he can go to Harvard University if he cooperates with him.~~ So somehow just
    George said that he did +..   said that he

11. trying to bribe this young kid ~~and he~~ says well I still don't know. But administrator ~~says well~~
    should   they would   was

12. ~~think it over. So~~ on monday after ~~the~~ Thanksgiving ~~we~~ will talk this and this ~~is a really~~ a
    therefore   would

13. serious incident so you better just think it over. So then on Monday we ~~will~~ talk. AT the
    he that

14. same time he told him because it is so serious incident he's going to convene the student
    was   that was

15. body and ~~and~~ the disciplinary committee and then he's going to ~~somehow I suppose~~ cross
    was   was   to

16. examine or decide openly what will happen to him if he doesn't give the names ~~if he doesn't~~
    would   didn't

17. ~~inform~~ the names of these practical jokers. So after that one ~~see~~ the Charlie ~~goes~~ to the
    saw   going to

18. house of this Air Force officer. ~~So~~ in order to baby-sit him or just look after him over the

19. weekend. ~~And~~ we ~~see~~ that army officer that Al Pacino ~~is~~ ready to go. He ~~says~~ well he ~~wants~~
    saw   was   said that wanted

20. to go to New York have a nice trip and enjoy life ~~and~~ Charlie ~~kind of get scared~~ because ~~he~~
    to   to   become anxious

21. ~~wasn't he~~ he wasn't expecting ~~expecting~~ such ~~a~~ such a traveling arrangement. ~~And~~ Charlie

22. said to him that he ~~has Charlie has~~ to consult ~~call the~~ daughter ~~of this officer~~. ~~Who says well~~
    had   his   about this.

23. ~~you know the Al Pacino character is a really abusive man he was insulting him and so you~~

24. ~~know using abusive letters and four-letter words letters.~~ So finally he persuaded actually
    words   Charlie

25. forced him to go with him to New York. So next thing we see that Al Pacino spending a lot
    saw

26. of money for Limos and expensive hotel ~~so~~ dining etc. So at the same time the conversation

1. between Al Pacino character and this young man [was] is somehow disturbing because one can [could] see

2. that Al Pacino character [was] is really an embittered ~~you know a bitter man~~ and he [was] is very abusive.

3. ~~So~~ I didn't like it very much at the beginning. But at the same time the young person ~~is really~~

4. seem[ed] to me very idealistic person kind of easy going [and was] a very patient with him. So they Al

5. Pacino [took to] take him different places but at the same time because Al Pacino character lost his

6. sight he [had] has a very strong sense of smell. He can [could] tell what kind of a perfume a lady wears [wore]

7. or what kind of a soap she uses [used]. And also the sound. I suppose if somebody [one] loses the sight

8. maybe those senses such as smell and hearing maybe [be] sharpened by the loss of sight. So the

9. next thing we saw that this Al Pacino character ~~wants~~ wanted to go to visit his brother over

10. Thanksgiving and he almost order[ed] Charlie to come with him. So we saw scenes ~~and then~~ [in which] Al

11. Pacino character [was] is also insulting his brother, his nephews and [the] wife of his nephew and his

12. sister-in-law so they have gotten in a fight ~~they being~~ Al Pacino character and the nephew.

13. It was a very unpleasant scene. I had the feeling that he was so bitter ~~that he~~ that he he

14. thought he can [could] abuse and insult everybody. So anyway they ~~come back and says well you~~ [while here returning to the hotel]

15. ~~know~~ Al Pacino [was] ~~at the same time talking~~ talking [in the limo] to this young person and saying. ~~well you~~ must [must]

16. have some the/limo [leave problems between] getting so heavy ~~you must have some problem~~. So the [was] Charlie told ~~the~~

17. story what happened to him in the school ~~and~~ at the same time the Al Pacino character was

18. telling him ~~you know~~ [Hurt he didn't] if you don't tell them ~~and you know~~ the sons of rich people is never [would never b]

19. ~~going be~~ [would not be] punished and those ~~guys are ever going to be~~ dismissed. The only person who might

20. be dismissed is you. And ~~says~~ [him he asked he was] what you are going to do ~~then~~. You know are ~~you going to~~ [Al Pacino asked whether]

21. ~~are you~~ [he was] going to tell ~~this person~~ the name of this practical jokers. [he responded;] Says no he won't. Charlie

22. was saying well [didn't I would not tell] I don't know I won't tell. So this young guy ~~has some sort of you know~~. .

23. he was ~~kind of~~ [and] puzzled at the same time ~~kind of~~ scared, I think. [was] But Al Pacino character still

24. using four-letter words. Anyway, the next thing we saw this two dining in a restaurant and

25. Al Pacino was talking about his life philosophy things about women and about the cars. So

26. he was saying that you know he likes a woman. One of the desires ~~just you know~~ [he has to] sleep make

1. love I don't know have intercourse with a woman and ~~drive~~ a Ferrari and then there's nothing

2. left so he's going ~~to go and going~~ to blow his brain up.

Turkish Narrative Transcription

Bold = participles
Underscore = main verbs
Italics = verbal nouns
Shaded = gerunds

1   Sen-in-le birlikte **gör-düğ-üm** film-in konu-su iki kiş-i-nin bir
2   hafta son-un-da **yaşa-dık-lar-ı** macera-ya dair-<u>dir.</u>

3   Film-in ilk sahne-ler-i, Çarli ad-ın-da-ki öğrenc-i-nin **oku-duğ-u**
4   üniversite-nin seyirci-ye *tanıt-ıl-ma-sı-yla* <u>başla-dı</u>.

5   Bu-nu, on-un diğer üniversite öğrenci-ler-i-yle ilişki-si-ni ve
6   de onun tatil-de **iş ara-mak-ta ol-duğ-un-u göster-en** sahne-ler
7   <u>takip et-ti</u>.

8   Film-in Çarli'-nin sosyal ve maddi durum-un-u **dile getir-en** bu
9   bölüm-ün-de, on-un iyi bir öğrenci **ol-duğ-un-u** ancak maddi
10 durum-u-nun diğer öğrenci-ler-le **mukayese ed-il-diğ-in-de** pek iyi
11 **ol-ma-dığ-ı** <u>ima ed-il-di</u>.

12 Çarli'-nin okul-da-ki duvar ilan-lar-ın-da **iş ara-mak-ta ol-duğ-u**
13 ve de okul kütüphane-sin-de boş zaman-lar-ın-da **çalış-tığ-ı**
14 <u>göster-il-di</u>.

15 Bu sahne-ler-i **takip ed-en** bölüm-de, on-un iş mülâkat-ı *yap-mak*
16 *üzere* işveren-in ev-in-e **git-tiğ-in-i** ve genç bir kadın-la
17 **konuş-tuğ-un-u** <u>gör-dük</u>.

18 Bu iş mülâkat-ı esnasın-da genç kadın-ın on-a **yap-acağ-ı** iş-ler
19 hakkında bilgi **ver-diğ-in-i** <u>izle-dik</u>.

20 Çarli'-nin görev-i bu genç kadın-ın kör ve emekli subay **ol-an**
21 amca-sı-nın bir hafta son-un-da çeşitli ihtiyaç-lar-ın-ı
22 *karşıla-ma-sın-dan* <u>ibaret-ti</u>.

23 Bu genç kadın on-a amca-sı-nın **hoşlan-ma-dığ-ı** şey-ler hakkında
24 **nasihat ver-diğ-in-i** ve amca-sı-nın *görün-üş-te* kötü huylu ve
25 kaba bir insan ~~ol-arak~~ **gör-ül-ebil-eceğ-in-i** ancak aslında on-un
26 çok iyi bir **insan ol-duğ-un-u söyle-diğ-in-i** <u>izle-dik</u>.

27 Çarli bu genç kadın-la ~~konuş-tuk-tan sonra~~ emekli subay-la
28 *konuş-mak için* on-un ev-in-e **git-tiğ-in-i** <u>gör-dük</u>.

29 Emekli subay rol-ü Al Pacino tarafından <u>oyna-n-mak-tay-dı</u>.

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30    Çarli'-nin Al Pacino ile ilk karşılaş-ma-sı ve onlar-ın
31    birbirler-i-yle konuş-ma-lar-ı ve bu konuş-ma-lar-da Al
32    Pacino'-nun kullan-dığ-ı kelime-ler ve konuş-ma tarz-ı ben-de
33    filim hakkında menfi bir tesir uyan-dır-dı.

34    Mülâkat esnasında bu emekli subay-ın kızgın ve kırıcı
35    davran-ış-lar-ı Çarli'-yi  biraz şaşır-t-mış-tı.

36    Filmin bu bölüm-ün-de seyirci emekli subay-ın göz-ler-in-i
37    kaybet-me-sin-den dolayı sukut-u hayal-e uğra-mış bir insan-ın
38    hayat-a kızgın-lığ-ı-na ve de hayal kırgın-lığ-ın-ı dile getir-en
39    davran-ış-lar-ı-na şahit ol-mak-tay-dı.

40    Çarli, Al Pacino ile yap-tığ-ı bu mülâkat-tan sonra kend-i-sin-e
41    teklif ed-il-en bu iş hakkında fik-ri-ni değiş-tir-diğ-in-i ve bu
42    hususu Al Pacino'-nun yeğen-in-e söyle-mek-te ol-duğ-un-u
43    izle-dik.

44    Bu-nu takip ede-n bölüm-de emekli subay-ın yeğen-i-nin,
45    Çarli'-nin kendi-sin-e teklif ed-il-en bu iş-i kabul et-me-sin-e
46    ikna et-tiğ-in-i gör-dük.

47    Çarli bu iş mülâkat-ın-dan sonra okul-u-na dön-dü.

48    Film-in bu-nu takip ed-en sahne-ler-in-de Çarli ve ismi-ni şimdi
49    hatırlay-a-ma-dığ-ım diğer bir öğrenci ile kütüphane-de belli bir
50    kitab-ın süre-si-nin uzat-ıl-ma-sı hakkında konuş-tuk-lar-ın-ı ve
51    daha sonra on-lar-ın birlikte kütüphane-yi terk et-tik-ler-in-i
52    izle-dik.

53    Çarli ve bu öğrenci akşamleyin üniversite bahçe-sin-de
54    yürü-r-ler-ken diğer öğrenci-ler yeni tayin ed-il-en okul
55    idarecine kötü bir şaka tertip et-mek-tey-di-ler.

56    Çarli ve arkadaşı bu olayı seyred-er-ler-ken, Üniversite
57    bina-sın-dan orta yaşlı bir kadın-ın on-lar-ın bul-un-duğ-u
58    taraf-a doğru gel-mek-te ol-duğ-un-u gör-dük.

59    Daha sonra-ki sahne-de Çarli ve arkadaş-ı bu kadın-la
60    konuş-ur-ken, kötü şaka-yı tertip ed-en öğrenci-ler-in yap-mış
61    ol-duk-lar-ı gürültü bu kadın-ın nazar-ı dikkat-i-ni çek-miş-ti.

62    Kadın-ın gürültü-nün sebeb-in-i anlama-ya çalış-mak-ta-ki
63    gayret-ler-i ise Çarli'-nin arkadaş-ı-nın konuş-ma-lar-ı ve de
64    davran-ış-lar-ı dolayısıyla boşa çık-tı.

65    Film-in diğer sahne-sin-de üniversite öğrenci-ler-i-nin okul
66    bahçe-sin-de toplan-dık-lar-ın-ı gör-mek-tey-iz.

67    Şaka-yı tertip ed-en öğrenci-ler-in bir gün önce, boya ihtiva
68    ed-en büyük bir balon-u, yeni tayin ed-il-miş ol-an yönetici-nin
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69 makam araba-sın-ı her zaman **park et-tiğ-i** yer-de-ki sokak
70 lamba-sın-a **as-mış ol-duk-lar-ın-ı** bil-iyor-uz.

71 Bu üniversite idareci-si her zaman ol-duğ-u gibi otomobil-in-i
72 park ed-er-ken sokak lamba-sın-a **as-ıl-mış ol-an** balon-un
73 **şiş-mek-te ol-duğ-un-u** ve balon-un için-de-ki hoparlör-ün bu
74 yönetici-ye hakaret edici söz-ler-i **yayınla-mak-ta ol-duğ-un-u**
75 gör-dük.

76 Aynı zamanda balon-un üzerin-de-ki yazı, balon-un şiş-me-siy-le
77 **oku-n-abil-in-ir** bir hal-e gel-miş-ti.

78 Bu balon-un üzerin-de-ki yazı okul yönetici-si-nin makam-ın-ı
79 kendi-si-ni *tayin et-me-ye* **yetkili ol-an** kiş-i-ler-e *yağ çek-mek*
80 suretiy-le **elde et-tiğ-in-i** ifade ed-iyor-du.

81 Okul yönetici-si balon-u *patla-t-may-a* çalış-tı ve balon-u
82 **pat-lat-tığ-ın-da** on-un için-de-ki boya yönetici-nin ve de makam
83 araba-sı-nın üzeri-ne boşal-dı.

84 Film-in bu olay-ı **takip ed-en** bölüm-ler-in-de, Çarli ve
85 arkadaş-ı-nın yönetici-nin oda-sın-da sorgu-ya **çek-il-diğ-i**,
86 seyirci-ye göster-il-mek-te-dir.

87 Okul yönetici-si, Çarli ve arkadaş-ı-nın bu olay-ı **tertip**
88 **ed-en-ler-i gör-müş ol-abil-ecek-ler-in-i** on-lar-ın bir gün önce
89 okul bahçe-sin-de **karşılaş-tık-lar-ı** kadın-dan **öğren-miş ol-duğ-u**
90 kanaat-in-dey-im.

91 Yönetici Çarli ve arkadaş-ın-ı bu olay-ı **tertip ed-en-ler-in**
92 isim-ler-in-i *ver-me-ye* zorla-dı, ancak bu çaba-sın-da başarılı
93 ol-a-ma-dı.

94 Daha sonra yönetici Çarli ile yalnız *konuş-mak* **iste-diğ-in-i**
95 söyley-ip, diğer öğrenc-i-ye oda-y-ı *terk et-me-sin-i* emretti.

96 Yönetici ilk önce Çarli'-yi tehdit ed-erek bu olay-ı **tertip**
97 **ed-en-ler-in** isim-ler-in-i *öğren-mek* iste-diy-se de bu amac-ın-a
98 ulaş-a-ma-dı.

99 Bunun üzerine Çarli'-ye rüşvet teklif et-ti.

100 Eğer Çarli bu kişi-ler-in isim-ler-in-i on-a söyle-r-se on-un
101 Harvard Üniversite-sin-e *gir-me-sin-e* **yardım ed-eceğ-in-i** ve bu
102 husus-ta el-in-den **gel-en** herşey-i **yap-acağ-ın-ı** vaad et-ti.

103 Çarli bu kimse-ler-i **tanı-ma-dığ-ın-ı** *tekrar et-me-si* üzerine,
104 yönetici tatil günler-in-i **takip ed-en** pazartesi gün-ün-e kadar
105 Çarli'-nin bu mesele-yi ciddi bir şekil-de *düşün-me-sin-i*
106 öner-di.

107   Eğer Çarli bu isim-ler-i *ver-me-mek-te* <u>israr ed-er-se</u> bu
108   davran-ış-ın on-un okul-dan *kov-ul-ma-sın-a* **yol aç-abil-eceğ-in-i**
109   <u>söy-le-di</u>.