SOCIAL DEIXIS IN ORHAN PAMUK'S SNOW NOVEL

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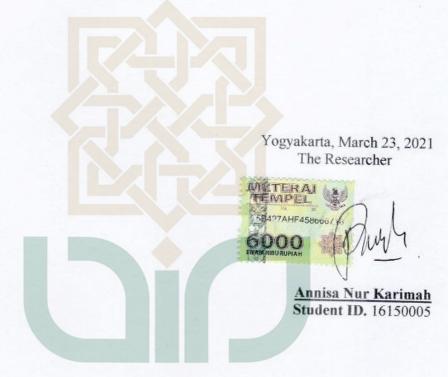**FACULTY OF ADAB AND CULTURAL SCIENCES**

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SOCIAL DEIXIS IN ORHAN PAMUK'S SNOW NOVEL

     Saya menyatakan bahwa skripsi tersebut sudah dapat diajukan pada sidang Munaqasyah untuk memenuhi salah satu syarat memperoleh gelar Sarjana Sastra Inggris.

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Social Deixis in Orhan Pamuk's Snow Novel

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Abstract

The current study is dedicated to analyse the types of social deixis in Orhan Pamuk's Snow Novel.Snow is a novel translated from the original Turkish-language novel entitled Kar. The reseacher is interested in the novel because it is telling about the clash of traditions, religion and modernization happening in Turkey In analysing the object of the study, the researcher applied deixis theory introduced by C.J. Fillmore which concerned with social types of deixis. This study uses a qualitative descriptive method, which describes the phenomena that occur in the novel through the language spoken by the participants based on the context. The researcher undertook three steps in collecting the data, (1)reading the whole chapters of the Snow novel thoroughly to find the data that spread out within the novel and also to fully understand the context of the story, (2)making a list of the deictic expressions that spread out throughout the novel, (3)the researcher collected the data into the table and classified the data based on the social deixis type. As a result, the researcher found 40 forms of deictic expression within five types of social deixis. The data that have been collected from the source of data will be analyzed in several stages as follows, (1)analyzing the deictic expressions in Snow novel, (2)classifying the data based on each kind of social deixis, (3)explaining the meaning of each kind of social deixis, (4)concluding. Out of five, only one type of social deixis used frquently by the author, i.e., 'polite'. This is due to most of the participants do not have close relationship with each other.

Keywords: Social Deixis, Novel, Snow.

Social Deixis in Orhan Pamuk's Snow Novel

Oleh: Annisa Nur Karimah

Abstrak

Penelitian ini bertujuan untuk mengetahui jenis sosial deiksis yang terdapat pada novel *Snow* karya Orhan Pamuk. *Snow* merupakan novel terjemahan dari novel aslinya yang berbahasa Turki berjudul *Kar.* Novel ini menceritakan tentang benturan tradisi, agama, dan modernisasi yang terjadi di Turki. Hal itu membuat peneliti tertarik untuk mengetahui kategori ekspresi deiktik yang ada dalam novel tersebut. Penelitian ini menggunakan teori sosial deiksis dari C. J. Fillmore untuk mengidentifikasi dan menganalisis jenis-jenis sosial deiksisnya. Penelitian ini menggunakan metode deskriptif kualitatif yaitu mendeskripsikan fenomena yang terjadi dalam novel tersebut melalui bahasa yang dituturkan oleh partisipan berdasarkan konteks. Dalam proses pengumpulan data, peneliti melalui tiga langkah yakni *(1)*membaca novel secara menyeluruh untuk menemukan data yang tersebar di dalam dan juga memahami sepenuhnya konteks cerita, *(2)*membuat daftar ekspresi deiktik yang tersebar di dalam novel, *(3)*peneliti mengumpulkan data ke dalam tabel dan mengklasifikasikan data berdasarkan jenis deiksis sosialnya. Peneliti menemukan 40 bentuk ekspresi deiksis dari 5 jenis sosial deiksis. Data yang telah terkumpul dianalisis dalam beberapa tahapan yakni, *(1)*menganalisis ekspresi deiktik yang ada di dalam novel, *(2)*mengklasifikasikan data berdasarkan jenis sosial deiksisnya, *(3)*menjelaskan data pada setiap jenis sosial deiksis, *(4)*membuat kesimpulan. Dari kelima jenis tersebut peneliti menemukan satu kategori yakni *polite* dari jenis sosial deiksis *the various ways of separating speech level* karena sebagian besar partisipan yang ada dalam novel tidak memiliki hubungan khusus atau akrab satu sama lain dan juga novel ini lebih banyak diceritakan dalam bentuk narasi daripada percakapan antar partisipan.

Kata kunci: *Deiksis Sosial, Novel, Snow.*

MOTTO

The most complete gift of Allah is a life based on science.

~ Ali bin Abi Talib ~

Do not sue your Lord for delaying your desires, but accuse yourself of delaying

your worship of Him.

~ Ibn Atha'illah As-Sakandari ~

This world is like a shadow. If you try to catch him, he will run away. But if you

turn his back on him, he will have no choice but to follow you.

~ Ibn Qayyim Al-Jauziyyah ~

If you don't work hard, there won't be a good result.

~Jung Ho Seok~

You are the only one who can make your future happen.

~Kim Taehyung~

DEDICATION

I dedicate this graduating paper to:

My Beloved parents, Diyono and Siti Hasimah

My two sisters, Joo and Zian

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Assalamu'alaikum wr. wb.

Alhamdulillahi rabbil 'alamin, praise be to Allah Swt the master and the creator of the universe. He who has given mercy and blessing and mercies, so I can finish my research entitled "Social Deixis in Orhan Pamuk's Snow Novel" and graduated from university. Selawat and Sallam may always be given to the Prophet Muhammad, his family, and his follower.

In this best occasion, I would like to express deepest gratitude and appreciation to everyone who has helped me in processing and finishing this graduating paper, they are:

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Lastly, I realize that the perfection belongs to Allah SWT. Meanwhile, some mistakes in this research are possible found. Therefore, the suggestion and criticism really welcomed to improve my graduating paper. Then, hopefully this research can be useful for the readers.

Wassalamu'alaikum wr. wb.

Yogyakarta, March 23, 2021

The Researcher

<u>Annisa Nur Karimah</u>
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CHAPTER I

INTRODUCTION

1.1 Background of Study

Language is an arbitrary system of sound symbols used by social beings groups to collaborate, communicate, and identify themselves (Kridalaksana, 1983). Language develops with the changing times. According to Chaer, language cannot be separated from the possibility of changes that can occur anytime (1995: 7). Another definition of language as explained by Abdul Chaer and Leonie Agustina (2004: 11-14), that language is a system in the form of sound, arbitrary, productive, dynamic, diverse, and human. It is clear that language plays an important role in social life. Language is expressed in various ways to make it more attractive, such as poetry, songs, movies, and also novels. According to the Oxford Dictionary, the novel is a kind of long story in the form of a book in which the characters and events are usually imaginary. Snow novel by Orhan Pamuk is a translation (2004) of the original Turkish-language novel (2002) entitled Kar. Orhan Pamuk is Turkey's leading novelist. He started his career as a writer in 1974. The New York Times listed Snow as one of the top ten books of 2004. Meanwhile, the novel's French translation, Neige, won the Prix Medicis 2005. Pamuk also won the 2006 Nobel Prize in Literature in his other novel entitled My Name Is Red (Muhammad Iqbal, 2020).

Snow is a novel in the political genre with the main character named Ka, a poet who has for many years fled Turkey and lives in Germany, who traveled back to Turkey for a journalistic assignment. Actually, Ka came to Istanbul only

1

to attend his mother's funeral. But after 4 days in the city, he decided to take a trip to Kars, the city he had visited 20 years ago. He came to Kars with the aim of covering the mayoral elections which took place shortly after the mayor of Kars was murdered. In addition, he intended to uncover the mystery of the suicide epidemic that has hit a number of girls in Kars, one of them, a girl from the 'veiled girls' group. In Kars, Ka stayed at the Snow Palace Hotel when he was investigating the case. Along with his investigation, a blizzard blocked the exit from Kars and left the city isolated. Ka's arrival as a journalist for the Republican newspaper made various circles curious and wanted to know Ka's true motivation. This makes his life inevitably meets various characters such as Serdar, the manager of the local newspaper Kars, members of the police, Turkish secular state defense soldiers, MIT (Milli Istihbarat Teskilati/The International Intelligence Organization) agent, charismatic sheikh named Saadettin Cevher, Islamic senior high school students who are struggling with love and aspirations, and Sunay Zaim, a theater artist who was trying to move from the failures of his past career.

Isolated in a blanket of snow, Kars was not a peaceful and terrorist-free place as revealed by Kasim Bey, assistant to the Kars police chief. Beginning with the murder of the director of the Kars Education Institute - Professor Nuri Yilmaz - by a Muslim extremist who was witnessed by Ka and Ipek at a cake shop. He had to go through a series of events that finally exploded in a bloody coup at a theater performance and ended with the murder of an ambitious theater artist.

> "History and theater are made of the same material, as in theater, history chooses who is the right person to be the main character. And just as

actors put all their courage on stage, few people who are elected as historical actors must do the same, "convicts Sunay Zaim (p. 199).

This belief ignited the conflict that eventually spread in Kars, the tension between Islamist and secularist, and the heated atmosphere caused by the decisions of the secular Turkish government. Ka was trapped in the heat of this conflict. The biggest conflict in this novel occurs between Islamic groups and secular groups living in the city of Kars where they are so contradictory in terms of thought. The government prohibited wearing the headscarf in public places, including schools. Women who wear the headscarf are considered to represent a political symbol of Islam (p.21). Militant Islamic groups disagree with this and oppose policies made by the government. Ka, who came to Kars with the intention of unraveling the mystery of the suicide of the veiled girls and publishing it in the Republican newspaper, was banned by Blue, a militant Islamist leader, because he didn't want Ka to write about the issue of veiled girl suicide because he wanted to stop the secular claim made through the media that Islam is a bad religion after all it permits suicide.

The researcher was inspired by five journals that study the Snow novel by Orhan Pamuk. In the present study, the researcher investigated another side that has not been studied by the above mentioned journals, i.e., social deixis. In addition, what makes this novel possible to analyze with social deixis theory is that in this novel there are many deictic expressions. According to Levinson (1983: 54), deixis concern the ways in which languages encode or grammatical features of the context of utterance or speech event, and thus also concern some ways in which the interpretation of utterances depend on the analysis of the

context utterance. In other words, contextual information grammatically pointing to specific terms such as objects, places, or times which the interpretation of the speaker utterance depend on the analysis of the context utterance is called deixis. Deixis is defined as an expression tied to the context. Deixis is divided into 5 types including: person deixis, place deixis, time deixis, discourse deixis, and social deixis (Levinson, 1983: 65). From categories of deixis the researcher uses and focuses only on the social deixis in this research.

Basically, there are five types of social deixis information based on Fillmore theory, they are person marking, speech level, the various names, titles, and kinship between participants, the various ways in which linguistics performances, and the various in which linguistic performances can accompany other social acts (Fillmore, 1976: 76). Social deixis shows how unique social rankings and the member of correspondence express connections inside society by means of language. Here is an example of the deictic expression found in the novel:

> Ipek: "**I knew you were coming**, Taner called to tell me."
> Ka: "I came to report on the municipal elections and the suicide girls."
> (2005: 23)

This conversation takes place in the lobby of Snow Palace hotel, where Ka had stayed during his time in Kars and the owner of this hotel was Ipek's father. This is their first meeting in twelve years they have not met because Ka lives in Germany. The word "I knew you were coming" is included in the greeting form in social deixis because that sentence was uttered by Ipek to start the conversation when she saw Ka for the first time.

The use of pragmatic language depends on the determinants in the act of language, namely the interlocutor, the purpose of the speaker, the problem being discussed, and the situation. Individuals may use various pronunciations, vocabulary, grammar, or styles of a language for various purposes. They may use the diverse dialects of a language in various contexts, and in some communities, they will choose diverse dialects based on the circumstances in which they are talking (Holmes, 2001: 7). It means that humans have different communication depending on the purpose, context, and situation. According to Fillmore (1971: 76), social deixis concern that parts of sentences that reflect or set up are decided by specific realities of the social circumstance in which the utterance happens. By using this theory, the researcher tries to explain the kind of social deixis types that spread up in the "*Snow*" by Orhan Pamuk novel. The purpose of this study is to analyze some social identities and social distance between the participants in the *"Snow"* Novel by using social deixis theory. The theory that will be used in this research is social deixis stated by Fillmore, C. J. as the primary theory.

1.2 Research Question

Based on the statement in the background of the study as described above, the researcher formulates the research problem in this research:

1. What are the types of social deixis used in Orhan Pamuk's *Snow* novel?

2. What is the most dominant type of social deixis used in Orhan Pamuk's *Snow* novel?

1.3 Objective of Study

The objectives of the study concern the research question. They are:

1. To describe the types of social deixis that are used in the *Snow* novel.

2. To describe the most dominant type of social deixis used in Orhan Pamuk's *Snow* novel.

1.4 Significance of the Study

The present research is expected to provide useful theoretical and practical contributions in analyzing the social deixis. Novels are texts that contain stories or things that can make readers have a broad imagination when reading the text and sometimes they have difficulty understanding some expressions that have unclear meanings and references. Theoretically, this study aims to broaden the readers' insight in understanding social deixis, especially for people who are interested in and focus on the field of social deixis. Hopefully, this research is useful for readers who want to know more about social deixis and this research can be used academically as a reference for students to understand the application of social deixis theory.

1.5 Literature Review

There are seven researches that have a relationship with the topic of this research. First, the thesis is written by Eka Gita Dewanti from Faculty of Cultural Sciences, Brawijaya University 2014 entitled "Fillmore's Social Deixis Found in Dee's Perahu Kertas Novel". This study analyzed social deixis expressions that were found in Dee's Perahu Kertas novel. This study was conducted to find out: (1) the forms of social deixis, (2) the mostly found category of social deixis, and

(3) the meaning of each social deictic expression. The writer used the qualitative method because the study used words as the data. This study was classified as document analysis because the data were taken from a novel written by Dee entitled Perahu Kertas. In this study, the writer found 59 social deixis expressions that were categorized into six categories. The data were taken from different utterances that were spoken in six different languages.

The second paper is a research report written by Walset Tologana from Faculty of Cultural Sciences, Sam Ratulangi University 2016 entitled "Deiksis dalam Novel "Assalamu`alaikum Beijing" Karya Asma Nadia". The study identified and analyzed the types of deixis in the novel "Assalamu'alaikum Beijing" by using the deixis theory of Purwo (1983) and Putrayasa (2014). This research analyzed the use of deixis in the dialogue contained in the novel that divided into five sections: person deixis, place deixis, time deixis, discourse deixis, and social deixis.

The other five works lead the researcher to study Snow novel as the object of the research. The first paper was written by Iis Sugianti from the State University of Surabaya in 2018 entitled "Gender Discrimination in Orhan Pamuk's Snow and Khaled Hosseini's A Thousand Splendid Suns". The objective of the study is to achieve the idea about Women"s life without discrimination or violence is the freedom and entitlement of women"s rights. The researcher applied feminism approach proposed by Damewood"s theory of gender discrimination. The second paper was written by Alfian Eka Purnama from the State University of Surabaya in 2017 entitled "The Representation Of Islam Under Modern Turkey

In Orhan Pamuk's Snow". The research aimed at examining three different parts to portray the representation of Islam, they are Representation of Islam under the Media, Headscarf culture and how Ka as a main character viewed the tension between Modern and Traditional city which was achieved by application of Cultural and Representation theory from Stuart Hall.

The third paper was written by Sapna Bharathan and Dr. Krishnamayi.A from University of Calicut India 2016 published in IOSR Journal of Humanities And Social Science entitled "The Politics of Imagination in Orhan Pamuk". Further, the forth paper was written by Colleen Ann Lutz Clemens published in Feminist Formations 2011 entitled Suicide Girls": Orhan Pamuk's Snow and the Politics of Resistance in Contemporary Turkey. In the said paper the writer expalined that there was no parallels between a literary and sociological crisis. She also explained the struggle of women to have their voices heard, without eliminating themselves through suicide in the process. Last but not least is the paper written by Alver Ahmetthat published in Journal of Europan Studies 2013 entitled "The hegemony of the liberal– secular master narrative in Orhan Pamuk's Snow". This work examined the juxtaposition between political and novelistic intentions that distinguished Orhan Pamuk's treatment of secularism. This paper set out the ways in which Pamuk framed the competing political claims of secularism and Islam – key issues on a global scale as well as in Turkish politics – in order to decipher its implications for the contemporary world and the future.

Based on the seven papers, the first and the second research have the same theory as this study and the fifth until the last research has the same object that is

the *Snow* novel by Orhan Pamuk. The first research focused on the forms, the categories, and the meaning of each social deictic expression that was found in the *Perahu Kertas* novel, while the second research focused on the types of deixis in the novel "Assalamu 'alaikum Beijing". So, from all of the previous studies, the current research is different from the previous. Here, the researcher focused on the social deixis as such. The social deixis theory used by the researcher was introduced by Fillmore C. J. as the primary theory to analyze the data in the *Snow* novel by Orhan Pamuk.

1.6. Theoretical Approach

The current research is aimed at analysing the social deixis in the Snow novel written by Orhan Pamuk. The theories applied in this research is social deixis introduced by Fillmore C. J. as the primary theory. Fillmore (1971: 76) states that social deixis concerned with parts of sentences that reflect specific realities of the social circumstance in which the utterance happened. The certain reality of the social situation in which the utterance happened showed the social difference between the speaker and the partner. Fillmore created language information on social deixis, they are person marking, speech level, the various names, titles, and kinships between participants, the various in which linguistic performances can count as social acts, and the various in which linguistic performances can accompany other social acts (Fillmore, 1976: 76).

Individuals may use various pronunciations, vocabulary, grammar, or styles of a language for various purposes. They may use diverse dialect of a language in various contexts, and in some communities they will choose different

dialect according the circumstances in which they are talking (Holmes, 2001: 7). It means humans have different communication depending on the purpose, context, and situation. By using these theories, the researcher tries to explain the social identities like social status in person marking, speech level, names, titles, kinship, insults, greetings and expression of gratitude according to social distance scale, status scale, the formality scale, and two functional scales among the speaker that spread up in the *Snow* novel.

1.7 Method of Research

1.7.1 Type of Research

The researcher uses the descriptive qualitative method in this research. The researcher decided to use qualitative research because the data analyzed in this research are in the form of dialogues. Qualitative research is an approach for exploring and understanding the meaning individuals or groups ascribed to a social or human problems (Creswell (2013: 78). This research focuses on the social deictic through the utterances by the participants.

1.7.2 Data Sources

The data source of this research is the deictic expression found in the conversations between the participants in the *Snow* novel written by Orhan Pamuk. The data sources used in this research are primary data sources.

1.7.3 Data Collecting Technique

In collecting the data, the researcher undertook three steps as follows. The first step is reading the whole chapters of the *Snow* novel thoroughly to find the data that spread out within the novel to fully understand the context of the story.

The second step is making a list of the deictic expressions that spread out throughout the novel. Further to the third stage, the researcher collected the data into the table and classified the data based on the social deixis type.

1.7.4 Data Analysis Technique

This research uses the identity method which is a method of analyzing data whose determinants are outside, detached, and that are not the part of the language in question or studied (Sudaryanto, 2015: 15). Sudaryanto (2015: 15) divides the identity method into five types, namely referential identity method, articulary phonetic identity method, translational identity method, orthographic identity method, and pragmatic identity method. Out of several subtypes of identity method, the researcher prefers to use one of them, i.e., the referential identity method. The referential identity method concerned with the relation between language and a particular entity outside the language which is being referred to (Sudaryanto 2015: 16). The data that have been collected from the source of data will be analyzed in several stages as follows.

- Analyzing the deictic expressions in *Snow* novel;
- Classifying the data based on each kind of social deixis;
- Explaining the meaning of each kind of social deixis;
- Concluding.

1.8 Paper Organization

The graduating paper consists of four chapters. The first chapter is the introduction, it explains what is needed to conduct the research. The introduction consists of the background of the study, research question, objectives of the study,

significance of the study, literature review, theoretical approach, method of research, and paper organization. Then, the second chapter is the theoretical background that explains the theory applied that supports the data. This chapter will discuss the explanation of pragmatics, deixis, and social deixis. The third chapter is the discussion in analyzing social deixis in the *Snow* novel. This chapter will focus on analyzing the data that have been collected by the researcher from the *Snow* novel. The last chapter is the conclusion and the suggestion of this research.

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CHAPTER IV

CONCLUSION AND SUGGESTION

4.1 Conclusion

After the data found in the Snow novel by Orhan Pamuk analyzed by the researcher uses social deixis theory by Fillmore C. J., the researcher concludes that this research found 40 forms of deictic expression. The social deixis is divided into five types but the researcher could not find the data in the last type. There are 7 forms of social deixis that belong to the device for person marking that refer to the familiar or polite person marking. Familiar person marking indicates a close or intimate social relationship between participants. The familiar person marking has 5 forms of data. They are: Hande, Ka, Kadife, Muhtar, and Serdar. Polite person marking indicates a distant social relationship between participants. The polite person marking that has 2 forms of data. They are: Funda Eser and Kadife Hanim.

There are 11 forms of social deixis that belong to the various ways of separating speech level that refer to the formality or politeness speech act. They are used by participants based on the situation and the place when the speech act occurs. The various ways of separating speech levels are divided into three categories. The first category called plain speech has 5 forms of data. They are: Hande, Ka, Kadife, Muhtar, and Serdar. The second category, namely polite speech has 4 forms of data. They are: Ka Bey, Madam, Miss, and sir. The third category is honorifics speech that has 2 forms of data. They are Professor Nuri Yilmaz and Your Excellency.

The third type of social deixis, the various ways in which names, titles, and kinship that refer to the relationship among the speaker, the speaking partner, and the person referred to, the researcher found 19 forms. The first category has 6 forms of data. They are Atheists, Europeans, Germans, Kurdish, Muslims, and Turk. The second category has 4 forms of data. They are journalist, poet, Professor Nuri Yilmaz, and teacher. The third category has 9 forms of data. They are daddy, darling, daughter, father, little Kadife, my child, my darling girl, my lamb, and my son.

For the fourth type of social deixis which is the various ways in which linguistic performance, the researcher found 3 forms from the novel. The various ways in which linguistic performance can count as social acts divided into three categories. The first category is the insult that has 1 form of data. It is shameless atheist. The second category is greeting that has 1 form of data. It is: I knew you were coming. The third category is the expression of gratitude that has 1 form of data. It is thank you.

The polite category from the various ways of separating speech level is the dominant type of social deixis found in this novel because most of the participants who are presented in this novel do not have a special relationship with each other. Besides, in this novel, more stories are told through narration than indirect conversations between participants.

4.2 Suggestion

This research has been finished, nevertheless, the researcher realizes that there are many things which the reader may investigate and analyze more deeply

from this theory or object. The further researchers can also try to analyze the object using the social deixis theory from other experts or it could be with other theories outside of deixis.

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LIST OF APPENDIXES

Data Forms of Social Deixis in *Snow* Novel

No	Social Deixis	
	The Device for Person Marking	
1.	Familiar person marking (first name)	a. HANDE Kadife **:** "*Hande*, you don't have to describe your shame unless you want to," Hande **:** "No, I'm going to talk about it. …" (2005 : 122) b. KA Turgut : "**Ka,** you're not being fair to our guest. Give it to him so he can read it and see what a bad thing he has done." (2005 : 301) c. KADIFE Turgut : "**Kadife,** where have you been? It's about to begin," (2005 : 239) d. MUHTAR Ka : "**Muhtar**, do you still pay visits to your sheikh?" Muhtar : "Do you mean His Excellency

			Saadettin Efendi?" (2005 : 60)
		e.	SERDAR Turgut : "**Serdar, Serdar**, who gave you the order this time?" (2005 : 301)
2.	Polite person marking (Family name or last name)	a.	FUNDA ESER Funda : "I am the life partner of the illustrious actor and newly anointed statesman Sunay Zaim, and my name is **Funda Eser**. I would like to congratulate you on having raised two such marvelous and outstanding girls. Thanks to Kadife's heroic decision, I can advise you that you have nothing to fear." Turgut : "If my daughter does this, the religious fanatics in this city will never forgive her!" (2005 : 346)
		b.	KADIFE HANIM Serdar : "**Kadife Hanım**, could you tell me if you think the Kars suicide rate is likely to go down in the wake of our theater coup? I'm sure our readers

		would like your views on this, especially since they know you were opposed to these Muslim girl suicides." Kadife : "I'm not against these suicides anymore." (2005 : 302)
	The Various Ways of Separating Speech Levels	
1.	Plain	a. HANDE Kadife **:** "*Hande*, you don't have to describe your shame unless you want to," Hande **:** "No, I'm going to talk about it. …" (2005 : 122) b. KA Turgut : "**Ka**, you're not being fair to our guest. Give it to him so he can read it and see what a bad thing he has done." (2005 : 301) c. KADIFE Turgut : "**Kadife**, where have you been? It's about to begin," (2005 : 239) d. MUHTAR Ka : "**Muhtar**, do you still pay visits to your sheikh?"

		Muhtar : "Do you mean His Excellency Saadettin Efendi?" (2005 : 60) e. SERDAR Turgut : "**Serdar, Serdar**, who gave you the order this time?" (2005 : 301)
2.	Polite	a. KA BEY Police : "**Ka Bey**, please don't be afraid, we're from police headquarters. Please get in, and we'll drive you back to the hotel." (2005 : 352) b. MADAM Ipek : "If this ˙ paper gets distributed, they'll shoot him in the street tomorrow." Serday : "Nonsense. **Madam**, I assure you, you have nothing to fear. The soldiers have rounded up all the radical Islamists and reactionaries in town." (2005 : 301) c. MISS Colonel Osman : "With all due respect, **miss**, how can I ease your pain? If you do not wish to go onstage, I have some good news for you: The roads have

		reopened and the armed forces will be entering the city at any moment." (2005 : 400) d. SIR Blue : "So tell me, **sir**, for whom are you spying today?" Ka : "I've given up spying, these days I'm a mediator." (2005 : 319)
3.	Honorifics	a. PROFESSOR NURI YILMAZ Murderer : "With all due respect, **Professor Nuri Yılmaz**, if you fear God, if you believe that the Holy Koran is the word of God, let's hear your views on the beautiful thirty-first verse of the chapter entitled Heavenly Light." Professor : "Yes, it's true. This verse states very clearly that women should cover their heads and even their faces." (2005 : 40) b. YOUR EXCELLENCY Sheikh : "May God bless you for accepting my invitation, I saw you in my dream. It was snowing."

		Ka : "I saw you in my dream, **Your Excellency**. I came here to find happiness." (2005 : 95)
The Various Ways in Which Names, Title, and Kinship		
1.	Names	a. ATHEIST Fazil : Are you an **atheist**? And if you are an atheist, do you want to kill yourself ?" Ka : "Even on days when I am most certain that I'm an atheist, I feel no urge to commit suicide," (2005 : 85) b. EUROPEANS A young Islamist : "We will never be **Europeans**! They may try to roll over us with their tanks and spray us with bullets and kill us all, but they can't change our souls." A youth Kurdish : "You can take possession of my body but never my soul!" (2005 : 277) c. GERMANS A : "Beware of **Germans** with good intentions!" B : "My friends, let's not hang back like frightened little schoolchildren, waiting for the other kid to

		speak first," (2005 : 275)
		d. KURDISH
		Old Journalist : "No one could dream a dream like that. This **Kurdish** boy made it all up just to mock us to the Germans." (2005 : 280)
		e. MUSLIM
		Murderer : "You're a **Muslim**?"
		Professor : "Yes. Glory be to God, I am." (2005 : 39)
		f. TURK
		Ka : "I'm a **Turk**."
		Ipek : "Most of the time, being a Turk is either an excuse or a pretext for evil." (2005 : 363)
2.	Titles	a. JOURNALIST
		Ka : "I'm a **journalist**. I'm interested in the municipal elections—and also the young women who've been committing suicide."
		Aguy : "When the mayor of Kars was murdered, every newspaper in Istanbul ran the story," (2005 : 6)
		b. POET

Necip : "You're Ka the **poet**, aren't you?" (2005 : 65)

c. PROFESSOR NURI YILMAZ

Murderer : "With all due respect, **Professor Nuri Yılmaz**, if you fear God, if you believe that the Holy Koran is the word of God, let's hear your views on the beautiful thirty-first verse of the chapter entitled Heavenly Light."

Professor : "Yes, it's true. This verse states very clearly that women should cover their heads and even their faces." (2005 : 40)

d. TEACHER

Professor : "My son, I'm a **teacher**. I'm old enough to be your father. Is it written in the Koran that you should point guns at your elders and insult them?

Murderer : "Don't you dare let the word Koran pass your lips. Do you hear? And stop looking over your shoulder like you're asking for help. If you shout for help I won't hesitate. I'll shoot. Is that clear?" (2005 : 44)

3.	Kinships	a. DADDY
		Turgut : "I'm not about to let you get into trouble on my account,"
		Ipek : "Please, **Daddy**, if you get involved in this business, you could be exposing yourself to unnecessary risks," (2005 : 244)
		b. DARLING
		Ipek : "So, **darling**, I think it's time for me to get up."
		Ka : "When can we meet again?" (2005 : 264)
		c. DAUGHTER
		Turgut : "He's had a lot to drink. Yes, go and help him, **daughter**." (2005 : 125)
		d. FATHER
		Ipek : "**Father**, what are you watching?"
		Turgut : "It's snow. If nothing else, it is an accurate description of our weather here. This counts as real news. Anyway, you know that if I watch one channel for too long, I feel robbed of my dignity." (2005 : 119)
		e. LITTLE KADIFE

		Turgut : "There's nothing funny about it, **little Kadife**. Tell them you're feeling ill."
		Kadife : "I'm not ill." (2005 : 384)
		f. MY CHILD
		Turgut : "…Yes, she should promise to do that. And please, tell Kadife how much we all love her. **My child**"
		Ipek : "Father, may I speak to Ka alone for a moment?" (2005 : 367)
		g. MY DARLING GIRL
		Turgut : "…**My darling girl**, please don't pull that trigger unless you're sure the gun isn't loaded! …" (2005 : 398)
		h. MY LAMB
		Turgut : "What happened to your nose, **my lamb**?"
		Ka : "I fell on the ice,"(2005 : 367)
		i. MY SON
		Ka : "…There's a God who pays careful attention to the world's hidden symmetry, a God who will make us all more civilized and refined."
		Sheikh : "Of course there is, **my son**," (2005 : 97)
	The various ways in which linguistic performances can count as social acts	

1.	Insults	a.	SHAMELESS ATHEIST Murderer : " … Why are you laughing, sir? Do you think I'm trying to be funny? (Silence.) Go ahead and tell me, you **shameless atheist**. Why are you laughing?" Professor : "My dear child, please believe me! I'm not laughing! Or if I did laugh, I was laughing out of nerves." (2005 : 45)
2.	Greetings	a.	I KNEW YOU ARE COMING Ipek : "**I knew you were coming**, Taner called to tell me." Ka : "I came to report on the municipal elections and the suicide girls." (2005 : 23)
3.	Expression of Gratitude	a.	THANK YOU Sunay : " … I'm the one who stopped them. I'm your guarantor." Ka : "**Thank you**." (2005 : 200)
	The ways in which linguistic performances can accompany other social acts		
1.	There you go	-	

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