

Levels of Discourse Information in Indonesian: Patterns from Traditional and Modern Short Stories

Rama Munajat*

Defense Language Institute Foreign Language Center, Monterey, CA, USA.

*Corresponding author. Email: rama.munajat@gmail.com

ABSTRACT

This paper reports on a multi-level discourse information structure in Indonesian and how each level is signalled, an expanded analysis beyond contrasting background to foreground information, the main focus of the earlier studies on classic Malay, Indonesian, and Sundanese texts. Additionally, these pioneer investigations have not included a comparative analysis of data groups within a language or cross languages. In this regard, as the official language of the Republic of Indonesia, Indonesian provides such a context, given its transformation from a trade to a modernized language through a national language planning program. Thus, this present study intends to identify how Indonesian contrast types of discourse information by examining a representative corpus of traditional and modern short stories previously analysed (1945-1965 and 2000-2006 data) and additional 2016-2019 publications. Using Aspect, Tense, and Labovian Global Narrative Structure, the analysis shows that: (1) Indonesian distinguishes five discourse information levels: ordinary background, significant background, ordinary foreground, significant foreground, and peak, coded by overt and underlying linguistic markers, (2) Aspect differentiates the background from foreground levels, (3) a tense switch from the past tense to the Historical present defines the ordinary-significant distinction, and (4) a combination of overt and underlying markers depicts the peak level.

Keywords: Backgrounding, foregrounding, discourse, information, level, Indonesian, narratives, peak

1. INTRODUCTION

Research on discourse information generally focuses on spoken narrative, aiming at identifying key components that make up the whole story. As written data enter the analysis, it widens the scope of the investigation to include distinguishing information prominence levels and how the distinctions among these levels are contrasted. However, the new scope rarely reviews comparative data texts within a language, cross-languages, or texts of Malay dialects *i.e.*: Indonesian. With these, the present study analyses cross-era texts to determine discourse information levels in *Bahasa Indonesia* (Indonesian), the official language of the Republic of Indonesia.

Originated from Malay language, Indonesian is currently a modern and the preferred language not only in formal contexts, but also in social situations, gradually replacing the roles of regional languages (Dardjowidjojo, 1998; Djajasudarma, Sobarna, & Umsari, 1997; Munajat, 2007). This transformation represents a successful result of Indonesia's language planning programs, intensively implemented since the

country's independence from Dutch in August of 1945. This linguistic situation allows the present study to compare publications of two periods (traditional and modern), enabling the analysis to look at whether the time separating these periods affects language use.

Furthermore, pioneer research on Classic Malay texts (Hopper, 1977), Conversational Indonesian (Rafferty, 1982), and Foregrounding Marking in Sundanese (Djajasudarma, 1986) mainly differentiates background from foreground based on aspect. To expand the analysis, the present study includes both aspect and tense that allows to determine whether Indonesian only contrasts the background from the foreground type, or makes further distinctions, as substantiated below.

1.1. Bipartite Approach and Multi-Level Hypothesis

The bipartite approach views discourse information as a two-level structure: (1) Foreground, events that form the main-story line or skeleton of the story, and (2) Background, the portions in a story that provide settings

to each of the foregrounding events (Hopper, 1977; 1979; Hopper & Thompson, 1980). This approach uses aspect to set the foreground apart from the background information, resulting in the foreground-perfective aspect and the background-imperfective aspect associations. In the Bipartite view, *peak* (the culminating point in a story) is not an independent level, but part of both the foreground and background levels. The multiple-level hypothesis sees discourse information as a three-level structure: foreground, background, and *peak* of the story (Jones & Jones, 1979). On this note, data from Native American languages indicate further differentiation of ordinary from significant information within the foreground and background types. This multi-level hypothesis includes both aspect and tense in its analysis.

1.2. Foreground and Background Information

In a narrated story, the main story line is built by temporally sequenced events: the third occurs after the second ends and that the second continues following the first. These events are generally dynamic, action-oriented, and concrete, defining foreground information type. Such attributes and the notion of the completed actions associate the foregrounding events with perfective aspect. Subsequently, each foregrounding event contains details related to setting, characters involved, minor events, and evaluative commentaries. However, these additional accounts do not advance the story forward, which essentially characterize the background information type. Finally, the structures used to depict the background information i.e.: progressive, stative, and existential constructions, are the main attributes of the imperfective aspect.

1.3. Markings of Discourse Information Levels

Discourse information levels are linguistically marked, in which tense, aspect, particles, and voice appear as the most frequently used strategies. Applying both aspect and tense in data coding allows the present study to identify what signals foreground and background information types, the prominence differences within the background and foreground, and what linguistic and/or discourse markers are involved in depicting peak. Longacre refers peak to "any episode-like unit set apart by special overt structure features and corresponding to the Climax or Denouement in the notional structure" (Longacre, 1983, p. 24). In his view, climax "corresponds to the point of maximum tension", while denouement "corresponds to a decisive event that makes resolution of the plot possible" (Longacre, 1985, p. 84). According to Longacre, the peak in a story tends to be marked by a combination of linguistic devices (1981).

Table 1. Indonesian short stories analysis

Data Coding	Traditional		Modern	
	1945-1965	2000-2006	2016-2019	
2007 Analysis	30	30	-	
2020 Analysis	-	-	60	
First-person	30	30	30	
Third person	-	-	30	
Pages	1200	1200	2400	

2. METHODS

The present study examines the selected Indonesian short stories tabulated below, which represent a single theme depicting day-to-day social issues: conflicts and/or disagreement and relationship among family members (i.e.: spouses, parents, children, relatives etc.), friends, and/or neighbours in a community. As shown in the Table 1, the corpus used in two analyses (2007 and 2020) maintains a compatible number between first- and third-person narrations.

The data coding applies a three-stage analysis: narrative structure, linguistic markings, and comparison of traditional and modern data groups. The first suggests the Labovian global narrative structure (Labov, 1972; Labov & Waletzky, 1967), that helps subgroup a short story into abstract, orientation, complicating action, evaluation, peak, resolution, and coda components. Fleischman (1990) and Koyama-Murakami (2001) categorize such components into narrative and non-narrative segments, which respectively correspond to the foreground and background portions in narrative (Hopper, 1977; 1979; Hopper & Thompson, 1980). The second stage examines overt constructions and underlying linguistic devices that mark the foreground and background information and peak. Finally, the third determines whether such marking strategies change overtime (Munajat, 2007).

3. FINDINGS AND DISCUSSION

The coded data demonstrate that Indonesian has a multi-level discourse structure: background, foreground, and peak. Additionally, the language further differentiates ordinary from significant within the background and foreground types. Each level is signalled by overt and underlying linguistic markers. As for the peak, Indonesian begins with a description of an increase in tension, leading to the revealing of the highest point in the story; these two stages resort to a combination of marking strategies. The sections below substantiate the findings.

3.1. Background Information Levels

Indonesian divides background information into two prominence levels: ordinary background and significant background. The ordinary background information generally describes temporal and spatial settings, characters, minor events, and evaluative comments as shown in Example 1.

Example 1:

Ordinary Background Information Level (Ayat Kopi ‘The Coffee Verse’, Pinurbo, 2018)

- a. Di warung Bu Trinil saya bisa berkenalan dan
in stall AT Trinil I can meet and

mengobrol dengan berbagai macam orang.
meN-talk with various type person
- b. Petang itu, misalnya, saya berkenalan
afternoon that for-example I meet

dengan seorang pria berbaju batik biru,
with a-person male wear batik blue

namanya Marbangun.
name-his Marbangun
- c. Marbangun bercerita, saat ini dia sedang
Marbangun ber-tell moment this he PROG

menata hidup-nya. [...] *meN-set life-his*

Lines (a-c) above contain descriptions of spatial setting, past-time frame and a minor event respectively. For the past-time frame, the narrator uses an explicit adverbial phrase *petang itu* ‘that afternoon’. The significant background information, on the other hand, refers to the use of a direct speech presenting an exchange between characters, or a line directly quoting a character’s thoughts. This direct speech or quote interrupts the stream of ordinary background information descriptions. Example 2 below illustrates the contrast.

Example 2:

Significant Background Information (Badai ‘Storm’, Idawati, 2006)

- a. Malam berjalan merambat, rintik hujan menjadi
Night walk slow sprinkle rain become

irama yang meninabobokan.
melody that put-to-sleep
- b. Sesekali suara guruh membelah langit.
Occasionally voice thunder split sky
- c. Aku masih mem-baca buku, asyik dengan
I still ACT-read book enjoy with

kata-kata yang ku-lalui dengan mataku.
word-word that I-pass with eye-I

- d. “Mi ...” suara anak kecil me-manggil-ku. [...] *Mom voice child small ACT-call-I*

Example 2 focuses on the direct speech in Line (d) that noticeably interrupts the ordinary background information depicted in Lines (a)-(c). Line (a), for instance, is an evaluative commentary on how slow that particular night was felt and on the analogy of the light rain that could put people to sleep. Lines (b) and (c) are describing two minor events: the occasional thunder and what the character was doing at that moment. As readers are following these narrated lines, a direct speech in Line (d) suddenly interrupts as it switches from the narrator’s voice to the child’s voice (calling her mother). This switch situates the readers at the scene, directly witnessing the exchange at the moment of speaking. For this reason, the direct speech marks a change in information significance. Direct quotes, voicing a character’s thoughts into the open so that they stand out, while the narrator’s voice is suppressed, are also used for the same pragmatic purpose.

3.2. Linguistic Markings of Background Information Levels

Ordinary background information data suggest the use of overt and underlying linguistic markings. For instance, the ordinary background information elements generally appear in Existential, Stative, and Progressive constructions. These overt structures carry forms and meaning attributes of imperfective aspect. Additionally, the explicit temporal and contextually inferable statements in Examples 1 and 2 above affirm that the unmarked tense of the narrative is the past tense. The time adverbials and contextual clues in Indonesian short stories serve a similar function to verb conjugation in signalling tense and aspect.

The significant background information is overtly signalled by a direct speech/quote. Example 2 above shows how Line (d) marks a switch from the narrator’s voice to the character’s voice. Its pragmatic impact (placing readers at the moment of speaking) implies a time-frame switch, i.e.: Lines (a)-(c) to Line (d) respectively, from the unmarked narrative tense – the past tense – to the notion of Historical Present (HP), which also affects deixis as exemplified in Examples 3 and 4 below.

Example 3:

Past-Time Frame and Distal Deixis

(Pada Hari kematian Seekor Kerbau ‘On the Day of a Buffalo Dies’, Kuntowijoyo, 2002)

- a. Ketika pagi-pagi aku sedang mengeluarkan
When morning. I PROG ACT-take out-kan

sepeda mau berangkat sekolah, ada se-orang
bicycle want go school exist a-person

utusan dari desa Ayah datang.
messenger from village father come

- b. Dia mengatakan bahwa Kakek sedang
He men-say-kan that grandfather PROG

sekarat, menuju kematian.
dying head-to death

- c. Kakek jadi lurah di desanya. [...]
Grandfather become village-head in village-his

In Example 3, the narrator introduces a temporal setting through the arrival of a messenger (a minor event) in Line (a) with the adverbial clause in Line (a): ‘As I was taking out (my) bike this morning...’. This past-time reference places the event away (distal) from the ‘now- and-here’ point. In this regard, the use of *dia* ‘he’ reinforces such a distal deixis, i.e.: compared to using *aku/saya* ‘I’. Then, in Line (c), the ‘then-and-there’ notion is further emphasized by the possessive pronoun *-nya* ‘his’ in the prepositional phrase *in his village*. With these, it is assumed that the past-time temporal setting implies the distal deixis. In contrast, Example 4 describes how the present-time frame conceptually suggests the proximal deixis.

Example 4:

Present-time Frame and Proximal Deixis

(Buron ‘Fugitive’, Adhyra, 2006)

- a. Pesan pendek yang masuk ke hand phone
Message short that enter to hand phone

Karjo .pagi itu membuatnya terhenyak
Karjo morning that men--make-him shocked

- b. Dan berbagai pertanyaan bergema di hatinya.
And various questions echo in heart-his

- c. “Siapa yang mengirim pesan ini?”
Who that men-send message this

- d. “Dan benar-kah berita ini, bahwa Ibu sudah
And true-kah news this that mother already
meninggal?” [...]
pass-away

Here, Line (a) introduces the past-time setting *that morning*, a distal point. However, it changes with the direct quotes in Lines (c) – (d) that project Karjo’s thoughts through his own voice, not the narrator’s. As noted before, with such a switch, the readers can moment directly hear as Karjo is questioning the text message. This notion of present-ness characterizes the Historical Present. Thus, deixis-wise, it implies the ‘here and now’ point (proximal).

3.3. Foreground Information Levels

Indonesian also divides foreground information into two prominence levels: ordinary foreground and significant foreground. The ordinary foreground depicts temporally ordered main story-line events that move a story forward, that is, the second occurs right after the first ends, the third follows the second as soon as it completes, and so forth. Example 5 illustrates the observed pattern.

Example 5:

Active-Voice and Ordinary Foreground Information Level

(Tamu ‘Guest’, Darma, 2019)

- a. Dengan mengendarai truk yang saya supiri
with men-ride-I truck that I drive
sendiri, sekitar jam 14 saya dan istri
self around hour 14:00 I and wife

memasuki kota kecil K.
men- enter city small K

- b. Begitu sampai di rumah sewa, yang uang
upon arrive at house rent that money

sewanya sudah saya kirim tiga minggu
rent-nya already I send three week

yang lalu, truk **berhenti**.
that pass truck stop

- c. Anak pemilik rumah **menyerahkan** kunci,
child owner house men-give-kan. key

kemudian **pergi**.
then leave

- d. Saya dan istri **menurunkan** semua barang,
I and wife men-unload-kan all thing

memasukkannya ke rumah. [...]
men-enter-nya to house

Line (a) contains ordinary background information, and the forward movement begins with Line (b): the truck stops. From here, Lines (c)-(d) further the story: the owner’s son/daughter gave the house key and then left, and the husband and wife unloaded their belongings. These ordinary foreground events not only appear in main clauses and the active-voice forms (signaled by a *MeN-*, *BeR-*, or bare-verb form), they also suggest a noticeable use of the unmarked SVX word order. Furthermore, as seen in Line (b) of Example 6 below, the ordinary foreground events can appear in passive-voice structures, marked by *di-*verb forms.

Example 6:
Passive-Voice and Ordinary Foreground Information Level

(*Kuli Kontrak* 'Contract Workers', Lubis, 1959)

a. [...] Ayah berdiri tegang tidak bergerak.
Father stand tense not ber-move

b. Kemudian ketiga kuli kontrak itu **di-buka**
Then three worker contract that PASS-open

ikatan tangan mereka di belakang dan
knot hand they in back and

di-tidur-kan telungkup di atas perut mereka
PASS-sleep-kan face-down in top stomach they

di bangku, dan kaki dan tangan mereka
in bench and foot and hand they

di-ikat-kan ke bangku. [...]
PASS-tie-kan to bench

Line (b) above contains three main clauses that form three temporally sequenced ordinary foregrounding events: ropes handcuffing the three contract workers were untied (*di-buka*), the workers were laid flat on the stomach on the bench (*di-tidur-kan*) and their hands were tied up to the bench (*di-ikat-kan*). Each event appears in a passive construction where the main verb is marked by prefix *di-*.

The significant foreground information level is coded when a stream of temporally sequenced ordinary foregrounding events is interrupted by an exchange between characters or a direct quote of a character's thought(s). Each signals a change in information prominence within the foreground information type. Example 7 illustrates the pattern.

Example 7:
Significant Foreground Information Level

(*Pakde Karto* 'Uncle Karto', Sukri, 2002)

a. Suasana begitu sepi.
Situation so quiet

b. Pintu tertutup rapat, terkunci dalam genggamannya
Door closed tight locked in hand
gembok besar.
lock big

c. Samar banyak lalat yang beterbangan
vague many fly that flying

di dekat-nya.
at close-he

d. Perlahan daun pintu yang tergembok itu
Slowly leaf door that lock that

ku-lubang-i dengan telunjuk-ku.

I-drill-i with fore-finger-I

e. Kemudian aku **mengintip** ke dalam.
Then I peek to inside

f. "Pakde...! Pakde Karto ...!" Aku panggil
Uncle Uncle Karto. I call

namanya. [...]
name-his

Example 7 focuses on Line (f). As seen, this segment of the story starts with descriptions of ordinary background information in Lines (a)-(c): Evaluative Commentaries on the quiet surrounding, the locked door and a Minor Event (flies flying around by the locked door). Then, it transitions to a series of ordinary foreground events depicted in Lines (d)-(e). However, the direct speech in Line (f) interrupts the stream of these forward moving events. On this note, when the narrator switches to the voice of *Aku* 'I' calling Uncle Karto in Line (f), it brings readers, who are initially following narrated information, to hear the event of that calling directly through the character's voice. The following section further substantiates the point.

3.4. Linguistic Markings of Foreground Information Levels

Ordinary foregrounding events are overtly depicted in active and passive voice constructions. Since these events advance a story, they are action-oriented (dynamic, kinetic) and temporally sequenced: the first event must end before the second unfolds. Lines (b)-(d) of Example 5, Line (d) of Example 6, and Lines (d)-(e) of Example 7 above substantiate the patterns. To this extent, the attributes of the events define perfective aspect. In addition, the use of past tense as the unmarked narrative tense is consistently shown through explicit time adverbials (Example 5) and contextual clues (Example 7). For the significant foreground information, a direct quote/speech overtly signifies a change in information prominence and pragmatically places readers at-the-moment of speaking. The change implies a past-to-present time-frame switch, i.e.: Lines (d-e) to Line (f) in Example 7. Underlyingly, it is also a switch from using the unmarked narrative tense – the past tense – to the notion of Historical Present (HP). Finally, the presence of a direct speech/quote interrupting a stream of ordinary foreground events also results in a deixis change: from Distal (Past Tense) to Proximal (Historical Present).

3.5. The Peak Level

In languages with a multi-level discourse information structure, peak is viewed as an independent information level, along with the background and

foreground types. The peak itself depicts the culmination point in a story. In this regard, the coded data demonstrate that peak is signaled in two stages: Pre-Peak and the Revealing of the Highest Point. Examples 8a and 8b show how the peak in *Kuli Kontrak* ‘Contract Workers’ (Lubis, 1959) is depicted. For this purpose, the summary of the preceding part is provided below:

The Contract Workers portrays a county head and his family during Dutch colonial time in Indonesia. The family lives in an area close to a Dutch-run plantation complex. One night, the county head was informed about three plantation contract workers fleeing after killing a Dutch supervisor. A few days after these workers were captured, the county head warned his children not to play at the backyard the next morning. He was hiding the fact that the workers would be punished by whipping that exact morning. The county head did not want his family members to see it. By climbing a tree in his backyard, one could easily see the punishment. Not received any explanation, ‘I’, his school-age son, became intrigued and found out about the whipping from a security guard in his house and decided to watch. Moments before the execution, ‘I’ was already on an orange tree in his backyard. What ‘I’ saw was psychologically unbearable; each worker was whipped 25 times before the Dutch controller ordered to stop. The whipping sound before hearing the human flesh and the worker’s long scream were too much for ‘I’ to handle. ‘I’ was really overwhelmed, fell off the tree, and screamed. The security guard rushed to the backyard and carried ‘I’ to the house. ‘I’ had a displaced elbow. Disappointed that ‘I’ violated his father’s instruction, his mother warned that his father would be very upset after finding out what happened. Then ‘I’ was taken to a nearby hospital and was to stay in his bedroom afterward.

3.5.1. The Pre-Peak Stage

The Pre-Peak stage basically sets up contexts and circumstances for the revelation of the Peak characterized by an increase in tension. For instance, the summary above suggests that the father’s instruction to his children not to play at the backyard in that specified morning is a command. Therefore, not following this command, as committed by ‘I’, is a ‘serious’ offense. ‘I’ seems to have realized that and fears what his father might do. Example 8a below describes the build-up tension signalled by a combination of overt and underlying linguistic markers associated with ordinary background and ordinary foreground information levels. Notice that Lines (a)-(g) allow readers to follow the gradual increase in tension from the time the county

head arrives home, talks with his wife, goes to I’s bedroom, sits at the bedside and looks at ‘I’s face without saying anything. This seems to signal that the highest level of the tension in the story is very near. As inferable from the summary above, the peak of this story relates to the moment the father confronts the fact. From the perspective of ‘I’, this concerns what his father would do after finding out that he went to the backyard and watched the whipping punishment.

Example 8a:

The Pre-Peak Stage

(*Kuli Kontrak* ‘Contract Workers’, Lubis, 1959)

- a. Dan petangnya ayah pulang dari kantor.
And afternoon-the father return from office
- b. Aku ketakutan saja menunggu.
I scare EM wait
- c. Setelah dia makan, aku dengar Ibu
After he eat I heard mother
ber-cakap-cakap dengan ayah.
talk with father
- d. Tentu mengadukan aku, pikir-ku dengan takut.
Certain report me think-I with fear
- e. Tak lama kemudian ayah datang me-lihat-ku.
Not long then father came me-see-me
- f. Dia duduk di pinggir tempat tidur.
He sit in side place sleep
- g. Ditatapnya muka-ku diam-diam, hingga aku
PASS-look-he face-I quiet-quiet so I
terpaksa menundukan mata.
unwillingly look-down eye

3.5.2. The Revealing of the Highest Point

As stated before, the mysteries are how the father will confront ‘I’ about the violation and the ‘punishment’ ‘I’ will receive. In Example 8b below, what constitutes the highest point occurs in Lines (h) to (m). That is, while the father’s question “You see everything?” in (h) serves as the confronting attempt that the readers have been waiting for, the response “Yes. My mistake, dad,” in (i) is the confirmation. However, the culmination point is not complete without knowing what the father would do afterward, which is revealed in the remaining lines. The father’s ‘punishment’ appears in an ordinary foreground event in Line (j): ‘holding ‘I’s hands, followed by the father’s advice in the other part of Line (k, (l), and (m).

**Example 8b:
The Highest Point**

(Kuli Kontrak 'Contract Workers', Lubis, 1959)

- h. "Engkau melihat semua-nya?" kata ayah.
You see all-the say father
- i. "Ya. Aku salah ayah," dengan suara ketakutan
Yes I mistake father with voice fear
gemeteran.
tremble
- j. Ayah pegang tanganku dan kemudian berkata
Father hold hand-I and then say

dengan suara yang halus sekali, tapi yang
wih voice that soft really but that

amat sungguh-sungguh-nya:
very serious-serious-the
- k. "Jika engkau besar, jangan sekali-sekali kau
If you big don't once-once you

jadi pegawai negeri. Mengerti?"
become employee state understand
- l. "Ya, Ayah!" jawab-ku.
Yes, father respond-I
- m. "Engkau masih terlalu kecil untuk mengerti,"
You still too small for understand

kata ayah. "Sebab sebagai pegawai negeri
say father Because as employee state

orang harus banyak menjalankan pekerjaan
person must many carry-out work

yang sama sekali tidak disetujuinya,
that equal once not PASS-agree-he

bahkan yang bertentangan dengan
even that contradict with

jiwanya!" [...]
soul-his

The above lines also show that the Revealing of the Highest Point in this story is denoted by using a direct speech. It is preceded by an ordinary foreground event in (j), which provides the answer to the question in (h): what the father would do after confronting his son. This answer is given not in the form of the ordinary foreground information, but through the information in the direct speech (Lines j-m). Therefore, the peak marking in point seems to involve the ordinary foreground information, the direct speech as the overt marker, and the Historical Present as the underlying device. Additionally, it is often found that at the

moment of the highest point being revealed, the setting includes a concentration of characters.

4. CONCLUSION

The observable patterns discussed seem sufficient to claim that Indonesian has a multi-level discourse information structure: background, foreground and peak levels. It has also been demonstrated that the language further distinguishes ordinary from significant types of information within the background and foreground portions of narrative, where each is marked by overt and underlying linguistic devices. In this regard, what briefly reported on in this paper can lead to more explorations on all topics in focus, including taking into consideration more specific sub-groupings such as demographics and text genres. Additionally, as this present study only examines written narrative, future research should include a compatible oral narrative corpus.

ACKNOWLEDGMENTS

I would like to extend my appreciation to all CONAPLIN 13 reviewers for their professional and insightful suggestions. The content of this paper is not the point of view of the Defense Language Institute Foreign Language Center. Any errors found are all mine.

REFERENCES

- Adhyra. (2006). *Sang Buron. Suara karya Daily News*. Jakarta, Indonesia. DOI: <http://www.sriti.com>. 21 May 2006.
- Dardjowidjojo, S. (1998). Strategies for a Successful National Language Policy: the Indonesian Case. *International Journal of the Sociology of Language (IJSL)* 130, pp. 35-47.
- Darma, B. (2019). *Tamu. Kompas Daily News*. Jakarta, Indonesia, 25 August 2019.
- Djajasudarma, F. (1986). *Kecap Anteuran Bahasa Sunda: Suatu Kajian Semantik dan Struktur*. (Doctoral Dissertation, University of Indonesia, Jakarta, Indonesia).
- Djajasudarma, F., Sobarna, C., & Umsari, O. S. (1997). *Kehidupan Bahasa Sunda di Lingkungan Remaja Kodya Bandung*. Pusat Pembinaan dan Pengembangan Bahasa, Departement Pendidikan dan Kebudayaan, Jakarta, Indonesia.
- Fleischman, S. (1990). *Tense and Narrativity: From Medieval Performance to Modern Fiction*. Austin, University of Texas.

- Hopper, P. J. (1977). Observations on the typology of focus and aspect in narrative language. *Studies in Language* 3, pp. 37-64.
- Hopper, P. J. (1979). Aspect and Foregrounding in Discourse. In T. Givon (Ed.), *Syntax and Semantics 12*, pp. 213-241, New York, Academic Press.
- Hopper, P. J., & Thompson, S. (1980). Transitivity in grammar and discourse. *Language* 56.2, pp. 251-299.
- Idawati, E. (2006) *Badai. Suara Pembaruan Daily News*. Jakarta, Indonesia, DOI: <https://www.sriti.com>, 22 January 2006.
- Jones, L. B., & Jones, L. K. (1979). Multiple levels of information in discourse. *Discourse studies in Mesoamerican languages*, 1, 3-27.
- Kuntowijoyo. (2002). *Pada Hari Kematian Seekor Kerbau. Republika Daily News*. Jakarta, Indonesia, DOI: <https://www.sriti.com>, 22 January, 2002.
- Labov, W. (1972). The Transformation of Experience in Narrative Syntax. In W. Labov (Ed.), *Language in the inner city: Studies in the Black English Vernacular*, pp. 354-396, Philadelphia, University of Pennsylvania Press.
- Labov, W., & Waletzky, J. (1967). Narrative Analysis: Oral Versions of Personal Experience. In J. H. McNeish (Ed.), *Essays on the Verbal and Visual Acts*, pp. 12-44, Seattle, University of Washington Press.
- Longacre, R. E. (1981). A spectrum and profile approach to discourse analysis. *Text I (4)*, pp. 337-359.
- Longacre, R.E. (1983). *The Grammar of Discourse*. New York, Plenum Press.
- Longacre, R. E. (1985). Discourse peak as a zone of turbulence. In J. Wirth (Ed.), *Beyond the Sentence*, pp. 81-89, Ann Arbor, Michigan, Karome.
- Lubis, M. (1959). *Kuli Kontrak*. Siasat Baru, no.650, Th XIII, Jakarta, Indonesia: Pusat Pengembangan Bahasa, 25 November 1959.
- Koyama-Murakami, N. (2001). *Grounding and Deixis: A Study of Japanese First-Person Narrative*. (Doctoral Dissertation, University of Hawaii at Manoa).
- Munajat, R. (2007). *Discourse-Based Analysis of Surface Marking Strategy Shift in Sundanese Foregrounding Written Narrative Segments: A Pattern of Indonesian Structural Influence*. (Doctoral Dissertation, Ball State University, Muncie, Indiana, USA).
- Rafferty, E. (1982). Aspect in Conversational Indonesian. In P.J. Hopper (Ed.), *Between Semantics and Pragmatics*, pp. 65-85, John Benjamin Publishing Company.
- Pinurbo, J. (2018). *Ayat Kopi 'The Coffee Verse'*, DOI: <https://www.lakonhidup.com/2018/12/09/ayat-kopi/>, 25 October, 2020.
- Sukri, M. (2002). *Pakde Karto*. In G.TF. Sakai (Ed.), *Laba-Laba: Kumpulan Cerita Pendek*. Jakarta, Indonesia, Gramedia Pustaka Utama.