Kurdish-Arabic Code-Switching in Nali's Selected Poems

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Abstract

The present study aims at exploring Kurdish-Arabic code-switching in selected poems of Nali. Nali was a famous Kurdish classical poet. In his poems, Nali frequently swapped from Kurdish to Arabic. The researcher analyzes his poems from a sociolinguistic perspective. Therefore, the thrust of this paper is to clarify the role of this phenomenon in sociolinguistic, functional and structural aspects. The researcher has hypothesized that the sociolinguistic model of code-switching proposed by the American Linguist, Gumperz (1982) is applicable for the analysis of the phenomenon of code-switching in Nali's poems. The study concluded that code-switching happens in multilingual society in conversation even in poems. The verses in which code-switching occurs are described as *macaronic* in literature. Another achievement is that macaronic poems of Nali were not the outcome of illiteracy or poor linguistic competence, on the contrary, they reflect his powerfulness in the use of his bilingualism and linguistic competence. Thus, code-switching is a positive point in his poems and adds to his rhetoric.

Keywords: Code-switching, Nali's pomes, Gumperz.

1. Introduction

In this section, the study is devoted to introduce the term code-switching *(hereafter CS)*, its types and other resembling terms according to the linguists and sociolinguists' readings. There are different definitions to the notion of code-switching. Furthermore, other related terms, like code-mixing, borrowing will be under discussion in this section. The study is limited to the analysis of Kurdish-Arabic CS in selected poems of Nali's. The model for doing the analysis is Gumperz's (1982). The aims of the paper are to introduce the notion of CS in some Nali's poems as well as to explore CS in the selected Nali's poems functionally and structurally.

1.1 Definitions of Code-Switching

CS is the combination of two words: *code* and *switching*. Decomposing the term may help us understand it more. In sociolinguistics, a *language* is referred to as a code (Abdullah, 2015, p. 6) .This may be because this code is a neutral term used to denote a *language* or a variety of language as Finch (2000, p. 209) defines the term *code* as a system of rules allowing us to transmit information in symbolic form. Thus, human language or a variety is a *code*. Since language consists of words that symbolically represent ideas, events, and objects in the external world to transfer some messages. Additionally, Crystal (2008, p. 83) and Wardhaugh (2006, p. 87) argue that the term *code* belongs to sociolinguistics, where it is used as a *neutral* label for any system of communication related to language so as to avoid some terms like *variety*, *dialect*, *style, standard language, pidgin and creole*. Further, Abdulla (2015, p. 161) states that '*code* refers to the three forms of communication: spoken, written, and signed'. Therefore, it can be said that *code* from a sociolinguistic prospective, is a term referring to any form of the language human beings use to communicate each other—*Switching* means changing. Therefore, the CS can be defined as a change from one language or language

variety to another one by (a bilingual or multilingual) speaker (or writer) (Richards & Schmidt, 2002, p. 81. Gardner-Chloros (2009, p. i) points out that CS is something normal for bilingual people who use two or more codes in the same exchange which is linguistically known as CS and has now become a major focus to the linguistic researchers. This indicates that CS takes place in a conversation once a speaker uses one code and the other speaker answers in a different code. A person may start speaking one code and then change to another one during their speech. Bussmann (2006, p. 194) says that CS depends on the demands of a particular communicative situation in which bilingual or multilingual speakers switch between codes. Bullock and Toribio (2009, p. 2009) elucidate that 'CS is the ability on the part of bilinguals to alternate effortlessly between their two languages'. Thus, this phenomenon happens when bilinguals substitute a word or a phrase or a sentence from one code with a word or a phrase to another one.

1.2 Types of Code-Switching

CS can be classified according to its *functions* and *structure*.

1- In terms of the function, CS can also be reclassified into three kinds: situational, metaphorical and Conversational.

A- Situational CS: Wardhaugh and Fuller, J., M (2015, p. 98) state that '*Situational CS* occurs when the languages used change according to the situations in which the conversants find themselves: they speak one language in one situation and another in a different one'. Situational CS is that switch in a code occurring when there is coincidence with changes from one external situations—the code used among family members is switched when this code communicated among neighbors. In another way, the Situational CS takes place in different social situations—the code is switched if the situation is changed. This is termed as situational CS by Hudson (1996, p. 52).

B- Metaphorical CS: Wardhaugh and Fuller (2015, p. 98) illustrate that '*Metaphorical CS* is that change using a code as a means to symbolically redefine the interaction'. In these two cases, it is significant to look at that if the situation/topic causes the switch or the participants themselves have roles triggering the switch (Trask 2007, p. 40). To Brezjanovic (2011, p. 23) Metaphorical CS means that there are some topics discussed in different languages. For each topic, the speakers use a different code.

C- Conversational CS: Callahan (2004, p. 5) argues that conversational CS happens when one conversant uses two languages in the same speech –this CS takes place once a speaker switches between two or more languages, or language varieties, in the context of one single exchange. Gumperz (2009, p. 59) clarifies that 'conversational CS is the juxtaposition within the same speech exchange of passages of speech belonging to different grammatical system or subsystems'. In other words Conversational CS befalls once the utterers use two languages in their speech without altering the topic and the situation of the conversation—the speaker switches the language since s/he desires to repeat the speaker's note or to reiterate someone's speech (Sihite, 2016, p. 21).

Diagram 1: Code-switching Taxonomy
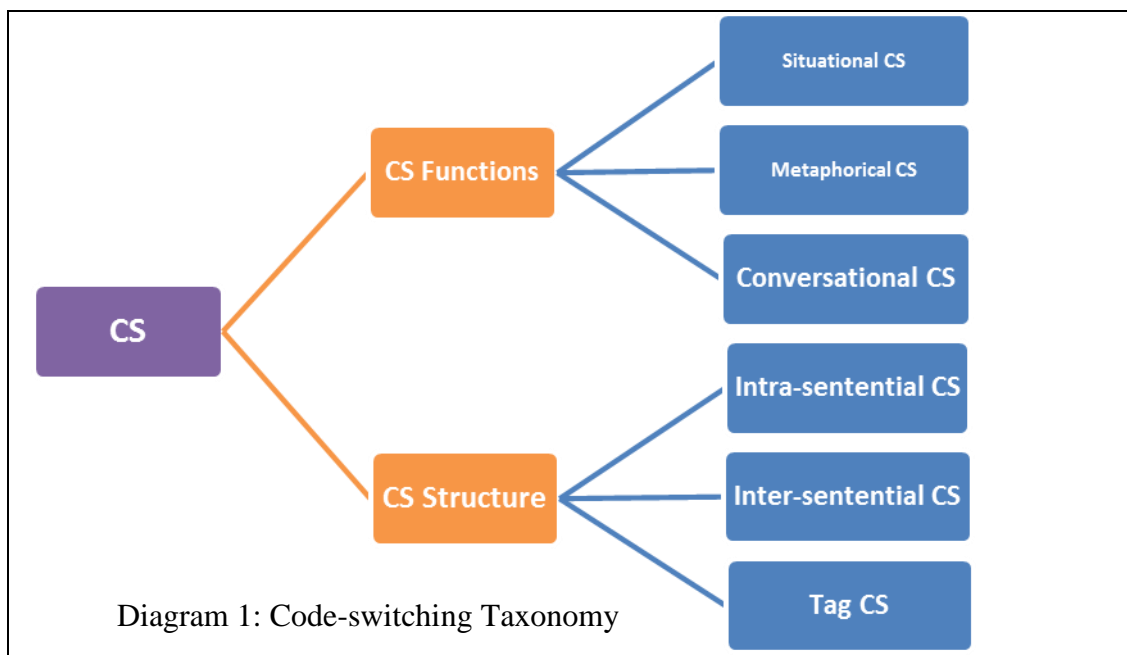
2- CS is structurally divided into three types: intra-sentential, inter-sentential, and tag CS.

A- Intra-sentential: Young Et al (2014, p. 29) state that 'intra-sentential CS in which the alternation occurs within a sentence'. Kebeya (2013, p. 229) explicates that intra-sentential CS refers to the switching that occurs inside the same clause or sentence. Occasionally bilinguals switch a code into another between the words and phrases within the sentence; this sort of CS is labeled *intra-sentential*.

B- Inter-sentential CS: if the switch happens between sentences, this one is called inter-sentential CS. Holmes (2013, p. 45) notifies that when people who are less proficient will tend to switch at sentence boundaries this is called *inter-sentential switching*.

C- Tag CS: this sort occurs when a bilingual switches between languages, using brief phrases and words for answering questions or in the conversation, such as, *good, right, I mean, OK* and so on so forth as Holmes (2013, p. 35- 45) expounds that using only short fixed phrases, short expression or tags in one language on the end of sentences in the other language.

In short code-switching can take different shapes and serve various functions. What has been mentioned can help us grasp its classification in one way or another. Diagram 1 outlines all the types of code-switching.

1.3 Code-Mixing

Code-Mixing is another term found in sociolinguistics. Some linguistic researchers showed no distinction between CS and Code-Mixing while some others did (Holmes, 2013, p. 34). Moreover, Ahmed Sid (2008, p.60) quoted McClure (1978) who comments about code-mixing:

> The individual's use of opposite language elements which cannot be considered to be borrowed by the community. It occurs when *a person is momentarily unable to access* a term for a concept in the language which is using but access it in another code or when he lacks a term in the code he is using which exactly expresses the concept he wishes to convey.

According to the above statement, it can be said that temporary switch takes place in a discourse because the speaker is not able to remember to utter in his/her language. In other words, when you insert a word or a phrase other than that of your language, and you have no specific purpose or intention in this case you code-mix (Hudson, 1996, p.53)

1.4 Borrowing

Borrowing occurs when the bilinguals cannot find a suitable word in their mother language, they search for it in other language words and use it as original, such words, which are used in this way, are described as *loanwords* (Spolsky, 2008, p. 49). Further, borrowing is a term used to adopt a linguistic expression from one language into another; this is because there is no existing term for the new term, concept, or state of affairs—this can be in terms of politics, culture, society, or economic developments (Bussmann, 2006, p. 139).

2. Poetry and Code-switching: Macaronic

Poetry, as Cuddon (2013, p. 543) says that 'is a comprehensive term which can be taken to cover any kind of metrical composition'. As well as Scott (1985, p. 226) defines the term by saying that '*Poetry* awakens and enlarges the mind by a thousand unrevealed combinations of thought'. Further, Abrams (2009, p. 243) states that poetry can be defined as a literary genre, which is characterized by rhythmical patterns of language and figurative language. *Poetry*, derived from ancient Greek, meaning *I create*, is an art form used for its aesthetic qualities in addition to notional and semantic meaning. It consists largely of oral or literary works in which language is used in a manner which is felt and observed by its user and audience. Thus, it can therefore differ from ordinary prose. It may use condensed form to convey emotion or ideas to the reader or listener's mind; Poems frequently rely for their effect on imagery, word association, and the musical qualities of the language used (Cuddon 2013, p. 543).

Due to its nature of foregrounding and emphasizing linguistic form rather than using language purely for its content, poetry is somehow hard to fully translate from one language into another. In most poetry, connotation meaning of the used words are most important. This can lead to different and various readings by the readers—they have no one definitive interpretation (Baldick, 2001, p. 198). Further, as language of poetry must be selected and adapted according to its appropriateness for the work in hand (Cuddon 2013, p. 543).

Overall, poetry is a form of literature either spoken or written emphasizing rhythm, and intricate patterns of sound and imagery, and its words can suggest meaning. Poetry is a comprehensive term tied up to imaginary world, it may compromise many things engaging different classes of educated people in a way that almost none of them can be fully decisive to the analysis and interpretation.

It is time to say something about *Macaronic,* it is a term used in literature to refer to using more than one language or dialect within the same linguistic interaction—the term macaronic seems an equivalent term to the CS used in linguistic field (see Mouton 2011, p. 2). Simply speaking, it can be said that as Merriam-Webster illustrates that Macaronic is a term 'characterized by a mixture of two languages'.

2.1 Who is Nali? [1]

Nali is the nickname of the great Kurdish poet whose name is Mullah Khdir Ahmed born in 1800 and passed away in 1856 in Khak u Khol—name of a village of Sulaymani province. He was a very famous, intellectual, Kurdish poet. He is a great and bright star in the sky of Kurdish poetry. He was also a great scholar in terms of linguistics, translation and mathematics. Moreover, he is considered one of the greatest Kurdish poets in the Kurdish classical period. For getting knowledge and religious sciences, he frequently traveled and stayed in many cities and districts, like Sulaimani, Sennah, Mahabad, Halabja and many other cities and regions. Apart from Kurdish, he knew Persian and Arabic language well (Mudarris 2017, p. 23-30). In the following verse, Nali talks about his trilingualism:

فـــارس و کـــورد و عـــەرەب هـــەرسێم بـە دەفتـەر گرتـووە

نـــالـــی ئـەمـڕۆ حـاکـمـی سێ مولّکه دیـــوانـــــی هـــەیه

There is more than one view about the date of Nali's birth and death; however most views confirmed that he lived for 56 [1] years (Mudarris 2017, p. 23-26).

I master writing in Persian, Kurdish and Arabic
Today Nali is the ruler of the three anthologies

It is believed that Nali's literature contributed to bring about a rebirth in the Kurdish language. His most famed literary works were written in the Kurmanji dialect and Sorani (Shakely, 2002).

The poets Nali, Salim, and Kurdi were pioneers and leading poets of classical School of Poetry. Nali's poems were based on *personal experience* expressed in a rich, picturesque and lyrical language. Nevertheless, Nali's works were more attractive than his fellow poets. This is because he owned a unique and clearer talent in creating a literary language out of a dialect that had never been created before. One of the important poems he wrote was inamorata (Mudarris 2017, p. 23-30).

Additionally, Nali could enlighten patriotism in Kurdistan to his motherland. In his pomes, it appeared that he tremendously wished the princes of Baban would be able to protect and defend Kurds against the Ottoman Turks and the Iranians. However, Baban was finally brought down by the Turks. Thus, Nali could not bear Ottoman's invasion, therefore he was obliged to leave Kurdistan. The last years of his life were in Damascus, Istanbul and Mecca (Hitchins: 2010).

Nali's most renowned poems were in epistolary forms. When Nali was in Damascus, he wrote a poem letter to his friend, Salim. Here he expressed his sad feelings, longing for home and yearning Kurdistan, remembering Kurdistan's beautiful nature, rivers, plains and the beautiful nature. At the end, he asked Salim, if he could return to the hug of Homeland. Salim was notifying him that there were destruction of the country and the brutality of the Turkish invaders with their cruel rule. Together, they gave the complementary picture of depriving and chaotic period in the Kurdish history (Shakely: 2002).

Nonetheless, Nali was described and praised by many people who lived during his lifetime. For instance, Alexander Hodiszkov (1804–1891) was a Russian diplomat in 1857, he published an oration in Asia Magazine, entitled, *A Philological Research about Kurdish Language*, and he described Nali as a Kurdish great scholar. The Russia diplomat said that Nali devoted his life to study and offered a great service ("Abubakir" 2017).

The researcher believes that swapping codes and languages is an effective and outstanding characteristics of classical poems in a way that the other poets, who came after Nali and some of his contemporary poet, have not yet been able to write the poems like the Nali's and some of his friends' wrote.

2.3 Literature Review

There are many researches done on CS of bilingual or multilingual communities. Nevertheless, most of them have focused on the switching languages in discourse. They were usually described as 'conversational CS'. In contrast, the research papers concerned with written multilingualism are a very few studies especially in literary works.

Zebari (2014) conducted a study entitled 'Conversational CS between Arabic and Kurdish in Duhok City'. The study data was recorded audio of 46 participants' conversation. One of the conclusions the study arrived at was that the participants switched codes to emphasize what has already been uttered.

Another study done by Abdulla (2015) was titled 'Kurdish-English Code-Switching in Facebook'. The study collected eighty-seven posts and six hundred sixty-eight comments of the bilingual Kurds using Facebook (these Facebook users are of Bachelor, Master and Doctorate holders of English language and literature. Some of the finds the study obtained showed that all the six functions of Gumperz's model are existing in the Facebook selected posts and comments plus some other functions the researcher added up during the analysis. The functions are *expressing taboo, teaching translation, summarization, words and abbreviations, borrowing and satisfying linguistic insufficiency*

Additionally, Ra'uf (2017) conducted research under the title 'The Motivations of Code-Switching of International Bilingual Students' Conversations at the University Level'. The study achieved that CS is a normal phenomenon and something useful and facilitations for the students acquire language and get novel information and knowledge.

Moreover, Mohammad (2019) did a study titled 'A Sociolinguistic Study of Code-switching in Khanqeeni Kurdish'. The study introduced the Kurdish bilinguals in Khanaqen City in the manner of sociolinguistics. The study examined the conversational functions of CS uttered by bilinguals in their oral communications from a sociolinguistic perspective. One of the results the study arrived at was that that the CS used by Khanqeen bilinguals is something normal. As well as another outcome the research showed was that the bilingual community speakers used was to create effective communications.

Regarding this present study is totally different which conducts 'Kurdish-Arabic CS in some Nali's Selected Poems', to the best of the researcher's knowledge, which depends on the fact that after surfing on the internet and asking many college tutors and professors about my topic I have concluded that no one has researched on this topic yet. However, there were studies on western literature about Spanish-English CS and in other languages (see, for example, Sebba and et al 2012, p. 70).

3.1 Data Collection and Methodology

For the present paper, the researcher has selected 40 stanzas of the Nali's poems in his collection—the Collection of Nali's Poems (Diwani Nali) collected by Mudarris (2017) in which Kurdish-Arabic CS are found. The selected literary texts are analyzed according to Gumperz's model (1982). Although, Gumperz's model is applicable in conversational CS, similarly it can be applied to CS in poetry (see Sebba and et al 2012, p. 4). The Gumperz's model in CS comprises six functions: *quotation, addressee specification, interjection, reiteration, message qualification*, *objectivization*, and *personalization*. In the coming section, the data collected from the selected Nali's poems are analyzed according to the aforementioned functions. As well as it is illustrated which of the function is more frequent among the selected poems. Afterwards, types of CS are briefed in terms of structure.

3.2 Findings and Discussion

The selected stanzas are written one by one in Kurdish. Furthermore, the Arabic words, phrases and sentences of the selected stanzas which are the switches from Kurdish into Arabic are marked in boldface as well as underline so that the Arabic words, phrases and clauses can easily be separated from the Kurdish ones. After that the researcher explains the meaning of the stanzas in smaller size font, and then the functions of the switches will be identified and explained.

لەم **شەرحی** دەردی **غوربەتە**، لەم سۆزی **هیجرەتە**
دڵ رەنـــگە بێ بە ئـاو و بەچــاوا بکا **عوبوور**
ئایا **مەقامی روخسەتە** لەم بەینه بیــــــــــەمەوە
یا **مەسلەحەت تەوەقوفە** تا یەومی **نەفخی سوور**
حاڵی بکه بە **خوفیە** : کە ئەی یاری ســـەنگ دڵ
((نالـــی)) لە شەوقی تۆیه دەنێرێت سەلامی دوور

Stanza 1
(Mudarris, 2017, p. 206)

[2] 'To explain the illness of homesickness and the sad feeling of the migration (I was in), my heart may turn into water and rises up into eyes and comes out down again from them. Is it now a proper time for me to return (homeland), or is it better to stop coming back until the Day of Judgment? Make it (my

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[2] The language of Nali's poems is not easy to understand. For this reason, the researcher has highly depended on the Nali's Collection (Diwani Nali), which has been simplified and explained by Mullah Abdulkareem Mudarris,(2017).

motherland) know inform her (his beloved) in secret; 'you are distinguished to my heart, because of your missing, Nali sends his greetings from far country'.

The poet code switched from Kurdish to Arabic. The Arabic words the poet used are: مصلحة) PERMISSION (مقام رخصة) FAR-OFF PLACE, (غربة) EXPLANATION, (شرح) BETTER TO STOP COMING BACK, (يوم نفخ صور) THE DAY OF JUDGMENT, (توقف) (خفية) IN SECRET.

This stanza talks about Sulaimani Province when it was occupied by Ottoman forces and the Emirate of Baban was brought down by the Ottoman forces, so the poet Nali was living in Damascus and missed Sulaimani and sent an epistolary poem to his poet friend, Salim (Mudarris, 2017, p. 206).

   In the above stanza, the function implied is an addressee specification, as the Poet was in Damascus because he recalled Kurdistan's beautiful nature, so he specifically addressed the poet Salim by sending a macaronic poem—a poem with CS, which services the purpose of addressee specification function.

بەو رەحمەتە عامەت کە دەکا سەنگی سییە هزەر
لەم قەڵبە کە وەك بەردە، رەشە، رش رشاشا
((لاحــــــول و لا طــــول ولا قــــوة الا
بـــــــالله، له القدرة، والکائن ما شـــاء))
Stanza 2
(Mudarris, 2017, p. 75)

'by the rain of Your general Mercy if you (Allah) pour on a black stone, it will turn into white, so please pour rain of your mercy on my heart which is black and hard like a stone, no one can have power and mighty to change and do so, except Allah, and there is no change, no strength, no power except with Allah, He has limitless power and what He wills'.

The switch from Kurdish to Arabic happened because of this Arabic quotation:
(لاحـــــــول و لا طـــول ولا قـــوة الا بــــــالله، له القدرة، والکائن ما شـــاء) THERE IS NO CHANGE, NO STRENGTH, NO POWER EXCEPT WITH ALLAH, HE HAS LIMITLESS POWER AND WHAT HE WILLS'

   In the stanza 2, the poet used CS because of the quotation. Therefore, this switch serves the function of quotation according to the context.

نەقشی دوو موویی بە دوو روویی دەبێتە عەیبی شـــــەیب
ئاینـــــەی روویاکییە، رووناکـــــیە **نـــوور** و شەمەت
یا گەدایـــــــــــنێکە غەنی، یا پادشاهنێکە **فەقـــــیر**
ئەم دوو خـــاڵی نییە (نـــــالی) لە رووی حەددی وەسەت
Stanza 3
(Mudarris, 2017, p. 151-52)

The inscription of two pieces of his hair –white hair and black one at the same time on man's face would be a shame and ugliness for him if he has double faces, as a hypocrite—who pretends to have admirable principles, beliefs, or feelings but behaves something opposite. The true fact is that appearance of white and black hairs are not measurable. However, in actuality good and nice deeds introduce man with morality, and having black and white hair can be a sign for light, because by light you can separate white and black. It is the same for everybody, whether the poor person who is rich

or the king person who is poor. Then the poet Nali said Nile is neither of the two, but he is medium.

In the stanza 3, another function was found which is reiteration and repetition the same word but by changing the code from Kurdish into Arabic, which is the word (ڕوناکي) and repeated by the word (نور) LIGHT, also another repetition is the word (گەدا) and the same word repeated in Arabic which is (فقیر) POOR, thus, this repetition offers service of reiteration function for the purpose of clarification more to the stanza.

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تەبعی شەککەەباری من، کوردی ئەگەر **نینـــشا** دەکا،

نیمتحانی خۆیە **مەقسوودی**، لە **عەمدەن** وا دەکا

با لەمەیدانی **فەساحەتدا** بە **میسلی** شەھسەوار

بێ **تەئمموڵ** بەو ھەموو **نەوعە** زوبانی رەوا دەکا

کەس بە **ئەلفازم** نەڵێ خۆ کوردیە خۆ کردییـــــە

ھەرکەسێ نادان نەبێ خۆی **تالیـــبی مەعنا** دەکا

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Stanza 4

(Mudarris, 2017, p. 612)

When I have an intention to say poems in sweet Kurdish language which is my nature, I want to deliberately examine myself, (the person attacking me on this, let him show himself in the rhetorical ground like the knight, Nali), without meditation and affectation, his tongue rhetorically and fluently says poems in this way. Do not anyone say to my words self-Kurdish and self-creation, if that person is not illiterate, he tries to understand the effect of the poem said.

The Arabic words the poet used as code-switch are: (طبع) NATURE, (انشاء) CREATING, (فصاحة) EXAMINATION, (مقصود) AIM, (عمدا) DELIBERATELY, (امتحان) ELOQUENCE, (مثل) SIMILAR, (تأمل) MEDITATION, (الفاظ) WORDS, (طالب معني) MEANING SEARCHER.

In the stanza 4, the poet Nali responds a specific person who looks at Nali and his poems down, by saying that his poem created by him (Nali) and his poem is Kurdish; Nali says if that person is not ignorant, he tries to understand the purpose and meaning of Nali's poems. The function of the poem is addressee specification. As explained, the poet addresses those who defamed Nali and his poems. Therefore, the switching of the code that happened in the above stanza functions as addressee specification according to Gumperz's model.

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حوقفەی فەڵەکولنەتلەس و ئەستوونی زێرین

بێ بیکە بە تارای سەر و تزکەی خەز و واڵآ

دنیا بە **فیدای** قەدی بکە، دامەنی بگرە

((طوبی لمن اختار علی المال مآلا))

</div>

Stanza 5

(Mudarris, 2017, p. 114)

Here the poet addressed his love, saying that 'you are my dear in a way that you deserve to make FALAK and ATLAS (collection of world map) your veil and the specific cloth you put on shoulders for the day of your wedding, may world be sacrificed for the sake of you', then the poet switched from Kurdish into Arabic saying that ' luck is for someone who has chosen hopes on the property' he might mean love is the most important thing in the world that makes human happy (Mudarris, 2017, p. 114).

In this stanza, the Arabic expressions used instead of Kurdish are (حقفة فلك اطلس) COLLECTION OF WORLD MAP AND (طوبی لمن اختار علی المال مآلا) LUCK IS FOR SOMEONE WHO HAS CHOSEN HOPES ON THE PROPERTY.

In the above stanza, the poet addresses his love by praising and showing love to her, and then at the end of the stanza the poet quotes an Arabic quotation. Hence, what has triggered the poet to switch is a quotation from Kurdish into Arabic language. Here, it can be said two functions have gathered, addressee specification and quotation functions—the poet's address is specifically to his love and excludes others and brought a quotation.

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ئیلتیقای پۆڵا و ئاســــــــــن هەر نیزاعە و گیردار

جەمعی ماء و نار و، زەند و زەندە و، مەرخ و عەفار

ئەم لەسەر تەعزیم و گەورە گرتنی ئەو بێ قوسوور

ئـەم لەسەر تەحقیر و تەخفیف شکستی زار و مــــار

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Stanza 6

(Mudarris, 2017, p. 181-83)

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The poet uses metaphor to compare the difficulty of life between husband and wife by likening them to steel and iron, he meant this difficulty is something normal, to prove that he says that, it is like fire and water or the two trees, *Marakh* and *Afar*—people need them, therefore by the two above pairs, life takes its way normally. This aggrandizement from steel to iron is something continuous without shortcoming. Look at the steel how being at the service to iron by making many various sized tools, for example, by such tools you can defeat snakes and remove their hurts and poisons.

The switches from Kurdish to Arabic words are (التقاء) CONVERGENCE (نزاع) DISPUTE (قصور) WATER GATHERING, (نار) FIRE (تعظیم) ENNOBLEMENT (جمع ماء) SHORTCOMING (تحقیر) INSULTING AND (تخفیف) MITIGATION.

The sixth stanza indicates metaphor and reiteration functions. The poet switches the code to do metaphor and reiteration functions to confirm and clarify his message better. Metaphor is another function not found in Gamperz's model, but, the researcher has found it during the analysis.

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واسیل بکە عەبیری سەلامم بە حوجرەکەم

چی ماوە، چی نەماوە، لە هەیوان و تاق و ژوور

ئەو غاری یارە ئێستە پڕ ئەغیارە، یا نەخۆ

هەر غاری یارە، یا بووتە غاری مار و موور

</div>

<div align="center">

Stanza 7

(Mudarris, 2017 , p. 204-5)

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Stanza 7 shows the homesickness feeling of the poet Nali. The poet sends signals to specific addressee and tells him to say his greetings to the specific place, Grdi Saiwan, the east place of the Sulaimani province (Nali studied there). Nali asks to say hello to his room, and questioning if what remains and what not, and what about the ward, yard and the shelf. Further, he inquires 'is the study room like the cave of Thaor? (A cave where the Prophet worshiped) full of good men like the Prophet's companions or not, or this place has become a home for snakes and ants.

The words are switched from Kurdish to Arabic: (واصل) SEND (عبير سلامی) MY GREETINGS, (حجرة) ROOM, (غار) CAVE.

This stanza includes the switches, which took place illustrating another function by addressing specific person. The poet sends his greetings by the addressed specific person to Grdi Saiwan, the place where he had studied. Additionally, Nali wants to know what happened to the mentioned place. As well as, he likened his previous residence where he stayed at like the cave of Thaor—a cave where the Prophet worshiped. The stanza carries two functions: metaphor and addressee specification

<div dir="rtl">

حرووفی جەڕڕە تێیاندا نەماوە ئاوی **عەمەل**

هەموو **موعەلەق مولغای عامیلی تەقدیر**

بە **غەیری (عەن)** کە لە بۆ **نەزع و عەزلی** زەنبوورە

کە ژاری مار نەچێژێ عوسەیلی هەنجیر

</div>

Stanza 8

(Mudarris, 2017, p. 224)

> In the stanza 8, the poet talks about grammar. He talks about *preposition* and its effect on its argument (prepositional object). He says all prepositional words whose effects are canceled and their effects are estimated except the preposition (Aan).

The poet code switched the following words: (حروف جر) PREPOSITIONS, (عمل) EFFECT, (عمل ملغی عامل تقدیر: اعمال جمیع حروف جر تقدر و لا تظهر)) THE EFFECTS OF ALL PREPOSITIONS (IN ARABIC) DO NOT APPEAR BUT THEY ARE ESTIMATED, (نزع و عزل) EXCEPT THE PREPOSITION (AN), (غیر عن) REMOVAL AND EXTRACTING.

In the above stanza, the researcher sees that Nali's poems have other functions which are not found in Gamperz's model. The poet did CS to teach grammar. He explains the details of prepositional issues and what is related to their effects. Therefore, the function of the stanza 8 is to teaching. Thus, teaching, is one of the functions, has been achieved in the Nali's poems' CS. The teaching function has been added up by Abdulla (2015) in his study, as referred to in the literature review section.

<div dir="rtl">

بۆ گریەیی تۆ ڕەنگە منیش هێندە بگرییم

گەوهەر برژێنن بە بوڵندی قەدو باڵات

لاکین ئەمە دونیایە، گەهێ سوورە، گەهێ شین

((لایسأل من عاش ، ومن مات، ومن فات))؟

</div>

Stanza 9

(Mudarris, 2017, p. 138)

> For the occasion of his love's father death, the poet mourns his love by saying that 'for the sake of you I may cry as much as you do, if jewelry is poured as much as your height, (nothing can be done for your father's death) but this is the world, human is sometimes happy and sometimes unhappy. It is not asked about those who lived, died and are lost —here the poet wants to say to his love death is something normal, everybody must die, no one can stop death from anybody. The world's nature is like that, sometimes there is happiness and sometime there is sadness.

The switch from Kurdish to Arabic occurred for this Arabic quotation:

(لايسأل من عاش ، ومن مات، ومن فَات) IN THIS WORLD IT IS NOT ASKED WHO LIVED, WHO DIED AND WHO WAS LOST.

In the stanza 9, two functions can be achieved from the switches occur. First the poet switched the code to address a specific person who is his beloved because of her father's death. Second, he utilized a switched quotation. Therefore, it can be said that two functions of the above stanza available—addressee specification and quotation functions.

عەزیزم ! دڵ ڕەقە و، خۆم **فەرد** و تەنهام
دەترسم بمکوژێ ئەم دەردە بەبێ تۆ
بەبێ دیداری تۆ خۆ لاڵە (نالی)
عەجەب هەستاوە ئەم چەن فەردە بێ تۆ

Stanza 10
(Mudarris, 2017, p. 390)

Dear! my heart is solid, for me it is difficult when I am alone. I feel fearful that the illness of being without you may kill me. Without your meeting, Nali is wordless. Now I am surprised how I could say these words without you

In this stanza, the Arabic word فرد ALONE is used then the same word in Kurdish reiterated.

In the above stanza, the poet utilized two words, which are the same in meaning, but once in Arabic and then switched into Kurdish. This CS function is reiteration to clarify and confirm the state of the poet.

Table 1 and Chart 1 illustrate the functions of the CS analyzed. The researcher analyzed 40 poems of the Nali's poems, but 10 of them have been put in the present study and the remaining ones are also referred to in the following table.

Table 1: CS Functions in Nali's Poems

Quotation	Addressee Specification	Reiteration	Teaching	Metaphor
18	13	6	3	2

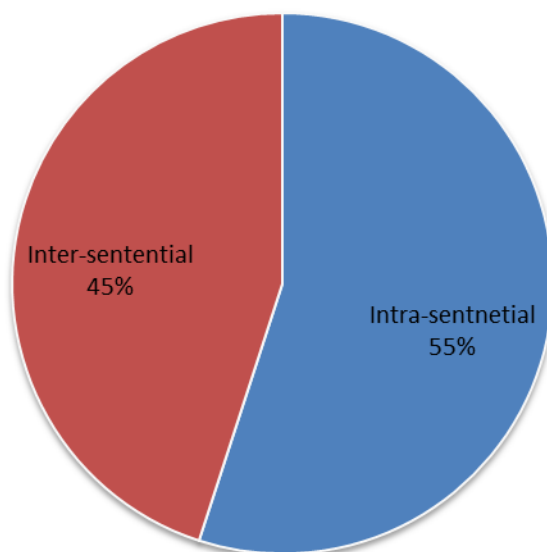**Chart 1: Functions of CS in Nali's Poems**
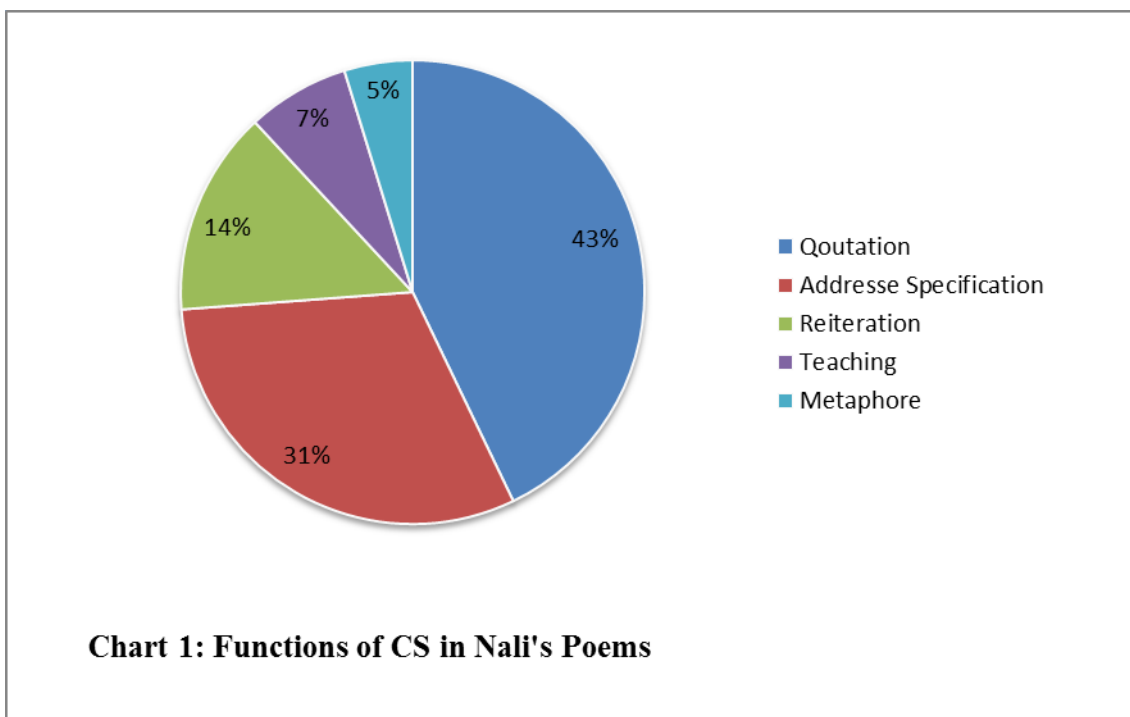
The chart illustrates the dominant CS functions are quotations which is 45%. In addition, the metaphor functions are the least one which are 5%. Metaphor and teaching functions were not available in Gumperz's model. The above-mentioned functions are local functions. There are also global functions. As said, functions of CS can be locally and globally. Local functions can be on a textual level, as the present study explained, while global functions are to do with issues like power relations and identity construction (Sebba and et al 2012, p. 19). As the study aimed to focus on local ones, the global functions were not our concern.

In terms of structure, as mentioned earlier, there are three kinds of CS: intra-sentential, inter-sentential and tag CS. The last one, tag CS has not been found in the Nali's selected poems. All the quoted switches are inter-sentential while the other switches of addressee specification, reiteration and teaching are intra-sentential. Table 2 and Chart 2 show the result of the structural analysis of the types and rates of the switches in the analysis of the poems.

Table 2: Structural CS in Nali's Poems

Inter-sentential	Intra-sentential
18	22

Chart 2: Structural CS in Nali's poems

4. Conclusion

In conclusion, based on the findings and discussion section, one can assert that CS is a natural and an authentic phenomenon in poetry—as it is the case in the everyday linguistic interactions of a bilingual or multilingual community. If code-switching occurs in poetry, it is called macaronic. Thus, the majority of Nali's poems where code-switching occur are macaronic poems. Throughout the selected poems of Nali, the switches serve three functions, out of the Gumperz's six functions, which are quotation, addressee specification and reiteration. The quotation function is the dominant one. The other three functions are not available in the poems. The additional first function the researcher concluded is the use of metaphors. The second one is teaching. As previously mentioned, teaching was added up by Abdulla (2015) in his study. These two functions occupied a small proportion of the poems. While in terms of structure, intra-sentential type is larger than inter-sentential one.

Moreover, the study concluded that Nail's CS is not the outcome of confusion or inability to separate the languages, but, in contrast, based on the fact that Nali was a great linguist, multilingual, and translator, as well as depending on the analysis conducted, Nali's switches show his profound rhetorical ability. Since literature has imaginary world, it may be hard to fully delimit the purposes of the poet. In the researcher's viewpoint, Nali might have code-switched to attract attention of his readers. Thus, Nali's CS is one of the stylistic devices to create a strong impact on the mind of the readers.

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گۆڕینی زمانی کوردی بۆ عەرەبی لە هۆنراوەکانی نالی شاعر

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پوخته

ئەم توێژینەوەیە ئامانجەتی لێکۆلینەوە بکات لەسەر ئالوگۆری زمانی کوردی بۆ عەرەبی (Kurdish-Arabic code-switching) لە هەندێک شیعری هەڵبژێردراوی (نالی). نالی شاعیرێکی کلاسیکی ناوداری کورد بوو، لە شیعرەکانیدا زۆر جار زمانی گۆڕیەوە لە کوردییەوە بۆ عەرەبی. توێژەر لە ڕوانگەیەکی زمانناس کۆمەڵایەتی (Sociolinguistics) شیعرەکانی نالی شیدەکاتەوە . بۆیە لەم توێژینەوەیە مەبەستیەتی ڕۆڵ ئەم دیاردەیە لە ڕووی زمانناس کۆمەڵایەتی ، ئەرکانی و هەروەها بونیاتنانەوە بخاتە ڕوو. توێژەر گریمانەی ئەوەی کردووە کە دەکرێت ئەم شیعرانەی نالی بە پێی تیۆری زمانناسی کۆمەڵایەتی (Sociolinguistics) ئەمریکی گەمپەرز (1982) شیکردنەوەی بۆ بکرێت. توێژینەوەکە گەیشتە ئەو ئەنجامەی کە لە کاتی گفتوگۆدا ئالوگۆری زمان (CS) لە کۆمەڵگای فرە زمانیدا ڕوودەدات تەنانەت لەلای شاعیری دوو زمانزان و فرەزمانزانیش دا. ئەم دیاردەی ئالوگۆری زمان (CS) لە ماکارۆنیک (macaronic) دەناسرێت. یەکێک تر لە دەسکەوتەکانی ئەم توێژینەوەیە ئەوەیە کە شیعری ماکارۆنیکی (CS) نالی بەرهەمی نەخوێندەواری و نە شارەزایی و بێ توانای زمانەوانی نەبووە بەڵکو بە پێچەوانەوە توانستی ڕەوانبێژی شاعیر دەردەخات.

تبديل اللغة من الكردية الى العربية في قصائد الشاعرنالي

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خلاصة

تهدف هذه الدراسة إلى استكشاف تبديل اللغة الكردية الى العربية (Kurdish-Arabic code-switching) في بعض القصائد المختارة للشاعر الكبير نالي. نالي كان شاعراً كلاسيكياً كردياً شهيراً. وكثيراً ما تبادل نالي في قصائده من اللغة الكردية إلى العربية. يحلل الباحث قصائده من منظور علم اللغوية الاجتماعية. ولذلك، فإن جوهر هذه الدراسة هو توضيح دور هذه الظاهرة في جوانب اللغوية الاجتماعية والوظيفية و البنية التركيبية. وقد افترض الباحث أن النظرية اللغوية الاجتماعية المقترحة من قبل عالم اللغوي الاجتماعى الأمريكي، (جمبرز :1982) قابلة للعمل لتحليل ظاهرة تبديل اللغة (CS) في قصائد نالي. استنتجت الدراسة إلى أن ظاهرة (CS) يحدث في المجتمع متعدد اللغات في المحادثة و في القصائد الموصوفة في الأدب (Macaronic). إنجاز آخر هو أن قصائد نالي لم تكن نتيجة الأمية أو ضعف الكفاءة اللغوية بل هى اشارة و حجة على بلاغة الشاعر.