



Proceedings

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**Editors:
Katubi
Imelda**

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PREFACE

The papers in the proceeding were presented in the *International Conference on Language, Society and Culture* (ICLCS) which helded on the November 24th-25th, 2015, by the Research Center for Society and Culture, the Indonesian Institute of Sciences (P2KK-LIPI). The ICLCS committee announced call for papers on the early May, 2015 and at the end there are 488 abstracts collected. Then, the committee selected the abstract by involving three reviewers and finally there were only 125 abstracs which were considered proper to be presented in the ICLCS-LIPI 2015 forum.

The papers in the proceeding is not only compiled but also reviwed and edited by the editor to fulfill the writing standard of scientific work and proper enough to read by the academic community. However, it is recognized that there are still weaknesses.

The main theme of ICLCS-LIPI 2015 is “Fostering Diversity through Languages by Multidisciplinary Perspective.” Within it, there are twelve themes, i.e., (1) the political language and the politic of langauge, (2) language policy, (3) language maintenace, tradition and cultural diversity, (4) language rights, (5) language education in multicultural context, (6) language, gender, and sexuality, (7) the language of media, (8) language endangerement and cultural diversity, (9) language and identitiy, (10) language and oral tradition, and (11) language, ethnicity and nationalism.

If it is views from the background of the writers, it is clear that the papers are written by multidisciplinary writter. However, the main object of the writings is the language. Through the language data, the writter tried to discuss various problem by their various persepectives, depend on each writer backround knowledge.

Jakarta, 25 April 2016

Editors:

Katubi

Imelda

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Knowing More Banyumasan Cleft from Thematic Structure

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Clefts-Sentence is a unique construction in languages. It is called “cleft” since the construction consisting of two clauses which are originally derived from a clause (see Quirk, 1973: 414). This paper focuses on describing the cleft-sentence in Javanese from the functional perspective on theme-rheme structure and relates them with notion of information structure under the umbrella of Halliday’s textual meaning of language. The data were taken from the theoretical book on cleft in Indonesia and English as the secondary data, and Javanese clefts from novel and drama, as the primary. They were compared and the structures were modified to make the variations of the construction.

Based on the analysis, it is indicated that Javanese cleft is different. Javanese clefts can be made up of noun phrase and a clause—not necessarily two clauses. Thus, by definition, the later are not always structurally cleft. One common feature is that the cleft has a different construction in terms of old-new information order. In Halliday’s notion, theme, usually the subject of a sentence, contains old or given information, and rheme, element(s) come(s) after the subject, consists of new information. Cleft sentence puts new information on theme. The speaker intentionally puts forward the new information, fronting the most important information in the context. The construction is made cleft to make the new information is more salient—more easily accessed for the intended audience. While the pseudo-cleft has the elements like the cleft, but the order is in “normal” information structure, starting with old information in theme, and the new information then follows after it, in the rheme. Structurally the sentence consists of “cleft” two clauses, but the information order is normal.

Keywords: cleft, Javanese, theme, information structure.

Background

Cleft-sentence refers to a sentence produced by a thematization process putting forward a constituent in the left to be a theme, accompanied by the change on the clause to be a relative clause (Kridalaksana, 1984:85). Based on the definition, it can be drawn three key words as the indicators of “cleft-“ sentence, thematization, transposition, and relative process. Thematization (topicalization) refers to the term “theme” in Prague Schools. It is an old information in a clause. It is a counterpart of a rheme, new information.

Generally, in a clause an old information is put initially as a subject, which is then followed by a new one (Halliday dan Mattiessen, 2004:64). With a thematization process, the new information (rheme) takes the position of the old one, theme. The change of position here is what to be called as a transposition. Such a change is then usually accompanied by the

change of a clause structure from a normal one to be a relative clause through a nominalization process. In short Crystal (2008: 79) defines it into two indicators of its “cleft” (division), and the use of relative clause.

Studies on cleft-sentence in Indonesia have been done by Kridalaksana (1985), Hastutidkk (1995) and Suharsono (1991). The first author addresses the issue as a part of the discussion on syntax of Indonesian language. Last two writers elaborate the cleft-sentence from its definition and syntax based on spoken and written texts, presenting a deeper focus on it. Meanwhile in English, the study on this sentence was conducted by Collins (1991), comparing the cleft-sentence and its pseudo.

Based on our exploration, a study of cleft-sentence in Javanese is none. That is why this paper discusses this point by collecting the data from a novel in Javanese language, *Ronggeng Dhukuh Paruk* (Tohari: 1996). These data are analyzed using Kridalaksana (1985) theory on cleft-sentence, and Halliday and Mathiessen (2004) on theme and rheme structure. The data collection was done by identifying the cleft-sentence in the Indonesian novel, as a way to lead into the cleft-sentence in Javanese.

Findings and Discussion

A marker of a relative clause in Javanese is a single word similar to the one in Bahasa, *yang*, i.e. *sing* which have many equivalents in English like *that*, *which*, *who* and others depending on the antecedent it follows. Based on this criterion, 14 sentences were identified. Based on the peer check, it is agreed that there are only 10 sentences which can be concluded as the cleft-sentence. They are then divided into the cleft-sentences, and pseudo-cleft sentences. The latter is needed to address to show the difference between the true cleft from the other. It is also to emphasize what is the principle rule between the cleft and the non-cleft.

Cleft Sentence in Javanese

As mentioned earlier, two indicators to determine a “cleft”-ness of a sentence, those are relativity and theme fronting. Below are the cleft sentence identified in the Javanese version of the novel.

1. Sepisan kiye bocah lanang teluku wes **ing rebutan ngambung pipine Srithil**
(This time they vied to kiss Srithil's cheek)

Literally sentence (1) in English will be “This time it is them **who vied to kiss Srinthil’s cheek**”. It is found that *sing rebutanngambungipineSrithil* (“who vied to kiss Srinthil’s cheek”) is the relative clause in the sentence as it is seen in the use of the relative pronoun “*sing*” (who). The clause functions as the subject of the sentence, and the predicate is a complement noun, “*bocahlanangtelukuwe*” (the three boys). Here it is identified that the cleft sentence shows an inverted structure of the subject and its predicate, transposition (Kridalaksana: 1984). In a normally-ordered sentence, the construction will be :

- 1b. Sepisankiyesing **rebutanngambungipineSrithil**bocahlanangtelukuwe.
(This time the active actors to kiss Srinthil’s cheek are the boys).

Another feature of cleft sentence is thematization (Kridalaksana: 1984). It refers to a fronting process of “new information” (rheme) in the position of “theme” (old information). Here is the definition of the two terms in a dictionary, “The known information (known as **theme**, in FSP), refers to information that is not new to the reader or listener. The **rheme** refers to information that is new” (Richards & Schmidt, 2002: 215). To know the theme in sentence (1), it needs to check relevant parts before it.

*Tanpa bisa mengelak, **Rasus menerima cium** di pipi (Unable to avoid it, Rasus received a kiss on the cheek), **Warta** karo **Darsun** ya olih bageane dhewek-dhewek (Then, Warta and Darsun were given a kiss as well)*

Based on the context, the message drawn is “*Srinthilngambungbocahtelu*” (Srinthil kissed them). This sentence is then modified to make a relative clause of “*Sing ngambungbocahtelukuweSrithil*” (The girl kissing the boys is Srinthil). Thus, the implied theme in the previous context, is “*sing ngambungbocahtelukuwe*” (The girl kissing the boys). To accommodate the real fact, then it is only the clipped part, “*sing ngambung*” (who kisses) which becomes an implied theme.

Thus, the transposition of theme-rheme structure is there. The rheme is put forward to replace the theme position, and otherwise. In another word, it can be said that the author wants to create an emphasis by mentioning the new information first (rheme), and then draw the implied them at the back, following the rheme. This way makes the sentence cleft in structure, which rhetorically functions to put a priority on the new information to be more emphasized. In this case, it reminds the reader better that the active actor in the kissing was now different from the previous event. The same case can be found in the following data. The underlined part shows the implied theme packed in a relative clause. The datum (2) is shown more complete to give evidences of the implied theme as reflected from the context.

Cleft sentence	Gloss	Context
2. Ora mung kopadhasing	It is not only you that	"I just want to

<u>kepenginnngemanmaringSrinthil</u> .	want to pamper her	cradle her in my arms and rock her until she falls fast asleep on my lap."... and help her with her morning bath," another woman said.
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3. Inyong gagiyang eling, mung nining sing gelem tlaten ngrumati inyong.
4. Dadi wektu kuwe inyong wis duwe pengira-ira si Dower sing bakal menang sayembara bukak klambu.
5. Ning nyatane mung inyong dhewek sing ngreti lan ngrasakna sekabehe lara.

Pseudo cleft Sentence in Javanese

Kridalaksana (1984: 85) explains pseudo-cleft sentence as a transformed sentence resulted from a nominalization of a proposition in the form of a nominative sentence, i.e. a sentence with a predicate of noun or adjective. Meanwhile, Crystal (2008:395) defines it as "a construction which resembles a cleft sentence, in that a single clause has been divided into two separate sections, each with its own verb, but with the essential difference that the subject is a free-standing *wh*-clause." The later definition seems to be too specific since it refers to English only. That is why this paper tends to go with the former definition to cover more possibility in languages.

In Javanese it is not the *wh*-clause which stands as the subject. It uses a relative clause initiated by the relative pronoun *sing* (that/which/who). As it is seen in the sentence (6), its English version shows the use of *wh*-clause, the Javanese employs the same relative pronoun *sing* like the one in the true cleft sentence.

3. *Sing disayembarakna ora liya keprawanane si calon ronggeng, ya Srinthil kuwe.*
What they compete for is the virginity of the candidate wishing to become a *ronggeng* dancer.

Based on the definition of cleft-sentence, this not-true cleft sentence has only a difference, though it has the same constituent of relative-clause. The difference is the position of theme-rheme which is still normal. In another word, there is no transposition or

topicalization/thematization in the pseudo-cleft sentence. To find an evidence for the case, the context is needed here.

Bukak klambu senyatane kaya sayembara, bisa dipeloni neng wong lanang sapaha baen.

Bukakklambuis a type of competition, open to all men.

Based on the data above, an implied theme for the pseudo-cleft is *sayembara* (competition). This old information (theme) is then put to initiate the sentence in question. In another way, the readers find a normal construction in arranging the information flow in the text. In sum, the pseudo-cleft fails to be true due to the fact that the information structure is normal—it starts with an old information (theme) followed by the new information (rheme), though the constituents making up are actually the same. Thus, it will be a true cleft-sentence, if the order is reversed.

6b. Ora liya keprawanane si calon ronggeng sing disayembarakna.

It is the virginity of the ronggeng candidate which is offered in the competition.

It seems that the message construction is the main determinant for the cleft-sentence. This conclusion needs more evidences to find cleft sentences in other types of texts in which a relative clause is not found in a cleft-sentence. There is a possibility that such a sentence appears in a spoken discourse which is beyond this discussion. However, these sentences below give more evidences of the pseudo-cleft by the normal construction of information structure.

4. Sing dadi emutane inyong, nyatane Srinthil lagi ngibing karo mesem maring inyong
5. Ningen sing tekdelengwektukuwewujudblegerewongwadonsewantahe.
6. Sing derasaena siki, wetenge sing lara kaya deiris-iris.

Conclusion

Cleft-sentence puts new information on theme. It puts forward the new information, fronting the most important information in the context. It is to make the new information is more salient—more easily accessed for the intended audience. While the pseudo-cleft has the elements like the cleft, but the order is in “normal” information structure, starting with old information in theme, and the new information then follows after it, in the rheme. Structurally the sentence consists of “cleft” two clauses, but the information order is normal.

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