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The information structure of Javanese narratives

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Introduction

Three categories of information structure were introduced by Lambrecht, 1994, i.e. (i) Presupposition and assertion, (ii) Identifiability and activation, which have to do with a speaker's assumptions about the statuses of the mental representations of discourse referents in the addressee's mind at the time of an utterance, and (iii) topic and focus which have to do with a speaker's assessment of the relative predictability vs. unpredictability of the relations between propositions and their elements in given discourse situations.

This paper will discuss (ii) identifiability and activation, focusing on referential givenness reflected in genitive/ possessive suffix *e/ne*, demonstratives, and the choice of verbs in Javanese narratives on their experiences. The data comes from eleven Javanese stories of experiences of encountering ghosts or spirits, generally called *lelembut*. Two of them come from narratives by my acquaintances while others are from Javanese weekly magazine *Djaka Lodang*, which has three full page article *jagading lelembut* 'lit. the world of ghosts', in which the writer narrates his/her experience of encountering ghosts/spirits every week.

1. Identifying through suffix *e/ne*

1.1. Genitive *e/ne*

The suffix *e* and its allomorph *ne* (for noun which ends with vowel), marks the modified noun within the noun phrase, such as in (1)

- (1) Sikil-e wong Jepang cendhak.
Leg-e people Japan short
Legs of Japanese people are short.

- (2) *Sikil-Ø wong Jepang cendhak.

1.2. Givenness *e/ne*

On the other hand, in narratives, *e/ne* is a givenness marker within a rather narrow scope. A noun suffixed with *e/ne* indicates that it belongs to the before-mentioned entity.

In the following paragraph (3), in the first sentence, an old woman is introduced. Following sentences after introducing her appearance describe the woman with suffix *e/ne*.

(3) Tanpa dingerteni sangkan paraning dumadi,
 Without di-reach meditation
 ngerti-ngerti ana simbah pikun.
 came to know there is grandma old

Rambute diore meh sabokong dawane.
 Hair-e not done almost around waist length

Sandhangane lumrah pawongan Jawa,
 Clothes ordinary maid Javanes

Her clothes are

jaringan lan nganggo kemben,
 wearing and wear kemben (chest wrapper)

Klambine kebaya, nanging ora dibenikake.
 outfit kebaya but NEG. di-hook
 The outfit is *kebaya*, but the hooks are closed.

‘Before reaching *sangkan paraning dumadi* ‘mystical unity between God and self’, gradually (he) came to notice that there is an old lady’. Her hair was not done but was long enough to reach around her bottom, and her clothes is that of Javanese maid, with *kain* and *kemben*, and her outfit is *kebaya* but the buttons are not closed.’

Note that after a character, a *simbah* ‘old woman’ is introduced, each of the before-mentioned character’s belongings is marked with *e/ne* as *rambut-e* ‘her hair’, *sandhangan-e* ‘her clothes’, and *klambin-e* ‘her outfit’.

In Paragraph (4), where the feeling of a man Pardal toward the old woman above is described, the suffix *e* refers to the entity of Pardal, such as in *kepengin-e* ‘Pardal’s desire’, *rasa-ne sikil* ‘feeling of leg’.

(4) Kepengin-**e** mono Pardal enggal nyengklak pit lunga
 desire-**e** as Pardal fast ride bike go

saka papan kono.
 from place there

Nanging, rasan-**e** sikil- kaya dene digandhuli.
 but feeling-**e** foot like much hung

Apa maneh yen krungu guyu-**ne**, minding tenan.
 What's more when hear laugh-**ne** scary really

“lehh...leahh...leh...,” guyu-**ne** **simbah** **iku** **mau** sora.

(laughing) laugh-**ne** old lady that last loud

‘Pardal wanted to ran away quick, riding on bike but his foot was like being paralyzed. What is more, when hearing her laughing, it was really scary. “Lehh, lehh, leh..”, laughed the old woman loud.’

In the following two sentences (5) the suffix *ne* of the noun *desa-ne* ‘village-*ne*’ of the first sentence and *e* of *tugas-e* ‘work-*e*’ of the second sentence indicates the writer himself. It should be noted that suffix *ne* of the *desa-ne* in the first sentence is a genitive marker in the noun compound *desa-ne penulis* ‘writer’s village’.

(5) 1. Desa- ne penulis ana warga kang seda.
 village-**ne** writer there is member rel.pro. died

Mula, penulis engga-enggal bali
 so writer hurriedly return

saka papan tugas-**e-Ø** sawise sejibahan rampung.
 from place work-**e** after-**e** assigned finished

‘In writer’s village, there was a villager who died. So writer hurriedly returned from the workplace after obligation finished.’

In the following two sentences in (6), after introducing the character of topic, *suster* ‘nurse’, she is marked by the suffix *e*. The suffix *e* is a possessive marker, denoting the possession of the before-mentioned *suster* ‘nurse’.

- (6) 1. Maya rada kaget, amarga suster kuwi ora kaya
 Maya rather surprised because nurse this not like

wong Indonesia.

people Indonesia.

‘Maya was rather surprised at this nurse, as this nurse was not like an Indonesian.’

2. Rambut-e pirang, sepundhak,
 hair-e blond length of shoulder

‘Her hair was blond, down to around her shoulder’

,

3. Irung-e mancung lan kulit-e putih.
 nose-e pointing and skin-e white

‘Her nose was long, and her skin was white.’

2. Noun + demonstrative

The suffix *-e/ne* is used for features and belongings of the information given before within a paragraph. In a broader scope, in order to focus on a before-mentioned entity, topic, or main character, the before-mentioned noun + demonstratives are used. In other words, a before-mentioned noun keeps being repeated after being added with a certain demonstrative. Javanese demonstratives are shown in Table 1, 2, and 3. In these narratives, given topic is referred to by noun demonstratives only, which are listed in Table 1: Demonstratives for noun or noun phrase.

Table 1. Demonstratives for noun or noun phrase

Speech level	Proximate	Medial	Distal
Ngoko	iki	kuwi	kae iku ¹
Madya	niki	niku	
Krama	punika		

Table 2. Demonstratives for locative

Speech level	Proximate	Medial	Distal
Ngoko	kene mrene	kono mrono	kana mrana
Madya	ngriki	ngriku	
Krama	mriki,	mriko	

Table 3. Demonstratives for adjectival

Speech level	Proximate	Medial	Distal
Ngoko	mangkene	mangkono	mangkana
Madya	ngaten		
Krama	makaten		

The given topic is marked by **noun + demonstratives**. At this moment, the difference among proximate, medial, or distal demonstrative is not obvious.

However, it is obvious that once the topic is established, a referential noun phrase,

¹ According to a consultant of mine, the difference between *kae* and *iku* is that *kae* can be used for time such as in *wingi kae* 'yesterday *kae*', but *iku* is used more often for space, e.g. *Wingi kae kowe wenehi ak buku. Buku iku neng meja iku*. 'That day (past) you gave me a book. That book is on that desk'.

i.e. the noun and a certain demonstrative keeps reoccurring. A once-used demonstrative does not switch to any other demonstratives within the text. In 2.1. I will give a few examples to discuss fixed demonstratives.

2.1. Proximate demonstrative *iki*

(7) Lelembut Neng Rumah Sakit Panti Rapih—
 Ghost at Hospital Panti Rapih (Title of the article)—

Kedadean **iki** dialami sedulur wadon-ku Maya.
 incidence this experienced kin woman-ku Maya

‘Ghost at Hospital Panti Rapih.’—this incidence was experienced by my female cousin named Maya.’

(8) Simbah putriku lagi gerah lan kudu
 grand parent female-my PROG sick and have to

nginap ing Rumah Sakit Panti Rapih Yogyakarta
 sleep ing Hospital Panti Rapih Yogyakarta

‘My grandmother was being sick and had to stay at Panti Rapih Yogyakarta Hospital.’

Rumah sakit iki dibangun tahun 1928, sakdurunge
 hospital this built year 1928, before

Indonesia merdeka

Indonesia got independent

‘This hospital was built in 1928, before Indonesia got independent.’

Akeh crito sing medeni saka rumah sakit iki.
 a lot of stories which came out from hospital this

‘Lots of stories came out from this hospital.’

2.2.1. A Medial demonstrative *kuwi*.

Kuwi, a medial demonstrative, more proximate to the addressee, is also used in another story called *Gendruwa*, a large monster *gendruwa* is referred to as *kuwi*, a proximate demonstrative, only. Also, it should be noted that *kuwi* can be used as the second person pronoun.

(9) 1. Yen awujud wit empring mentelung nyegati dalan, **kuwi**
 when form tree leaning down near street that

iya gendruwa.
 indeed gendruwa

‘If it takes a form of tree leading downward to street, this is indeed a *gendruwa* ‘a kind of ghost/monster’.

2. Kanggo ngusir **kuwi** di-pisuhi.
 in order to throw away, this cursed

‘In order to throw him out, that should be cursed.’

(10) Ana crita maneh, memedi **kuwi** malah wedi karo
 there is story also memedi this on the contrary scared with

wong sing seneng mincing,
 people who enjoys catching (woman/man)

‘There is also a story that that *memedi* is scared of people who likes catching opposite sex,

wedi karo wong seneng main
 scared with people play

(he) is scared of people who like playing (gambling),

lan wedi karo maling.
 and scared with thief

and (he) is scared of thieves.’

In the sentence (11), *kuwi* is not referential but used as a second person pronoun. ,

(11) Sing ketok mung geni rokok-**e**.
 which visible only fire cigarette-e

“Sapa ya **kuwi**?”
 “who, expl. that/ you
 ‘Who is this?’

Ngono panyapa-ne Pak Darma karo luwih nyedhaki
 that way question-ne Mr.Darma with more get close

papan lungguhe wong udud **kuwi**.
 place live man smoke this

‘What was visible was only the fire of his cigarette. “Who is this/Who are you?”, This way questioned Mr. Darma.’

(12) Bareng wis cedhak, wong udud **kuwi**
 together already close, man smoke kuwi smoke that

diling-ilingi dening Pak Darma.
 watched carefully by Mr. Darma

Already (we) got close, this smoking man, watched carefully by Mr.Darma.

(13) Dumadakan wong udud sing ora ketok sirah-**e**
 Suddenly people smoke that not svisible head-e

kuwi banjur ngguyu nyekikik, hi..hi... hi....
 This then laugh (laughing)

‘Suddenly that man whose head was not visible, then laughed kikik, hi, hi, hi.’

2.2.2. A distal demonstrative *iku*

In a story of *lelembut* ‘a ghost of coffin’, the ghost coffin is exclusively indexed by *iku*, although in this narrative, only NP+*iku* is observed. It should be noted that bare

demonstrative *iku*, i.e. without noun, is not observed throughout the story.

The sentence (15) below shows that once *pethi mati* ‘box-death’ is introduced, this entity is referred to as *pethi iku* ‘box + demonstrative *iku*’ or *pethi mati iku*, ‘box+ death+demonstrative *iku*’ or *pethi kasebut* ‘box –before-mentioned’ throughout the text.

(14) Penulis gumun, genea pethi mati ø ora
 writer astonished how come coffin neg.

melu
 accompany.

Pethi **iku** mangangate kanggo ngusung jisim
 box that place for carrying dead

kanggo rep di-kubur.
 in order to will to be buried.

Sawise jisim kakubur, **pethi iku** banjur kasimpen ing
 after body buried box/coffin *iku* later put in

salah sawijine cungkup, ing kuburan kampungku
 one kind little house in cemetery compound-my

‘After a body is buried, that box is left in one of the little houses in the cemetery of my village.’

(15) Miturut kabar sing dak-rungu ing dina candhak-e,
 according news I-REL.PRO. in day recent

pethi **mati** **iku** sida di-simpen ing salah
 box death *iku* got di-kept in certain

sawiji-ne kuburan ing kampong-e penulis.
 one burry in compound-e writer

‘According to the news which I heard recently, the coffin was kept in one of the cemeteries in the village of writer.’

- (16) Bab **pethi** **mati** **iku**, sakawit ora padha
 About box death, iku, starting not PL. di-treat
- di-gagas dening warga kampong-ku.
 di-think by people village-1st P.P.

‘In terms of that coffin, at the beginning it was not dealt by my villagers.’

- (17) Dumadakan wong udud sing ora ketok sirah-e
 Suddenly people smoke that not svisible head-e

kuwi banjur ngguyu nyekikik, hi..hi... hi....
 This then laugh (laughing)

‘Suddenly that man whose head was not visible, then laughed kikik, hi, hi, hi.’

2.3 Madya speech level

As shown in Table 1, the speech level Madya ‘middle’ has two noun demonstratives, i.e. *niki* for proximate and *niku* for distal. In a story of *memedi*, *kula*, the first person pronoun (the narrator himself) is introduced with **niki** as seen in (18) **kula niki**, ‘1st pp, this’, on the other hand a spirit *memedi* is referred to as *niku*, yielding a contrast between a proximate demonstrative *niki* for the narrator *him/herself* and a distal demonstrative *niku*, for the focused character, *memedi*, a kind of monster/spirit.

- (18) Kula **niki** nek mung
 1st person this when only
- diwedeni memedi ten ngriki empun kerep.
 threatened memedi in here already often

malah ngantos memedi-ne **niku** apal kalih
 even to the point memedi-ne niku remember with

jeneng kula.
 name 1st.P.P.

‘I am the person who has been threatened by *memedi* many times so that the *memedi* already remembers my name.’

(19) Enjing-e kula tumbas nomor kados
 moring I buy number as

sing di-kandhakake memedi **niku**,
 REL.Pro. di-tell memedi **niku**

patang nomeran, telung nomeran, kalih nomeran.
 four numbers, third numbers second numbers

‘That morning I bought (lottery) numbers as told by that *memedi*. Four numbers, three numbers, two numbers.’

Nek dhong pas disemerepi ngoten **niku**
 when undersand just di-get to know like niku

‘When it got clear, it was exactly that kind of the ones which were told by (him).’

2.4. Mau and kasebut

Mau ‘before, previous’ in (24) refers to the whole incident narrated before. In this text, a proximate demonstrative *iki* has been already used repeatedly to refer to the focused character *suster* ‘nurse’. Because of that, in order to demonstrate the whole narrative at the end, any demonstrative is not used, but *mau* as in *kedadean mau* ‘incidence explained before’ is used.

(20) Maya ora gelem nyeritakke **kedadean**
 Maya NEG. like talk about incidence

mau marang ibune

that toward mother-e

‘Maya did not want to talk about **that incidence** to her mother.’

In (21), instead of demonstratives listed in Table 1 above, *kasebut* ‘before-mentioned’ is used to refer to the characters introduced in the previous sentence.

(21) Kanthi nuku angka-angka
with buying lotteries

Pardal lan Watiyah bojo-ne, maniak banget.
Pardal and Watiyah, his wife, maniac very
‘Pardal and his wife Watiyah were crazy about lotteries.’

Saben sore wong loro **kasebut,** mesthi tuku nomer.
Every evening people two before-mentioned have to buy lottery
‘Every evening these two people have to buy lottery.’

2.5. Redundancy? : Noun + demonstrative+modifier

Besides noun and demonstrative, another modifier can be added. The focused character with a demonstrative *iku* ‘that’, is also modified with *mau* ‘before-mentioned, last’ in (22).

(22) “lehh...leahh...leh...,” guyu-**ne simbah iku mau** sora
(laughing) laugh-**ne** old lady that last loud

3. Bare NP

The focused character has no demonstratives in the sentences (29) and (30). This phenomenon seems to occur due to the narrator’s proximity to the character s/he narrates. In (29) the focused character is a ghost of the narrator’s family member. Once the narrator introduces him, and described about meeting with him, he dropped a demonstrative to refer to *simbah jenggot* ‘grandpa with beard’. In this way, *simbah jenggot* became a specific character/proper noun.

(23) Mbah Jenggot mapan ana ing pawon.
Old man Jenggot live in kitchen
The oldman with beard lives in the kitchen’

- (23) Mbah Jenggot pancen ora ngaggu dhewe.
Grandpa beard indeed not bother self

Mbok menawa dheweke mung nedya tetepungan karo aku wae.
Probably he just want stay with me just
'Probably he just wanted to stay with me.'

4. Another factor: Considering audial and visual verbs

Studying the information structure of Javanese narratives on their experience leads to a question about the narrator's choice of verbs. Depending on the knowledge and proximity toward ghost/spirit, the narrator differentiates voice and aspects of the verbs. Did the narrator only feel the existence of the spirit, hear a strange sound, actually see, or actually talk with the spirits/ghosts? The diversity of the experiences and a variety of ghosts and spirits is reflected in the chose and form of verbs, rather than the choice of demonstratives.

For example, in an audial experience, that is, an experience of having heard a strange voice, or sound, two forms of a verb root *rungu* 'hear', that is. 1. *krungu* and 2. *keprungu* are observed.

The difference between *k-rungu* in (24-25) and *keprungu* in (26-27) shows that *k-rungu* is used more for general 'hearing', on the other hand, *ke-p-rungu* connotes 'hear by surprise, sudden hearing, or mystery hearing.'

Krungu 'hear'

- (24) Krungu pamite bojone, Watiyah mung manthuk.
hearing bye spouse-e Watiyah just fall asleep

Apa maneh yen krungu guyune, mrinding tenan.
what more when hear laughing feeling cold really

'Hearing her husband going, Watiyah just fell asleep.'

- (25) Ing tengah-tengahing sasi Desember 2006,
In middle month December 2006

penulis wus ora **krungu** kabar ana wong
writer already not hear news there is people

diwedeni	ing	Rt. 02.
threatened	in	Rt.02

‘In the middle of December 2006, writer has not heard any news that there has been somebody threatened in Rt. 02.’

Keprungu

(26)	Sing	paling	kerep	keprungu	suwara	wong
	that	most	often	heard	sound	people

ndhodhong	lawing.
knock	door

Yen	dibukak	lawange,
when	di-open	door

ora	ana	apa-apa.
NEG.	exist	things

“What is heard the most often is sound people are knocking door, when the door is opened, there is nobody.”

(27)	Lamat-lamat	keprungu	swaraning	angin	kang	prehahe	saka
	soon	heard	voice	wind	that	come	from
	mburi		sekolahan				
	badk		school				

5. Conclusion

In a narrow scope, in Javanese, a genitive marker suffix *e* and its allomorph *ne* focuses the topic. In a discourse, on the other hand, the topic is marked by the before-mentioned noun plus a certain demonstrative. A bare demonstrative, that is, *iki*, *kuwi*, *iku*, *niki*, *niku* without preceding noun, is seldom used to refer to before-mentioned topic. Therefore, the Givenness Hierarchy by Gundel et al. 1993, discussed by Hedberg 2013 and others, may not be applicable to the study of Javanese narratives. Rather than studying the choice of demonstratives or definite/indefinite articles, looking at the choice of forms of verbs may help understand more on the information structure of Javanese.

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DATA

Magazines *Jjaka Lodang*

Narratives narrated by A, B.