

ANAPHORIC EXPRESSIONS IN INDONESIAN NARRATIVE DISCOURSE

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Outline

- Background of the study
- Limitation of the study
- Research questions
- Methodology & theoretical framework
- Findings & discussion
- Conclusion

Background

- Studies about anaphoric expressions have been conducted in a number of languages (Clancy 1980, Hara 2001, Cole et al 2007, Cole et al 2010, Gil 2001, Liu 2010).
- So far there has not been much work devoted to the same field in Indonesian, especially in written discourse.
- This study uses a non-verbal stimulus – The Pear Story film – to obtain narrative data in Indonesian.

The Pear Story

- This study investigates the anaphoric reference in the written narratives of Indonesian speakers based on “The Pear Story” film.
- “The Pear Story” is a six-minute film, in color, with sound effects but no words, designed by Wallace Chafe (UCSB) in 1975.
- Chafe was interested in how different cultures recounted narratives through their language, based on a language-less stimulus. He was the editor of *The Pear Stories: Cognitive, Cultural, and Linguistic Aspects of Narrative Production* (1980).
- Some contributors to *The Pear Stories* book are Clancy (referential choice in English and Japanese), Downing (lexical choice in English and Japanese), and Tannen (narrative strategies by the Greeks and Americans).

Brief synopsis of the film

- 'The Pear Story' film is about a man harvesting pears, which are stolen by a boy on a bike. The boy has some other adventures with a girl on a bike and three other children, before the farmer discovers that his pears are missing.

Limitation of the study

- Two animate protagonists in written narratives in Indonesian:
 - The pear farmer
 - The boy on a bike
- How writers use the anaphoric forms to enable the readers to identify the two protagonists

Research questions

- What anaphoric expressions are used for tracking the animate protagonists in the narrative?
- How is encoding related to the accessibility of the referents?
- What factors determine the referential choice of the protagonists?

Methodology

- Respondents: 80 undergraduate and graduate Indonesian students, 18 – 44 years old, 75 females and 5 males (data collected between October 2012 – November 2012). All of them are fluent speakers of Indonesian.
- Methodology:
 - The students watched 'The Pear Story' film, downloaded from <http://pearstories.org>.
 - The students were asked to retell the story by writing a narrative about the film in Indonesian.

Methodology (cont'd)

- Methodology:
 - Code the clauses that contain two animate protagonists: the pear farmer and the boy on a bike.
 - Color code the two animate protagonist referents.
 - Using an Excel spreadsheet, list down the encoding devices of each protagonist.
 - List down the encoding devices for the pear farmer and the boy on a bike when there is an interfering referent.
 - List down the encoding devices for the pear farmer after an episode boundary.

Theoretical framework

- Ariel (1988, 2001): Accessibility theory → the choice of referential expressions is based on the degree of the accessibility of the referents. The higher the activation status, the less coding material is necessary.
- Anderson, Garrod & Sanford (1983): Episode shifts → changes in scene and time in a discourse can affect participant reference.
- Dooley & Levinsohn (2000): → VIP (Very Important Participant) strategy: one referent is distinguished from the rest when introduced, and a special set of terms refer to it no matter how many other things have been mentioned more recently.

Grammar overview

- Word order: S V O
- Referents can be expressed by:
 - Nouns and noun phrases: *anak* 'child', *anak itu* 'that child'
 - Pronouns: *dia/ia* 'he/she', *mereka* 'they'
 - Clitic *-nya*: *bukunya* 'his/her book', *dibukanya pintu itu* 'he/she opened the door'
 - Demonstratives: *itu* 'that', *ini* 'this'
 - Proper name, occupational term: *Tuti*, *Bu Guru* (lit.) 'Miss Teacher'
 - Unexpressed

FINDINGS AND DISCUSSION

First mention



- Indefinite N/NP
- Indefinite N/NP + RC

Pada suatu pagi seorang bapak memetik buah pir.
at a morning a person father pick fruit pear
One morning a man was picking up pears.

Ada seorang petani pir yang sedang panen buah pir.
exist a person farmer pear REL PROG harvest fruit pear
There was a pear farmer who was harvesting pears.

First mention



- ✓ Indefinite N/NP
- ✓ Indefinite N/NP + RC

... seorang anak datang dengan sepedanya.

a person child come with bicycle-3

A child came with his bicycle.

Lewatlah seorang anak laki-laki yang sedang naik sepeda.

pass a person child male REL PROG ride bike

A boy who was riding a bike passed by.

Anaphoric expressions of protagonist 1



Seven types of expressions:

1. Unexpressed
2. 3rd person pronoun: *dia/ia*
3. Clitic *-nya*
4. NP + determiner
itu/ini/tersebut/tadi
5. NP + RC
6. Article *si / sang* + N/NP
7. Article *si / sang* + N/NP + RC

Anaphoric expressions of protagonist 2



Seven types of expressions:

1. Unexpressed
2. 3rd person pronoun: *dia/ia*
3. Clitic *-nya*
4. NP + determiner
itu/ini/tersebut
5. NP + Relative Clause
6. Article *si / sang* + N/NP
7. Article *si / sang* + N/NP + RC

Persistence

- When the protagonist is continuous or persistent, zero, personal pronoun, and *-nya* tend to be used.
- Zero and personal pronouns occupy a subject position.

Di tengah jalan, **dia** bertemu dengan
LOC middle street 3SG meet with

In the middle of the street, he met with

anak perempuan yang bersepeda
child female who have-bicycle

a girl who is on a bike.

Karena terpesona dengan anak perempuan itu,
because Θ amazed with child female that

Because (he) was amazed with the girl,

sepedanya terantuk batu dan dia jatuh.
bicycle-3 hit stone and 3SG fall

his bicycle hit a stone and he fell down.

Persistence

- *-nya* functions as an agent in a passive verbal construction

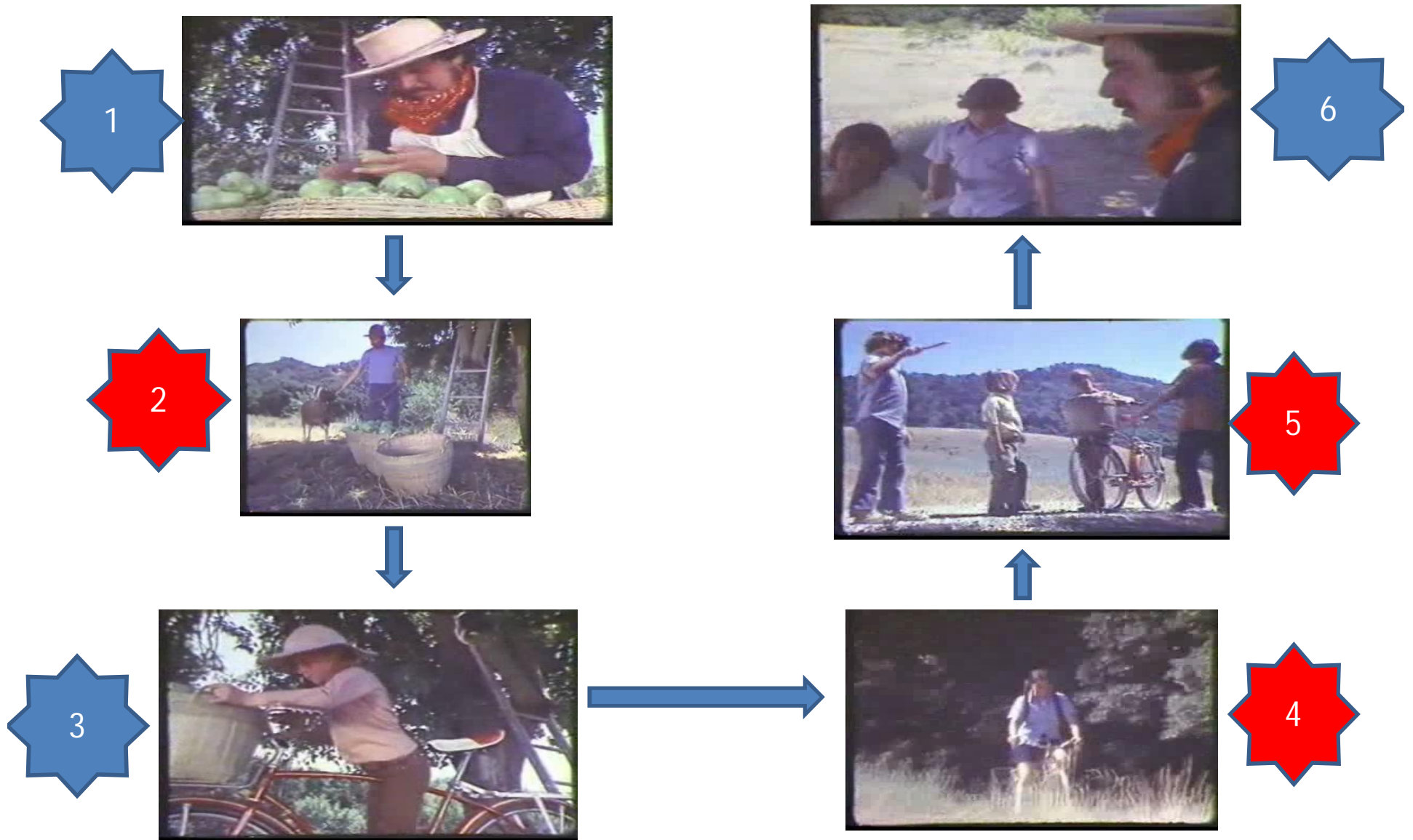
Buah-buah pir yang dipetik^{nya} dibersihkan,
RED-fruit pear REL PASS-pick-3 PASS-clean-APPL
The pear fruit which was picked was cleaned,

lalu dipenuhi^{nya} keranjang yang kedua.
then PASS-fill-3 basket REL second
then he filled out the second basket.

- *-nya* functions as possessive pronoun

sepeda^{nya} terantuk batu dan dia jatuh.
bicycle-3 hit stone and he fall
His bicycle hit a stone and he fell down.

Referential interference



Referential interference

- More encoding devices will be used when there is a referential interference.

- Pada suatu hari, seorang bapak pemetik buah



sedang memanjat pohon pir untuk memetik buah-buah pir yang sudah matang. Sejauh ini dia sudah hampir memenuhi dua keranjang penuh. Buah-buah pir yang dipetiknya dibersihkan, lalu dipenuhi keranjang yang kedua. Sementara itu terdengar suara keledai. Ternyata ada seorang pria dengan keledainya



sedang berjalan menuju ke arah pemetik buah itu. Saat si pemetik buah sudah memanjat pohon lagi untuk mengisi keranjang ketiga, si pria dengan keledai hanya berjalan melewati keranjang-keranjang pir tersebut. [No. 12]

The protagonist after an episode boundary

- References after an episode boundary tend to be highly specified. The definite marker *si/sang* are often used.
- First mention:

Ada **seorang** **petani** **pir** **yang** **sedang** **mengambil** **panen** **buah** **pir**.
exist a farmer pear REL PROG pick harvest fruit pear
There is a pear farmer who was harvesting pears.

- After an episode boundary:

Sementara itu, **sang** **pemetik** **buah** **pir** merasa heran
meanwhile that SANG person who fruit pear feel surprised
picked
Meanwhile, the person who picked the pears was surprised.

The protagonist after an episode boundary

- However, less encoding may be used when the marker *tadi* 'previously mentioned' is used:
- First mention:

Ada seorang bapak yang sedang memetik buah di pohon.
exist a person father REL PROG pick fruit LOC tree
There was a man who was picking fruit on the tree.

- After an episode boundary:

... mereka makan sambil berjalan dan melewati bapak tadi.
they eat while walk and pass father mentioned.above
They ate while walking and passing by the man mentioned above.

Si / sang in Indonesian

- *Si/sang* are often used interchangeably in Indonesian tales and fables.
- Both can be used in front of names – person or animal.
- *Si* is often used as a diminutive. E.g. *si Ali*, *si anak*.
- When used in front of a respected being or person, only *Sang* is used (and it has to be written with a capital letter). E.g. *Sang Khalik* 'The Creator' (refers to God), *Sang Dwiwarna* 'The bicolor' (refers to the Indonesian flag), *Sang Proklamator* 'The Proclamator' (refers to Soekarno, Indonesia's first President).

Si / sang in Indonesian

- *Si / sang* shows that the referent is salient in discourse.
- *Si / sang* may be used as a strategy for anaphora resolution.
- The N/NP following *si / sang* varies:
 - si Bapak
 - si petani
 - si anak
 - si anak cowok
 - si pemuda
 - sang petani
 - sang pria yang memetik buah
 - sang bapak
 - sang anak

Pada suatu pagi **seorang bapak** memetik buah pir. Ada 3 keranjang, 2 penuh dan 1 kosong. Saat **si bapak** kembali memanjat pohon untuk memetik buah pir, **dia** melihat **seorang pria** berjalan dengan kambingnya. **Si bapak** kemudian memetik buah pir kembali. Saat **si bapak** berada di atas pohon, **seorang anak** datang dengan sepedanya. **Si anak yang melihat keranjang buah pir** merasa tertarik dan **dia** akhirnya memutuskan untuk mengambil satu keranjang buah pir kemudian (☹) pergi. Sayangnya saat **si anak** menaiki sepedanya, **dia** terjatuh bersamaan dengan keranjang **pirnya**. Namun ada **3 anak yang membantu membereskan buah pir yang berjatuhan**. Karena telah membantu membereskan buah pir dan mengembalikan topi **si anak**, akhirnya **si anak** memberikan 3 buah pir kepada mereka. Saat **si bapak** turun dari pohon, betapa terkejutnya **dia** menemukan 1 keranjang **nya** hilang. Tak lama **dia** melihat 3 anak yang tadi sedang memakan pir.

N/NP + *itu/ini/tersebut/tadi*

- The determiner *itu/ini* 'that/this' or *tersebut* 'mentioned earlier' are used after first mention.
- The marker *tadi* 'mentioned above' can be used to refer to a referent mentioned in an earlier episode.

Proposed encoding devices

- Most accessible – less coding

- Zero
- Third person pronoun *dia/ia*
- Clitic *-nya*

• Persistence

- Less accessible – more coding

- N/NP + *itu/ini/tersebut/tadi*
- N/NP + RC

• Interfering referent
• Episode boundary

- Less accessible – less coding

- *si/sang* N/NP
- N/NP + *tadi*

• Episode boundary
• Saliency
• VIP

Factors that determine referential choice

- The choice of an anaphoric expression depends on three important factors:
 - Persistence: Zero, third person pronoun, and *-nya* are used when the protagonist is persistent or continuous in the episode.
 - Different levels of givenness: Less materials will be used when the referent is assumed to be highly accessible to the audience, but more materials will be used when there is a referential competitor or interference.
 - Salience: A protagonist character is the most salient participant in the entire discourse. Although it is fading away it is the most important character in discourse and thus can be reactivated by sufficient information. In this case writers may use *si / sang / tadi* as a strategy.

Conclusion

- Referents can be anaphorically expressed in many different ways in written narratives.
- The basic distributional patterns of anaphoric expressions in a written narrative is as follows:
 - Zero, third person pronoun and clitic *-nya* are normally used when the referent is continuous or persistent in an episode.
 - When there is an interfering referent, more wording is usually used for the protagonists, usually a lexical NP.
 - However, minimized lexical expressions with special markers *si* or *sang* are quite effective to make the inactive protagonist referent accessible for the audience. The past marker *tadi* 'mentioned above' can also be used as a strategy to reactivate the protagonist that has been active in the readers' mental state.

Thank you