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STUDENTS' ATTITUDES TOWARDS THE CLASS VISIT PROJECT

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Abstract: The article reports the classroom visit project experienced by 31 Thai university English major students taking a course titled Introduction to English Language Teaching (EN 391) during the first semester of the academic year 2016. The students worked in small groups, contacted the schools asking permission to observe the English classes. They observed the classroom and took notes of what they have seen and learned. They, then, in a small group, wrote a report and took turns sharing their findings in the classroom. After the completion of the project, the students were asked to answer the questionnaires with two open-ended questions addressing the experience and general impressions of the project. Data were analysed using basic descriptive statistics and content analysis. The results showed that the majority of the students had positive attitudes toward the class visit experience. They perceived it as being useful and memorable. The paper also discusses the implications of the findings.

Keywords – Classroom visits, Attitudes, Experiential learning, Situated cognition, ELT

INTRODUCTION

Humans have the capacity to predict events and reflect on their experience. This is how they live and learn. In education, students learn by remembering and putting what they have learned into use and reflect on it. Dewey (1938) has called for a more progressive form of education, moving away from the teacher-fronted lecture-based form of instruction. He would like educators to provide students opportunities to learn by doing

and learn from first-hand experience, rather than learning only from the books with the teacher in the classroom.

Recently, scholars and researchers have championed the practice of student-centred approach to education, where students were given a central role in the instructional process. Other names include ‘active learning’ (Mayer, 2011), ‘project-based learning’ (Barron & Darling-Hammond, 2008), ‘complex instruction’ (Cohen and Lotan, 1997) and ‘participative instruction’. Common to these are the new roles of the teachers, greater demands for preparation. The students are encouraged to be more active. In short, the practice of learning by doing or experiential learning requires active participation from all parties involved.

Experiential learning gives students opportunities to engage reality based on their own perceptions. This is especially crucial for professionals like teachers, engineers, nurses, or medical doctors. In the teaching profession, for example, EFL teachers build their personal theories and understanding of their practice based on their own experience (Maley, 2016).

Experiential learning can be enhanced through various instructional models, including learning through tasks/projects. Thadphoothon (2005), for example, used a project to promote the students’ critical thinking in language learning. Similarly, Zhao (2015) employed the project-based instruction to enhance Chinese students learning, motivated them, and boosted their attitudes towards language learning. It was found that projects are useful in promoting the students to reflect more on the language and their own learning (Thadphoothon, 2005). It was also found that the success of the project depended on several factors, including the support structure. The students needed several types of support: language, emotional, and technical ones.

Despite challenges, many teachers and researchers has implemented project-based instruction, partly because of its many pedagogical benefits. Johansen, Scaff, and Hargis (2009), for example, reported that interdisciplinary project-based instruction was conducive to the development of the students’ creativity. It also helps the students to develop their ability to be autonomous learners, their thinking skills, communication ability, leading to independent thinkers (Thomas, 2000).

In this article, I discuss the attitudes of the students, English majors, towards the class visit project, which was a project functioned as part of the course EN 391 Introduction to English Language Teaching. The course was offered a major elective for English major students. It was a 15-week course, entailing both theories and practice. Below is the course description:

Language acquisition and learning theories; language learning motivation; teaching methodology; learning styles; curriculum and syllabus design; classroom management; learner analysis; selection and production of teaching materials; learning assessment; problems in language learning.

The course is a part of the English major program, a 4-year degree program, offering at a private university in Bangkok, Thailand. The course is meant to give the students an overview of the course, what it entails and the scope of the ELT field.

Before I discuss more about the topic, I would like to discuss about the definition of *Introduction to English Language Teaching*. It is an elective course offered as part of the English Program at the Faculty of Arts in one of the private universities in Bangkok, Thailand. The course involves both theoretical and practical components.

Class Visit Experience: The experience reported by the 31 English major students participated in the class visit project during the first semester of the academic year 2016 at a private university located on the outskirts of Bangkok, Thailand.

Project-based instruction refers to the learning activity where students are exposed to a wide range of stimuli and are required to complete the task. Students are expected to address the task on a holistic manner. In this study, the project refers to the class visit project.

Attitudes towards the project: The students' responses to the questionnaires designed by the researcher. The questionnaire consists of nine Likert-typed items. For each item, there are five choices to choose from, ranging from strongly agree to strongly disagree.

The aim of the study was to investigate the students' attitudes towards their experience of the classroom visit project. The research questions were (1) What were the students' attitudes towards the class visit project?; (2) What have the students learned from the project?; (3) What were the benefits and shortcomings of the project as perceived by the students?.

The limitations of this study include (1) the number of subjects under the study. There were only 31 students, so any generalization is limited, (2) due to the limited availability of time, the students only observed one session of the in-service EFL teachers. Hence, the findings simply give the part of the accrual teaching performance and teaching activities.

To discuss about this topic, it needs review of literature, the I discussed about literature. Experiential education is not a teaching method, but a philosophy of education. Under this philosophy, learners benefit most from the 'experience' or the learning process

that occurs between a teacher and student that infuses direct experience with the learning environment and content. Based on the philosophy, teachers should design experience that would guide the students' learning (Dewey, 1938). Lately, several scholars in education have called for more opportunities for students to learn by doing and producing creative products, aka CCPR model (e.g. Sinlarat, 2017).

Under the CCPR model, Sinlarat (2017) describes four dimensions Thai students are expected to have. These include being creative (C), critical (C), productive (P), and responsible (R). The rationale behind the model is to equip the students with skills and abilities to live and work in the 21st century. Central to the model is the role of the teachers and their skills, including their facilitation skills. For students, they are required to be active learners and produce ideas as well as products, moving away from the consumerism model to the production model.

In experiential learning, the teacher role is different from the traditional one, that is, they have to function as a facilitator, e.g. in designing activities, learning resources, and in providing useful and timely feedback. Research has shown that the teachers make a significant difference in the learning outcome (Darling-Hammond, 1999). In preparing the learners for the 21st century, teachers need to change their mindset, from treating students as passive learners to treating them as active and responsible learners (Baker and Richmond, 2008). As proposed by Sinlarat (2017), teachers should encourage the students to be more independent in their learning, focusing on developing their critical thinking skills and creativity.

In language education, students' interaction helps them to notice the language and allow more meaningful negotiation and comprehensible input (Long, 1996). This can be explained by several concepts and learning theories. One theory, in particular, is the constructivist theory (Vygotsky, 1978). Under the theory, learners learn within their zone of proximal development when they interact with peers, especially more capable ones. Likewise, Allan M. Collins, an American cognitive scientist, Professor Emeritus of Learning Sciences at Northwestern University's School of Education and Social Policy, has called for the promotion of what he refers to as 'situated cognition, that is, knowledge and expertise, including skills, are embedded in the activities of the community members. Hence, the best way to master anything is to learn from the professionals or the members in that particular community (Collins, Brown, and Newman, 1989). Another reason why students would greatly benefit from the class visit project was that the students as novices or apprentices could learn from the EFL teachers both cognitive and non-cognitive dimensions of the profession, many of which may not be mentioned or discussed in the

theories or textbooks, for example, the teacher's sense of plausibility (Maley, 2016). Such sense is crucial for professional development as well as skill training related to teachers.

In ELT, Harmer (2003) has suggested the three-step process where the students are expected and encouraged to put what they learned into use or real life situations. Huggand Wurdinge (2007) reported the implementation of the project under the name The Partnership for Learning Model (PFLM). The model entailed educators, students, community members, and employers, aiming to bridge the gap between classroom instruction and the real world. The initial results, based on the survey of 45 student participants, showed their positive attitudes towards the model. As high as 97 per cent of the students said they would take another PFLM course. The researchers noted the importance of preparation.

In science education, it was found that field trips affected the students' attitudes towards science (The Science and Environment Council of Sarasota County, 2007). A study conducted by Turpin & Cage (2004, cited in The Science and Environment Council of Sarasota County, 2007, p. 1) demonstrated that "an activity-based approach to science improves secondary students' achievement in science." In the same report, attitudes were perceived as having a combination of sub-constructs, including awareness, perceived benefits, motivation, and enjoyment (p. 1).

In any mode and form of learning, learners' attitudes play a crucial role in the success or failure of their learning. Attitudes are defined as feelings and thoughts of individuals about or towards something, someone, or some phenomena. Those thoughts and feelings are the results of their experiences, directly, indirectly, or the combination of both. In language learning, one of the factors affecting one's language learning achievement is one's attitudes. In the context of second language acquisition, the notion of attitude is not a new construct (Gardner and Lambert, 1972; Gardner, 1988). One's attitude has been cited as a factor contributing to the language learning variables such as persistence and achievement.

Research studies found attitudes as an important factor in language learning. Zeinivand, Azizifar, and Gowhary (2015) investigated the relationship between Iranian EFL learners' attitudes toward English and their speaking skills. This correlational study reported that there was a significant relationship between the learners' attitudes toward English and their speaking skills.

In sum, a project-based instruction has its root in the theory of learning by doing (Dewey, 1938). At the heart of this experiential learning model is the emphasis on the provision of learning experience to the students to create their own meaning and

understanding. It is, in many aspects, the student-centered approach to teaching. Research has shown it to be useful and beneficial to the students.

METHOD

“Class Visit” was an assignment, a part of the course titled Introduction to English Language Teaching (ELT), offering as a major elective. The class visit required that the students worked in small groups, based on their own preferences. In total, they were nine groups. They, as a group, contacted the schools by themselves. They chose the school of their choice and asked the school for a class visit. They then worked with the teacher on the letter seeking permission and other logistic issues. To be specific, they were only required to visit a single session, lasting for 50 minutes to 60 minutes. The aim of the class visit was to help the students taking the course understand the work of school teachers and their English instruction in the real world. Prior to their visits, they were instructed on basic language teaching theories and concepts. They were encouraged to ask permission before taking photos and strictly follow the guidelines.

A week before, the students were instructed on what to observe and the key questions to answer. Here are the guidelines.

Table 1 Guideline questions

Area	Key questions
English language skills	<ul style="list-style-type: none"> ➤ Does the teacher show good command and knowledge of English? ➤ Does the teacher demonstrate breadth and depth of his or her knowledge and skills of English? ➤ How is his or her English pronunciation?
Classroom Environment	<ul style="list-style-type: none"> ➤ What is the layout of the classroom? ➤ Are there any posters or pictures in the classroom? ➤ Is the room well-light? ➤ Is the room clean? ➤ Are there any distractions? ➤ How are the desks and chairs?
Rapport between teacher and students	<ul style="list-style-type: none"> ➤ How does the teacher hold interest of students? Is the teacher respectful, fair, and impartial? ➤ How does the teacher encourage participation? ➤ How does the teacher interact with students?
Teaching Methods	<ul style="list-style-type: none"> ➤ What is the dominant teaching method? ➤ Did the teacher use any group activities? How?

	<ul style="list-style-type: none"> ➤ What did the teacher do at the beginning / the end of the class?
Personality	<ul style="list-style-type: none"> ➤ Is the teacher well-groomed? ➤ Did the teacher appear confident?
Feedback and Evaluation	<ul style="list-style-type: none"> ➤ How does he or she provide feedback? ➤ How did the teacher evaluate the students?
Background of students	<ul style="list-style-type: none"> ➤ How many students were in the classroom? ➤ How were they deated? ➤ What was their English language background? ➤ What were the learning habits of the students? ➤ Were the students motivated to learn?
Instructional Language	<ul style="list-style-type: none"> ➤ What is the dominant language of instruction? ➤ Did the teacher use any other media to support or aid his instruction? ➤ Did the students understand/follow the instruction?
Use of Instructional Media and Technology	<ul style="list-style-type: none"> ➤ Did the teacher use any teaching aids / materials? ➤ What instructional technologies (computers with Internet access) were being used in the classroom?
Classroom Management	<ul style="list-style-type: none"> ➤ How did the teacher manage the classroom? ➤ How did the teacher enforce discipline and control? ➤ Was the instruction properly managed?

In addition to the key questions, the students were instructed on how to do proper classroom observation. The following principles were discussed in the classroom.

Principles of classroom observation

- Be thankful to the school and teachers.
- Even when video-filming, audio-recording, and photo-taking are allowed during the lesson, methods disruptive to students' concentration is strictly prohibited.
- Please do not speak to the students during the lesson.
- Please greet and thank the teacher after class.
- Dress politely. Wear DPU uniforms. Consider yourself a teacher trainee.

Source: Adapted from UNESCO's guidelines for classroom observation research

The visits were conducted between August – September 2016. The data presented here were from 31 students. Out of 40 students enrolled in the course, 31 of them answered the questionnaires.

After the class visits, the students were required to write reports based on the key questioned prepared. They then were required give their presentations and participated in

the discussions in the classroom. The in-class presentations were completed by the end of September 2016.

To sum up, the research relied on three sources of data, the students' responses to the questionnaire, their written responses to the open-ended questions, and the class discussions.

FINDINGS AND DISCUSSIONS

Findings

The findings were the results of the analysis of three data sources: the students' responses to the 8-item questionnaire, (2) their written responses to two open-ended questions, and their classroom discussions. The analysis was done in order to address the three research questions: (1) what were the students' attitudes towards the class visit project?, (2) what have the students learned from the project?, and (3) what were the benefits and shortcomings of the project as perceived by the students?. The findings are as follows:

Table 2 Gender of the respondents

Male	Female	Total
8 (25.8%)	23 (74.2%)	31 (100%)

from 31 students under the study, the majority of the respondents were female (74.2%). Eight of them (25.8%) were male.

Table 3 Responses to "I liked the class visit."

Statement	Strongly Agree	Agree	Undecided	Disagree	Strongly Disagree
I liked the class visit.	10 (32.3%)	21 (67.7%)			

The first item directly asked the students to express their opinion regarding their class visit experience. It was found that the majority of the students agreed and strongly agreed with the statement: "I liked the class visit"

Table 4 Responses to “learning many things from the class visit.”

Statement	Strongly Agree	Agree	Undecided	Disagree	Strongly Disagree
I have learned many things from the class visit.	17 (54.8%)	13 (41.9%)	1 (3.2%)		

The majority of the students (30 or 96.70%) agreed and strongly agreed that they had learned many things from the class visit. Even though this item is broad, it is a general item probing into their attitudes.

Table 5 Responses to “learning about the roles and duties of English teachers.”

Statement	Strongly Agree	Agree	Undecided	Disagree	Strongly Disagree
I have learned more about the roles and duties of English teachers from the class visit.	13 (41.9%)	17 (54.8%)	1 (3.2%)		

The students agreed and strongly agreed that they have learned more about the roles and duties of English teachers from the class visit (96.7%). Only one of them (3.2%) was sceptic about this benefit.

Table 6 Responses to “importance of good pronunciation.”

Statement	Strongly Agree	Agree	Undecided	Disagree	Strongly Disagree
The class visit helps me better understand the importance of having good English pronunciation.	12 (38.7%)	13 (41.9%)	5 (16.1%)		1 (3.2%)

The majority of the students agreed and strongly agreed that the class visit helped them to better understand the importance of having good English pronunciation (80.6%). Five (16.1%) were unsure.

Table 7 Responses to “want to be English teachers.”

Statement	Strongly Agree	Agree	Undecided	Disagree	Strongly Disagree
The class visit makes me want to be an English teacher.	5 (16.1%)	6 (19.4%)	18 (58.1%)	2 (6.5%)	

The majority of the students were undecided if they would like to be an English teacher (58.1%). However, as high as 35.5% of them (11 students) agreed and strongly agreed that the class visit made them to want to be an English teacher.

Table 8 Responses to “learning about teaching methods.”

Statement	Strongly Agree	Agree	Undecided	Disagree	Strongly Disagree
I have learned about the teaching methods from the class visit.	9 29.0%	19 61.3%	3 9.7%		

The majority of the students (90.30%) agreed and strongly agreed with the statement: “I have learned about the teaching methods from the class visit.” Three of them were undecided.

Table 9 Responses to “useful activity.”

Statement	Strongly Agree	Agree	Undecided	Disagree	Strongly Disagree
The class visit is a very useful activity.	12 38.7%	17 54.8%	2 6.5%		

The majority of the students agreed and strongly agreed that the project was very useful (93.5%). Two of them (6.5%) were undecided about this statement.

Table 10 Responses to “the importance of teachers in the process.”

Statement	Strongly Agree	Agree	Undecided	Disagree	Strongly Disagree
The class visit makes me realize the importance of teachers in the learning process of the students.	16 51.6%	14 45.2%	1 (3.2%)		

The majority of the students agreed and strongly agreed that the class visit made them realize the significance of teachers in the learning process of the students (96.8%). Only one of them (3.2%) was undecided.

Results from the students’ written responses

Qualitative Analysis - In addition to the above close-ended questions, the students were also asked to explain the knowledge and skills that they had learned from the class visit project. Their answers reflect both cognitive and non-cognitive dimensions.

Figure1: One of the group presentations



The students said one of the benefits was the way to successfully communicate with young children plus the importance of body language. One of the students said that: “I have learned how to communicate with young children and the importance of body language.” As an English teacher, having good language skills help, as realized by one of the respondents, “I have learned the importance of speaking skills and how the teacher communicates with the students.”

Some students mentioned that they have learned from the in-service teachers, I got a chance to practice my speaking skills and communicate with the teacher.” They realized that teachers with good teaching skills can make the difference, “I have seen the teaching skills of the teacher. The skills make the students want to learn English.” Another student has said that she has realized that the teacher’s knowledge and communication skills are very important for the profession.

They also mentioned several non-cognitive competences such as personality, punctuality, the need to be patient, and teamwork skills. Besides, as the experiential learning project involves group work. This is what has been mentioned as the benefit of the project: “I have learned how to work in groups, the importance of the relationship between the teacher and the students, and some teaching methods.”

Other respondents said, “I have realized that teachers need to be able to manage the classroom, and maintain the learning atmosphere in the classroom. Being a teacher means having patience. They have to teach both academic and life skills. Besides, teachers need to be able to use media to help make the instruction captivating and successful.”

Another student noted, “I have learned many teaching methods, and the need to understand children and the need to be patient. I have realized that teachers should seek ways to make the instruction easy for the students to understand. One way to check the students understanding of the lesson is to ask them to perform. ”

The class visit helped them to realize some dimensions of language instruction: “I have learned about the steps in teaching and the fact that language learning is habit formation. I have also learned that teachers need to make their instructions easy and fun for the students.”

The students were also asked to reflect on the challenges of being EFL teachers in Thailand. Their responses reflected their deeper awareness of the profession. For example, they realized that teaching young children was a real challenge. One of them put it that: “The teacher was very kind. It’s so hard to control one’s feeling with young children, but he (the teacher) could control his feeling.” They also realized that the challenge of being a school teacher is in the classroom, as voiced by one of the respondents: “I think the real challenge of teachers is in their classrooms – when they have to communicate and deal with the students in class.”

The class visit also helped the students to realize that teaching in general involves a great deal of preparation, as voiced by one of the respondents: “I think teaching is a challenge because the teacher has to prepare and do many activities in the classroom.” They also realized that making the students understand the lesson is not an easy task: “The real challenge also lies in the fact that teachers have to help make the students understand the lessons.”

In addition to emotional management and communication ability, the English teachers needed to be able to manage their classrooms successfully. One of the respondents advocated this realization: “The management of the class is the real challenge.” Classroom management involves the need to control the children as well as making the instruction interesting, as one respondent put it that one of the important skills the teacher has to master is the ability to manage and control the classroom. How to control the children and how to make the presentations interesting for the students were two of the most cited skills for Thai EFL teachers. Another student wrote that that: “ The teacher I observed had to

make the students listen to him, pay him attention rather than playing or sleeping in the class.”

Even though class control was perceived by many students as being crucial for being school teachers, some students had discovered another dimension of the teaching profession – student motivation. This realization was evidenced by one student’s response to the open-ended question. She wrote that the teacher had to try hard to make the students enjoy the lesson and paid attention to their study. During the course of classroom discussions, many students noted the importance of motivation.

Results from the students’ discussions

The discussions were those conducted in the classroom after the class visits. Each group was given about five minutes to present their learning experience orally: what they did and what they had learned. The discussions were done followed the classroom presentations.

The majority of the students discussed the importance of teamwork. They noted the challenge of working in a group and as a group. The project gave them opportunities to learn from each other. They had learned not only the content, i.e., the knowledge related to ELT, but also the human aspects of work, including communications and negotiation skills.

The roles and responsibilities of the teachers were also the topics discussed. The students were in common agreement that it is a challenge working as an English teacher. Similar to their written responses, they discussed the role and skills of the teachers. They realized that being an English teacher demanded both language skills and attitudinal aspects of work. This included their ability to manage and control the students. Another skill the teacher needs in the ability to capture the attention of the students. The success of the students’ learning, according to the discussions, depended very much on the quality of the teachers.

Time was perceived to be crucial for the success of the project. Many students discussed that they did not have enough time to carry out the project as they had to do other assignments. Many students said they had different learning schedules and it was hard for them to find the most convenient time for everybody in the group.

Discussions

Overall Findings

The study, as mentioned earlier, relied on three sources of data: (1) the students' responses to the questionnaire, (2) their responses to the two open-ended questions, and (3) the class discussions. Overall, the students enjoyed doing the project. It was found that the majority of the students had positive attitudes toward the class visit. All of them (100%) agreed and strongly agreed with the statement: "I like the class visit project." They said it was useful and they liked it. Their presentations and class discussions confirmed this finding. They liked the project as it gave them more than what they had expected to learn and get from the 3-credit course.

The majority of the students (96.70%) agreed and strongly agreed that they had learned many things from the class visit. This included the greater awareness of the teachers' roles and responsibilities. They also recognized the skills needed for English language teachers, i.e., having good pronunciation. In addition, they noted that they had learned more about the language teaching methods.

There was no significant difference between the students' genders and their attitudes toward the class visit experience: males and females were not differed in their attitudes towards the project. This means that the project was positively perceived by most students. This seems to suggest that the model has universal pedagogical values.

Benefits of the class visit project

The benefits of the project cover cognitive and non-cognitive aspects of learning. Most of them agreed and strongly agreed that the teachers really matter in the learning process of the students. Among the challenges mentioned were the ability and skills of the teachers to hold the attention of the students and to control or manage the classroom. The reported benefits, expanding beyond their original expectations, they reflect several dimensions of within the realm of situated cognitive' paradigm (Collins, Brown, and Newman, 1989).

Many students mentioned the fact that the class visits allowed them to reflect on their own English skills. Many mentioned the importance of having good pronunciation and the ability to speak English well. The project allowed them to develop their awareness of the teaching profession, especially the ELT one. For example, they also noted the importance of having personality, patience, teamwork skills. In short, the benefits of the class visit project covered the cognitive as well as non-cognitive aspects of learning.

Challenges of the class visit project

Based on the classroom discussions, the student reports, and their responses to the two open-ended questions, it was found that the classroom project was a challenge for the students as well as for the teacher. For the students, they needed to work collaboratively in groups. In the process, working in small groups was a challenge in itself. Many students complained that their team members were not cooperative, did not work as hard as they did, or they were not responsible to the assigned tasks.

Insights into learning

The findings imply that the learning of the students is highly individualized and personal. The students, thus, should be encouraged and allowed to explore and investigate their own learning and the practice of the in-service teachers. The findings also suggest that the teaching of the EFL teachers, too, has both personal and individualized. Teachers, as pointed out by Maley (2016) “build their personal theories of teaching and learning through a continuing process of reflection on their lived experience” (p. 1). English language teachers are professionals who need a number of years to master their pedagogical expertise.

The project allows the students to learn from examples, examples produced and experienced by the experts. This mode of learning is useful for novices (Collins, Brown, and Newman, 1989; Arzarello, Ascari, and Sabena, 2011). On reflection, it seemed that the in-service teachers were aware of their duty to act and function as learning resources.

Many students expressed their awareness that being English teachers require a multiple of skills and positive attitudes towards the teaching profession. Moreover, they also realized that teachers were important in the learning process.

Characteristics of good English teachers

One of the classroom discussions was on the topic of ‘good teachers’. In their opinion, a good teacher should have more responsibilities such as preparing a lesson plan for the class, finding ways how to teach student effectively, and preparing the teaching materials. For them, the key word is responsibility. Many of the teachers agreed that being a good English teacher requires more responsibilities than those of the other careers’. They agreed that English teachers must be responsible for their own teaching, the learning of their students and that requires a lot of hard work and dedication. This aspect is in line with

what Kadha (2009) has discovered, that is, teachers' work is dynamic, including the ability to plan the lessons.

According to Kadha (2009), good teachers need to be skilful, professional, well prepared, and enthusiastic. Moreover, they should be adaptive, ready to develop themselves professionally. In this study, the students noted that desirable teachers were those who were kind and had positive rapport with the students.

The students had become aware of the crucial role of the teachers. This realization is significant, as we know that in research the quality of the teachers directly and indirectly affects the learning outcome of the students (Darling-Hammond, 1999).

Importance of classroom management

One of the most cited skills of school teachers reported by the students was the ability to manage the classroom. Teachers, according to the students, need to be able to control the students. Moreover, they need to be able to make the presentations interesting for the students. Based on the findings, it is a real challenge for teachers to motivate the student to learn and to pay attention rather than playing with classmates in the class. Classroom management is one of the competencies of the teachers. However, the students did not explore the possible causes of having effective classroom management. Research has found that effective classroom management is better done through negotiation and consultation, rather than using coercive power (Marzano, Marzano, and Pickering, 2003).

To sum up, the students had positive attitudes towards the class visit project. They perceived it as being useful and educational. The project provided them with cognitive and non-cognitive experience. Many of them realized that teaching English required a myriad of skills and abilities.

CONCLUSIONS AND SUGGESTION

The article described the class visit project experienced by a group of Thai students taking a course titled Introduction to English Language Teaching (EN 391). Thirty-one students participated in the study. The study was conducted in 2016 at a private university located on the outskirts of Bangkok. The students answered the questionnaires and two open-ended questions addressing the experience. They also discussed their experiences after their oral presentations. The results showed that the majority of the students had positive attitudes toward the class visit experience. They perceived it as being useful, giving both cognitive and non-cognitive dimensions of learning and experience. They had

learned more about the teaching methods and the role and responsibilities of the English teachers. Many of them also expressed their wish to become English teachers in the future.

Based on the findings, the following recommendations have been made for student development:

1. It is suggested students be encouraged to learn from the real world, especially the professionals in their community. This requires that the teachers adjust their roles, from knowledge givers to learning facilitators.
2. This mode of learning required a great deal of preparation, especially networking between a tertiary institute and schools. This requires extra work in terms of communication and negotiation.
3. There are bound to be both expected and unexpected problems and challenges. Any teacher attempting to implement this kind of instructional model needs to be flexible and prepare their students to be adaptable and flexible. In terms of the transportation cost, the students should be informed prior to their project participation. They need to be informed about the plan, the setup and agreements, and the time constraint.

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AN OUTSIDE IN: A THOUGHTFUL WRITING AND READING ACTIVELY WITH INTERTEXTUALITY

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Abstract: This paper offers some concepts into what way for directions in bringing texts together. What call up our interest is curiosity to know about others writings. This brings us to intertextuality. What is intertextuality? How many types of intertextuality? How does it work in achieving an active reading and making a thoughtful writing? Texts viewed before are lacking in independent meaning, according to Kristeva, Barthes, Riffaterre, and other pioneers of the field, every text has its meaning only in relation to other texts. I refer to different genres of intertextual models and then explain these intertext's models in classic literatures and modern literatures terms of enhancing reading development that are the keys of mature and thoughtful writing. My findings indicate that intertextuality integrated with the abilities of the process of thinking abilities that the reading process comprises and the hallmark of mature and thoughtful writing. This means that intertextuality helps gradually mastering the forms of thought in reading and writing.

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**Keywords – Reading Actively, Thoughtful Writing,
Classic Literature, Modern Literature
Intertextuality**

INTRODUCTION

I live in a world of others' words (Bakhtincited in Bauman 2004:1)

Writing and reading are how our minds explore and explain our world. The use of language is what makes us human. Reading engages your mind with other conversations and opens up additional perspectives. To read actively is to work at interpreting the many layers of a text. When we read actively, we give our full concentration and attention to the

text. Active reading is also productive reading. As critical reader, we will analyze the text and evaluate its ideas and methods of presenting them. We will think of other subjects or issues to which the text might be connected.

The author compiles the text by reading other texts and the text becomes available to the audience in a process of reading. This is for two reasons. Firstly, the writer is a reader of texts (in the broadest sense) before s/he is a creator of texts, and therefore the work of art is inevitably shot through with references, quotations and influences of every kind. Secondly, a text is available only through some process of reading; what is produced at the moment of reading is due to the cross-fertilization of the packaged textual material (say, a book) by all the texts which the reader brings to it. A delicate allusion to a work unknown to the reader, which therefore goes unnoticed, will have a dormant existence in that reading. Reader's experience of some practice or theory unknown to the author may lead to a fresh interpretation.

The thinkers here are the reader 'critical' for some reasons. Firstly, they are examined in the light of subjects which involve criticism, principally literary studies or English and cultural studies, but also other disciplines which rely on the criticism of books, ideas, theories and unquestioned assumptions. Next, they are critical because studying their work will provide you with a tool kit for your own informed critical reading and thought, which will make you critical. Last but not least, these thinkers are critical because they are crucially important, they deal with ideas and questions which can overturn conventional understandings of the world, of texts, of everything we take for granted, leaving us with a deeper understanding of what we already knew and with new ideas.

When we think critically, we are actively using our intelligence, knowledge, and abilities to deal effectively with life's situation. Similarly, when you write thoughtfully, you perform the following ways:

- Seeing different perspective is crucial to getting a more complete understanding of ideas expressed in passage we read.
- Mind Maps are visual presentations of the various ways ideas can be related to one another. Mind maps are also a powerful approach for writing, helping you to generate ideas and to begin organizing them into various relationships.
- Using language ethically, when language use is sloppy or clear it leads to the same sort of thinking.

One effective way to develop your ability to use ethically and responsibly in communicating your thoughts, feelings, and experiences is to read widely.

This study is written from the assuredness that intertextuality still a fundamental part in the effort to understand literature and culture in general. Without a working science of intertextual theory and practice, readers are probably stayed in traditional concept of writing and reading, which have been radically challenged since post-structuralism.

The theory of intertextuality insists that a text (for the moment to be understood in the narrower sense) cannot exist as a hermetic or self-sufficient whole, and so does not function as a closed system. (Still and Worton, 1990: 2) Intertextuality for Bloom is a product of the 'anxiety of influence, this anxiety, the keystone of Bloom's account of literary writing and critical reading (Allen, 2010: 137).

'Intertextuality' is a term coined by Julia Kristeva, but which we shall use to cover a somewhat broader range of theories than those which she expounds in her seminal work on intertextuality, 'Word, dialogue and novel' or 'Problemes de la structuration du texte'. (Allen, 2010: 5) She argues that a text is in fact a structuration, that is, an apparatus which produces and transforms meaning (Worton and Still, 1990: 17).

DISCUSSION

This research used descriptive

Kristeva fill up Bakhtin's thought of couples contrast, but she emphasizes that both the monologic and the dialogic poles are to be found in any text. It is this sense of the otherness of language which explains Bakhtin's most important concept, dialogism, and begins to demonstrate that concept's intertextual nature.

Bakhtin

For Bakhtin, dialogue, the orientation of the now-said to the already said and the to-be-said, is ubiquitous and foundational, comprehending all of the ways that utterances can resonate with other utterances and constitutive of consciousness, society, and culture (Bauman, 2004 :5). However, Bakhtin's notion of dialogism is based on how human beings exercise language in specific social situations. For Bakhtin "the life of the word is contained in its transfer from one mouth to another, from one context to another context, from one social collective to another (Haberer, 2007: 57).

Intertextuality and the work of Bakhtin are not, that is to say, separable, and in understanding the former we clearly must understand something of the latter. Allen (Allen, 2010:20) states that an utterance, such as a scholarly work, may present itself as an independent entity, as monologic (possessing singular meaning and logic), yet it emerges from a complex history of previous works and addresses itself to, seeks for active response

from, a complex institutional and social context: peers, reviewers, students, promotion boards and so on. All utterances are *dialogic*, their meaning and logic dependent upon what has previously been said and on how they will be received by others.

The mode of speaker's linguistic activity can be called "intertextual," in the sense that speakers always build something new by infusing it with their recollection of textual fragments drawn from previous instances of speech. (Gasparov, 2010: 3) All cognitive operations with language are intertextual in their nature.

Kristeva

Julia Kristeva is one of the most original thinkers of our time. She is one of very few philosophers for whom the speaking being becomes a crucial constellation for understanding oral and written literature, politics and national identity, sexuality, culture, and nature. (McAfee, 2004: 1) According to McAfee Kristeva reveals that the oral is "a strange fold" among them. A part where inner drives are revealed into language, where gender interacts with thought, where the human and culture meet.

Kristeva is acknowledged to have developed a number of key concepts, such as semanalyse, the genotext and pheno-text, semiotic chora and symbolic, and intertextuality. (Macey 2001, cited in Kabhtiyal 2016) According to Macey, Kristeva hits upon and elaborates her outstanding concept of intertextuality during her studies of Mikhail Bakhtin. Julia Kristeva's attempt to combine Saussurean and Bakhtinian theories of language and literature produced the first articulation of intertextual theory, and an examination of her work in this area forms a necessary part in the origins of the term.

Most critics agree that the term was coined in the late 1960s by Julia Kristeva, who combined ideas from Bakhtin on the social context of language with Saussure's positing of the systematic features of language. Kristeva assumes that a text is compiled as an assortment of quotations and is assimilation and a makeover of another. Intertextuality reinstates intersubjectivity (Kristeva, 1941:38). In *The Bounded Text*, Kristeva deals with the process of creating a text outside the already present discourse. The authors are not original and do not create anything from their texts from original minds but compile from the already existing texts. She explains text as a permutation of texts, intertextuality in the given text, where several utterances, taken from other texts intersect and neutralize one another, Kristeva thinks more in terms of text and textuality.

What call up our interest is curiosity to know about others writings. This brings us to intertextuality. What is intertextuality? How many types of intertextuality? How does it work in achieving an active reading and making a thoughtful writing? These three points

will lead this study to reveal the aim of learning intertextual strategies in order to improve thoughtful writing and critical reading.

The Types in Intertextuality

Here the term 'intertextuality' encompasses the widest possible range of textual interactions including those of sources and influences. The focus is on distinct and separate texts interacting, rather than on collaborations, different voices in the same text, or purely linguistic expressions, such as puns, homophones, foreign words and phrases, phonemes, and etymological play.

Heinrich Plett (Plett, 2001: 5) distinguishes between this broad understanding of intertextuality and the highly specialized usage of Kristeva, Barthes, and Derrida that excludes varieties of conscious and unconscious imitation from consideration. In a broad sense, intertextuality is the reference to or application of a literary, media, or social text within another literary, media, or social text. In literature, intertextuality is when a book refers to a second book by title, scene, character, or storyline, or when a book refers to a social 'text' such as a media, social, or cultural story.

This borrowing invites a comparison between your understanding of the text outside of the book, and its use inside of the book. Intertextuality asks us to think about why the author is choosing this particular literary or social text, how they are including the text in the book, and to what effect is the text re-imagined by the book, or the book shaped by the text.

Here are the patterns of intertextuality by Tracy Lemaster, (Lemaster, 2012):

Designs

1. A book shape

One form of intertextuality is a brief or prolonged reference to a literary text in a second literary text. For example, this reference might involve the author simply giving the title of another book, adopting a famous character name from another book, or revisiting a famous scene from another book. These brief references are meant to call attention to them as borrowing an outside text, and to how it is being applied and reworked in the primary book. Examples of longer intertextual references might include the adopting of an entire storyline from another book, or a lengthy scene from another book.

2. A text shape

A second form of intertextuality is a brief or prolonged reference to a media or social “text” in a literary text. For example, an author might reference a film, tv show, or song, or a well-known social “text” like the story of John F. Kennedy’s assassination or Rosa Parks’s bus ride. What makes intertextuality different from literature’s common mention of things in the media and society is that the “text” which the book references has a narrative quality. Therefore, we still have reference to a story within a book, even though the story is not a piece of literature.

Purposes

1. Comparison

Intertextuality involves an implicit comparison by putting two “texts” together. When literature references another text, we are asked to draw from our knowledge of the text in its original form, and compare this to how it is being used, changed, or reframed by the primary book. Intertextuality functions on comparison and contrast of similarities and differences.

2. Dialogue

Intertextuality invites a conversational dialogue between two “texts.” Because both the primary book and its intertext are narratives, rather than static items or images, we can engage the full storyline that each contains to create a narrative conversation. Sometimes, the two narratives are very different and can therefore create competing dialogues about which is dominant, or most important.

3. Destabilization

Intertextuality can sometimes destabilize, or shake up our understanding of, the original text being referenced or a scene or idea in the primary book. The original text may be a “story” that most feel very familiar with, but its use or reframing by the primary book changes our feelings or reveals something new about this original story. Conversely, the book may be presenting a scene, character, or argument that we feel we are beginning to understand when it is disrupted and destabilized by entry of this intertext.

Impacts

1. Transformation of the Primary Book

The first influence intertextuality can have is on a reader’s understanding of the primary book. This is a matter of evaluating effect on the book at hand.

Why does the primary book choose this similar or dissimilar intertext, where is it used, how does it add to or change our understanding of the scene it is in and how does it evoke important arguments the book is making overall?

2. Transformation of a Prior Text

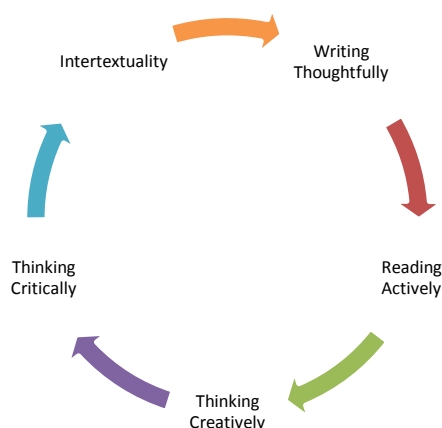
Intertextuality can also influence our understanding of the original text, causing us to “reflexively” re-read, or reconsider, our understanding of the original text. Even if the outside text is not being reworded or rewritten in any way, by placing it in a new book, the outside text is reframed and therefore changed. Does the author explicitly or implicitly change the intertext from its original form and in what ways?

3. Reinterpretation of Both

Intertextuality can create a simultaneous re-reading of both the primary book and its intertext. This involves a back-and-forth rereading of each text based on what their similarities and differences reveal about one another.

Thoughtful Writing and Reading Actively

Read actively is to give our full intention, concentration and attention to the text. Active reading is productive reading in order to analyze the text and evaluate its ideas which lead to a critical reader. As a critical reader we will think of other subjects or issues to the text might be connected. Using reading to create new writing and redefine the familiar connect us to intertextuality. The writer is a reader of texts before she/he is a creator of texts, there is a process of intertextual in the act of reading before it is become a thoughtful writing. The competence to think creatively makes delivering such ideas feasible. We think creatively means we discover ideas and connect those ideas that are useful, exciting, original, and worth developing First time we decide to write, we need to come up with some outset ideas to write.

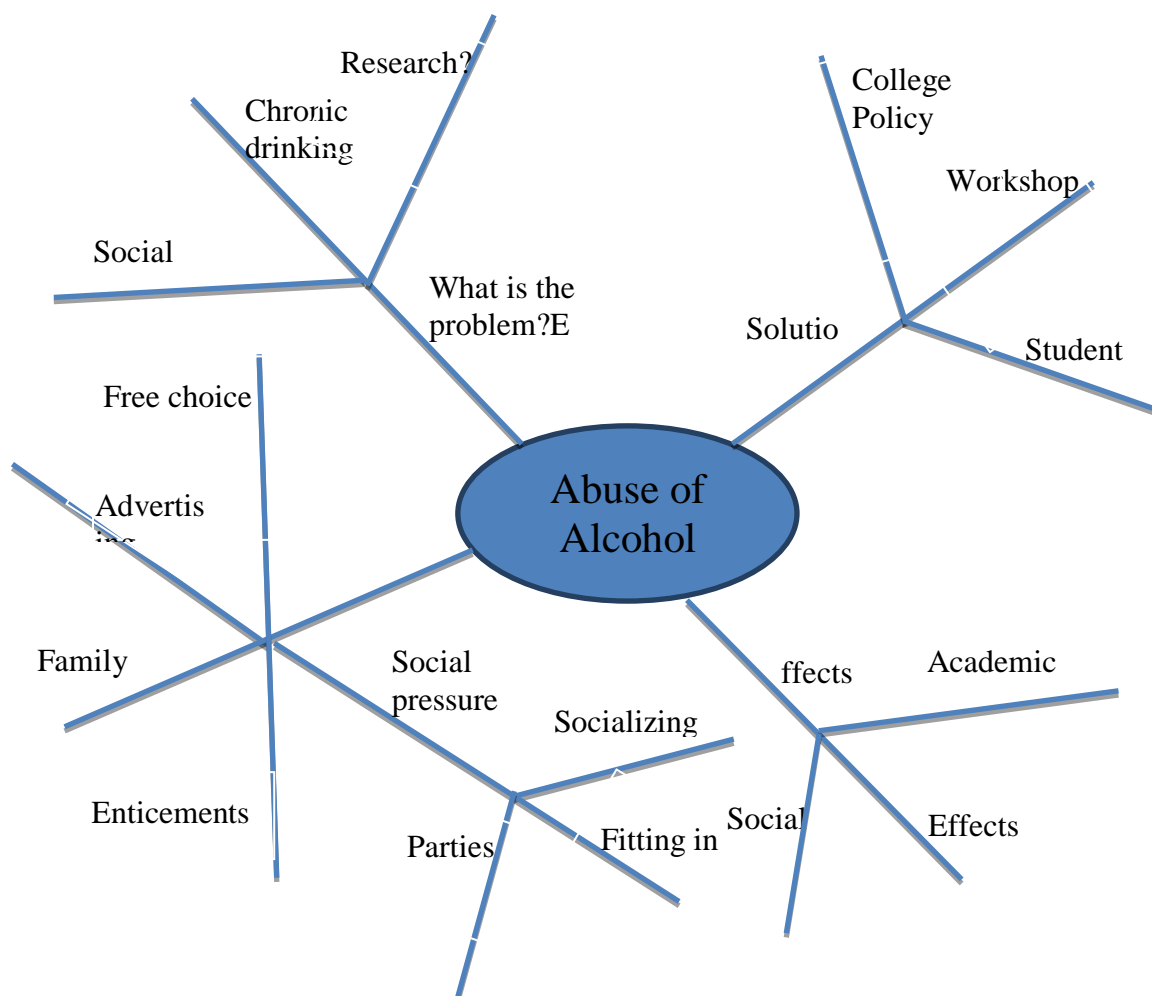


There are four qualities of an active, critical, thoughtful reader (Chaffee, 2005: 28) that will lead a thoughtful writing:

1. **Curious:** reading in order to know more, to learn something different, to expand the adventure of worldview. When we read a writing text we may refer those writing into another writing to find out another understanding and delivering some ideas.
2. **Open – minded:** an open-minded reader does not simply close the book when a text become difficult, because if there is something to be learned, an alternative point of view to be gained, a thoughtful reader will extend the same courtesy to the author.
3. **Knowledgeable:** the knowledge to be gained from reading is not solely on the overall subject matter, but from the writer's use of language and store of general knowledge (historical, cultural, political, and etc).
4. **Creative:** when we read creatively, we think about how to incorporate the text's viewpoint or information into our own context. The text becomes more than a series of inter-locking ideas. It stimulates us to do something differently, to take action, to reflect critically, to change our mind.

The process of reading is a thinking activity, expert readers also engage in metacognition while in reading. Aware of our thinking process as we are reading is a metacognition process and we use this awareness to improve our thinking.

Creative writing is often thought of as imaginative fiction, poetry, or drama for which the author invents characters and situation. We can use our creativity thinking in selecting and narrowing our topic, in the way we generate and research ideas, in the way we organize our ideas, and in the way we focus on our ideas. We can use our creative thinking to write imaginative, inviting introduction that will make our readers. Mind maps are visual presentations of the various ways ideas can be related to one another. The following picture is presented the mind maps thinking – writing concept using fish bone map (Chaffee, 2005: 96)



Applied Intertextual in Rewriting (Classic to Modern)

A. A Book Shape

Shakespeare famously customized existing plots when writing his plays, and added to them an acute perception of human experience which gave them universal significance. Thwarted love, ambition, greed, jealousy, fear – if you want to write a story about a fundamental predicament, there is a Shakespeare play to fit the bill. Therefore, it is not surprising that he has inspired so many writers

When we take a classic approach to Shakespeare, swooning over *Romeo and Juliet* and *A Midsummer Night's Dream*, or prefer the more complex works like *The Winter's Tale*, this list will steal your heart, call out to you from a balcony and keep you flipping the pages.

Some writer found that some modern novels and movies inspired and retelling the classics novels: **Sally O'Reilly** in her writing finds those classical novels

like follows (<https://www.theguardian.com/books/2014/apr/30/top-10-novels-inspired-shakespeare-herman-melville-patricia-highsmith>):

1. *Moby-Dick* by Herman Melville (Macbeth/King Lear)

Melville's Great American Novel draws on both Biblical and Shakespearean myths. Captain Ahab is "a grand, ungodly, god-like man ... above the common" whose pursuit of the great white whale is a fable about obsession and over-reaching. Just as Macbeth and Lear subvert the natural order of things, Ahab takes on Nature in his determination to kill his prey – and his hubristic quest is doomed from the start.

2. *The Black Prince* by Iris Murdoch (Hamlet)

This is a brilliant depiction of obsessive love, though its plot is a typically convoluted Murdochian creation which is inspired by Freud and Plato as well as Hamlet. It tells the story of a twisted friendship between two writers, and features some cheekily cross-dressed sex scenes in which Julian (a young woman) dresses up as the gloomy Dane. Murdoch is strongest on the unpredictability of love, and the black comedy that can result

There also **Emily Temple**'s views some modern novels which based on classic literature (<http://flavorwire.com/297039/10-contemporary-novels-based-on-classic-lit-that-are-actually-worth-your-time>):

3. *The Innocents*, Francesca Segal's (The Age of Innocents)

The American release of Francesca Segal's debut novel, *The Innocents* is a superb modern-day retelling of *The Age of Innocents*, Edith Wharton's classic novel of upper class scandal. Now, adaptation, cross-pollination and flat out stealing are nothing new in the literary world. *The Innocents* that we decided to put together an entire reading list of wonderful contemporary novels based on works of classic literature, so you can indulge in the present and the past in equal measure. In Segal's fantastic debut, she reimagines Wharton's scandal-ridden 1870s New York as a tight-knit Jewish community in modern day London, replacing the free spirited Countess Ellen Olenska with Ellie Schneider, a model recently kicked out of Columbia for appearing in a porn film, and protagonist Newland Archer with Adam Newman, who becomes

entranced by Ellie’s “seedy glamour.” Compelling, smart, and silkily written, this novel just might become a classic of its own.

4. *Bridget Jones’s Diary*, Helen Fielding (*Pride and Prejudice*)

Helen Fielding has stated openly that her bestselling novel is based on Jane Austen’s enduring classic, and if you’ve seen the film adaptation, you probably remember the visual joke that is Colin Firth playing Mark Darcy, who is, of course, named after Austen’s famous Mr. Darcy, who, of course, Colin Firth played in the excellent 1995 BBC adaptation. The novel (which is better than the film, by the way), is just as charmingly self-aware of its own influences — when we first meet the aforementioned Mark Darcy, Bridget thinks, “It struck me as pretty ridiculous to be called Mr. Darcy and to stand on your own looking snooty at a party. It’s like being called Heathcliff and insisting on spending the entire evening in the garden, shouting ‘Cathy’ and banging your head against a tree.” Indeed.

5. *The Penelopiad*, Margaret Atwood (*The Odyssey*)

Like LeGuin, Atwood explores the feminine side of one of our most essential literary works, this time through the eyes of Penelope, Odysseus’s loyal wife. Witty and charming, Atwood challenges the patriarchal standard of Greek myths and entertains us at the same time.

There is also Kate Erbland exploring the retelling novels from the classic one:

<http://mentalfloss.com/article/57225/11-modern-retellings-classic-novels>

6. *Great*, Sara Benincasa (*The Great Gatsby*)

It seems highly improbable that anyone read F. Scott Fitzgerald’s *The Great Gatsby* and thought, “man, this would be great if it somehow involved fashion blogs”—well, at least until comedian Benincasa did. The book is Benincasa’s second (her first is the memoir *Agorafabulous!: Dispatches From My Bedroom*) and her first novel, and it creatively reimagines the world of *The Great Gatsby* in a contemporary context. The location stays on Long Island, but moves to the Hamptons, and Jay Gatsby is now a girl—and the creator of a popular fashion blog—while narrator Nick Carraway is now the slightly socially awkward Naomi Rye (Carraway, Rye, how cute!). Moreover, Daisy is a gorgeous young Hampton’s resident who never seems to understand the

power of her beauty. Yup, you read that right: Not only is *Great* a modern taken on *The Great Gatsby*.

It is characteristic of works in theoretical linguistics that some particularly striking examples have been used repeatedly, by different authors and for different purposes; this habit in itself can serve as a vivid illustration of the intertextual nature of language usage. What hovers over all these psychological, social, and stylistic overtones of the sentence is a comic image or what is captured by the reader who rewrites it.

The creativity of rewriting with present situation needs critical thought in expanding the content. Inspiring from classic novels made these authors realizing something must retelling from those classic novels. Its beauty of those story's plots and characters or moral content even ideology arose the critical thinking of those modern novels to rewrite those legend stories.

B. A Text Shape

In the domain of oral poetics, intertextuality has been a defining focus since the latter part of the seventeenth century, when oral tradition became a key element in marking the juncture between pre-modern and modern epochs in the evolution of language and culture.

1. In Arabic poetry, the qasida (ode) is considered by scholars to be one of its most distinguishing aspects. Originating around 500 bc, it is also considered to be fundamental to the development of pre-Islamic poetry. It is composed in mono-rhyme having between fifteen and eighty lines. The qasida contains three subtopics or recurring themes; the *nasib* or the story of a destroyed relationship and home, the *fakhr* which portrays self-praise for a tribe or oneself, and the *rahil* which is a journey into the desert involving camels. The qasida also involves biographical anecdotes called *akhbar*, which shows stories of revenge-taking and blood-sacrifice necessary to go through a rite of passage. The major components of the *akhbar* are the recurring themes of blood-revenge, initiated by the death of a father or loved one, and the "arrested development" of a person during their youth.

Example of a *nasib* poem by Labid ibn Rabi'ah:

Effaced are the abodes,
 brief encampments and long-settled ones;
At Mina the wilderness has claimed
Mount Ghawl and Mount Rijam.

The torrent channels of Mount Rayyan,
 Their teachings are laid bare,
 Preserved as surely as inscriptions are
 preserved in rock,
 Dung-darkened patches over which,
since they were people, years elapsed,
Their profane mouths and sacred ones
have passed away.
 They were watered by the rain
 the spring stars bring,
 And on them fell the rain of thunderclouds,
 downpour and drizzle... (https://en.wikipedia.org/wiki/Islamic_poetry)

The common theme of pre-Islamic Arabic poetry is the description of Bedouin life, the stories of rites of passage and sacrifice, depicted through imagery and the use of metaphors. This was mostly oral in composition until the third century. The poem filled with the words that sounding the Bedouin Life as Muslims. And the words that are in italic and bold are inspired from the religious life that had been transferred into menology texts.

2. Middle school teacher in Anaheim, California, rewrote the lyrics to a popular hit song as a way to teach her 7th graders about Islam. But one mother is upset because she feels it promotes the religion. According to EAGnews.org, Nichole Negrón's son mistakenly brought home a learning journal that is normally kept at school. But being that she is an involved mother, she looked through it and found the teacher's lyrics pasted to a page. Her son said they sang it several times in the classroom. Here are the lyrics (sung to the tune of Rachel Platten's "[Fight Song](#)"):

Like a sandstorm
 On the desert
 Sending camels
 Into motion

Like how a single faith
 Can make a heart open
They might only have one God
but they can make an explosion
 Chorus:

And all those things they have to say
Islam ... Allah's on the way

They will preach them loud tonight

Can you hear their voices this time?

This is their fight song,

Spread Islam now song,

Prove that they're right song,

Their power's turned on,

Starting right now they'll be strong

They'll play their fight song,

And they don't really care,

If no Jews or C's believe,

Cause they still have

A lot of others to reach

The Moguls rule in India,

Spreading Islam from their bones,

Still believe,

Yeah they still believe

Chorus

Like a sandstorm

on the desert

sending camels

into motion

Negron brought her concerns before the teacher and the assistant principal, but wasn't taken seriously. The teacher said she was only trying to prepare the students for a test, but admitted to thinking it might be problematic. The assistant principal blamed the mother's faith for finding the song offensive(<http://www.truthrevolt.org/news/teacher-writes-song-7th-graders-sing-about-islam>). This old poem made as a song by the Muslim's teacher that inspired by the fight of Islam faith in the land of minority where everybody called them a terrorist. The chosen words that sounding the fight for the faith. Inspired by the Muslim's condition in Gaza and Palestine, this poem uses the words that describing the face of Islam and the power that come from inside. ***Islamophobia*** is the ISIS creates in all over the world that made the student's mom worried what that teacher's intention in teaching Islamic song in that California School?

If texts are made up of bits and pieces of the social text, then the on-going ideological struggles and tensions which characterize language and discourse in society will continue to reverberate in the text itself. Intertextuality, here, concerns a text's emergence from the 'social text' and also continued existence within society and history.

The 'outside in' of the previous into now text is two narratives that are very different and can therefore create competing dialogues about which is dominant, or most important and can sometimes destabilize, or shake up our understanding of, also the original social 'text' that being referenced or a scene or idea in the primary social life. Critical thought of the author arose those wonderful words in songs and poem, they were being reading actively with producing thoughtful writing.

CONCLUSIONS AND SUGGESTION

To read actively is to work at interpreting the many layers of a text, the author compiles the text by reading other texts and the text becomes available to the audience in a process of reading. Reader's experience of some practice or theory unknown to the author may lead to a fresh interpretation. When we think critically, we are actively using our intelligence, knowledge, and abilities to deal effectively with life's situation. One effective way to develop your ability to use ethically and responsibly in communicating your thoughts, feelings, and experiences is to read widely. Without a working science of intertextual theory and practice, readers are probably stayed in traditional concept of writing and reading, which have been radically challenged since post-structuralism.

This study explores how intertextuality working in making thoughtful writing and critically reading through some literary works. The writer found that some modern novels and movies inspired and retelling the classics novels: **Sally O'Reilly** in her writing finds those classical novels, also **Emily Temple**'s views some modern novels which based on classic literature and **Kate Erbland** exploring the retelling novel from the classic one Bakhtin calls these dialogic text, while poems go to monologic text. These novels are 'book shape' type in intertextuality.

Some poems made up from social condition, religious interference like a *nasib* poem by **Labidibn Rabiah**, , it is also considered to be fundamental to the development of pre-Islamic poetry. It is composed in mono-rhyme having between fifteen and eighty lines. There is also **Middle school teacher** in Anaheim, California, rewrote the lyrics to a popular hit song as a way to teach her 7th graders about Islam, that is called *Fight Song*. These poems are 'texts shape' type in intertextuality.

Intertextuality, here, concerns a text's emergence from the 'social text' and also continued existence within society and history. The 'outside in' of the previous into now text is two narratives that are very different and can therefore create competing dialogues about which is dominant, or most important and can sometimes destabilize, or shake up our understanding of, the original text being referenced or a scene or idea in the primary book or social texts.

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FIGURATIVE LANGUAGE AND FIVE MAIN VALUES OF CHARACTER EDUCATION IN INDONESIAN SONG

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Abstract: Figurative language may involve analogy to similar concepts or other contexts, and may involve exaggerations. It also places greater emphasis on imaginative and creative meaning than literal meaning. Moreover, it is able to create mental images or express experience in the mind. Then it is concerned with metaphorical meaning. In other side, character education that can shape good identity of someone, people, or a nation becomes substantial part in developing better generation in nowadays life. The values in character education in Indonesia that was contained in the literary works, especially lyric of songs become interesting to be studied. This study aims to analyse rhetorical devices in the words, phrases, sentences in the lyrics of songs in Bon Jovi album of Bon Jovi and to find out kinds of figurative language used in the lyrics and its values in term of the values in education character in Indonesia based on *Peraturan Presiden (PP) Number 87 Year 2017*. There are nine lyrics were analysed using descriptive approach. To avoid the different interpretation, this study used the classification of Figurative Language by M.H. Abram (1999). The result obtained there are nine kinds of figurative language found out that consisted of the five main values of education character in Indonesia. They are epithets, euphemism, hyperbole, irony, metaphor, personification, simile, symbol, and synecdoche with the character education values are religious, nationalist, independence, mutual cooperation, and integrity.

Keywords – Figurative Language, Five Main Values in Character Education, Lyrics of Songs of Bon Jovi album of Bon Jovi

INTRODUCTION

Figurative language can create mental images and express a thing in mind. Then it is concerned with metaphorical meaning of a word or phrase. Abrams stated figurative language is a conspicuous departure from what users of language apprehend as the standard meaning of words, or else the standard order of words, in order to achieve some special meaning or effect (Abrams, 1999). Figures are sometimes described as primarily poetic, but they are integral to the functioning of language and indispensable to all modes of discourse. In addition, Baldick stated that figure (or figure of speech) is an expression that depart from the accepted literal sense or from the normal order of words, or in which an emphasis is produced by patterns of sound (Baldick, 2015).

There are many lyrics of songs were written uses figurative languages to express exaggeration, poetic effect, or others special meanings that is expressing the writer's feeling and consist of character education values. Character education has long been the spirit of educational activities in Indonesia.(Baharun, 2017)The implementation of character education in the formal education environment has an Effective Effect in overcoming the phenomenon of anarchism, imposition of will, fights of Students, the proliferation of drug dealers and users, environmental crises, moral crises, and various other social trends (Islam, 2018).

Larson says that the “theory of musical forces claims that part of the way in which we give meaning to music is to hear notes as relationships to one another in hierarchies of elaboration and that such hierarchies are central to melodic expectation (Larson, 2002). Then, in order to strengthen or enhance the meaning they were also composed and arranged in a pleasing sequence or combination to be sung or played with some music instruments. Furthermore, Abrams stated that a lyric is any fairly short poem, consisting of the utterance by a single speaker, who expresses a state of mind or a process of perception, thought, and feeling (Abrams, 1999).

Many lyrics of songs were composed with figurative languages aims to clarify, to illustrate, to energize, to animate inanimate objects, to stimulate association, to raise laughter, or to decorate the lyrics in a literary work. Moreover, lyrics of songs that were written uses figurative languages were believed have aesthetic effect. The figurative languages in the lyrics were carrying the meaning from literal to figurative level. Furthermore, Gibbs stated that even though people can and do speak figuratively, the ability to think, imagine, and speak poetically has historically been seen as special human trait, requiring different cognitive and linguistic skills than those employed in ordinary life(Gibbs & Colston, 2006). In addition, Sakadolskis' analysis showed the ubiquitous use

of the container metaphor with its in out spatial orientation for musical events, elements, and even for persons (Sakadolskis, 2003).

Bon Jovi album that was released on January 21, 1984 was debut album from American rock band Bon Jovi. Produced by Tony Bongiovi and Lance Quinn, the album is significant for being the only Bon Jovi album on which a song (She don't know me) appeared that was not written or co-written by the members of the band.

Strengthening character education in Indonesia has been settled by the government in *Peraturan Presiden* Number 87 Year 2017. Based on the regulation, Strengthening education character is the educational movement under the responsibility of the educational unit to strengthen the character of learners through the harmonization of the heart, feeling, thought, and sport with the involvement and cooperation between educational units, family, and society as part of the national movement of mental revolution. There are five main values arranged in the regulation. They are religious, nationalist, independence, mutual cooperation, and integrity (Nomor, 87AD).

This study aims to analyse the figurative language used in the lyric of songs in Bon Jovi album of Bon Jovi that express the use of figurative language. Then it proposes to find the kinds of figurative language used in the lyric of songs of Bon Jovi album of Bon Jovi too, and the values of strengthening character education in Indonesia inside the lyric that written used figurative language. There were songs in the album. Then there were some parts of the lyrics written in figurative language.

According to Abrams (1999) figurative language is a conspicuous departure from what users of a language apprehend as the standard meaning of words, or else the standard order of words, in order to achieve some special meaning or effects. In addition, Baldick stated that figure (or figure of speech), i.e. figurative language, is an expression that departs from the accepted literal sense or from the normal order of words, or in which an emphasis is produced by patterns of sound (Baldick, 2015).

Figurative language possesses various functions. They may be used to clarify, to illustrate, to energize, to animate inanimate objects, to stimulate association, to raise laughter, or to decorate sentences in a literary work. However, more important, it has aesthetic function. As well, the basic function is always to carry meaning from literal to figurative level. It is used in imaginative way to reveal meaning that differs from the usual on basic meaning.

There are many kinds of figurative language. Every linguist has different view in classifying the kinds of figurative language to others. To avoid the different interpretation

in understanding and learning figurative language for the readers, this study used classification of the kinds of figurative language based on Abrams (1999).

The kinds of figurative language according to Abrams (1999) are as follows:

Allegory

An allegory is a narrative, whether in prose or verse, in which the agents and actions, and sometimes the setting as well, are contrived by author to make coherent sense on the literal or primary level of significance and at the same time to signify a second, correlated order of significance.

Allusion

Allusion is a passing reference, without explicit identification, to a literary or historical person, place, or event, or to another literary work or passage. An allusion is a figure of speech that makes a reference to or representation of, a place, event, literary work, myth, or work of art, either directly or by implication. Abrams defined allusion as a brief reference, explicit or indirect, to a person, place or event, or to another literary work or passage.

Antithesis

Antithesis is a contrast or opposition in the meanings of contiguous phrases or clauses that manifest parallelism – that is, a similar word-order and structure – in their syntax.

Apostrophe

An apostrophe is a direct and explicit address either to an absent person or to an abstract or nonhuman entity. Often the effect is of high formality, or else of a sudden emotional impetus.

Epithet

As a term in criticism, epithet denotes an adjective or adjectival phrase used to define a distinctive quality of a person or thing.

Euphemism

Euphemism is an inoffensive expression used in place of a blunt one that is felt to be disagreeable or embarrassing.

Hyperbole

The figure of speech, or trope, called hyperbole is bold overstatement, or the exaggeration of fact or of possibility. It may be used either for serious or ironic or comic effect.

Irony

Irony is a statement in which the meaning that a speaker implies differs sharply from the meaning that is ostensibly expressed.

Metaphor

In metaphor, a word or expression that in literal usage denotes one kind of thing is applied to a distinctly different kind of thing, without asserting a comparison.

Metonymy

In metonymy, the literal term from one thing is applied to another with which it has closely associated because of a recurrent relationship in common experience. Thus “the crown” or “the scepter” can be used to stand for a king and “Hollywood” for the film industry.

Paradox

A paradox is a statement which seems on its face to be logically contradictory or absurd, yet turns out to be interpretable in a way that makes good sense.

Personification

Personification, or in the Greek term, *prosopopeia*, in which either an inanimate object or an abstract concept is spoken of as though it were endowed with life or with human attributes or feelings.

Sarcasm

Sarcasm in common parlance is sometimes used as an equivalent for all forms of irony, but it is far more useful to restrict it only to the crude and taunting use of apparent praise for dispraise.

Simile

In a simile, a comparison between two distinctly different things is explicitly indicated by the word “like” or “as”.

Symbol

In the broadest sense a symbol is anything which signifies something; in this sense all words are symbols. In discussing literature, however, the term ‘symbol’ is applied only to a word or phrase that signifies an object or event which in its turn signifies something, or has a range of reference, beyond it.

Synecdoche

In synecdoche, a part of something is used to signify the whole, or the whole is used to signify a part. We use the term “ten hands” for ten workers, or “a hundred sails” for ships and, in current slang, “wheels” to stand for an automobile.

The Five Main Values in Character Education in Indonesia

Indeed, Indonesia as a cultured nation is a country that holds moral, glorious values, wisdom, and good character in the high esteem. Education character in Indonesia, then ruled in *Perpres Nomor 87 Tahun 2017* about strengthening character education, gave the importance of education in effort to raise the dignity and value and prepare human beings who have the intellect, spirituality and *akhlakul karimah* (Baharun, 2016). Based on the regulation, Strengthening character education is the educational movement under the responsibility of the educational unit to strengthen the character of learners through the harmonization of the heart, feeling, thought, and sport with the involvement and cooperation between educational units, family, and society as part of the national movement of mental revolution.

According to *Perpres Nomor 87 Tahun 2017*, the values in character education are religious, honesty, tolerance, discipline, hard work, creative, independent, democratic, curiosity, spirit of nationality, nationalism (love the home land), appreciate achievement, communicative, love peace, literacy (like to read), environmental care, social care (solidarity), and responsible. However, there are five main values arranged in the regulation. They are religious, nationalist/nationalism, independence, mutual cooperation, and integrity.

The study aims to examine the use of figurative languages in the lyric of songs in Bon Jovi album of Bon Jovi and the values of education character in Indonesia found inside the lyrics. The specific objectives are: (1) to identify the words, phrases, or sentences in the lyric of songs in Bon Jovi album of Bon Jovi that express the use of figurative language; (2) to analyse the identified figurative languages used in the lyric of songs in Bon Jovi album of Bon Jovi; (3) to find out the five main values of character education in Indonesia inside the lyric that written used figurative language.

METHOD

This study adopted an expressive approach in order to define the lyrics as an expression, or utterance of feelings, or adequacy to writer's individual vision state of mind. The design was adopted in order to enable the researcher to give vivid account of the use of figurative languages in the lyric of songs in Bon Jovi album of Bon Jovi and the education character values found out in the lyrics. Tuan opines that descriptive approach permits explanation of linguistic features as used in a given context (Tuan, 1991). The corpus consisted of nine lyrics of song selected based on convenience and accessibility.

These songs were released in Bon Jovi album of Bon Jovi. Figurative languages found in the lyrics were isolated as excerpts and the classification discussed.

FINDINGS AND DISCUSSIONS

Nine songs in Bon Jovi album of Bon Jovi namely; Runaway, Roulette, She Don't Know Me, Shout Through the Heart, Love Lies, Breakout, Burning for love, Come Back, and Get Ready were subjected to analysis by using the descriptive approach. Samples of identified figurative languages and the values in character education were extracted and discussed. There were no statistical representations made, as the study is purely descriptive. The figurative languages based on the classification of the kinds of figurative language by Abrams (1999) were identified from the lyrics and discussed under separate headings: Allegory, allusion, antithesis, apostrophe, epithet, euphemism, hyperbole, irony, metaphor, metonymy, paradox, personification, sarcasm, simile, symbol, and synecdoche. Furthermore, the values in character education based on *Perpres Nomor 87 Tahun 2017*.

Findings

Based on the analysis, there were nine kinds of figurative language were found. The findings are grouped into the kinds of figurative language found are as follows:

Epithet

Epithet was found as follows:

1. Roulette lyric line 11: "Restless lover pay the price, cheating hearts don't think twice". "Restless lover" denotes an adjective or adjectival phrase used to define quality of a person who never give up.
2. Roulette lyric line 13: "Backdoor runner got away this time". "Backdoor runner" in this line used as adjective or adjectival phrase to define a particular quality of a person. It means a person who takes the specified goods or thing illegally into or out of area.
3. Get Ready lyric line 2: "No Romeos who'll love and leave you fast". As known, that Romeo and Juliet story borrows from a tradition of tragic love stories dating back to antiquity. Romeo and Juliet had been also considered as emblematic of young lovers, doomed love, and faithfulness or integrity.

Euphemism

There were two lines were found written as euphemism. The uses of euphemism were found as follows:

1. Runaway lyric line 3: "They're made of lipstick, plastic and paint". It means the beauties that exist were imitation or not natural anymore. The beauties are the result of use cosmetics or other ways to make them look more beautiful than usual.
2. Runaway lyric line 4: "But we're living in another world". It means they do not live as usual, but do their life in another style, perception, independently. It is a substitution of an agreeable or less offensive expression in place of one that may offend or suggest something unpleasant to the receiver.

Hyperbole

The use of hyperbole nearly found in the all lyrics. The figure of speech, which is bold overstatement, or the extravagant exaggeration of fact or of possibility, was found as follows:

1. Runaway lyric line 9: "No one heard a single word you said". The exaggeration expression in this line means no body in this world who understand what the writer means.
2. Runaway lyric line 10: "They should have seen it in your eyes". The sentence describes that the people should have to understand or be curious about what the writer means through his attitude in order to get clear information or honesty.
3. Runaway lyric line 11: "What was going around your head". The extravagant expression in the sentence means what is happened in one's thought or mind. In other word, what someone is thinking or learning in term of what she/he wants to know.
4. ShoutThrough the Heart lyric line 18: "You were gonna set the world on fire". It means the writer is really successful and gains the admiration of the people. The success was obtained by hard work.
5. Love Lies lyric line 3: "I showed you my heart, left it unguarded". Based on this exaggeration statement, the writer intended to show honestly any of a number of feelings related to a sense of strong affection and attachment with a person.
6. Love Lies lyric line 12: "walking the streets, searching with vengeance". The exaggerated statement in the sentence means examine a particular place when looking for somebody or something was very vengefully. Or in other word it can be defined someone was looking for somebody or something seriously.

7. Love Lies lyric line 14: "Time goes on, all signs of life stolen, simple dreams were all broken". There were two hyperbole statements obtained in the sentence. First, "all signs of life stolen", means many people do not really respect to the law anymore. Second, "simple dreams were all broken". This phrase stated that the succession of emotions or hopes that pass through the mind of the people have disappeared or broken or hopeless.
8. Love Lies lyric line 18: "Scratched a picture of a heart on a bullet". The exaggeration statement in the sentence means that dreams or hopes of the people have been broken by serious brokenhearted.
9. Breakout lyric line 2: "You're too hot to handle with kid gloves". The statement means it is very difficult to control a person, because she/he is wild or do not respect to the law.
10. Breakout lyric line 7: "You held my heart for ransom". The sentence means there was someone persuades or influences someone's feeling to set his/her heart or feeling free.
11. Breakout lyric line 15: "I can feel the fire but it's all in vain". The sentence stated that the writer was still able to feel the spirit or had not given up yet even though it was still producing no result.
12. Burning for Love lyric line 9: "And my heart's on fire". The sentence means full of spirit or intellectual and emotional power.
13. Get Ready lyric line 13: "Oh you're so hot, girl and on the loose". The meaning of the sentence is somebody characterized by indicating violent feelings or excitement, as actions or a one's appearance, undisciplined, unruly, or lawless.

Irony

The findings of irony were as follows:

1. Roulette lyric line 2: "I need you, you want him, dressed to kill we live in sin". There was a statement in this sentence that the meaning writer implies differs sharply from the meaning that is ostensibly expressed. According to Hornby (1995), "Dressed to kill" means dressed to attract attention or admiration. It means wearing clothes that will make somebody noticed and admired, although in "we live in sin" means the writer has a lot of sins or mistakes. In other word, someone who shows good image to be attractive and get sympathy and admiration to keep his/her sins or negative sides of him/her.
2. Roulette lyric line 6: "Caught up in a game you just can't win". The sentence means even though someone who is interested in something but he/she has no chance to get

win or success or always gets losses, he/she always keeps trying. In other word it might express optimism.

3. She Don't Know Me lyric line 1: "What more can I do, there's nothing I haven't tried". The sentence means the writer had been trying but she/he got nothing. It might also express that was in once upon the time the writer had optimism or the spirit to never give up.
4. Get Ready lyric line 15: "Just seventeen but you act full grown". The sentences described someone who has attitude as an adult person however in fact he/she is still young. The person did it might to get attention or approval from the people around him/her.

Metaphor

Metaphor was found in all lyrics of songs in the album. The findings of metaphor were as follows:

1. Runaway lyric line 16: "A different line every night guaranteed to blow your mind". In this sentence, "different line" means different way of life. The writer told that he/she stated his/her life independently.
2. Runaway lyric line 18: "Call me for a wild time". The sentence messaged that there was a condition which was lacking respect to the law or rule existed.
3. Runaway lyric line 23: "There's only pictures hung in the shadows". The sentence told previous memory or event of a person that could not be forgotten.
4. Roulette lyric line 7: "Roulette, you're just a fantasy". In this sentence, the word "Roulette" is assumed as a fantasy or dream that cannot become true. There was an analogy between two objects or ideas conveyed by the use of word "Roulette" instead of fantasy or dream which was hard to be true.
5. Roulette lyric line 17: "You're just a number, it's all the same". The word "number" referred to word "you" which might be meant as a symbol or word represented a quantity.
6. She Don't Know Me lyric line 16: "I dream of crossing that line". It might be assumed that the writer's dream or dreams contrasted with his wish in life.
7. Shot Through the Heart lyric line 11: "Through the heart it's all part of game we call love". In the line the writer was assumed that he/she had achieved his heart voice or what he/she wanted, but no one know or understand about that, so he/she felt confusion.

8. Shot Through the Heart lyric line 16: “Standing there just a live wire”. The analogy that appeared in the sentence that the writer was lively or full of energy in his life to hard work and become optimist.
9. Love Lies lyric line 8: “You’re running on into a cold night”. In this sentence, the word “a cold night” could be meant as a silence situation or the situation which someone loves live in peace.
10. Love Lies lyric line 11: “He lost at love to a stranger’s lines”. The phrase “a stranger’s lines” was conveyed by the use in the sentence instead of a life style or manner of thought of another person or that expressed independent way of life or way of thinking.
11. Breakout lyric line 3: “It’s too late I hear a knock on the door”. The phrase “a knock on the door” was conveyed by the use in the sentence instead of a message that was delivered to the writer. Or it could be assumed that the writer did not have good sensitivity of environment or society around.
12. Breakout lyric line 13: “Those words were broken under bedroom lights”. The noun phrase “Those words” in the sentence means law or system of rule that could regulate everything in order to make it was running right and well.
13. Burning for Love lyric line 6: “I’m burning for love”. Phrase “burning for love” in the sentence means someone worried about his/her love or did not have confidence in his/her love.
14. Burning for Love lyric line 14: “You’re the victim it’s in your eyes”. The comparison between words “you” and “victim” expressed that there was someone supposed he/she was victim of something happened.
15. Burning for Love lyric line 15: “I’m the suspect and love’s the crime”. Double comparison found out in the sentence, “I” and “the suspect”, then “love” and “the crime”. The sentence conveyed the message there was someone was badly affected by love.
16. Burning for Love lyric line 18: “Now that I got you in my sight”. The word “sight” in the sentence referred to opinion or imaginary perception of someone. It described that there was someone or something became a part of imaginary perception of someone.
17. Burning for Love lyric line 23: “To feel the fire inside”. The word “fire” conveyed the spirit or sense that was expressed by emotion.
18. Come Back lyric line 16: “It’s just your silly way”. The word “it” was used to represent silly or wrong way of someone in doing something.

19. Get Ready lyric line 11: “You’re looking sharp in your dancing shoes”. A figure of speech in this sentence, which an implied comparison was made between word “you” and “sharp”. It compared between human and blade or knife. It means somebody was assumed as sharp as blade or knife. In other word, someone who was described as a smart and brave person.

Personification

There were 14 lines found written use personification. The personification was found as follows:

1. Roulette lyric line 1: “Bet the black comes in red, crimes of passion rule my head”. The phrase “crimes of passion” is inanimate object that cannot do as animate object that was “rule”. In the sentence, it was assumed that “crime of passion” influenced mind or thought of the writer.
2. Roulette lyric line 5: “Roulette you’re goin’ round in a spin”. Roulette is a game, it was an animate object that was in the sentence assumed going round in spin even though in fact it was moved to be rounding in spin to play the game to bet a chance or opportunity to win the game.
3. Shot Through the Heart line 9: “Now here’s the curtain call”. Curtain is an inanimate object. According to Hornby (1995), “curtain call” is the appearance of the actors on stage after the end of a play to receive applause. There was a message about appreciating an achievement of someone or people (Hornby, Wehmeier, & Ashby, 2000).
4. Shot Through the Heart line 29: “But not this time, the tables turned”. The “tables” is an inanimate object that was impossible able to turn as person or animate object do. The phrase means there was gaining an advantage over someone who had an advantage over someone else.
5. Love Lies lyric line 7: “Love lies, you’re just a victim of the headlines”. The word “Love” in the sentence was abstraction which represented a person who can lie. It might be interpreted as a betrayal in love.
6. Breakout lyric line 10: “Your lies can’t hide what I see”. The noun phrases “Your lies” in this sentence role as abstract object which was given human or animate qualities or abilities. It can be defined as the lies that could be hidden, or in other word the lies made were known.

7. Breakout lyric line 12: "Promises made me in the heat of the night". The sentence might be interpreted as "Promises", which was inanimate or abstract object caused someone became angry.
8. Burning for Love line 8: "I can't stand the heat". The word "heat" in the sentence can be defined as anger. The sentence told about anger that could not be controlled.
9. Burning for Love line 16: "Tensions mounting bodies shaking". The word "Tension" in the sentence was an abstract object as a living object or animate object that was interpreted as mental, emotional, or nervous strain which caused some people be afraid.
10. Come Back lyric line 6: "Can't you see that this broken heart is killing me". "Broken heart" is a non-living object, which was given human traits. In this sentence, the word "broken heart" did something that animate can do act of "killing" deliberately.
11. Come Back lyric line 7: "Another night is falling". In this sentence, the word "Night" is an inanimate object that can do something as animate can do, that is "falling". It means the days were supposed change rapidly without any control or progress in writer's life.
12. Come Back lyric line 8: "And now my heart is calling you back to me". The "Heart" in the sentence is an inanimate that was assumed has character of animate object. The sentence expressed optimism or it means someone has a strong urge towards particular thing that was losing will come back to his/her life.
13. Come Back lyric line 13: "Come back, and my love's still strong". The use of word "love" in this sentence was a figure of speech in which an abstraction was endowed with human qualities or was represented as possessing human form. The sentence also expressed optimism or a strong urge or love towards particular thing or someone that was losing will come back to his/her life.
14. Get Ready lyric line 16: "The night life, baby, is turning you on". In this sentence, the word "The night life" was an in animate object that was assumed can do something as animate object. The sentence means a condition which made somebody suddenly begin to deal with a problem in a determined and vigorous or enthusiasm way physically or verbally.

Simile

There were two lines written used comparison between two distinctly different things as explicitly indicated by the word “as”. They are as follows:

1. Shot Through the Heart line 10: “Shot through the heart as I lay there alone in the dark”. The sentence described that the writer wanted his/her voice or what he/she desired to be heard or noticed. But it was likely no one knew or understood what he/she desired.
2. Simile in Love Lies lyric line 4: “Like a thief in the night you stole it away”. In this sentence, someone was compared with a thief explicitly. The meaning in the sentence was someone win the writer’s love and take it into appropriate way for loving or giving affection to each other.

Symbol

There were two lines in the lyrics written used symbol. They are as follows:

1. Runaway lyric line 12: “Ooh, she’s a little runaway”. The utilization of symbol in this sentence described a girl who escaped from her origin identity or she was doing life not in normal way or normal style.
2. Breakout lyric line 6: “Take these chains from me”. Chain in this sentence was a symbol for a prison or a place in which people were physically confined and usually deprived of a range of personal freedoms.

Synecdoche

Among the nine lyrics of songs, there was only one line used synecdoche. The synecdoche was found in:

1. Love Lies lyric line 13: “For a face that he dreams of night after night”. The word “face” was a figure by which a part of body was put for the whole. A face is a part of body, in this sentence was used to signify the whole body or a person. The meaning in the sentence was a person wish to have or become someone else.

Discussion

Among the sentences those were written used figurative languages, not all sentences expressed the five main values of character education in Indonesia. Based on the analysis, it can be discussed that there were three main values of the five main values of character education in Indonesia – they are religious, independence, and integrity – were

found in 23 lines in the nine lyrics of songs in Bon Jovi album of Bon Jovi. The discussions are grouped into the kinds of main values found are as follows:

Religious

Religious values included religious, love peace, and love or affection to each other. The values were found in the lines as follows:

1. Metaphor in Love Lies lyric line 8: “You’re running on into a cold night”. In this sentence, the word “a cold night” could be meant as a silence situation or the situation which someone loves live in peace.
2. Simile in Love Lies lyric line 4: “Like a thief in the night you stole it away”. In this sentence, someone was compared with a thief explicitly. The meaning in the sentence was someone win the writer’s love and take it into appropriate way for loving or giving affection to each other.

Independence

The independence value included independence, hard work, seriousness, spirit, optimism or never give up, intellectual power or learning, brave, appreciate the achievement, enthusiasm. The values were found in the lines as follows:

1. Epithet in Roulette lyric line 11: “Restless lover pay the price, cheating hearts don’t think twice”. “Restless lover” denotes an adjective or adjectival phrase used to define quality of a person who never give up.
2. Euphemism in Runaway lyric line 4: “But we’re living in another world”. It means they do not live as usual, but do their life in another style, perception, independently. It is a substitution of an agreeable or less offensive expression in place of one that may offend or suggest something unpleasant to the receiver.
3. Hyperbole in Runaway lyric line 11: “What was going around your head”. The extravagant expression in the sentence means what is happened in one’s thought or mind. In other word, what someone is thinking or learning in term of what she/he wants to know.
4. Hyperbole in Shout Through the Heart lyric line 18: “You were gonna set the world on fire”. It means the writer is really successful and gains the admiration of the people. The success was obtained by hard work.
5. Hyperbole in Love Lies lyric line 12: “walking the streets, searching with vengeance”. The exaggerated statement in the sentence means examine a particular place when

- looking for somebody or something was very vengefully. Or in other word it can be defined someone was looking for somebody or something seriously.
6. Hyperbole in Breakout lyric line 15: "I can feel the fire but it's all in vain". The sentence stated that the writer was still able to feel the spirit or had not given up yet even though it was still producing no result.
 7. Hyperbole in Burning for Love lyric line 9: "And my heart's on fire". The sentence means full of spirit or intellectual and emotional power.
 8. Irony in Roulette lyric line 6: "Caught up in a game you just can't win". The sentence means even though someone who is interested in something but he/she has no chance to get win or success or always gets losses, he/she always keeps trying. In other word it might express optimism.
 9. Irony in She Don't Know Me lyric line 1: "What more can I do, there's nothing I haven't tried". The sentence means the writer had been trying but she/he got nothing. It might also express that was in once upon the time the writer had optimism or the spirit to never give up.
 10. Metaphor in Runaway lyric line 16: "A different line every night guaranteed to blow your mind". In this sentence, "different line" means different way of life. The writer told that he/she stated his/her life independently.
 11. Metaphor in Shot Through the Heart lyric line 16: "Standing there just a live wire". The analogy that appeared in the sentence that the writer was lively or full of energy in his life to hard word and become optimist.
 12. Metaphor in Love Lies lyric line 11: "He lost at love to a stranger's lines". The phrase "a stranger's lines" was conveyed by the use in the sentence instead of a life style or manner of thought of another person or that expressed independent way of life or way of thinking.
 13. Metaphor in Burning for Love lyric line 23: "To feel the fire inside". The word "fire" conveyed the spirit or sense that was expressed by emotion.
 14. Metaphor in Get Ready lyric line 11: "You're looking sharp in your dancing shoes". A figure of speech in this sentence, which an implied comparison was made between word "you" and "sharp". It compared between human and blade or knife. It means somebody was assumed as sharp as blade or knife. In other word, someone who was described as a smart and brave person.
 15. Personification in Shot Through the Heart line 9: "Now here's the curtain call". Curtain is an inanimate object. According to Hornby (1995), "curtain call" is the

appearance of the actors on stage after the end of a play to receive applause. There was a message about appreciating an achievement of someone or people.

16. Personification in Come Back lyric line 8: “And now my heart is calling you back to me”. The “Heart” in the sentence is an inanimate that was assumed has character of animate object. The sentence expressed optimism or it means someone has a strong urge towards particular thing that was losing will come back to his/her life.
17. Personification in Come Back lyric line 13: “Come back, and my love’s still strong”. The use of word “love” in this sentence was a figure of speech in which an abstraction was endowed with human qualities or was represented as possessing human form. The sentence also expressed optimism or a strong urge or love towards particular thing or someone that was losing will come back to his/her life.
18. Personification in Get Ready lyric line 16: “The night life, baby, is turning you on”. In this sentence, the word “The night life” was an inanimate object that was assumed can do something as animate object. The sentence means a condition which made somebody suddenly begin to deal with a problem in a determined and vigorous or enthusiasm way physically or verbally.

Integrity

The integrity value included integrity, loyalty or faithfulness, honesty. The values were found in the lines as follows:

1. Epithet in Get Ready lyric line 2: “No Romeos who’ll love and leave you fast”. As known that Romeo and Juliet story borrows from a tradition of tragic love stories dating back to antiquity. Romeo and Juliet had been also considered as emblematic of young lovers, doomed love, and faithfulness or integrity.
2. Hyperbole in Runaway lyric line 10: “They should have seen it in your eyes”. The sentence describes that the people should have to understand or be curious about what the writer means through his attitude in order to get clear information or honesty.
3. Hyperbole in Love Lies lyric line 3: “I showed you my heart, left it unguarded”. Based on this exaggeration statement, the writer intended to show honestly any of a number of feelings related to a sense of strong affection and attachment with a person.

CONCLUSIONS AND SUGGESTION

Conclusions

The result of this study has revealed that the uses of figurative languages were found in the 60 lines in the lyrics of songs in Bon Jovi album of Bon Jovi. Based on the classification of figurative language by Abram (1999), there were nine kinds of figurative language were found. The figurative languages those were found in the lyrics were epithet, euphemism, hyperbole, irony, metaphor, personification, simile, symbol and synecdoche.

Furthermore, among the sentences those were written used figurative languages, there were 23 lines which expressed the five main values of character education in Indonesia. Based on the analysis, there were three main values of the five main values of character education in Indonesia – they are religious, independence, and integrity – found in 23 lines in the nine lyrics of songs in Bon Jovi album of Bon Jovi.

Suggestions

Based on the result of this study, it can be suggested that an analysis on figurative language in the lyrics of songs should be studied by the scholars and other people who are interested in literary study to explore and comprehend the meaning in it and enlarge their knowledge in literary study. The study of figurative language should concern the classification of the kinds of figurative language as every linguist has different view in classifying the kinds of figurative language.

Furthermore, the revealed meaning contained in the lyrics as the result of the study can be used to find out and discuss the five main values in the character education in Indonesia which is then expected to be used to strengthen the character education in Indonesia.

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Evaluating People's Character in The Jakarta Post News

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Abstract: This research belongs to descriptive qualitative research with the purposive sampling technique. The data for the research are collected from two news texts exposing Duo Bali Nine execution taken from the online version of The Jakarta Post. The purposes of the research are to identify the judgement used by the journalists and see the journalists' attitude in presenting the character in their news report. The results show that the number of positive judgements in the text is more than the negative judgements. The subjectivity of the journalists used to support the Myu Sukumaran. Journalists also try to persuade the reader by up scaling the evaluations which support Sukumaran.

Keywords –News texts, evaluation, appraisal, attitude, people's character

INTRODUCTION

The mass media is growing rapidly in this digital era. Previously before the rapid grow of technology, mass media was only available in form of printing media only or known as printed media. Printed media comes as a means to fulfill the need of the society about the informations on going events both domestically and abroad. Besides to fulfilling the information needed by the society, the printed media also provides the entertainment to entertain them. Wilson (1995) says mass media is a channel of information and entertainment providers. The channel connects the message source to the recipient. The unlimited growth of technology in our daily life also affect mass media development. The mass media that used to be only found in print are now easily find in digital form. This change is positively welcomed by the society. Through digital media, people are easier to

access the information or entertainment they need. The reader does not need a long time for updating the latest information that is happening at their country or abroad.

Newspaper also influenced with the technology development. Newspaper is one of the mass media which can be obtained in print and digital form. Newspapers as one of the news sources for the public have a big responsibility towards their readers. In addition to give information and entertainment, newspaper also has function for educating and influencing society. As a mass education, newspaper educate the society through its news and various articles which can increase readers knowledge. Newspaper hold a big role in the society. Journalists can not be carelessly in reporting their news. They can not prioritize their personal opinions in conveying the news. They must provide evidence that their report is in accordance with the reality they found in the field. Society can be influenced easily by reading the news in their newspaper. Journalists try to influence the readers to agree with their believe in the case they are reporting. It is because the subjective motive of journalists or the media owner. They defend certain parties which will give advantages for their media. They will always highlight the parties with a good news for the readers to grab the readers sympathy. The readers will always see the goodness of the parties and will believe what the media says.

The development of the mass media also demands that mass media owners not only present the news in Indonesian only, but also in English language. In Indonesia, there are also printed and digital versions of newspapers using English. The Jakarta Globe and The Jakarta Post are Indonesian publications that use English language to deliver their informations. Since not all Indonesians are able to use English well, the newspaper is intended for certain levels of society. The English language newspaper also uses to facilitate tourists in Indonesia in order to get the latest news they need in a language they understand.

This research will take the data from the news published in The Jakarta Post. The Jakarta Post was launched on April 25, 1983. It is daily English language newspaper published in Indonesia. The Jakarta Post is the largest English language newspaper in Indonesia owned by PT. Bina Media Tenggara which the head office is in Jakarta. The Jakarta Post not only reports national news but also international news. This newspaper has many columns. It consists of headline news, national, opinion, archipelago, world, city, business, sports, features, readers, forum, entertainment guide and people.

In The Jakarta Post, the readers not only can enjoy the printed news but also can read the news from the online version. Everyone can freely access the website, www.thejakartapost.com to find the latest information. The online version of The Jakarta

Post makes the readers easier to obtain newest information from all of parts the world. The readers also can easily look for the news from the past edition. Through the online version, the readers do not need to worry about missing the news.

One of the sensational news report in The Jakarta Post is about the execution of Duo Bali Nine. Duo Bali Nine is a name for the leader of a drug smuggling syndicate which has nine members or known as the Bali Nine. Duo Bali Nine consists of Myu Sukumaran and Andrew Chan who are Australian citizens. They tried to smuggle 8 kilograms heroin to Australia. Indonesian government can not give the apologize for such a serious crime. The law has to stand for everyone. Finally, Myu Sukumaran and Andrew Chan had been executed in Nusakambangan. The executions of both convicts got big attentions from various parties. The Australian community and several other foreign figures also highlighted this case. The Australian government try all the way to save the life of Chan and Sukumaran. They communicate with Indonesian government try to ask apologize for the Chan and Sukumaran. The families of both prisoner also pleas Indonesian government to save Chan and Sukumaran. According to them Chan and Sukumaran have do the great job inside the prison, so it is better to let them live inside the prison rather than shot them alive. Unfortunately, all the efforts do nothing with the execution. Indonesian goverment standstill with the decision to execute Chan and Myu Sukumaran. The seriuous crime and the fair law which has to stand for everyone be the reason behind the execution decision. The bahavior of Indonesian government toward the execution of Chan and Sukumaran reaps various reaction from the public.

The great attentions from public regarding the execution case, made the researchers interested in making the news as the research material. The researcher will identify the appraisal system focusing on attitude in form of judgement and its graduation system in the news text of the Bali Nine Duo execution case found in The Jakarta Post.

Young and Harrison (2004:2) explain that there is a relation between Systemic Functional Linguistics (SFL) and Critical Discourse Analysis (CDA). SFL provides a detailed explanation of the theory and its application through the interaction of language and society, language and power, and also language and social change. In other words through discourse analysis, SFL can be used to see the relation between power and ideology in real language contex.

There are three general social function in SFL. Ideational meaning means language functions to express the experiences of participants. Interpersonal meaning means language functions to describe the relationship between participants. Then, textual meaning means that language functions to realize how the text is structured as a message.

The appraisal system is the development of the Systemic Functional Linguistics (SFL) theory proposed by Halliday (1994) in the realm of interpersonal meaning. This is as said by Marin & White (2005: 33) at the level of semantic discourse, appraisal can be placed as an interpersonal system. There are three elements in appraisal, attitude, graduation and engagement. Attitude is related to the evaluation of feelings, character and evaluation of objects or events. Graduation relates to strong or weak evaluations used. While engagement relates to where the evaluation source came from.

Judgement is a part of attitudes in appraisal system that has to do with evaluating people's characters. Moreover, judgement is the evaluation of human behavior towards the social norms. As Martin & White (2005: 42) state judgements deal with attitudes toward behavior, which we admire or criticize and praise or condemn. Martin & Rose (2003), Martin & White (2005), and Thomson (2004) divide judgment into two, social esteem (personal) and social sanction (moral). The assessment of these participants consists of positive and negative judgments. Social esteem consists of admitting (positive) and criticizing (negative) relating to normality (how unusual someone is, whether the person's attitude is unusual, special, ordinary?), tenacity (how strict someone is, is someone reliable, has good arrangement?), capacity (how capable someone is, is someone capable?). Social sanction consists of praising (positive) and condemning (negative) relating to veracity (how truthful someone is?) and propriety (how ethical some one is?).

There are several researches have conducted a study on appraisal and there is still a gap found. Valentina Widya (2008) in her thesis try to investigate the ideology of punk-zine column. Santosa, Priyanto and Nuraeni (2012) investigated the language used in Indonesian television. Levis Mugumya (2013) in his dissertation explored the generic properties of the news text. Santosa, Priyanto and Nuraeni (2014) explored genre and register of antagonist's language in media. In other research Santosa, Priyanto and Nuraeni (2014) focused on the language of mass street protest. Hadidi & Marvin (2015) explored stylistics of an English novel. Haristyanti (20015) studied the appraisal in the Barack Obama's speech. Chalimah, Djatmika, Riyadi Santosa and Tri Wiratno (2018) examined the attitude of affect in the online news. From the reesearches above there are no research that focus to see how the journalists' attitude on judging people's character in their news.

This research aims at identifying the people's character in the Duo Bali Nine news published by The Jakarta Post. After identifying the people's character in the news texts, there will be knoww how journalists' attitude toward the people's character in their news about the issue of the execution.

METHOD

Suryabrata (1997) says that a research is a process done structurally and systematically to solve problems or to answer certain questions. This research uses descriptive qualitative research. Narbuko and Achmadi (2009) say that a descriptive research is a kind of research which tries to solve the problems by describing, analysing and interpreting the data. while Basrowi and Suwandi (2008) state that a qualitative research means that this research is done based on paradigm, strategy, and model implement qualitatively.

SFL approach is used since the object analyzed is interpersonal meaning of two news texts exposing execution, which the interpersonal meaning is part of SFL. The sources of data of this research are two texts in the news column taken from www.thejakartapost.com entitled Bali Nine Duo Pray for Executed Convicts and Bali Nine Duo Lodge Second PK on Fear of Execution.

The sampling technique employs in this research was purposive sample technique. Hadi (1990: 83) states that the sample is obtained by considering certain criteria which is related to the research. It is said as purposive sampling because not all words or phrases in the texts will be included into the data. Only words or phrases which have attitude (judgement) can be identified as data.

There are primary and secondary data in this research. The primary data belong in this study are in the form of lexis, nominal group and verbal group containing the appraisal system in the form of attitude in judgement evaluation and graduation contained in the news text taken from the website of The Jakarta Post. Secondary data is also used by researchers in conducting this research. The secondary data comes in the form of profiles from the news writers used in this research, profiles of The Jakarta Post and all information relating to the execution of the Duo Bali Nine.

The technique of collecting data employed by researchers in this research is content analysis. Spradley (1980; 2006) explains that content analysis involves domain, taxonomic, componential analysis, and finding cultural values. Domain analysis was applied to identify clauses analyzed as data or not. Taxonomy analysis was applied to see the categories the appraisal system of appraising items. Componential analysis was applied to see the relation of the appraisal systems. Finding cultural value will display the results of domain, taxonomy and componential analysis to find the explanation of the phenomena.

FINDINGS AND DISCUSSIONS

Findings

The exploration of judgement resulted in 27 data. The data grouped as negative judgement are 12 and positive judgement are 15. The positive feature (+) reflects that journalists agreement the character being reported in their news. Meanwhile, the negative feature (-) represents journalists disagreement with the character. Journalists agreement is manifested in +capacity, +propriety, +veracity, +normality and +tenacity. Whereas journalists disagreement is realized in -normality, -capacity and -propriety. Here is the table of the judgement found in the texts.

Table 1. Componential Analysis of Judgement

		Judgement										Σ
Apr	Apd	Social esteem					Social sanction					
		Nor		Cap		Ten		Ver		Pro		
		+	-	+	-	+	-	+	-	+	-	
JUR	C	-	-	-	-	-	-	-	-	-	-	-
	M	-	1	-	-	-	-	1	-	-	-	2
	CM	-	-	-	-	-	-	-	-	3	2	5
	Jokowi	-	-	-	-	-	-	-	-	-	-	-
	OTHERS	-	-	-	-	-	-	2	-	-	-	2
C	C	-	-	-	1	-	-	-	-	-	-	1
	M	-	-	-	-	-	-	-	-	-	-	-
	CM	1	-	-	-	-	-	-	-	-	-	1
	Jokowi	-	-	-	-	-	-	-	-	-	-	-
	OTHERS	-	-	-	-	-	-	-	-	-	-	-
M	C	-	-	-	-	-	-	-	-	-	-	-
	M	-	1	-	1	-	-	2	-	2	-	6
	CM	-	-	-	-	-	-	-	-	-	-	-
	Jokowi	-	-	-	-	-	-	-	-	-	-	-
	OTHERS	-	-	-	-	-	-	-	-	-	-	-
OTHERS	C	-	-	-	-	-	-	-	-	-	-	-
	M	-	1	-	-	-	-	-	-	-	-	1
	CM	-	-	-	-	1	-	1	-	-	-	2
	Jokowi	-	-	-	3	-	-	-	-	-	-	3
	OTHERS	-	-	-	-	-	-	2	-	-	2	4

Note: Apr= appraiser; Apd= appraised; Nor= normality; Cap= capacity; Ten= tenacity; Ver= veracity; Pro= propriety; JUR= journalists; C= Chan; M= Myu Sukumaran; CM= Chan and Myu; Jokowi= Joko Widodo(+)= positive; (-)= negative

Judgement:-Capacity

The appraised Jokowi received 3 assessment of -capacity from the appraiser OTHERS. Below is the example how the journalists appreciate Jokowi by using -capacity.

I know that justice has to stand, but if you *can* give a life,
they are more worthy alive inside prison.(27/1.TJP/CAP)

In the example above, Arif is the evaluator who appraises Jokowi with modality:ability. The lingual unit used to judge is *can* while the type of the attitude is *judgement: -capacity*.

The evaluative lexis *can* belongs to judgement because it is used to assess Jokowi which is human. Jokowi or Joko Widodo is a president of Indonesia. Jokowi's capacity is judge negatively (-capacity) by Arif. Arif believes that Joko Widodo as the president of Indonesia should be able to stop the execution, but in fact Joko Widodo doing nothing so the execution still continue. It can be seen in the clause *if you can give a life*. From that clause it can be concluded that Joko Widodo can not give life for Chan and Myu so they must face the execution. The question *is someone capable?* used to test this judgement grouped into positive or negative (Martin & White, 2005). If the evaluation implies capable it will be belonged to +capacity. On the other hand, if the judgement shows the vice versa, -capacity will be the category. There is if clause in the above clause, so it means that Jokowi can not save the life of Myu and Chan. Then the judgement should belong to -capacity. Arif's negative reaction to Jokowi's capability express the disagreement of journalist over the sentence.

Judgement: -Normality

JUR appraised M with -normality once. M gave 1 -normality to his self and there is also 1 -normality addressed by OTHERS to Sukumaran. So, there are 3 data categorized as -normality. The example of -normality is presented below.

Sukumaran expressed his regret, saying at the time he had
been too young and stupid, and *not educated*.
(20/2.TJP/NOR)

The clause above shows that the the source of the evaluation is Myu Sukumaran. Here Sukumaran appraised his own self. This judgement manifested in *not educated* which according to attitude it is categorized into *judgement: -normality*.

In the attitude perspective the word *not educated* is came into judgement, since it is used to appraised Myu Sukumaran. The normality of Sukumaran is judged negatively by his own self -normality become the next specification. Sukumaran who considers himself

uneducated when he smuggled drugs is not a normal thing. The question *is he special?* used to test whether the evaluation belongs to the positive or negative evaluation (Martin & Rose: 2003). Since not educated person is not special person so the judgement is grouped into *-normality*. The negative evaluation represents the journalists' dislike for Sukumaran when he committed the crime.

Judgement: + Propriety

The appraised M received 2 assessments of +propriety from the appraiser M or his own self. The following is the example of judgement: +propriety.

I am now a *good* person because of my experience here,”
he added. (23/2.TJP/PRO)

In the clause above, Myu Sukumaran is the evaluator who evaluate person that refers to his own self. The lingual unit used to appraise is *good* while the type of the attitude is judgement: +propriety.

Good is categorized into judgement due to the assessment is intended to assess person (Myu Sukumaran). Myu Sukumaran is judged positively by his own self as he thinks now he change into a nice person after all the experience in the prison. Since the ethic of Sukumaran is appraised positively by himself +*propriety* becomes the next specification. The pro atmosphere of Sukumaran's evaluation to himself shows that journalists like Sukumaran's character.

Judgement: +Veracity

The appraised M received 1 assessments of +veracity from the appraiser JUR. The same evaluation also gave by M to appraised his self second times. Here is the example of the analisis to help the readers understand the research.

I want you to know that I *have changed*. (21/1.TJP/VER)

From the clause above, it can be known that M act as the evaluator which apraised his own self (M). The lingual unit used to judge is *have changed* whereas the type of the appraisal is *judgement: +veracity*.

The evaluative lexis *have changed* belongs into judgement because the thing which is evaluated is person. Since the honesty of Myu Sukumaran appraised positively by Myu

Sukumaran +veracity becomes the next category. Myu Sukumaran's positive assessment implies the journalists' agreement toward the character of Myu Sukumaran. In above clause the journalists use Myu Sukumaran's opinion to evaluate his self.

Judgement: +Tenacity

OTHERS chose +tenacity to judge CM. OTHERS appreciate CM 2 times. Below is the example of the analysis.

So I think they *deserve* to live longer. (26/2.TJP/TEN)

As shown in the clause above the source of the evaluation comes from OTHERS. OTHERS play as the evaluator who appraises Chan and Myu Sukumaran with the evaluative lexis *deserve*. Based on attitude, *deserve* is classified into *judgement: +tenacity*.

In accordance with attitude view, the lingual unit *deserve* is grouped into judgement because it is used to judge the character of person. Person who is being judge in the clause above is they, they here refers to Chan and Sukumaran which abbreviated as CM. OTHERS think that Chan and Sukumaran is dependable when they live longer although it is in the prison. It is because they change into better person when they are in custody and they also help the same prisoner to be better person. Since OTHERS believe Chan and Myu Sukumaran dependable so the next specification is +tenacity. The positive evaluation from OTHERS reveals the journalists' agreement that Chan and Sukumaran can not be executed.

After knowing the pattern of judgements used in the news text, now time for seeing the graduation which appears in the news text. Graduation is a system that has relation on how strongly people feel about someone or something. There are two types of graduation, force and focus. Force deals with turning the volume up and down. Force can be divided into intensification and quantification. Then the second type of graduation is focus. It can be divided into sharpen and soften. Martin & Rose (2003) say that focus is about resources of making something that is inherently non gradable gradable. Here is the table of graduation from the texts used in the research.

Table 2. Componential Analysis of Graduation

		Graduation														
Apr	Apd	Force										Focus				Σ
		Intensifying					Quantifying					Sha	Sof			
		Rep		Inf		Iso		Inf		Iso						
+	-	+	-	+	-	+	-	+	-	+	-	+	-			
JUR	C	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
	M	-	-	1	-	-	-	-	-	-	-	-	-	-	-	-
	CM	-	-	2	2	-	-	-	-	-	-	1	-	-	1	6
	Jokowi	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
	OTHERS	-	-	1	-	-	-	-	-	-	-	1	-	-	-	2
C	C	-	-	-	1	-	-	-	-	-	-	-	-	-	-	1
	M	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
	CM	-	-	1	-	-	-	-	-	-	-	-	-	-	-	1
	Jokowi	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
	OTHERS	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
M	C	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
	M	-	-	3	-	-	1	-	-	-	-	1	-	-	1	6
	CM	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
	Jokowi	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
	OTHERS	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
OTHERS	C	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
	M	-	-	-	-	-	-	-	-	-	-	-	-	-	1	1
	CM	-	-	1	-	1	-	-	-	-	-	-	-	-	-	2
	Jokowi	-	-	-	2	-	-	-	-	-	-	1	-	-	-	3
	OTHERS	-	-	-	1	-	-	-	-	-	-	1	2	-	-	4

Note: Apr= appraiser; Apd= appraised; Rep= repetition; Inf= Infusion; Iso= isolation; Sha= sharpening; Sof= softening; JUR= journalists; C= Chan; M= Myu Sukumaran; CM= Chan and Myu; Jokowi= Joko Widodo; (+)= positive; (-)= negative

There are 27 data analyzed as graduation that follow the positive and negative judgement in this research. From the table above, there are 15 data of graduation accompany the evaluations representing pros with the character in the news. This positive evaluations manifested into 10 data of intensifying, 3 data of sharpening and 2 data of softening. At the same time, there are 12 data go with evaluations showing the cons nuance of the character in the news. The negative evaluations appear in 6 data of intensifying, 2 data of sharpening and 3 data of softening. There is zero data included into force: quantifying.

Force: Intensifying: Infusion

M gets 1 +evaluation of intensifying: infusion from JUR. JUR gives 2 +evaluations of intensifying: infusion to CM. JUR also uses intensifying: infusion to strengthen 1 +evaluation to OTHERS. CM gets 2 +evaluations with intensifying: infusion from C. 3 +evaluation with the same graduation also comes to M from M. OTHERS offers 1

+evaluation with the same graduation category to CM. As a result, the total number of intensifying: infusion which come with positive evaluations are 10 data. Here is the example of the analysis to make it easy to understand.

Bali Nine duo *pray* for executed convicts. (1/1.TJP/FOR:INT:INF)

In the clause above, the word *pray* is the grade of evaluation. *Pray* belongs to force: intensifying: infusion.

Since the lingual unit *pray* belongsto gradable word that has degree of intensity so this goes in *force*. The words that has the scale of intensity are known as attitudinal lexis (Martin & Rose:2003). Then *pray* is categorized in *intensifying* not quantifying by the reason of it has no connection with the amount but it shows degree of intensity. *Pray* has no separate lexical form conveying the sense of up-scaling or down-scaling. As mentioned before pray is related to attitudinal lexis, therefore the next group is infusion.

Focus: Sharpen

OTHERS applays 1 sharpening for a negative evaluation to Joko Widodo. for the second times, OTHERS also use the same graduation system once to apprised OTHERS. The total data which belong to focus: sharpen are 2 data. Below is the example of focus: sharpen found in the research.

If Chan's clemency is rejected, they *will* be executed together as they as they were sentenced together.
(4/1.TJP/FOC:SHA)

In the above clause, the lingual unit that indicate the grade of evaluation is *will*. Moreover the type of such grading is focus: sharpen.

The lingual unit of graduation *will* is categorized into focus, it is due to scale purposed at the evaluative language refers to acuracy, consequently the category of the graduation for this lexis is *focus*. *Will* in this context means surely happen so that the next category is sharpening. It can also be said that the accuracy level of will is high.

Focus: Soften

There are 2 +judgements categorized into focus:soften. All the positive judgements come from OTHERS to judge OTHERS. The example can be seen in the analysis below.

May God bless them,” Matius Arif, an evangelist from Abbalove Church, said after visiting members of the Bali Nine at Kerobokan Penitentiary on Monday.
(4/1.TJP/FOC:SOF)

The lingual unit that represented the grade of evaluation in the clause above is *may*. Whereas the type of such scaling technique is focus: soften.

Focus became the category of lexis *may* since that scaling word refers to accuracy. *May* has low accuracy level. As a result of a low accuracy level, lexis *may* is specified into softening. In other word, *may* in this context means something that uncertain.

Discussions

The table of componential analysis for judgement above, showing the patern of the journalists’ attitude in judging participants belonging to their news. From that patern it can be known the participants that journalist support and the participants that journalist contra to them. This research shows that the number of the positive evaluation on judgements are more than the total number of negative evaluation on judgement.

The unbalance total amount of the positive evaluation on judgements and negative evaluation on judgements indicate that journalists’ behavior toward the participants in the news they report. The unobjectivity of the journalists reperedented by the dominant of the positive evaluation on judgement. Journalists want to shows the good image of certain participants in their news by using the positive evaluation on judgement, instead they also want to create the bad image of the other participant in their news with the negative evaluation on judgement. The good image of the participants displayed by the journalists imply that the journalist agree or like with the carachter of the participant. In contrast, the journalists show the bad image for other participants give signal that they do not like the character or the attitude of the participants. Surely the journalists have their own motives to shape the good or bad images of the participants that occur to their news for the reader. This motives generally come from the media where they work which is influenced by the media owner’s interests. Journalists have to follow the media owner’s ideology. The benefits for the media can be the reason of the journalists’ subjectivity. The

big profits that the media will get from certain groups make the media publish the news which always shape the good image of the certain parties. The newspaper publisher must be good at reading the wishes of the public and lead them to the wishes so they can gain the big profit by using it. Mass media owners generally lead the public opinion in accordance with what is expected by certain groups that they pro in it.

As it is presented in the table of judgement componetial analysis, the biggest number of negative judgement falls on Joko Widodo. Joko Widodo is assessed with the judgement: -capacity. This means that the capabilities of Joko Widodo in handling the execution case of Duo Bali Nine are doubtful. Joko Widodo's behavior toward the Chan and Sukumaran's case is critisized. Joko Widod is considered to have no ability to sole the execution case, even though as a president he has the power to stop the execution. The uncapability of Joko Widodo to stop the execution assessed negatively by other participants in the news text. The big number of Joko Widodo's uncapabilty to stop the execution implies the disagreement of the journalists with the execution. Journalists try to attract readers' attention toward the dominant of -capacity that follows Joko Widodo. Journalists try to make readers think that Joko Widodo can not handle the case of Chan and Sukumaran's execution well.

On the other hand, the big number of judgement: +veracity that used to appraised Myu Sukumaran (M) also can be seen in the table of judgement componetial analysis. All the evaluations that belong to judgement: +veracity show the honesty of Sukumaran. Sukumaran confessed that he had change through all the experiences he had when he came into the prison for the serious crime he done. The changing of Sukumaran showed by his efforts to help the other prisoner in the jail. Sukumaran also set up positive activities for the other prisoners. All his done during in the prison prove that he has change into a better person. All the positive judgement indicates that journalists pros with Myu Sukumaran. Besides, with all the positive evaluations follow Sukumaran the journalists want to show the reader if Sukumaran has chnge into good person after the fatal crime he done. Jurnalists try to persuade the reader with the whole positive judgements that Sukumaran deserves the second chance.

As mention above, the journalists must have the reason why they create the bad image of Joko Widodo and make a good image of Myu Sukumaran. The profits that will the media get is the reason why they behave subjective in their reports. The journalist subjectivity also can create the sensational news that finally will attract the reader attention. By highlight the incapability of government especially the president Joko

Widodo and build the good image of the drug convict, Myu Sukumaran, the media try to hold the public's interests.

The matrix from the table of graduation's componential analysis indicates that the journalists try to persuade the public to support Myu Sukumaran. The journalists' intention has been discovered through the domination of graduation: force: intensifying: infusion over other type of graduation. The journalist strengthen the positive judgements of Myu Sukumaran to make the readers agree with journalists opinion. Here journalists portray a good character of Sukumaran in their news reports to make the readers think that Sukumaran now has become a nice person who does not deserve to be execute. The readers will feel that give a chance for Sukumaran to live is a better solution than cut off his live. By supporting Myu Sukumaran for still alive, it means the journalist do not agree with the execution. Moreover the journalist also againts the government (Joko Widodo). Public is free to express their opinion. This freedom used by the journalists to looking for the the people that will be their source of information with the opinion that same with the journalists wishes.

CONCLUSIONS AND SUGGESTION

In this section there will be displayed the the outline of what has been discussed in above section. Domination of positive judgement in the texts indicates that te journalists are not objective in delivering the news. The subjectivity of the jurnalists used to make a good impression of some character in the news. In the other hands, this evaluation also create the bad image for other participants in the news. Jurnalists use the positive judgement to build the good image of the prisoner named Myu Sukumaran. Myu Sukumaran came into jail because he did the fatal crime by smuggling eight kilograms of heroin from Indonesia to Australia. Indonesia government sentence death penalty for him. By using the big amount of the positive judgement in the texts it means that the journalis support Myu Sukumaran and againts the government. The reason behind the subjectivity of the journalists is a profit. The mass media will get more profit with the cons news the the pros to the execution. Journalist try to get the readers' attention through their news texts. When the mass media successfully catch the public's heart, so they will get the big income.

Journalists hold a big role in the society. They have to report the accurate and creditable news. Through their profession as the news writer, they can persuade the reader to do or not to do something. They also can make the people to belive or not to believe a thing. Related to the ethic codes of the journalists the have to be independent in delivering their news. The subjectivity of the journalists violate the ethic code that they should obey.

In this research the journalists tend to assist Sukumaran through their positive judgement. The motive of using the type of positive veracity judgement that used to evaluate Myu Sukumaran aiming to create the good personal of Myu Sukumaran. Journalists try to convince the reader that now Sukumaran is honest people. While the negative evaluations of judgement seems to be used to criticize the capability of the government in handling the execution case. By using the negative judgement capacity which applies to Joko Widodo, the journalists try to shape the readers opinion that Joko Widodo has a bad capacity to stop the execution.

Journalists do provocative action to the reader toward their writing. They try to make people have the same opinion to Myu Sukumaran as what the journalists believe. The greatest occurrence of graduation: force: intensifying: infusion among other sub type of graduation is the proof. The reason behind the journalist provocation is the thruth that now Myu Sukumaran change into a better person. Journalists feels that the kindness of Sukumaran will be more valuable if he keeps living in the prison.

The subjectivity of the journalists in conveying their news break the ethical codes of journalism. The Journalists should obey this ethical code to provide reliable news for the public. The journalists should be neutral and always present fact in delivering the news. The journalists play the important role in presenting the information to the public so they must be careful in reporting the news, therefore the news does not make public misunderstand with the happening phenomena. The provocative news will cause the contradiction in the society. The provocative news also can be devided the community because each person has their own opinion is seeing the happening phenomenon.

The public, especially newspaper readers, are expected to be more carefully in responding the news which provided by the media. It is better for the reader to read the news completely and crosscheeking the news before believing the reports. The readers ought to read more than one news paper from other news publisher to enrich their information. they also can watch the news from the television to get more information they need to know.

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TEACHING AND LEARNING STRATEGIES OF READING COMPREHENSION SKILL FOR ASIAN COUNTRIES STUDENTS

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Abstract: This study focuses on how senior high school students in Asian countries learning English as a second language, explore their comprehension in reading skill. There are some factors mentioned about how the application in reading comprehension skill have a main important role in studying and learning English as a second language and learning other subjects. The skills in reading comprehension; knowing and understanding the vocabularies, skill coding, the preparation contextual materials or modules must be appropriate and suitable with the situation and background of the country which is learning English as a second language taking place. How the learning strategies influence English learning especially in reading skill by focussing on the learning strategies of female and male and how this skill in learning English influence the students' performance science in their school. With all these reasons it will be summarized with Langan's numeration about how to have a good reading comprehension in eight skills mentioned and there are some skills related to these journals taking from five Asian countries will be analysed.

Keywords – Reading Comprehension Skill, High School Students, Asian Countries

INTRODUCTION

Reading Comprehension in learning a language is very important, in knowing and understanding the language as a means of communication, and comprehension is the reason for reading. If students can decode words accurately but do not understand what

they are reading, they are not really reading. Good readers are purposeful and active. To make sense of what they are reading, good readers engage in a complicated process. They use their vocabulary, background knowledge, and prior experience as readers and listener to make sense of a text. Reading research has shown that comprehension instruction can help students do a better job of understanding and remembering what they read. One misleading idea that some students have about reading is that comprehension should happen all at once. They believe that a single reading of a textbook selection should result in a satisfactory understanding of that selection. But such students do not realize is that good comprehension is usually a process. Very often comprehension is achieved gradually, as you move from a general feeling about what something means to a deeper level of understanding (Langan, 2002). In reading and writing, we can begin to see how the brain process; all of the eight bits of intelligences have the important part to play (Amstrong, 2003). So it is very important for ones to learn and know something. We can understand another science by reading, we can explore around the world by reading, even we can learn about something we do not know also by reading. Research questions; how the high school students of Asian countries experiencing comprehend the reading text according to their learning in their school? There will be the exploring of high school students of five Asian countries in experiencing how they learn English as a second language especially in reading comprehension skill.

Vocabulary and Skill Decoding

In reading comprehension, the crucial role of vocabulary knowledge has been well recognised in the first language (L1) situation and this has been appeared to be true of second language (L2) setting as well (Zhang& Annual,2008). However in relation to a social-cultural context such as Singapore, where English is designated as an L1 in the school curriculum but the majority of students still learn it as an L2 (Chen, 2004; Gopinathan; 2004, Pakir; 2004), little is known about how vocabulary knowledge could affect reading comprehension. With thirty-seven students from a neighbourhood secondary school. Using the data collection; vocabulary Level Test Version2 (Schmitt, and Clapham 2001). It was observed that an ability to recognize words in the text and the presence of high density of unknown words in a text may impair comprehension (Chall; 1987; Curtis 1987; Nation 2001). There are more complex as knowing a word involves more than mapping concept to its referent, or form to meaning. (Rechard,1976) made several assumptions on world knowledge, which included knowledge of word meaning /semantic, usage, constraints, its morphology, associations, and contextual meaning, even in many

respects it is still not comprehensive enough. Laufer and Sim, (1985: 409) report that for success in academic reading, L2 readers' most urgent need is vocabulary, be it 'conceptual' or 'semantic'.

Vocabulary is a strong and stable predictor of reading comprehension. Another significant finding (Anderson and Freebody, 1983:249) as the effect of vocabulary difficulty on comprehension is concerned, was that when difficult words were placed in unimportant preposition students' summaries were better than when difficult words were placed in key preposition. With the research questions it comes to the point of summarizing that the role of the vocabulary in reading comprehension is complex. After having the result the students have to extend adequate mastery of the high frequency words, and it does not enable them to cope sufficiently with an expository text that contains low frequency words. The present study lends support to (Qian, 1999, 2002) claim that depth of vocabulary knowledge is important in reading comprehension. The students need to explore and know and understand more vocabulary. At last, the result is the suggestion for the teacher, is to make available words at the 5,000 level to students so that students can be exposed to these words in their daily reading or entertainment literacy encounters.

Teachers' selection readings from newspaper or magazines that are useful but of low frequency will be equally beneficial to students' development of sensitivity to new words and to various ways of inferring new word meaning based on contextual or co-textual clues (Zhang, 2002b). Through teacher scaffolding, students may learn how to infer meaning of low-frequency but useful words and this is particularly helpful, as research has shown the importance of the connection between word recognition and reading as well as the significance of learning strategies in language learning. (Adam 2004; Zhang 2002, 2003, Zhang, Gu and Hu 2007 in press). Consistently systematic pedagogical practice of this kind will help to improve students reading comprehension in long run (Zhang 2008). Teacher should also encourage students to engage in extracurricular extensive reading activities (Zhang 2001b, 2003).

Related to the reading comprehension skill, in Korea, the researchers saw it differently by focussing more on skill decoding and reading fluency. By taking the participants from two hundred twenty two Korean EFL learners in their second year of high school. (Huh, Moon, Park, 2014) have the conclusion that both decoding skills and reading fluency were strongly correlated to the reading comprehension. Moreover, between the two fundamental reading sub-skills, decoding skill outperformed reading fluency in explaining reading comprehension, making a unique contribution beyond the effects of reading fluency. Decoding skill is the ability to transform printed words into phonetic

codes and to read them accurately (Perfetti,1985; Stanovich,1986). The researchers stated that the decoding ability is significant predictor of reading comprehension for those in lower grade levels, whose language and literacy abilities have supposedly developed relatively less than those in upper grades (Gough et al.1996), even there is also opinion agreement about it. Besides skill decoding, there is also reading fluency influence one's reading comprehension. As (Kang 2011) argues that reading fluency is more than reading with speed and accuracy, as it also includes the "comprehension" component at the word and sentence level, albeit not at the discourse level (p.88).

The expanded definition of reading fluency including reading accuracy, speed, and comprehension are adopted in this study. It is distinct and in depended from decoding skills. There are so many researchers argued that the two skills, skill coding and reading fluency are influenced one's reading comprehension, but the skill coding is affected so much in reading comprehension. By using reading fluency test of the standardized of Woodcock-Johnson III Diagnostic Reading Battery (WJIII, Woodcock, Mather, and Schrank, 2004). Asking them to read, given sentences quickly and accurately and to verify the veracity of the sentence by circling 'yes' or 'no.' ex; "A mouse can fly". Decoding test also is using to, by matching the correct word according to the picture, reading comprehension test, PKSAT (Preliminary Korean Scholastic Aptitude Test) as a control variable in this study in controlling for their generalreading proficiency, and oral comprehension test. The findings from this study indicated that decoding skills are reading fluency both significantly correlated with the students' performance on reading comprehension. Decoding skill was identified as having more significant predictive power than reading fluency in explaining their reading comprehension outcomes. With this solution (Dai and Liu, 2012; Fukkink, HUlstjn & Simis, 2005), the finding of the present study also suggests the need of extensive training on the decoding skills for better reading instruction even within secondary EFL curricula in Korea, in order to develop students reading comprehension.

Reading Comprehension and Students Performance in Science

The strategies in developing reading comprehension by seeing to the skill in reading comprehension from the Singaporeans and Koreans students performed that vocabulary and skill decoding are the most skills which are taking so much influence in reading comprehension itself. In other parts of the influencing of reading skill and strategies, reading comprehension is also having so much influence for students to performance themselves in science level. How (Imam, Mastura, Jamil, Izmail, 2014)

describe their research about it. In the context of six elements of reading comprehension skill; understanding vocabulary, identifying main idea, noting details, making inference, predicting outcomes, and drawing conclusion. Most of those skills positively correlated with science performance of students 666 first year students responded from 18 identified public and private high school in the division of Cotabato city, Central Mindanao, Philippines, although the strength of relationship was considered weak. Prior research has shown the importance of domain knowledge (Dochy, Segers, Buehl, 1999), reading skill (Voss & Silfies, 1996), and reading strategy knowledge (O'Reilly & McNamara, 2002) for science comprehension. Regarding to the six elements in reading comprehension were considered as significance skills in science. The ability to read the text is one of the key aspects of teaching and learning science which involves and in depth interaction with the text (Norris & Phillips, 2003). Students may have the ability to read and know the words, identify and locate information, and recall content but may be unable to analyse, summarise, or critique the text when asked to do so. This is experience from elementary level until the middle high school, which produces negative impact on science learning (Carnie & Carnine, 2004).

By using the reading comprehension skills as the independent variable and science performance as dependent variable, the performance level of first year high school students in reading comprehension and their science achievement test was described. The main research tool used in the study was a test questionnaire (competency-based test instrument). According to the researchers after the validation test, the instruments were pilot tested for their reliability testing were a total of 30 students (15 from public school and another 15 from private school) participated in and were then excluded in the final administration of test. The test instruments were administered twice to the same students with one month interval using the test-retest method. Scores of students in the first and second test were correlated using Pearson Product Moment coefficient of correlation to test consistency of scores. The results showed that the scores were significantly correlated: Reading Comprehension Test ($r=670^{**}$, $p<.05$) and Science Test ($r=682^{**}$, $p<.05$). Referring to this result there are suggestions for the government and other concern agencies which can initiate some bold steps towards improving both reading and science achievements of students by considering the following initiatives: For the DepEd should continuously examine and apply a dynamic and relevant curriculum to address the pressing needs and problems of high schools regarding science education. As much as possible, all elements all elements of reading skills should be developed well in the first year high school. Develop more pedagogy in reading instructions and science content. English and science

teachers are working together in delivering of instruction and conduct the remedial teaching. And the participants of the school, teachers and parents are very important in supporting these programs.

Learning Strategy Influence Reading Comprehension

With the seventy eight senior high school students' learning English as foreign language in Malaysia. (Lu Fang Lin, 2010) made a research that learning strategies taking so much role in learning English, and it influenced so much in the process of learning and most especially in the skill of reading comprehension. To make this research more significant to the readers she made a comparison in her research to the male and female students. By giving them *test*, and *post reading questionnaires*; each participant filled up a questionnaire which contain the same questions and had the same format. The questionnaire consisted of three strategies questions about four strategies they used among three strategies such as the word meaning (WM)strategy, the sentence structure (SS) strategy, and the world knowledge (WK) strategy. In using this test and these strategies WM strategy was employed the most frequently, WK strategy, WM and SS the least. Both genders mainly relied on local linguistic level of strategy. They tended to figure out the word meaning. Moreover there was a significant difference in WM strategy use between male and female strategy use; that is, females applied WM strategy significantly more frequently than males. This attributes to females' high interest and motivation in reading and they would like to read the story in detail. Female participants learn how to flexibly use strategies which employ their word, sentence, and word knowledge and consequently perform reading efficacy. The aforementioned result indicated that the more difficult the text is, the more strategies female find out and the better comprehension they perform.

The story discussion displayed females interest in reading in this further supported(Elley,1994) and (Longan and Johnston, 2009) opinion that girls' interest and positive attitude to reading, resulted in their high score in reading comprehension. For the mail they have low achievement because they are not patience enough in learning especially when they found difficult words they try to use in Chinese language, try to connect each word together. Without Chinese meaning, he could not continue to read the story any more so hestopped, and looking a way by asking his friend. So as a result the Chinese definition is an essential element to these participants' understanding of English test. These research found out in the conclusion that eventually students are trained to have an understanding Chinese definitions-English words correspondence, the instructor should teach the students a concept of using strategies flexibly in extensive reading instead of

using only one strategy focussing on analysing linguistic information in the text. For the students, how to help them to find the right time in using the proper strategies according to their needs. The world knowledge that they know will help them to foster their graded readers.

Module for Reading Comprehension

In reading comprehension, there are so many factors influence the person to achieve it which are coming from a person or from outside. In this case, (Mohamad, Eng, Mohamed, 2015) research in the teaching and learning process, focussing on the reading comprehension how the module influence the learners in grasping the reading that they are reading. Reading Comprehension Modules (RCMs) for Malaysian ESL teacher to facilitate different reading abilities of ESL students effectively. It is very important to diverse texts of varying length were adopted from various authentic sources, for ESL students in having different reading abilities. Reading comprehension is an interactive process between the reader and the text. During reading process, the reading extracts meaning from the text by utilizing his/her previous knowledge through employing effective reading comprehension strategies (Orasanu & Penny, 1986). As regard the statue of the English language in Malaysia, it is taught as second language in all Malaysia schools in line with the Malaysian Education Act (1966). As regards the teaching of the English language, reading is the most important skill among others (Gu, 2003). A lot of efforts were done by the teachers to find a good ways for the goal. (Hassan and Selamat, 2002) identified that, in Malaysia, the ESL teachers have to sort out material from other sources such as internet and newspapers because the textbooks are either too difficult or too easy and do not match to the abilities of different students. The teachers try to find out the material readings according to the needs of the students, but they are facing the one challenging issues that are they are facing the lack of standardized RCMS and appropriate guidelines for teaching reading comprehension (Ortega, 2009).

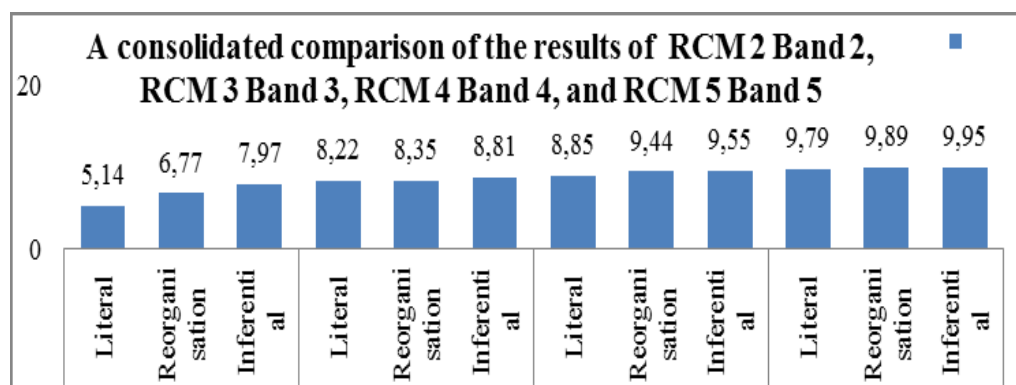
By using Pebble in the Pond Model (Meril, 2002), consist of different phases namely; problem, progression, analysis, strategy, design, and production, It was used to develop the RCMs since it is remarkable and significant model in the field of designing materials. After developing the prototype RCMs, there is testing of the validity and reliability of it. After that, it was examined by the experts, TESOL university teachers. By having the feedback from the examiners, experts suggested to replace some of the text that were not familiar to the Malaysian students' cultural and contexts, regarding the level of difficulty and length of the text. Some of the questions were not constructed appropriately

in line with the selected skill categories. Correcting the spelling and grammatical error in the textual materials. The consistency and uniformity between sentence and paragraph. After checking the content validity, the reliability of the prototype RCMs was determined. As regards the matter of determining the reliability, RCM 2 band 2, RCM 3 band 3, RCM 4 band 4, and RCM 5 band 5 were used in order to conduct a pilot study. Eighty ESL students of Form Four were selected through purposive sampling from a selected secondary school in Penang Malaysia.

Before applying the prototype RCMs, the reading comprehension test developed by Abdul Rashid et al. (2010) was used in order to determine the students' reading ability. The scores/bands based on the pilot study are presented in Table below:

Bands	Raw scores for each Band	Number of Students for Each Band (N= 80)
1	00-06	00
2	07-18	18
3	19-29	26
4	30-41	19
5	42-53	17
6	54-60	00

In the first process, the ESL students' scores represent that they fall only in band 2, band 3, band 4, and band 5. Contrarily, none of the ESL students got band 1 or band 6. Therefore, RCMs 2 to RCM 5 were employed to conduct the pilot study to the students who attained band 2 to band 5 respectively. The pilot study of the prototype RCMs was conducted through different stages during twenty-four working days. Text 1 of each Part of each RCM was taught by using reading strategies proposed in the RCMs and text 2 and text 3 of each part of each RCM were given to the participants as tests to test their level of comprehension. After teaching the selected texts, KR-20 was used to determine the reliability of each skill category of the prototype RCMs. The calculated reliability values are stated in Table below.



The implication of this research, the purpose is for the Malaysian secondary school teachers to teach students how to answer literal, reorganisation, and inferential comprehension questions according to the students' reading ability.

DISCUSSION

According to (Langan, 2002) numerates some points of explanations and activities for the students in order to have a good comprehension in reading. There are already explained and mentioned by researchers from the journal of Asian countries, about how the students and the teachers playing role in order to achieve the skill of reading comprehension. Starting from the influence of the vocabularies, skill coding, the capacity of reading comprehension affected the students' performance in science. Continue with the how the students achieve reading comprehension by having a good learning strategy, and it was found out that female is incline to have a good achievement in reading than male because they always find ways and strategies everytime they face difficulties in reading. (Elley,1994; Langan and Johnston,2009) opinion that girls' interest and positive attitudes to reading resulted in their high score in reading comprehension score. In order to have a good comprehension in reading the content of the reading that will be provided for the students must be appropriate with the situations, needs of the students, that is way preparation for good material textual is also very important for the skill of reading comprehension.

The eight skills were numerated by (Langan, 2002); are not separated from the researcher' findings in reading comprehension of senior high school students in Asian countries. In his *first point* is recognizing definitions and example. The finding of (Zhang & Annual, 2008), is the role of vocabulary in reading comprehension. Definitions are often among the most important ideas in a selection. They are particularly significant in introductory courses, where much of your time is spent mastering the specialized vocabulary of the subject. You are, in a sense, learning the "language" of sociology or biology or whatever the subject might be. Most definitions are abstract, and so they are usually followed by one or more example that help clarify their meaning. Always select and mark off at least one example that helps make an abstract definition clear for you. (Langan,2002). Referring to that statement, it refers to the advance readers or learners who are using English language as their first language. For the most of Asian countries, English language is the second language, even in the school they are using English as a formal language, but beside English language, the nation is using their own language, For example,

Malaysia is using Malay, Philippine is using Tagalog, and other countries too. In Langan's statement, he still mention vocabulary, it means before advance in reading knowing and understanding vocabulary is the key to the giving of definitions of the sentences in reading, students or learners must first know the constructions of the sentences by knowing the vocabulary.

As Asian country, we still consider ourselves as learners in learning English, as a second language. *Second point* is recognizing enumerations, it is more or less related to the research of (Kang, Huh, Moon, Park, 2014). It is all about the role of decoding skill. How the students find out the main point of the reading and try to find out the meaning in a sentence and the meaning as a whole sentence and the paragraph. In the recognising the numeration is the action of the advance learner in decoding the word in a sentence and sentences in the paragraph. Langan published this book to let the readers, teachers, students, to have an idea how to have a skill in learning and reading English. So the preparation of a good material is very important for the learners to have a good purpose, to have a good achievement. With the researcher of (Javed, Eng, Mohamed, 2015). In Malaysia the high school students of secondary school Penang, they are using Reading Comprehension Materials(RCMs) which are examined by the experts were TESOL university teachers, to have a credible materials for reading text to achieve the goal of having a good comprehension in reading (Ling, 2010).

In her research emphasise the learning strategies of the students influence the students reading comprehension. By comparing the performance of the male and female, the research found out that learning strategies taking role in reading, by the high score result of the female compared to male. The reason why because the female is more interesting in finding the ways and strategies if they find difficulties in learning compare with the mail who easily give up. The constructions and the examples of reading materials numerated by Langan, actually a step of learning strategies for the students and learners to comprehend more reading in reading a text.

In the Philippine, (Imam, Mastura, Jamil, Ismail, 2014) found out the reading comprehension of students affect their performance in science. As the materials of learning is explained in English, so it is very important for the teachers in English and science to coordinate and elaborate to each other to build a good coordination in having a good materials and teaching and learning strategies so it will be a good result for the purpose of achieving a good aim in science and also in reading. (Langan, 2002) stated that his book might make the learners as an independent learner- a person able to take on and master almost any learning challenge. However, the book cannot help you at all unless you

have a personal determination to learn the skill. The more reading and study skills you master, the more likely you are not only to survive but also to do well in your course.

CONCLUSIONS AND SUGGESTION

Reading as one of the English learning skills, taking a main role on the learning itself. In reaching to the process of learning especially in having a good comprehension in reading there are so many elements and factors contribute on that skill, even the most important thing is the learner and reader itself. By having this study researcher would like to see it from the perspective of Asian countries which are using English language as a second language. Applying of more or less five journals it was already seeing the many different elements in comprehend the reading, the influence of reading skill, the factors which support the reading skill itself. In this analysis, the researcher aims to share the importance of reading skill and at the same time to see the effort of teachers and English learning students in the struggles and joys of learning and teaching English as a second language. May this writing will share a little inspiration for the teachers and learners to have more enthusiasm in sharing the knowledge with the learners and, the learners will be more motivated to learn more especially English as a second language.

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**‘ARTISTIC INTEGRITY’ IN THE ENGLISH TRANSLATION OF
ABDELATIF LAABI’S NOVEL *LE FOND DE LA JARRE***

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Abstract: The translation of literature has often been discussed and critiqued in terms of one core ideological question of cultural representation, namely in matters of exclusionary selection of certain texts or authors for translation and the discursive manipulation that goes with it. In this study, as the title suggests, the translation of the francophone Maghrebi novel into English is assessed on the basis of its faithfulness to the artistic spirit of the original text and to the distinctiveness of its author. This paper is mainly about ethics and esthetics in postcolonial literary translation and treats questions of rigour and faithfulness in emphasizing the aesthetic potential of postcolonial literatures and in showing the individualism of each author, besides mere extraction of ethnographic knowledge. Artistic integrity, implying both completeness and principled professional practice, is measured according to a framework developed by Chinese translation scholar Jin Di (2003) and a related one by Boase-Beier (2010) on the application of cognitive stylistics to translation assessment. Faithful style reproduction in the target text is taken here to be the principal indicator of translational artistic integrity since style is the element that captures the ‘spirit’ and literariness of the literary work. Ignoring it is a form of injustice and a sign of sloppiness in dealing with minor literatures from the ‘Third World’. The paper assesses the English translation of *Le fond de la jarre* by Moroccan author Abdelatif Laabi.

Keywords – Francophone Maghrebi novel, Literary translation assessment, Artistic Integrity, Cognitive stylistics, Abdelatif Laabi

INTRODUCTION

The Rise of Francophone Maghrebi Literature

Francophone Maghrebi literature owes its continued existence on today's literary scene to numerous distinguishing characteristics. It is most importantly 'une littérature engagée', a committed literature, responsive to the concerns of the Maghrebian people. The Maghrebi novel, a most popular genre, has in large part been presented as a commentary on lived realities in colonial and postcolonial times, to the extent that many would argue that the novel with its minute cultural details is the best place for one to discover and rediscover the Maghreb. Writing was then supposed to contribute to a 'nationalisme culturel' (Khatibi, 1968), enabling the recording of the history and culture of colonised nations and militating for their independence. Mohammed Zniher (1965) makes a statement that says it all about the role incumbent upon the author.

'Si l'écrivain doit écrire pour son public, il doit nécessairement traiter des questions qui intéressent ce public. l'œuvre s'attachera à garder toujours un lien étroit avec le milieu social dans lequel est produite. Elle doit exprimer les réalités profondes d'un peuple. C'est à cette seule condition que l'écrivain pourra contribuer efficacement à une œuvre nationale et de rénovation... pour être révolutionnaire, notre culture doit être nationale... si un dirigisme devait un jour s'instaurer dans ce domaine, c'est dans ce sens-là qu'il devrait s'exercer. Cette liberté qui doit s'inscrire dans ce cadre national, révolutionnaire, seul l'écrivain engagé dans le sens de l'histoire peut véritablement l'assumer'.

(as cited in Khatibi, 1968, p. 15)

According to the statement, the Maghrebi author has three major responsibilities to fulfill. He should first and foremost be an 'écrivain engagé' [a committed writer] closely connected with the day-to-day matters preoccupying his people. His very act of writing is a 'témoignage', a testimony that 'retrieves Maghrebian history and culture from erasure' (Kelly, 2005, p.5). This call reflected the rising intellectual consciousness of the colonial threat that was to efface the histories of colonized nations if the nationals had not striven to record them. Additionally, because the novel is a portrayal of the world, authors, in technical terms, tend to look at matters from the vantage point of the omnipresent analyst, delving critically into the inner complexities and paradoxes of situations. This is a second role implied by the statement that the author has an assumed potential to instigate what Khatibi terms a constructive 'double critique' not only of the Western colonizing dynamics, but also of the local institutional paradigms and culture (Woodhull, 1993, P.9). The

colonial situation of the Maghreb and its geographical closeness to Europe are significant factors in the formation of the Maghrebi cultural identity. The identitarian split has been a frequently addressed issue in several Maghrebi novels. Authors have had to adhere to and promote a coherent nationalistic discourse celebrating the Maghrebian pluralistic identity. A sheer number of Maghrebi novels are autobiographical or semi-autobiographical, with their authors presenting themselves as protagonists affected by the same worldly issues besetting the region and the people. Kelly (2005) wrote in line with Zniber that autobiographical authors 'engage not only with their own personal histories, but also with the collective histories of North Africa and of Europe (p.1). This has also been true of the female writers who have spared no effort to call attention to the conditions of Maghrebi women as victims of a 'double colonialism': The burden of patriarchy inside and formal colonialism outside. Dissidence is a further intellectual quality presupposed on the part of the author to slam the frustrating political and social transitions in post-independence Maghreb.

With these particularities, Francophone Maghrebi literature has been elevated to a status of political discourse [...], emblematic of a 'sense of identity relevant to both society and the individual' (Laroussi, 2003), p. 81). This is a case of novelistic artistry coming to be deployed at the service of the nationalistic and political cause. Retaliation through writing back in French was a strategic choice according to renowned Kateb Yacine, who contended that the French language is 'un butin de guerre' ('the Algerians' spoil of the war for independence') (Cela, 2014, p. 229). and so could be used to the Algerians' own advantage in making the anti-colonial voices heard by a wider international audience.

Among the different literary genres, the novel had been preferred for its quality of being more accessible to a wider readership that could straightforwardly identify with the vividness of the narratives. Since its early beginnings in around the 1920s, the francophone Mghrebi novel has verbalized the echoes of a life under colonization and after it. It initially started out as a mode of ethnography sending details about the Maghrebi life and culture to sympathizers from the French political left, who at the time pledged support for the cause of independence. Khatibi (1968) attests that the early novels did actually show to the world 'que les sociétés colonisées ne sortaient pas du néant, qu'elles étaient dotées de valeurs authentiques et d'une véritable culture'[that colonised societies did not come out of nowhere and that they too have an authentic culture of their own] (P.9).

Every Maghrebi novel you take is definitely either directly or indirectly a collective story, or using the term in Irele (2009), a 'national allegory', attesting to the people's common aspirations and disillusionments between two histories: the colonial and the

postcolonial. In a more telling statement about the role played by Maghrebi novelists in writing their history, Aresu (1998), emphasized that ‘the [previously] silenced, and suffering people found powerful voices in a generation of novelists such as Mouloud Feraoun, Mouloud Mammeri, and Albert Memmi, etc., who began writing their own histories from a simultaneously social, political, and autobiographical perspective, thus establishing a North African tradition of nationalistic fiction’ (105). Many would even rightly contend that Maghrebi novels are mostly autobiographies that one can read as ethnographical texts. Kelly (2005) shares a similar view but goes so far as to suggest that autobiographies in the case of Maghrebi novels are constituents of a coherent anti-colonial discourse, and one could even argue that it is actually the political agenda openly voiced by Maghrebi authors that has led Western readers to ignore the ‘aesthetic potential’ of Maghrebi literature (p.4).

Bensmaia (2004) makes the interesting observation that what distinguishes these authors is that they ‘have all succeeded in showing that this *literature carries a message beyond mere revolt*, all the while insisting that it is the product of an iniquitous historical situation. What the works of these writers prove is that *Maghrebi literature exists* (p.5) [italics mine]. In other words, it is thanks to this generation of authors that the Maghreb has had a distinct literary tradition of its own, a literature that offers ‘allegories of struggles and contradictions in the Maghrebi societies (Lowe, 1993, p. 44).

The continued life of the francophone Maghrebi novel is artistically deserved as well. The Maghrebi writers have developed a novel writing style in French with a distinguishable “code métissé” or a ‘third code’ (Bandia, 2012 p. 356) that defies and blurs the borderlines between languages. They have managed to experiment with the French language in such a manner that they have lent it a local feel and made it speak well for the Maghrebi culture. The European language text comes to host ‘indigenous language words and expressions, even pidgins and creoles’.

The writers have attempted to transmit the ideals of their native culture to the foreign reader. Bandia (2012) draws an analogy between writing of this sort and intercultural translation. She joins Tymoczko (1998) in her view that postcolonial writers use their cultures ‘as background to their literary works’ (Bandia, 2012, p. 355). Moroccan writer Tahar Ben Jelloun, irrespective of the harsh criticism leveled at him, has used French to portray his native Islamic and Moroccan society, ‘thereby “translating” it for the French reader (Shamma, 2009, p. 190). Of much interest is also the fact that Ben Jelloun’s tendency towards a writing style characterized by much “bilingualism or translingualism”

allows for a situation where ‘two languages clash, interact, and translate each other’ inside the single text (p. 190).

In terms of the politics of writing, so to speak, Frantz Fanon stated that the ‘obligation historique’ of African writers’ to write in one of the colonial languages instead of their indigenous languages has paradoxically constituted a drive to ‘Africanize and indigenize the colonial languages’ (Bandia, 2003, p. 135), and consequently lead to ‘a disruption of the [homogenizing] *fluency* of the European language text and a deliberate violation of the linguistic and aesthetic norms of the receptor colonial language’ (p.137). The European language is itself *othered* in order to ‘retain the foreignness of the African culture in a process of translation as representation’ (p.139).

A related study (Toler, 2001) raises several cogent questions about the way francophone Maghrebi authors are received in the west. It was found out that many translators and/or publishers of Maghrebi novels present their translated works not as works of art, but as ethnographic glimpses into the mind and culture of the 'Other'. Toler attests that:

As such, many (perhaps even most) published translations indicate that the translators have taken considerable liberty with the source texts, failing to devote adequate attention to, or even purging, the original of many of its most important literary and stylistic merits. Often this neglect has implications that reach far beyond simple aesthetic considerations. (p. 50)

Toler’s assessment was concerned in the main with the rendition of the ‘hybrid’ character intrinsic to the plurilingual and pluricultural make-up of the Maghrebi novel. He sees that many English translations erroneously standardized the source text. Francophone author’s indigenized mode of writing is a mark of ‘resistance to appropriation into standard French’. That ‘must not be appropriated into English, either’ (p. 62).

Studying many of the works of prominent Algerian novelist Assia Djébar, Toler (2001) makes the interesting observation about her capacity for resistance through their subversion of the coloniser’s language. He notes that ‘Maghribi authors often seek to ‘foreignise’ French, both in order to ‘make the language their own’, and in order to undermine the authority of the coloniser’s linguistic paradigm’ (p. 52).

In more technical terms, Toler (2001) observes that Djébar’s writing is ‘rather unorthodox in its style and syntax’ in that.

Some sentences may only be fragments, others link clause after clause in long flowing sentences full of detours and elaborations and more detours. She also manipulates the syntax of her sentences to produce a text that is somewhat antagonistic toward the stylistic expectations of the francophone reader. For example, occasionally she inverts the standard subject-verb-object sequence in her sentences to bring some element in a sentence to the forefront. (p. 63).

He therefore insists that ‘this physical placement’ is significant in placing emphasis on certain ideas and that this emphasis may be ‘lost when conventional syntax is restored’ (p. 63). Djebbar seems to join her compatriot Kateb Yacine in his use of the French language ‘pour dire aux français qu’ils ne sont pas français’.

On another note about author individualism, Parks (2007) maintains that a literary writer is by definition a ‘rebel’ who, by means of his unique style, voices a certain view on reality, and it is that very sense of individuality which they want to see reproduced clearly in whatever language and whatever part of the globe their books appear (p. 240). Style for Parks is absolute; you take it or leave it. If it is lost in translation, ‘then, the author is lost too, the individual vision is lost’ (p. 240). Literary translation is, after all, ‘the art of vivifying the author’s creative imagination in another language’ (Di, 2003, p. 89). Parks warns against a translator’s temptation impose ‘a uniform, belle-lettres style on the text to translate’ (p. 235).

Towards a Framework of Quality Assessment: Artistic Integrity and Ethical Rigor

There is as of now no unanimously agreed definition of what a ‘good’ translation would definitely look like. In this study, no such definition is claimed. Rather, a clear perspective is adopted for judging a ‘good’ translation. This framework is based on the work of two geographically distant but theoretically related scholars Chinese Jin Di (2003) and German Boase-Beier (2010). Jin Di theorizes about ‘Artistic Integrity’ in translation. His theory is often compared and contrasted with Nida’s (1964) popular theory of dynamic equivalence which stipulates a reader-oriented approach to translation. Though initially inspired by Nida, Jin Di (2003) finds fault with the inherently subjective nature of readers’ response, and suggests instead that translation assessment be based on the rather objective notion of ‘equivalent effect’, which a translator achieves by concentrating more on the source text than on hunting for an uncertain response from the target reader. That is to say that Jin is ‘unwilling to sacrifice the content for the intelligibility of the translated text to the average target reader’ (Hui-juan, 2007, p. 101). Equivalent effect is based upon a

‘three-character’ principle of faithfulness: ‘faithful representation of the fundamental facts, transference of effect (artistic imagery) and reproduction of artistic style (the spirit) respectively’ (p.99). Jin presents his theory as being ‘text-oriented’ rather than ‘reader-oriented’ as with Nida. Hui-juan (2007) considers that Jin’s major critique of Nida’s theory concerns its exclusive interest in meaning and its failure ‘to address the issue of transference of aesthetic elements’ namely the transference of style, and this makes its application less adequate for literary translation (p. 106). Artistic Integrity is thus said to be attained when a translator moves beyond word-for-word or sense-for-sense solutions and seeks to regenerate the effect of message. The concept of ‘the message’ is of paramount importance since it is ‘more than information. It covers not only the substance of the communication, but also the manner, the tone, and the subtleties that help the communication to produce its desired effect [emphasis mine] (Di, 2003, p.52).

Style is by far a key component in the making up of a literary work and a basic criterion for quality assessment since it is the element that captures the ‘spirit’ and literariness. Faithful style reproduction in the target text is viewed as the principal indicator of translational artistic integrity. Ignoring it is a form of injustice and a sign of sloppiness in dealing with minor literatures from the ‘Third World’.

Boase-Beier (2010), one of the few researchers who have advocated a stylistic approach to translation assessment, maintains that style ‘provides clues to a state of mind’ (p.41). The meaning of this is that ‘by attempting to reconstruct the style of a text, the translator is attempting to reconstruct states of mind and thought processes, always with the awareness that individual states of mind are affected by social and cultural influences’ (p.54). In this sense, faithfulness to style is essentially faithfulness to the genius or spirit of the literary work and through it to the language and culture it comes from.

This is to argue that translation proper is one that is sensitive to the essence of the source literary text, namely to its style- ‘its formal linguistic characteristics, its contribution to what the text means, and the interplay between universal stylistic possibilities (such as metaphor or ambiguity) and those rooted in a particular language’ (Boase-Beier, 2010, p.58). This said, Gutt (2010) insists that ‘faithfulness in matters not only of content but also of style is demanded’ and so considers that a direct translation type works best in the case of literary translation since it reestablishes ‘the relationship between features of style, as “communicative clues” and the meanings to which these clues point’. He admits, however, that though ‘direct translation can be more difficult for the reader to

process than indirect, it will provide more cognitive or emotional effects, and will therefore be more rewarding' (as cited in Boase-Beier, 2010, p.59).

METHOD

Central to Di's evaluative model is that a successful study of a literary text for the purpose of its translation starts with a 'penetration' step, whereby the analyst, be he a reader or translator, 'enters the linguistic and cultural environment of the source text [...and] develops a 'sensitivity' to the words, their structures and associated concepts' (Di, 2003, p55). In our case, this step is made easier as plenty of serious critical work has been done on the francophone Maghebi novel by Francophone critics across the world. This study will draw on preexisting critical studies, mostly in French, and these will be supplemented with personal close readings for insights about the literary and stylistic characteristics of the source and target versions of the novels under analysis. Following this comes an 'acquisition' move whereby the analyst attempts to gradually appreciate the various aspects of the 'message', that is its spirit, substance and flavor' (p54).

Once the message has been acquired, the translator begins an 'empathetic re-creation: creating new imagery that may carry the closest possible message in the new environment' (p.84). This involves finding 'natural ways' of expression with which native speakers communicate with each other' (p85). Di asserts that a key to the success in the transition move is 'freeing oneself from the interference of the foreign language' (p85). However, the translator is supposed to 'be jealous of the form of the original which, according to Gombrich (1981), 'modifies, refines and articulates thought' (cited in Di, 2003, p85). Transition is mainly concerned with the 'genius', naturalness, of the target language. The final move is 'presentation'. At this point the translator presents to his target readers the 'final message' which, he believes, would produce an effect that approximates as closely as possible the effect the original message had on source text readers (p54).

Many would ask why one is supposed to know these covert moves if the purpose is to assess the end product. The answer is simply that these moves are linked to one another in a 'domino effect' relationship; that is if either move is mishandled the whole end product will lose appeal.

The assessment following the artistic integrity model considers that instances of weak translations are indicative of some mishandling of one or more of the four 'moves' proposed by the model. A typology of mistranslations will be established alongside their potential root causes with regard to requirements of the four moves. For example,

translators who are not familiar with the historical and cultural specificities of the Maghreb and who do not attempt a full penetration into this milieu will likely fail to understand the bilingualism and even multilingualism characterizing the writing style of many Maghrebi authors. The end product might eventually be a failed 'standardized' version that misses the point about the distinctiveness of Maghrebian literature. Similarly, if in certain cases ambiguity is an intended idea of an author, then a translator needs to be well informed about its non-gratuitous presence. The passages will be organized in parallel corpora with aligned focus portions for ease of retrieval.

FINDINGS AND DISCUSSIONS

Assessment of the English translation *Le fond de la jarre* by Abdelatif Laabi

Contextualizing remarks:

Author profile

Poet and novelist Abdelatif Laâbi is best known for being the founder and editor of *Souffles* (Breaths), the most influential literary and political journal in the Maghreb in the 1960s and early 1970s. This journal ceased to exist when Laâbi was imprisoned in 1972 for his political activities. His eight years in prison were described in his poem *Le Règne de Barbarie* (The Reign of Cruelty) in 1979. Laâbi explores the dilemma of the relationship between the intellectual and the state, a dilemma which faces all writers from impoverished and despotic societies (Abdeljaouad, 2003, p.387).

In addition to Laabi's insinuated as well as outspoken political attitudes intrinsic to all his writings, Laabi recounts with utmost precision 'la vie quotidienne avec ses rituels familiaux, ses fêtes, ses menus ordinaires et extraordinaires, les boutades de la mère, les réflexions du père, les proverbes et dictons qui colorent leur discours ainsi que ceux des voisins, des artisans et du petit peuple de Fès' (Devergnas, 2003, n.p.)

A marker of Laabi's individualism as an established author is his peculiar manner of making the French language accommodate and smoothly express Moroccan thought, and simultaneously enables the Moroccan dialect to shine through. Laabi is aware of his excessive tendency towards orality while writing and that is clearly recognized throughout the novel studied here *Italics*.

Notes on the Novel

Le fond de la jarre is an autobiographical novel portraying from a child's perspective Moroccan life during the transitional period from colonialism into independence. The novel is set in Fez, the city we discover as we read its 'mille secrets and

‘des petits et grands événements qui ont modelé sa sensibilité de futur poète et écrivain militant’ (Devergnas, 2003, n.p). In moving from one setting and event to the next, readers gradually perceive a young boy’s growing into maturity and political consciousness.

In an interview posted on Youtube on June 15, 2010, Laabi speaks of his own style and he validated my observation about the marked presence of orality in his writing. Remarkably, *Le fond de la jarre*, though written in French, reads as a pure Moroccan text, with idioms, slang phrases and proverbs literally worded in French, sometimes to an excessive extent, breaking as a result a common practice of seeking semantically equivalent culture-bound idiomatic expressions in the target language. In so doing, Laabi presents the French reader with an unabridged picture of Moroccan thought as verbalized through the Moroccan dialect whose spirit survives in the French text. Orality as a stylistic characteristic of Laabi’s writing has to be maintained in any translation that is to be judged as fair or possessing artistic integrity.

About the translating body

Many-award winning poet and literary translator André Naffis-Sahely is credited with the translation into English of a number French and francophone novels and poem collections. Bicultural by birth to an Iranian father and Italian mother, and with his constant moves to live in new societies, Naffis-Sahely has to have developed a necessary translator quality of openness to and appreciation of different cultures. He also writes fiction and poetry reviews for *The Times Literary Supplement*, *The Independent* and *Banipal*.

As part of his involvement with a number of intercultural programs in countries such as the USA and France, Naffis-Sahely has collaborated with a number of international publishing houses interested in francophone literature. His translation of Abdellatif Laabi’s novel *The bottom of the jar* was published by Archipelago Books, a US-based non-profit press which, according to statistics in its website, has translated over 120 books from more than thirty languages. Its manifesto states that translating more literature ‘can act as a catalyst to dissolve stereotypes and to reveal a common humanity between people of different nationalities, cultures, and backgrounds’. So, ‘by publishing diverse and innovative literary translations, [...] we can broaden the American literary landscape’ (<https://archipelagobooks.org/>, 2017, September 30).

Assessment

The predominance of orality in this novel, in much the same way as other language mixing strategies common to francophone Maghrebi writers, has to be regarded in light of a general authorial tendency to appropriate the colonial language and force it to recognize and accommodate the indigenous language and culture. By its nature, a society's orality is its most authentic mode of expressing itself. A translator may be adept at dealing with standardized written codes with the help of dictionaries. In contrast, knowledge of the meanings and connotations of everyday oral language uses is only possible if a translator wholeheartedly 'penetrates' the source environment. Technically speaking, Di means by penetration that a translator 'operates with source-language concepts, thinks in that language, bars the interference of his own language, and eventually develops a 'sensitivity' to the words, their structures and associated concepts' (p55).

The table below demonstrates parallel versions of some passages pregnant with typical oral formula in the Moroccan dialect in Laabi's novel.

Original French Text	English Translation
'Maintenant que le ventre est plein, il peut dire á la tête: Chante' ' (<i>Le fond de la jarre</i> , p. 86).	"Well, what are you waiting for? Now that your belly is full, you can let your hair down!" (<i>The bottom of the jar</i> , p. 61).
'Je vais vous montrer le henné de mes mains' (<i>Le fond de la jarre</i> , p. 99).	Very well then, I'll show you the henna on my hands. (<i>The bottom of the jar</i> , p.69).
La fin de monseigneur Ramadan' (<i>Le fond de la jarre</i> , p. 142).	The end of the holy month of Ramadan (<i>The bottom of the jar</i> , p.98).
'j'ai besoin de refroidir mes djinns' (<i>Le fond de la jarre</i> , p. 152).	I need to 'chill my jinn' and so I'm going to a Gnaoua hadra." (<i>The bottom of the jar</i> , p.104).
'elle decide tout á trac de ne pas mettre dans l'eau... écouter á mes os' (<i>Le fond de la jarre</i> , p. 172).	Ghita...deciding "not to get her hands dirty," [...] I have the right to sit and scratch my head and 'heed my bones.' (<i>The bottom of the jar</i> , p.119).
'le pain commence á avoir faim' (<i>Le fond de la jarre</i> , p. 180).	"Tell a baker his dough has fallen and you'll get a rise out of him." (<i>The bottom of the jar</i> , p.125).
'c'est un poulet cuit á la vapeur et servi avec son cumin' (<i>Le fond de la jarre</i> , p. 241).	"It's a steamed chicken served with its own cumin," Driss exulted (<i>The bottom of the jar</i> , p.165).

By virtue of his translation of many of Laabi's works, Naffis-Sahely shows in the translations above a high degree of familiarity with what Laabi intends to communicate as an intellectual speaking in the manner of a typical Moroccan.

According to the framework advocated here for the assessment of the quality of translation, this orality dimension should for no reason be undermined. The uninformed translator will be at fault if he does not recognize the significance of the presence of orality in the novel. Artistic integrity is about resisting the temptation in such a situation to 'standardize' the English text and present it in a 'naturalized' form.

Looking at the English version in the table above, it is clear that in dealing with Moroccan-specific idioms and slang expressions the translator tends to oscillate between literal, word-for-word, translations as in:

'Je vais vous montrer le henné de mes mains'
Very well then, I'll show you the henna on my hands.

'j'ai besoin de refroidir mes djinns'
I need to 'chill my jinn' and so I'm going to a Gnaoua hadra."

'c'est un poulet cuit à la vapeur et servi avec son cumin'
"It's a steamed chicken served with its own cumin,"

[...] I have the right to sit and scratch my head and 'heed my bones.'

and semantically equivalent expressions in the target language, though in different wording sometimes as in:

'Maintenant que le ventre est plein, il peut dire à la tête: Chante'
"Well, what are you waiting for? Now that your belly is full, you can let your hair down!"

La fin de monseigneur Ramadan'
The end of the holy month of Ramadan

'elle décide tout à trac de ne pas mettre dans l'eau... écouter à mes os'
Ghita...deciding "not to get her hands dirty,"

'le pain commence à avoir faim'
"Tell a baker his dough has fallen and you'll get a rise out of him."

As a theoretical explanation, providing semantically equivalent idioms in the target language, usually in different wording, is a last resort when dealing with cases such as those above where word-for-word translation of them would or might result in awkward and meaningless texts. On the other hand, the translator's decision elsewhere to opt for a

‘foreignising’ literal translation of unfamiliar idiomatic expressions in the target language is related to the principle of artistic integrity which insists on preserving both the substance (the facts) and the spirit of the source text, namely its style. Accordingly, the English translation studied here is positively rated by the standards of the approach advocated here. It reflects an awareness of the ways the text interacts with the worldview of its author.

The acquisition move is about fully comprehending the various aspects of the ‘message’, that is its spirit, substance and flavor’ (p54). In other words, the translator probes into more subtle factual details about events, places and characters, etc. which build up the literariness, symbolism and imagery of the novel. Laabi’s text is so full of symbolic events, places and characters that are inevitably at the heart of its metaphors. Though Laabi relatively tends to be rather straightforward in his narrative, there are instances of culture-specific symbolisms that require particular attention. These are mainly associated with the-day-to-day living of ordinary Moroccans.

The translator seems to have faced occasional challenges dealing with strictly Moroccan culture-specific expressions and their connotations. He even missed the point completely in his translation of a passage discussing the process of choosing a bride for the narrator’s brother. The narrator brings up a common saying among Moroccans that partners from a similar modest social background make a better marriage match. For some unknown reason, the translator mistranslates

‘**Un pauvre s’est marié avec une pauvre, et ils ont fichu la paix aux autres** (p.22)
as ‘
One poor person married another, and in doing so bothered everyone (p.22).

Similarly, a slang word also seems to have eluded him. The narrator’s mother recounts her defiant verbal act against the colonial soldiers whom she confronted with the insulting word ‘Toz’ sur vous. In neither of the two occasions the word occurred did the translator seem to apprehend the culture-specific meaning of the word. In a first case, he simply omitted it in the target text, whereas in the second he erroneously rendered

‘je dis à ces français, à leurs militaires, et ses goumiers: **Toz sur vous**. Et après qu’est qu’ils vont me faire ? Me couper la tête ?’ (p. 218),

As

‘[...] I have said to those Frenchmen and their soldiers and goumiers: **Shame on you!** After all, what would they have done to me? Cut off my head?’(p.150),

using as the equivalent of ‘Toz’ the expression (shame on you) which means a totally different thing.

A subsequent move after the full grasp of the original message is its reformulation in a manner of expression that would be perceived as natural to the target reader. This move entails an ‘empathetic re-creation’ whereby the translator ‘creates new imagery that may carry the closest possible message in the new environment’ and at the same time ‘finding ‘natural ways’ of expression with which native speakers communicate with each other’ (Di, 2003, p.84). Most important at this stage is that the translator frees himself from ‘the interference of the foreign language’ (p85). The dilemma of having to adhere to the original style and at the same time to the genius of the target language is resolved in terms of the communicative clue principle. Equivalent communicative clues, be they either at the level of phonology, lexis, or syntax, etc. are to be retrieved during an effective penetration move.

Laabi’s novel presents its translator with a number of formulae that required him to do some reformulation so as to ensure naturalness of expression. In one case, a character, speaking of his plan to go sightseeing, uses the typical expression

‘verdir nos yeux’,

Literally

‘green our eyes’ (p. 68).

If translated literally, this would make no sense to the English reader. Naffis-Sahely opts for **‘feast our eyes’** that approximates the manner of the original in that they both are actually deviant structures in French and English deployed to emphasize their orality (p. 49).

The same is true of the translation of

‘écouter mes os’,

Literally

‘listen to my bones, (p. 172) as **‘heed my bones’** (p. 119) for the same aforementioned reason.

However, there are also other less successful instances where a translator’s transition move neutralizes an emphatic aphorism in the original and replaces it with a paraphrase, thus weakening the forcefulness of an idea that was meant to be foregrounded. This was the case of the translation of the wise saying:

‘La main que tu ne peux pas couper, baise-la’ (p.17). This saying is commonly used in an impersonal form and is meant as a piece of general advice. For no obvious reason, the translator for a direct a command:

‘You must kiss the hand that you cannot cut off’ (p.14) that undermines the emphasis implied by the pre-positioned word ‘main’ (hand) and relegates a general wisdom to a mere piece of advice brought in a casual conversation.

This final move verifies the extent to which the end product has managed to ‘preserve the artistic integrity of the original text’ and sees if it is capable of generating on the target readers ‘an effect that approximates as closely as possible the effect the original message had on source text readers’ (Di, 2003, p54). As has been affirmed on many occasions before, no translation is perfect but striving for it is a core ethical principle. However, based on the above analysis through the three moves of the artistic integrity model, Naffis-Sahely appears to have produced a quality translation that treated with care the different artistic layers of Abdelatif Laabi’s text.

Laabi is the kind of author who has an awareness of what his stylistic choices are meant for. He is conscious that his inclination towards orality is intended to bring the foreign reader closer to the realm of Morocco’s language and culture through an authentic story recounted by an omnipresent narrator. This aspect is largely preserved in the English version. The few noted weaknesses, as has been shown, were mostly a result of occasional misjudgments about the possible effects and meanings of those linguistic items that are deeply rooted in the Moroccan cultural sphere.

CONCLUSIONS AND SUGGESTION

Quality assessment is the concern of everyone involved in translation studies. It is perhaps what translation theory is all about. Generally, theorists, practitioners, translator trainers, students and readers expect and aspire to have at hand a set of explicit and tangible criteria to assess translated products. A multitude of translation quality assessment models have been devised, but none has ever managed to fulfill general applicability. Jin Di’s Artistic Integrity theory is proposed for the purpose of this study as a holistic model of assessment. With its multi-theoretical basis and four-step process of analysis, Artistic integrity provides a toolkit for maximizing faithfulness to both the text and its author. The model is distinctly built on a harmonious combination of philosophical hermeneutics, cognitive stylistics, relevance theory, and reader response theory. Significantly, the four-stage analysis of the text (i.e. penetration, acquisition, transition and presentation), makes it possible to deal in a rather systematic with every aspect of the literary text, namely its spirit, substance, overtone, flavor and imagery.

Irrespective of any qualitative findings, the study aims to throw light on this less-studied literature of the Maghreb, particularly in the Anglophone world. Translations of it are fortunately increasing but do seem to need guidance on how to best deal with the linguistic and cultural dynamics impacting the production of this literature.

This is a timely piece of research that comes to fill a serious gap in English-language body of knowledge about the Maghreb and its francophone literature. It is really a disturbing fact that very little has been written on this literature and even the novels translated so far are still hard to get. This could hopefully be an incentive for academics to further enquire into this literature, which really deserves more attention for its artistic merit.

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Article without the Author's name:

Jakarta Post. 2015, 17 June. *The Role of Language in Politics*, p. 2.

The symbol "p" is used for 1 page, while "pp" is used for more than 1 page.

B. Citation from Book and Article in Book

a. Book

1. One Author

Alexie, S. (2010). *The Business of Fancidancing: Stories and Poem*. New York: Hang Loose Press.

2. Two Authors

Alexie, S. & Dinald, D. J. (2010). *The Business of Life: Inspiration of Life*. New York: Hang Loose Press.

3. More than Two Authors

Alexie, S., Dinald, D. J. & Kenny, F. R. (2010). *Education for Life: From theory to Practice*. New York: Hang Loose Press.

b. Article in Book

Cahyono, B. Y. & Widiawati, W. (Eds.). (2004). *The Tapestry of English Language Teaching and Learning in Indonesia*. Malang: State University of Malang Press

The symbol “ed” is used for 1 editor, while “Eds” is used for more than 1 editor.

C. Citation from Online Journal, Magazine, and Newspaper

a. Journal

Senior, B. & Swailes, S. (2007). Inside Management Teams: Developing a Teamwork Survey Instrument. *British Journal of Management*, 10(2): 22-43. Doi: 10.1111/j.1467 – 8551.2006.00507.x

Senior, B. & Swailes, S. (2007). Inside Management Teams: Developing a Teamwork Survey Instrument. *British Journal of Management*, 10(2): 22-43. Retrieved from <http://www2.management.fsu.edu/-jdi/>

Use the article’s DOI (Digital Object Identifier) for article in online Journal. However, if you find article in online journal that does not have DOI, please use the journal’s home page URL (or web address). There is no period at the end of web address.

b. Magazine and Newspaper

Article with the Author’s name:

Leonard, G. 19 March, 2014. Trend Issues of Inferential Statistics. *Mathematics Today*, pp. 13-17. Retrieved from <http://www2.statistics.fsu.edu/-jdi/>

Article without the Author’s name:

Humanities. 2015, 17 June. *The Role of Language in Politics*, p. 2. Retrieved from <http://www2.politics.fsu.lang/-jdi/>

D. Reference Citation in Text from Main Source

Indoensian EFL Journal uses a system of brief referencing in the text of paper, whether one is paraphrasing or providing a direct quotation from another author’s work. Citations in the text usually consist of the name of the author(s) and the year of publication. The page number is added when utilizing a direct quotation.

Indirect Quotation with parenthical citation

Libraries historically highly value intellectual freedom and patron confidentiality (Larue, 2007).

Indirect Quotation with Author as a part of the Narrative

Larue (2007) identified intellectual freedom and patron confidentiality as two key values held historically by libraries.

Indirect Quotation with parenthical citation

Darwin used the metaphor of the tree of life "to express the other form of interconnectedness—genealogical rather than ecological" (Gould & Brown, 1991, p. 14).

Indirect Quotation with Author as a part of the Narrative

Gould and Brown (1991) explained that Darwin used the metaphor of the tree of life "to express the other form of interconnectedness—genealogical rather than ecological"(p. 14).



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